

VOTED MUSIC MAGAZINE OF THE YEAR

No8 JANUARY 1996 £2.20

MUZZIK

THE NEW TESTAMENT OF CLUB CULTURE



Goldie
Leftfield
Oakenfold

Kings of '95



"BOOKS"
BRIT HOP
AND
AMYL HOUSE

"A night in front of the big speakers"

SOLD & EXCHANGED

29 JAN

POPPERS

SOLD

HERE

Chemical Brothers - "Leave Home"
Wink - "Higher State Of Consciousness" (Tweekin' Acid Funk Mix)
Prodigy - "Voodoo People" (Chemical Bros. Mix)
Sam Sever - "What's That Sound?" (Main Mix)
Renegade Soundwave - "Renegade Soundwave" (Leftfield Mix)
Bomb The Bass - "Bug Powder Dust" (Chemical Bros. Mix)
Depth Charge - "Shaolin Buddha Finger"
Lionrock - "Don't Die Foolish"
Monkey Mafia - "Blow The Whole Joint Up"
Death In Vegas - "Dirt"
Hard Hop Heathen - "Beat Bastik" (Ceasefire Mix)
Fried Funk Food - "The Real Shit"
Fatboy Slim - "Santa Cruz"
Emmanuel Top - "Lobotomie"
Model 500 - "The Flow" (Jedi Knights Mix)

Mixed CD & cassette: Unmixed double vinyl

"Music made up of big f**k off freakbeat breaks, dirty great riffs from mad '70s synths that are all bust up & sellotaped back together. Music to be played in backrooms of clubs and basement pubs, at all night sessions back at someone's house after the boozier has shut."

Concrete

Black & White Ball, London

MUZIK

Figures Of Eight

THE MUZIK express pulls into Christmas Station and what a journey it's been. Just check out our comprehensive 1995 review and you'll see why. Phew, what a year...

And what a month. Following the tragic death of Leah Betts, the tabloid bloodhounds have been out in force, buying drugs to prove just how easy it is. What about being responsible for a change? It's information the clubbers need, not encouragement, you dunderwits.

Our cover star, **Goldie**, has created a storm on the US leg of Björk's tour. In New York, the entire house nation of Gotham turned up to witness the great man. New York's never seen anything quite like it. And our reporter's still got the headache to prove it.

Cream made another massive dent in clubland with their opening night at The Tunnel in Glasgow. The turn-out caused a monster jam in the city centre. Cream also sponsored the **Everton-Blackburn** clash at Goodison Park. Part of the deal included an airing of "Cream Anthems" at half-time. Talk about sing when you're winning.

Sticking with football for a moment, the MUZIK-sponsored **Ministry Of Sound** knees-up at Wembley was a resounding success, even if **Claude Young** DJed on his knees. Not in homage to the soccer greats, you understand, but because the decks were waaaaay too low.

Elsewhere, **Roger Sanchez** had his passport nicked, giving him an unexpected holiday in London and **Laurent Garnier** finally caught up with those responsible for bootlegging his live shows at **Tribal Gathering** in Germany. Size 9 went Top 40 and **Josh Wink** refused to do "Top Of The Pops". Again. Total respect to the Wink man for the corporate two fingers.

And if you think that's a lot to cram into a month, just wait until you've finished with this funkily festive issue of MUZIK... Oh, and Happy Christmas.

MUZIK voted Music Magazine Of The Year (ITC Awards)

Cover picture: Vincent McDonald This picture: Jamie B

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in the mix

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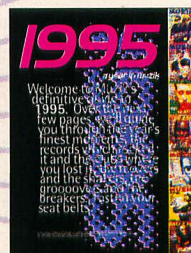
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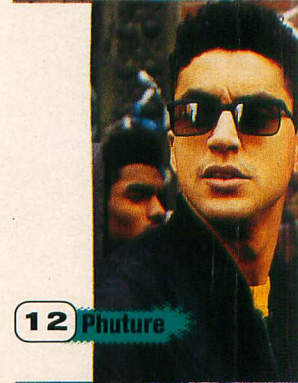
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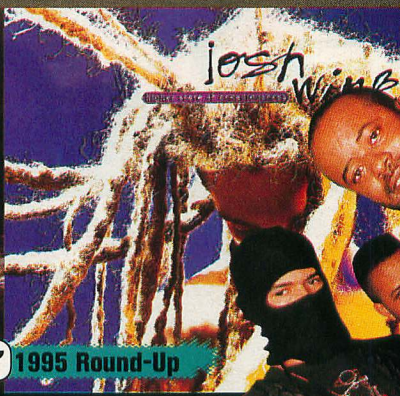
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64 Floor Fillers



47 1995 Round-Up



12 Phuture



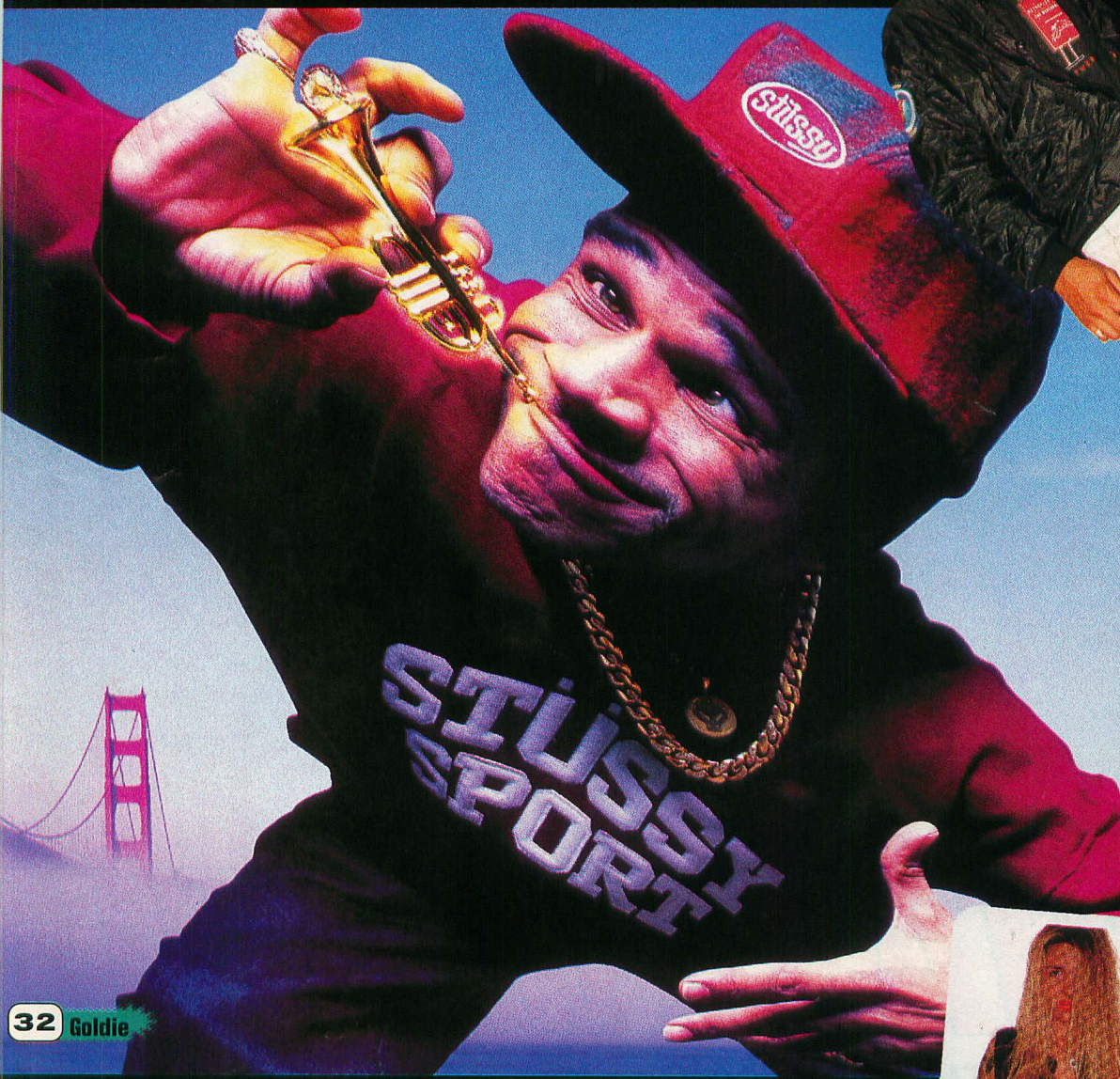
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81 Singles



32 Goldie

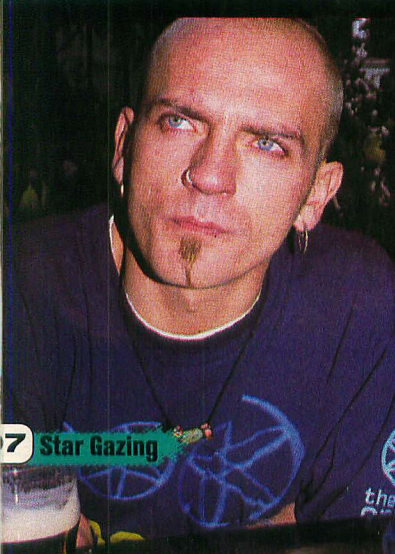


Miss Djax

Average bpm: 140
 Tracks remixed up until end of 1995: 0
 Total DJ bookings in 1995: 120
 Total DJ bookings up until the end of 1995: 600
 Number of 12" releases: 2
 Size of record collection: 7,500
 Longest DJ set:
 Carried in a very noisy ferry club in Stockholm
 Shortest DJ set:
 10 hours
 10 min.
 (He was got head by the police at the moment. I wanted to start my set)

24 Blaggers

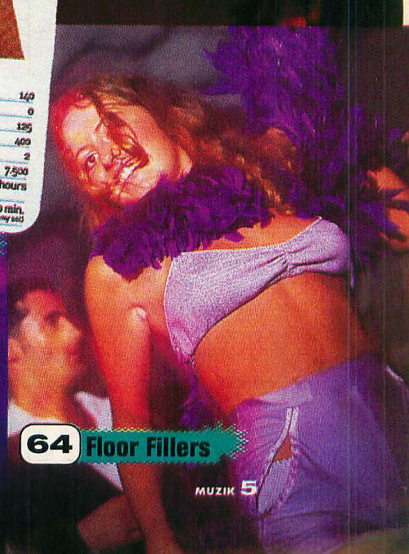
7 Star Gazing



64 Floor Fillers



64 Floor Fillers



NEWS

The latest stories from around the World



ECSTASY DEATH

The Debate Continues

LAST month's tragic death of Leah Betts has reopened the Ecstasy debate. "The Sun" unilaterally declared war and, in a novel approach to restricting supply, sent out undercover reporters to buy all the "killer pills" they could find. The "Mail On Sunday" looked elsewhere for culprits, running a story about Michael Howard blaming Holland for Britain's current woes. Apart from these new angles, shock-horror headlines and "20 Things You Never Knew About E" have continued to dominate a debate which has now been running for 10 years.

Leah Betts died after taking Ecstasy (MDMA) at her 18th birthday party. It was the first time she had taken the drug. Leah's death brings the number of Ecstasy-related fatalities in the UK to 53 in the last 10 years.

Two aspects make Leah's death particularly unusual. Firstly, the pill concerned (an apple) is reported to have been uncontaminated. Secondly, dehydration is not believed to have been a factor (48 of the other Ecstasy-related deaths have been attributed to dehydration). The preliminary inquest recorded Leah's death as being due to "Ecstasy poisoning", although some doctors are speculating that "water intoxication" may have been to blame. "Water intoxication" is brain damage caused by drinking too much water and has been cited as a cause of two other Ecstasy-related deaths.

Home Office research suggests that some one million people are currently consuming 1.5 million pills every weekend and the trend is on the ascent. Some of Leah's friends at the party are also reported to have taken pills from the same batch, but suffered no adverse affects.

It is clear that Ecstasy can indeed be a killer drug, yet it's also apparent that few users are concerned. Natalie Melton from Lifeline suggests several reasons for the continued popularity of Ecstasy.

"People usually enjoy themselves on Ecstasy," says Natalie. "It's often an integral part of their social lives. When someone dies, tragic as it is, it's still an isolated incident. People won't change their lifestyles because of one event, however well-reported it is."

To tackle potential drug problems, Lifeline advocate harm reduction policies, such as the provision of free water in clubs (in line with Muzik's pioneering Thirst Aid water campaign) and accurate information about the dangers which users face. However, drug-taking always involves risks, a fact which Mike Goodman from Release explicitly recognises.

Leah Betts: The picture which shocked a nation

SURVEY THE SCENE SPECIAL: ECSTASY

Has the death of Leah Betts affected your attitudes towards Ecstasy?

In the wake of Leah's death and the resulting storm of publicity, Muzik visited World Recession at Velvet Underground to find out clubbers' reactions



LEILA (student)

"You can eat a peanut, have an allergic reaction and die from it. What happened to Leah is very sad, but I see her death in those terms. I know they have testing facilities in Amsterdam and there should definitely be something like that here. There's so much dodgy stuff around. I'm sure the Government would prefer that to people dying."

REBECCA (model)

"I've been reading about Leah's death and I've found the coverage very informative. My immediate reaction was to feel absolutely awful for her and her parents. It frightens me because I've taken Ecstasy in the past and I thought, 'Shit, that could happen to me'.
"When people take Ecstasy, they are usually having a great time. The whole mood in the clubs is so friendly. It might sound stupid, but everybody is genuinely 'loved up'. I was never pressurised into taking drugs myself, but some of my friends have told me about their experiences. More often than not, people have a brilliant time, so you ask yourself, 'Am I missing out?' But I also know I can have a good time without taking anything."



SAMI (student)

"I've heard that there is a one in a thousand chance of dying from Ecstasy if you're a first time user and I find that quite scary. There's no point in risking your life for one cheap thrill."

"I spoke to my dad this weekend and he asked me if I knew people taking drugs at university. What could I say to that? If I'd said that I do, then he'd worry that I'm going to become involved, so I told him I didn't know anybody."



DANIELLE (student, from Australia)

"I saw the story in a newspaper and I must say I wasn't especially surprised. We had a similar story in Australia a few weeks ago. I didn't even bother to read the articles because it seems to be happening all the time. I used to work in clubs in Australia and I know a lot of people who use Ecstasy. Some have moved on to heroin, which has really fucked up their lives. But how you deal with a drug all depends on what type of person you are."



BIRMINGHAM QUE CLUB SHUTS DOWN

THE QUE CLUB in Birmingham has closed due to "structural problems". Rumours that Cream and Ministry Of Sound are attempting to purchase the venue in a bid to expand into the lucrative Midlands market were denied by the clubs concerned.

Darren Hughes from Cream states: "We will be opening a new club next year, but not at Que. We don't want to go into a place which is already a club, although I do love that venue. The club has closed because of everything surrounding the death of Leah Betts."

Mark Rodell from Ministry Of Sound notes: "We are quite happy where we are. One club is enough to run."

★ **SNOOP DOGGY DOGG** is continuing to face a murder charge, in spite of a number of fresh developments at his trial. The judge last month refused to dismiss the case against him after complaints were made about the Los Angeles Police Department's handling of the evidence. The complaints have, however, led to the charges against Snoop's co-defendant, Sean Abrams, being dropped.

★ **"SOUNDS OF THE CITY"** is a CD-Rom which gives everybody a chance to be a DJ. Even those who don't own a set of decks. This latest excursion into info-tech allows bedroom wannabes to use a virtual DJing site and mix a set with a choice of 30 cuts from Manchester labels like Planet 4, UFG and Fantastic. The CD-Rom is released on December 27 in conjunction with an album of the same title.

ALCATRAZ SIGN MAJOR DEAL

ALCATRAZ's huge "Give Me Luv" single has been picked up by AM:PM in one of the biggest one-off licensing deals in dance music. The single, released in America on Deep Dish's Yoshitoshi label and Number One in last month's Muzik Sweep, will be reissued with new mixes by Deep Dish and Cajmere. It cost AM:PM a cool £35,000, inclusive of the remixes.

Meanwhile, Deep Dish are expected to record material for James Lavelle's Mo' Wax imprint. Lavelle says: "Dubfire from Deep Dish is one of the most eclectic DJs I am aware of. When I was working at 'Straight No Chaser' magazine, his charts were among the first to place jazz records next to Carl Craig tracks. I met Deep Dish in New York and they really want to



"There are no perfect solutions," he says. "There are no scenarios in which there aren't going to be tragedies, problems and people suffering from the consequences of drug use. That's the reality of modern society. Whether you're talking about Ecstasy, alcohol, tobacco, the Pill or paracetamol, they can all have negative consequences."

Mike Goodman is well aware of the authorities' current attitudes to drugs.

"This and all the other tragedies associated with Ecstasy have taken place within the framework of prohibition we have at the moment," he continues. "People suggesting that we continue with more of the same approach are, in my view, promoting a policy of despair."

Mike Goodman is in favour of the same harm reduction policies as Lifeline. In addition, he supports introducing the Dutch idea of offering Ecstasy testing facilities inside clubs (in Holland, only three people have died in Ecstasy-related incidents during the last five years). But he also thinks that these steps are only temporary measures.

"Ultimately, I believe we are going to have to consider decriminalisation and legalisation," he says. "We need to properly control the drugs market and take the mystique out of it. In my view, this would substantially reduce the extent of both use and misuse of drugs."

snapshots

ROC & KATO have confirmed that they are to "separate indefinitely as a production partnership". They will, however, continue to spin together. A British tour is planned for next year... **DILLINJA**, **LEMON D** and **LENNY D ICE** have all remixed soundtracks from Sony Playstation games. The initial tracks came from the games "Tekken" and "Ridge Racer". The new versions will be out in February and can be loaded onto the original games... **DBX**, aka Detroit favourite Dan Bell, has a new release due soon on Accelerate... **SUNRISE SOCIETY** are to release a new single on Pacific. It will feature a Claude Young remix... **A MAN CALLED ADAM** are currently touring the States... **DEUCE** have left London Records... **DJ DISCIPLE** has singles available on both Narcotic and Freeze... **NORTH SOUTH** are in the process of licensing material from the City Of Angels imprint... **ROGER SANCHEZ** has remixed Diana Ross and Raw Stylus... **1FM** are to broadcast a live jungle show featuring the best of their "One In The Jungle" series on December 27... **CRYSTAL METHOD**'s "Now Is The Time" has been remixed by Kris Needs... **MARK THE 909 KING**'s "Can You Dig It?", which includes samples lifted from the film "The Warriors" has been licensed to ZYX Records... **ROLLO** is recording an album with Jamie Cato, who appears on his and Sister Bliss' forthcoming Faithless album... **COURTNEY PINE** has been remixed by 4 Hero for Talkin' Loud. The label are also reissuing **UFO**'s "Loud Minority", with remixes by Alex Reece, Original Playboi and a Kruder & Dorfmeister remix of "Love". Talkin' Loud's Ben Wilcox is meanwhile launching his own label, and he and Gilles Peterson are opening a monthly club at The Blue Note in London in late December. The club will be called The Far East... **KELLI HAND** and **THE STICKMEN** are currently finishing mix compilations for Germany's Studio K7 imprint... **KRISTINE W** is to release an album in February... Following on from the acclaimed "Hangable Auto Bulb" single, **AFX** is already preparing for his next release on Warp... **PHUTURE 303** have finally signed their comeback album to the Container label. Meanwhile, Spanky has completed a new Spank Spank EP which is, as yet, unsigned... **MILES HOLLWAY & ELLIOT EASTWICK** launch a monthly club at Manchester's Paradise Factory on December 14. A single is available through Paper Recordings. In a special brown paper bag...



Danny Tenaglia

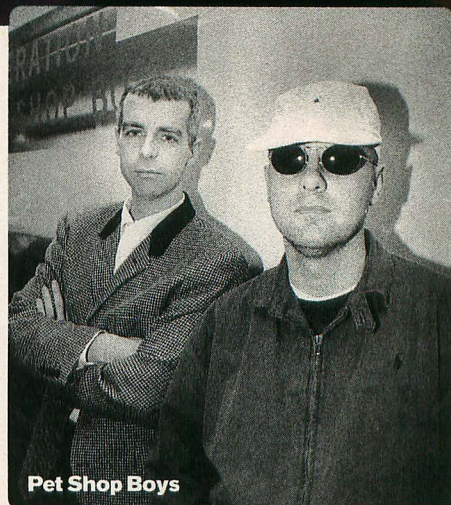
TENAGLIA PRODUCES PET SHOP BOYS

DANNY TENAGLIA has produced three tracks for the Pet Shop Boys' forthcoming album. Tenaglia was approached by PSB's management some time ago and has just spent a week working in a London studio with the legendary duo.

Speaking from his New York home, Tenaglia states: "The tracks are Pet Shop Boy-type songs with me giving them an extra edge underneath. I've always been a fan of theirs. Their music was a great alternative to what I'd been playing. I've always admired them for working with Shep Pettibone and whoever else was hot at the time. It's cool that they've always respected the scene."

Talking about his time in the studio, Tenaglia says: "They're real nice guys. We got on very well, but they were very busy and there seemed to be a lot of negotiating going on with American labels. Neil Tennant is such a talented person. He comes up with magical ideas. He knows exactly what he wants and it's been an honour for me to work with him. After remixing so many records over the years, it was great for me to be involved with production."

The first results of the Tenaglia/Pet Shop Boys collaboration will be released on Parlophone next spring.



Pet Shop Boys

★ **LOVE FROM SAN FRANCISCO** are expected to sign a major recording deal with ZTT. An album is almost complete and will be preceded by two EPs.

Charles Webster of Love From San Francisco says: "We have been out raving since 1988 and the album is designed to reflect the way people are getting older. A whole generation has grown up. What we're doing now is post-acid house."

The next release on Charles Webster's label, which is also called Love From San Francisco, is a new single by Fury Freaks. Webster and Matt Swift are meanwhile just about to launch another imprint, Remote. The first release will be "Spectrum EP" by Presence.

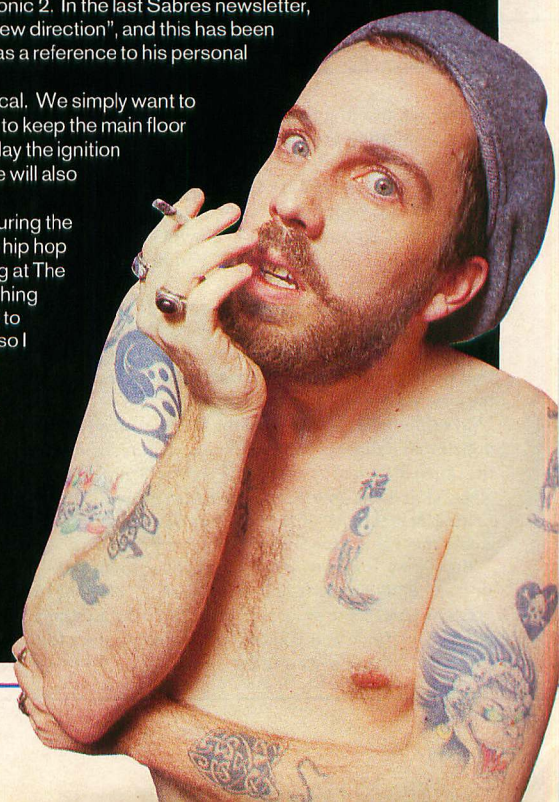
WEATHERALL - NEW CLUB LATEST

ANDREW WEATHERALL has been talking about plans for a new club night following the closure of Sabresonic 2. In the last Sabres newsletter, Weatherall said, "Watch out for the new direction", and this has been wrongly interpreted by many people as a reference to his personal musical plans for the future.

Weatherall states: "It's nothing radical. We simply want to diversify with our next club. We want to keep the main floor deeper and funkier for longer, and delay the ignition point for another couple of hours. We will also introduce a new room."

"I have been playing five hour sets during the Sabre-Tooth Dog Tour, opening with hip hop and ending with jungle. I enjoy playing at The Orbit in Leeds, where I can get everything out of my system, but I'm not rammed to the eyeballs with ecstasy these days so I personally prefer music which I don't have to be really out of it to enjoy. I'm really into smoking house music. But that doesn't mean there's a massive change of direction here. It's a bit exaggerated to say that."

★ The next releases on Andrew Weatherall's Emissions imprint are an album from Conemelt called "Confuse And Destroy" and a single from Bloodsugar.



ANGELS IN BURNLEY SET TO CLOSE

ANGELS in Burnley, one of the north's finest clubs, is to close next March. The club, which has existed for 22 years, has been a key date in the diaries of DJs such as Tall Paul and Carl Cox.

However, all is not lost for Burnley's clubbers, with Angels' Paul Taylor exclusively announcing to Muzik that he's planning to open a new club and bar in the town. The club will be called Xpö. As from April, Xpö's bookings for Saturdays will be fulfilled by Up Yer Ronson, while an official Up Yer Ronson night will take place every second month.

Paul Taylor states: "Everyone is jumping on the bandwagon of big DJs, but we have never struggled with getting names because we've been involved with underground dance music from the start. Now we're concentrating on making the club right."

Xpö is to open four nights a week and feature three rooms of music. The main room will be "Jeremy Healy-style tackle", the middle room will offer "vocal garage in the vein of Alistair Whitehead and Marshall", while the third room will concentrate on jazz and r&b. The venue is unique in that the three floors have lift access directly into the back of the booths. Taylor adds that the main DJ booth will be similar to that of Junior Vasquez' at The Tunnel in New York.

"It's the next logical step. In this age of super-clubbing, it's time the people who run successful clubs invested money back into the buildings and the way clubs are designed. It's what the public want and it's what they deserve. Xpö will be the biggest thing to hit the north of England for some time."

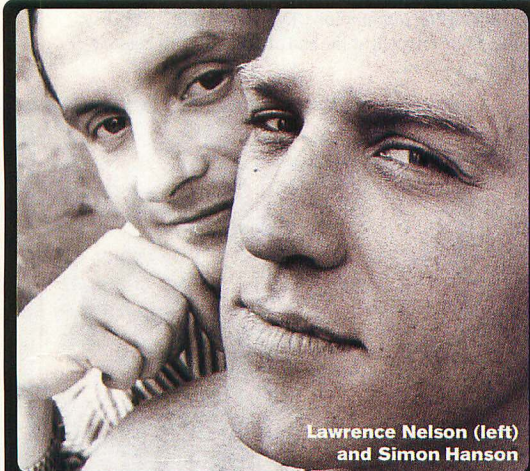
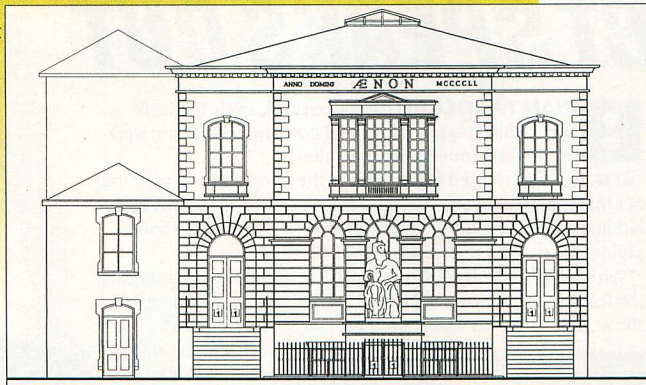
club **xpö** bar

The old Angels building is being demolished to make way for a shopping centre.

"We could try to extend the lease, but I think Angels has to be left to die in order to make way for this new venture. It's a club with a lot of historical importance and it should be laid to rest with dignity."

Xpö will be located in a listed building in the centre of Burnley and have a capacity of over 1,000 people. The official starting date is March 30, but there will be an exclusive opening night for Angels members prior to this. The last night of the existing Angels takes place on March 1 with Carl Cox, plus a possible live link-up to Kiss 102 in Manchester.

For further details telephone 0128-235-222.



Lawrence Nelson (left)
and Simon Hanson

GAT DECOR ENCORE

GAT DECORS' "Passion", the track widely regarded as pioneering the trend towards progressive house, is due to be reissued on Big Life. "Passion" originally appeared on the Effective imprint in 1992, reaching Number 28 in the national charts and selling over 50,000 copies.

Gat Decors were Simon Hanson, Lawrence Nelson and Simon Slater. Hanson and Nelson split from Slater in the wake of their success, with the latter retaining the rights to the track.

Slater notes: "I've had a lot of offers for 'Passion', but only Big Life were committed enough to sign me for an album. The record has been selling 40,000 copies a year as an import. I guess it's one of those which just won't die."

Josh Wink and Mr Roy are expected to remix the track.

★ Josh Wink will release a new single, "Hypnotizin", on XL in February. He says: "It won't have that same 'Hypnotizin' sample everyone else uses!"

★ **DOUG LAZY**'s classic "Let It Roll" single, which was originally released on Atlantic, is set to be reissued in a new form on Cheeky. Rollo and Dave Valentine have already remixed the track, but Doug Lazy has been forced to rewrite the rap due to legal problems with Atlantic. The Valentine mixes are currently being caned by the likes of Sasha, Paul Oakenfold and Jon Pleased Wimmin.

★ Deep Dish have remixed Sandie B's "Made The World Go Round" for release on Champion.



SKEE-LO HITS THE UK

SKEE-LO, the Los Angeles rap artist, has his "I Wish" single released in the UK this month. First released in America on an independent label, the track has been picked up by Polydor's Wildcard offshoot, the home of Darkman, after it rocketed from nowhere into the US Top 10.

"I Wish" has been lauded by the champions of censorship as an example of a rap record with no swearing and a positive message. The promotional video for the single takes its cue from "Forrest Gump", a movie which Skee-Lo claims to watch every other day.

snapshots

Robert Armani has mixed the forthcoming single from **ARMANDO**. The track, "Transsexual", will be released via Radikal Fear shortly. ... **TOUCHE** are to put out a compilation mastermixed by Jamez & Dobrez in mid-January. The Dutch label are also starting a distribution company. ... Fresh from remixing Bam Bam and MLO, **CRISPIN J GLOVER** is working with Ashley Beedle and is recording the follow-up to his Crime release on DIY/Junior Boys Own. He also wants to know why a lot of people often forget to include the "J" in his name. "You wouldn't leave the J out of Mary Blige would you?" he says. ... **PANACHE**'s new single, "Spare Parts", will appear on Emissions Limited in late January. ... **FULL CIRCLE** have launched a Web site. Tap in <http://www.phreak.co.uk/haywire/fullcircle.html> for interactive messiness. ... **STASIS** are to release "History Of Future" on Mo' Wax Excursions. ... The next Delancey Mob offering is a 10-inch EP by **GLAMOUROUS HOOLIGAN** entitled "Stoned Island Estate". ... Yet another batch of remixes of **GREEN VELVET**'s "Flash" are in the pipeline, this time by Carl Craig and Roach Motel. ... Slip 'N Slide have licensed **THE KINGS OF TOMORROW**'s "I'm So Grateful". It will feature remixes by Angel Moraes and Joey Negro, plus a 13-minute dub from Roc & Kato. ... The next **SPACE DJ** single, "Erratic", is out soon on Infonet. ... R&S have albums from **UZECT PLAUSCH**, **SPEEDJACK** and **ANNIE WILLIAMS** on the 1996 planner. The Belgian company are also helping to fund **ALL GOOD VINYL**, a new UK jungle imprint. The first signings include Kid Loops, DJ Pulse and Original Playboys. ... **CHECKPOINT CHARLIE** are hosting a Christmas Party on Thursday, December 21 at the RG1 Club, with Paul Daley, Billy Nasty, Jon Pleased Wimmin, Nancy Noise, Richard Ford, Pierre and Stripe on the decks. Contact 0171-486-1877 for more info. ... **BILLY MACKENZIE**, the Scottish singer with the legendary Associates, is set to release a single on Millennium. The label's new "jungle pop" act X-Tension will meanwhile have their debut single, "Not What You Think", mixed by Shy FX. ... **SVEN VATH** has teamed up with Stevie Be Zet to write the complete soundtrack for a new German film called "The Cold Finger". The film will be out in April. ... **FEROX**, Russ Gabriel's acclaimed techno imprint, have started a house subsidiary Soul On Wax. The first release is Jon Acquaviva's "Soul On Ice". ... The long, long, long-awaited screen version of **"TRAINSPOTTING"**, Irvine Welsh's cult novel, is scheduled for release towards the end of February. The soundtrack will include Underworld's "Dirty (Dirty Version)" and "Born Slippy". It also boasts a new tune from Leftfield called "Final Hit".

snapshots

SUENO LATINO's new single, "Viciosa", features Valerie Vicks on vocals and is to be remixed by Newcastle's Shindig posse... Apologies for the error in last month's Muzik Sweep. For the record, "Playboys" on R&S is by **ORIGINAL PLAYBOYS**, not Alex Reece. Reece did, however, produce the tune... **PLUS 8/INTELLINET** are starting up a new CD mix series. "Building Blocks" presents DJs mixing tracks from the many labels distributed by Intellinet. The first will be mixed by Terence Parker, the second by Terry Mullan, the third by John Acquaviva... **LOVE TO BE** have postponed the launch of their label until January because of pressing problems... "Brit Hop And Amyl House" is a new compilation from deConstruction which has been put together by **THE CHEMICAL BROTHERS**. The tracks include Sam Sever's "What's That Sound?", Monkey Mafia's "Blow The Whole Joint Up", Fatboy Slim's "Santa Cruz" and the Bro's own mix of The Prodigy's "Voodoo People"... **DIY**, the infamous Nottingham sound system, are off to the Shetland Sound Factory for New Year's Eve. Anybody who wishes to join them (£100 for three nights) should telephone 0115-947-3100. And get their long Johns ironed... **MOBY** has two tracks on the soundtrack to a new Hollywood film, "Heat", which stars Robert De Niro and Al Pacino. Moby's contributions are his cover of Joy Division's "New Dawn Fades" and his own "God Moving Over The Face Of The Waters". Moby also has previously unreleased tracks on the imminent "Everything Is Wrong - Mixed And Remixed And Remixed And Mixed" compilation. Josh Wink and Westbam are among the other artists. Finally, Moby's own remix album will be released in January. **JON PLEASED WIMMIN** and **DAVID MORALES** have reworked Cerrone's "Supernature", an early synth pop tune from the Seventies, for re-release on Epic... New York's **KING ST/NITE GROOVES RECORDS** are to open a London office in conjunction with Eclectic Management. The address is 10 Colville Road, London W11 2BS. Contact 0171-221-6376... **SPEEDY J** has hooked up with Harry Van Es on two singles for the Dutch Nutrition imprint... London rapper **BLADE** returns with a new album, "Planned And Executed", on his 691 Influential label. Available only on mail-order, write to PO Box 7986, London SE14 6ZA... **SVEN VATH** plays a six-hour set at Turnmills in London on Boxing Day. The event is a Eurobeat 2000/Orbit special...

Pics: Jamie Reid, Nial McInerney, Ronnie Randal, Rita Camo

BILLIE RAY ALBUM - BT SPEAKS OUT

BRIAN TRANSEAU has spoken exclusively to Muzik about Billie Ray Martin turning down his production work on her forthcoming east west album.

BT states: "She wanted to be there for the mixes and east west told her that she shouldn't be. The label told her, 'We like the way Brian is doing this, let him finish'. But she turned up, contract in hand, saying that she had final creative control.

"With 'We Shall Be True', which had these wicked slow breakbeats, she told me it sounded too dubby. I begged her to let me do it, but she wouldn't take my word. So, in the end, BT gets the boot. I think they have probably reworked the cuts since then.

"Billie Ray means well. She's had some rough experiences and I have a lot of respect for her strength. She has great drive, but she shoots herself in the foot once in a while.

"We had a fantastic record there. It may turn out to be 10 times better, but the thought of leaving those tapes with my sounds on them, just for someone else to come along and twat everything around, makes me sick. Everybody was saying to me, 'It's okay, Brian, you'll get paid for it', but the money had nothing to do with it."

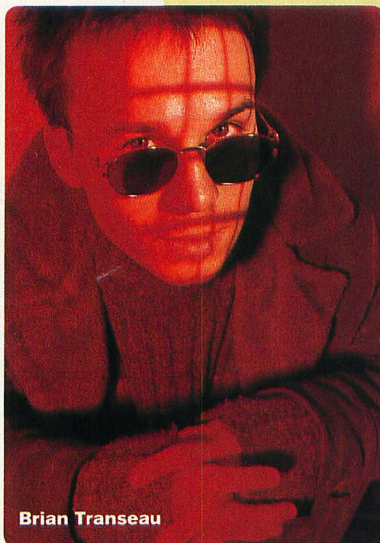
Billie Ray Martin currently has two tracks riding high in the buzz charts. The first is "Sky High", released as Voices Featuring Individual, which has already been signed by Ministry Of Sound. She can also be heard on Datura's "Mystic Motion" on Distinctive Records.

★ Brian Transeau is currently touring the UK. The remaining dates of the tour are: Middlesbrough Empire (December 12), Birmingham Que Club (14, tbc), Manchester Hacienda (15) and Wolverhampton UK Midlands (16).

BT's "Loving You More" is to be reissued at the end of January with possible new mixes by Alcatraz and Josh Wink.



Billie Ray Martin



Brian Transeau

NICOLETTE SINGLE - SHUT UP & DANCE SAY NO GO

NICOLETTE has run into problems over the proposed release of her "No Government" single on Talkin' Loud. The track was originally recorded for her 1992 album on Shut Up And Dance. Nicolette reworked the vocals for the Talkin' Loud release and these were then given over to producers such as Plaid, Biosphere, Felix, Dillinja and Big Bud for remixing. However, following a mail-out of a limited edition quadruple 10-inch promotional pack, Shut Up And Dance have voiced their objections and the planned January release has now been indefinitely postponed.

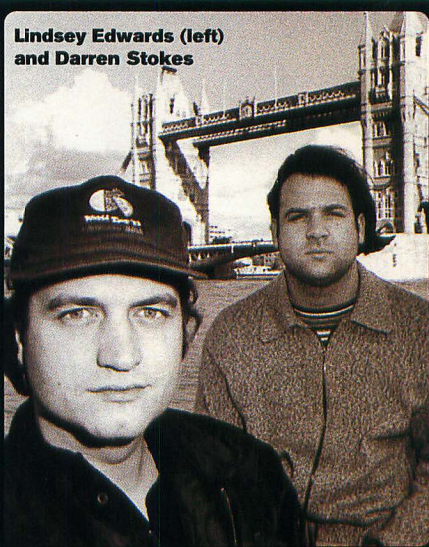


Nicolette

A TRIBE CALLED QUEST's new album is finished and ready for release on live in the spring. Provisionally titled "Beats, Vibes And Life", it should put to rest months of speculation that the band have split up. Q-Tip has meanwhile been working on tracks for the new Poor Righteous Teachers album, which also boasts production from Gangstarr's DJ Premier.

★ Busta Rhymes from Leaders Of The New School has a solo album due out on Elektra in March. Kool Keith from Ultramagnetic MCs is expected to have a solo venture released on Capitol around the same time.

Lindsey Edwards (left)
and Darren Stokes



TIN TIN OUT SIGN MAJOR DEAL

TIN TIN OUT have signed an album deal with VC Recordings, Virgin's new dance imprint. The duo, Darren Stokes and Lindsey Edwards, are two of the most prolific UK dancefloor producers around. Their credits include remixes of Espiritu's "Always Something There To Remind Me" and Jon Pleased Wimmin's "Passion".

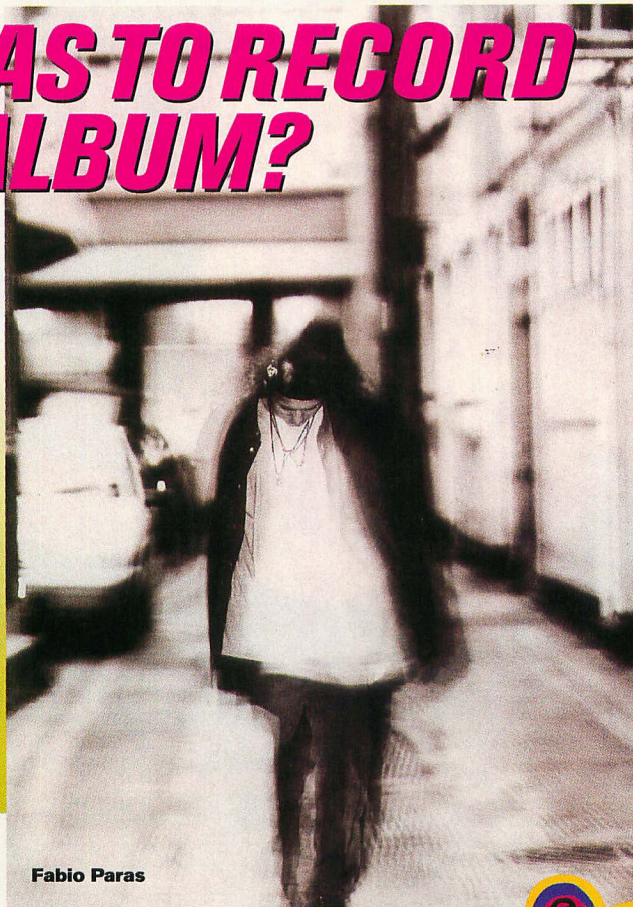
FABIO PARAS TO RECORD POSITIVA ALBUM?

OUTRAGE's "Tall And Handsome", Fabio Paras' all-time classic house track which has already previously appeared on the Boys Own and Club For Life labels, is to receive another release on Positiva. There are also rumours that Paras, the resident DJ at The Pinch in London, is to record a full album for Positiva.

Nick Halkes, head of A&R at the label, states: "It's a bit over the top to say that, but we'll see how it goes with the single. 'Tall And Handsome' is a classic track which has never had the exposure it deserves. I think there could be some interesting things to follow the single, but we'll just have to see how it pans out."

Positiva have also licensed "Freedom", the Li'l Louis production which is currently available on Strictly Rhythm under the Black Magic guise. The track is due for release sometime in January.

LOGICAL PROGRESSION have announced the final line-up for their Christmas Party, which takes place at Ministry Of Sound on December 21. The DJs include LTJ Bukem, Fabio, Pete Tong, Gilles Peterson, Grooverider, PFM, Norman Jay, Peshay, Rapattack and Tim Westwood. Tickets are priced £12.50 in advance. For further details, telephone 0181-954-3193 or 0181-236-0985.



Fabio Paras

METALHEADZ TO LAUNCH NEW LABEL

METALHEADZ are starting up a new imprint, Razor's Edge. The idea is to use it for remixes of Metalheadz tracks by artists on the label's roster.

Goldie has also announced his plans to use the famous "Amen" break for the first time, when his Rufige Cru project release "Terminator 3" at the start of next year. Other singles coming soon on Metalheadz include Jay Magick's "The Spell"/"Arabian Nights", Hidden Agenda's "Swing Time"/"The Wedge" and a new Peshay mix of his own "Jar".



Goldie hits the catwalk for Copperheat Blundell

GUSTO REVEALED!

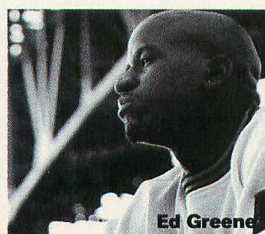
GUSTO's "Disco's Revenge", the house track which been rocking the dancefloors from Lincoln to Lisbon since the summer, has been licensed in the UK to Back To Basics/Manifesto. The track was first released in the US on Bumble Beats, a division of Dig It Records.

The mysterious figure behind Gusto is 24-year-old Ed Greene, who works as a residential specialist helper with the mentally handicapped in New Jersey. Greene started rapping in the mid-Eighties, when he ran his own Soul Power label. He recorded his first house tune, "Hold On Tight", with Cassandra Harris in 1993. The record was released by Easy Street under the name of The Sounds Of The Last Days.

Talking about "Disco's Revenge", Greene states: "I was listening to Harvey Mason's 'Groovin' You' and it caught me, so I sampled it. I shopped around, taking it to people like Strictly Rhythm, Easy Street, N-Sync and Bullet, but Dig It were the only people to respond. As for the Gusto name, I selected it because it's what keeps me on the right track. I have to go for the gusto."

Ed Greene has since been recording material for future release on Dig It, as well as remixing BJ Crosby's "Find Your Way" for Bullet.

"Disco's Revenge" will be out on Back To Basics early next year.



Ed Greene

FLYER BOOK EXCLUSIVE COMPETITION

"HIGHFLYERS: CLUBPARTYRAVEART"

is the title of the first definitive history of the club flyer. Compiled in conjunction with Three Beat, Liverpool's famous label and record shop, the book traces the development of flyers from early xerox efforts at the dawn of house music through to today's corporate advertisements. It includes full-colour prints of classic flyers and examples of the work of some of the country's best-known designers. There are also contributions from the likes of Jon Savage, Dave Beer, James Barton, Michael Dog, Laurent Garnier, Jeremy Healy and Muzik photographer Mark McNulty.

Published just in time for Christmas, "Highflyers" retails at £24.95, but we're offering **FIVE** lucky readers an opportunity to each win an exclusive advance copy. Just tell us which of the following super-clubs does not own a record label:

- (a) Back To Basics
- (b) Stringfellows
- (c) Ministry Of Sound

Please send your answers on a postcard to "Highflyers Competition", Muzik, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS, to reach us by January 8. The editor's decision is final.

highflyers



SOUND CITY '96 is to be held in Leeds... **KEN ISHII**'s Flare project has been given a UK release. The album, "Reference To Difference", which was previously only available in Japan, is on Sublime. Sublime also have an album from Susuma Yokota in the form of Prism's "Metronome Melody" and a Dan Curtin album... Two classic trance anthems are being reissued in mid-January. First there's **"VERNONS WONDERLAND"**, which never received an official release. It will reappear on Eye Q with new mixes. Meanwhile, **THOMAS HECKMANN**'s "Amphetamine" track on Trope has been licensed to Prolekt. A Red Jerry remix completes the package... **THE ESSENTIAL MIX TOUR** comes to London on Saturday, December 23. Pete Tong and Danny Rampling will be joined at Shepherd's Bush Empire by Jeremy Healy and Paul Bleasdale. The show will be broadcast live on 1FM... **BETTY'S MAYONNAISE** is the latest addition to Glasgow's clubland. Ones to watch include Thursday's Nu Birth, a jungle night with Phar Out's Cawley and Saturday's Salsoul, hosted by the Bomba boys. The address is 37 Queen Street... **BELLISSIMA** host a New Years' Eve party with Happy Clappers live and DJs including John Kelly, Graham Gold, Tall Paul, Nancy Noise, Jay Farruga and Stuart Milsome. Call 0374-814-367 for more you know what... **HARDFLOOR** have told Muzik that they "no longer do remixes". A Hardfloor album is expected in March... **LOGIC** are to relaunch their Save The Vinyl label, with the emphasis on more experimental cuts. The first releases are Anacoeic Void's "Celestial Dreams", The Angel's "Sketchin' Flavas EP" and High Stepper's "Liebezeit"... **DAVID TOOP** follows his recent "Ocean Of Sound" book with a compilation of the same name for Virgin. Released on January 15, the contributors range from Aphex Twin, Sun Ra and King Tubby to the Beach Boys and Debussy... **SWEET** in Chester have a Cream night on December 22, with Jeremy Healy and Paul Bleasdale, and a New Years' Eve special with DJ Disciple, Michael Watford, Paul Bleasdale and Phil Cooper... Cuts from **STEVE RACHMAD**'s "Secret Life Of Machines" album are to be remixed by Jeroen Verheij, Dobrez, Renee & Gaston and Sensurreal for release on 100% Pure. The Dutch label are also set to issue an Orlando Voorn jungle cut under the name of Nature Girl... **DEATH IN VEGAS**, formerly known as Dead Elvis, issue their "Dirt" single on Concrete shortly... **THE ALOOF** are getting ready for the release of their second album in February... **PHIL GIFFORD** spins at a Christmas Ball at the Winter Gardens in Milton Keynes on December 23. Daz Norman and Joseph also play. For details call 01908-218-795... The latest recruit to Wu-Tang Clan is **SANTA CLAUS**...

phuture

Setting the agenda

Gabba Dabba Doo!

What travels at 200 miles per hour, wears a black cape and carries a bloody great axe? Batten down the hatches and prepare yourself for DARK RAVER

ARMED with an axe and wearing a Batman cape, **DARK RAVER** isn't exactly your average DJ. Spinning anything and everything upwards of 180bpm, he is one of the leading figures on Holland's ever-growing gabba movement. The sound he champions is the bastard offspring of hard-edged techno and trash punk, the sound of 1,000 pneumatic drills pummeling your senses.

With this in mind, it's hard to believe that Dark Raver, aka 28-year-old Steve Sweet from The Hague, started his career as a swingbeat DJ. His dramatic change of musical direction came when some friends invited him down to Parkzicht, Rotterdam's temple of hardcore, in the summer of 1991.

"I'd never heard of house before then," claims Sweet. "I was fed up with the way people would just nod their heads to swingbeat, even the biggest tunes I played, and I loved the fact that the Parkzicht crowd were so different. Everyone went fucking mental when the right record was blasted at them."

Developing a fascination for tracks such as T-99's "Anastasia", LA Style's "James Brown Is Dead" and Human Resource's "Dominator", Sweet began to experiment with fast 4/4 beats. To earn cash, he took a job as a security guard at the Royal Library in The Hague, topping up these earnings by working part-time as a stripper.

"I was a nobody when I started getting into house and I could only play tracks at home," recalls Sweet. "No promoter was willing to book me then."

Until, that is, he dreamt up his bizarre alter-ego and came to the attention of Rob Velders, who was responsible for Holland's hugely successful Rave In The City hardcore parties. Regularly attracting over 15,000 shaveheads and boasting an earth-shaking sound system, Rave In The City was the perfect place for Dark Raver to make his legendary debut. Wearing nothing but a G-string beneath his flowing Batman cape, but sensibly wielding an axe, his entrance whipped the crowd into a frenzy.

Ensconced behind the turntables, Dark Raver declared a new national gabba war-cry, "Hakkuh!" (Dutch slang for "chop"), as he assaulted records with his axe. The shrieking needle provoked the audience to respond by

chanting, "Hakkuh! Harruh!", their voices resounding for miles. The ritual has continued to this day, with Dark Raver's British fans offering, "Chop the wood!" as an alternative chant.

"I wanted to be different," says Sweet. "Most of the other DJs back then acted like complete nerds, they hardly dared to even move and I thought they were just so boring. The whole idea of the axe was to be a symbol of the roughest and toughest DJ around. Whenever I play out now, the gabbas come up to me and ask me if I'll hit them on their egg-heads with it. 'Hit me, hit me,' they'll shout. Bang! Bang! I really enjoy doing that!"

Er, naturally. Gabba has quite obviously reached the point of no return.

"I don't care if people think I'm a nutcase. I don't give a damn. Gabba is a massive phenomenon, so it's proved itself worthy of respect."

Indeed, while the last 10 years or so have seen many other sub-genres of dance music come and go, there's no sign of gabba suffering an untimely death. On the contrary, two gabba artists, Charly Lownoise and DJ Paul Elstak recently enjoyed Top 40 singles in Holland, both records selling a cool 100,000 copies. Meanwhile, raves with appropriate names such as Nightmare In Rotterdam, Hellraiser and Thunderdome still attract a minimum of 10,000 heaving gabba fans a time. These are the facts.

"I could never have imagined all of this happening," grins Sweet. "I used to play at swingbeat parties for almost nothing, but now I'm making pots of money!"

He spends most of it on his two obsessions, Fila training gear and Sega computer games. He proudly claims to have every piece of Sega software going.

"Those martial arts games are wicked," he notes. "If you are after realistic images, you can't get better than 'Mortal Combat'. Not just for killing, but because you also see blood, and you can stab and string up your opponents. But, most notably, for the awesome end. Once you've killed someone, you can tear him up into pieces, rip his skeleton out of his body or change him into ice."

For which, one of the earliest gabba anthems, "James Brown Is Dead", would be the perfect soundtrack. Like it or not.

words Walter Van Maren picture Paul Robinson

Dark Raver will be at a lunatic asylum near you shortly



phuture

All Ya Need Is Luv

With their 'Give Me Luv' single blowing up a storm on import, **ALCATRAZ** are set to follow fellow Washingtonians **BT** and **Deep Dish** into the house hall of fame

NOT since the explosion of go-go have the eyes of the world's music community focussed so intently on what's happening in America's capital city.

"Washington DC is certainly a very interesting place to be at the moment," chuckles Victor Imbres of **ALCATRAZ**, alluding to an inside joke which his production colleague, Jean-Philippe Aviance, instantly identifies.

"You have Deep Dish in one corner and BT in the other," explains Aviance. "Then you have

us and the Music Now people refereeing in the middle of the ring. Still, we're excited that DC finally has a vibe of its own."

With Imbres working as an engineer for both Deep Dish and BT, it's no surprise that the evolution of Alcatraz has followed pretty much the same unassuming lines as their DC associates. The pair met when Aviance, a busy local DJ whose credits include an overhaul of Junior Vasquez' "Work This Pussy", was remixing Satori. They instantly hit it off and started crafting what would eventually become their debut single for the American-based Yoshitoshi label. The track, the effervescent "Give Me Luv", has been one of the biggest-selling imports of recent weeks.

"We laid down the basic ideas and set up all the loops, then we did a 25-minute version which we dumped on a cassette," recalls Aviance.

From there, Imbres and Aviance rearranged the tune, polished the mix and added vocalists Diane Moore's sinuous stylings. Although their fellow DC producers flipped as soon as they heard the finished result, it took Alcatraz almost a year to find a label willing to back them. It's a different story now, of course, and a double-pack featuring a new vocal-heavy version of "Give Me Luv", plus Deep Dish and Cajmere remixes, will be issued in the UK on A&M in January.

In the meantime, Alcatraz are feverishly working on a follow-up which Aviance claims is "Even better than the first". Citing influences which range from hard house to nu-NRG, the duo say their long-term goal is to put together an eclectic collective of top-notch singers and translate the success of "Give Me Luv" into a full-length affair.

"We're aiming to maintain a high standard for this project," stresses Imbres. "We don't want to slack off or put out any old bullshit. We're perfectionists and, because we come from an electronics background, we realise it's just a matter of spending the time to get things right in the studio. We're committed to making a difference on the dancefloor. To producing music people won't be able to resist."

Consider yourself warned. There's no escape from Alcatraz.

words **Darren Ressler**

'Give Me Luv' is available now on import via Yoshitoshi and will be issued in the UK on A&M in January

Living By The Sword

Method Man, Raekwon, Ol' Dirty Bastard and now **GENIUS**. The Wu-Tang Clan's grip on hip hop just keeps getting stronger

GENIUS, aka Gza, is more than just another member of the Wu-Tang Clan. On "Enter The Wu-Tang", the crew's seminal debut album, he is described as "A genius... The backbone of the whole joint". Method Man adds, "He's the head. We form like Voltron and he's the head". In person, however, Wu-Tang's "head" is modest and self-effacing.

"The title is a great honour," he says. "It's just something given to me by the Clan. They see me as that. I see myself as just an equal member of the group. But if they want to consider me the head, I'll gladly accept that."

Genius' pre-eminence in the Clan stems from a long history in hip hop. Going as far back as 1977, he used to visit the Bronx to check out MCs like Kurtis Blow, Melle Mel and Kool Moe Dee. He was a mere 11 years old at the time.

"I was advancing my skills as I made those trips. I was learning, studying styles and perfecting my own shit. I guess I'm like old skool with a new flavour. It's one thing to be old skool and another to sound it. Melle Mel is old skool but he still sounds it. I don't."

For Genius, being old skool is about having respect for everything affiliated with hip hop ("It's a culture, man. It's a way of life") and being serious about the art of MCing ("When I write, I have to be sure it all intact regarding wording, styles, flows"). As his recently released solo album, "Liquid Swords", shows. Nevertheless, the concentration on word-play and styling emphasises an aspect of Wu-Tang which is apt to be overlooked.

"The Clan is big business now, but if it wasn't, I think I'd still be rhyming. It's just in all of us. We were doing it before we made money and we'll keep on doing it. When I go to the studio, it's all fun. The whole of 'Liquid Swords' was fun for me and Rza."

A lot more fun than the experience Genius had with the album he released on Cold Chillin' records in 1991.

"I had 15 tracks on that album and, lyrically, they were strong. Very strong. The lyrics are still banging muthafuckas today. But nobody knew the record came out. It's hard to

shine when you deal with a label which has eight artists, all with albums out at the same time."

It was this and Prince Rakeem's similar trials over at Tommy Boy which led to the shaping of the Wu-Tang plan. And the fruits of this are only now starting to ripen. After all, the Clan consists of many more artists than just the core of nine who appeared on "Enter The Wu-Tang".

"We can't even put a count on it right now. That's like asking a major record company, 'How many more albums do you think you're ever going to release?'"

That sounds something like infinity. The Wu goes ever on.

words **Will Ashon**

'Liquid Swords' is out now on Geffen



THE **MUZIK BOX** sponsored by **NAD ONKYO**



The records which are rockin' our Christmas tree...

- BLIM** - "Virtual Prayer" (from the "Their Culture" Emotif 12-inch)
- DJ DUKE PRESENTS BLACK RHYTHMS** - "Volume 5 - Hot 4 U" (Power Music Trax, USA 12-inch)
- DUBSTAR** - "Not So Manic Now (Way Out West Remix)" (Food 12-inch)
- KOSMIC MESSENGER** - "Flash" (Plink Plonk 12-inch)
- LIGHTHOUSE FAMILY** - "Ocean Drive" (Wild Card 12-inch)
- FAITHLESS** - "Reverance" (Cheeky album)
- DAVID ALVARADO** - "Aurora" (X Rated, USA 12-inch)
- UNDERGROUND RESISTANCE** - "Electronic Warfare" (Underground Resistance, USA 12-inch)
- ROZZO** - "Zorro" (Bush 12-inch)
- STEPHEN BROWN** - "A Function Of Aberration" (Djax-Up Beats, Holland 12-inch)

A full year of UPPERS & DOWNERS

MUZIK's guide to modern clubbing in 1995

UPPERS

- The launch of Muzik. And being voted Music Magazine Of The Year after just four issues
- Josh Wink drum rolls and hip hop breakdowns
- Jazz in the house and jazz in the jungle. It's been your year
- The progressive trance dance invasion sweeping through the dressed-up party crowd. All they need now is a tab of acid
- Underground going overground. Wink, Misjah & Tim, Dave Clarke...
- Alcohol back on the agenda. Moscow Mule and Hooch
- Portugal 1995. At last.
 - Long sets finally accepted in UK clubs. Respect to Hard Times, Final Frontier, Rulin', Trade and Solo
 - C.R.E.A.M. in Birmingham. For going against the grain and defying everything about UK clubland
 - Thirst Aid, Muzik's pioneering campaign for free water in clubs

DOWNERS

- The entire music industry failing to comprehend Muzik's Hang The DJ page. Respect to you, the punter, for having a decent sense of humour
- Drum rolls from everyone but Wink
- The basic 4/4 beat. It hasn't been your year
- Tours from every club in every town
- The prejudice against the underground going overground. Good music is good music, whoever's dancing to it
- Tabloid bloodhounds chasing after Ecstasy stories. Now our parents really do have an excuse to take a pop at us
- Ibiza 1995. Completely and utterly predictable
- Jeremy Healy being allowed to perform any set of any kind
- The Criminal Justice Act. We will not be beaten
- Daytime clubbing. For ruining our health and preventing us from getting any work done



Heroes MANTRONIX

Electro king Curtis Mantronik, aka MANTRONIX, interviewed by John Fugler of FLUKE

WHERE HAVE YOU BEEN AND WHAT HAVE YOU DONE FOR THE LAST FIVE YEARS? ARE YOU STILL INTO MUSIC?

After working real hard for six or seven years, I was a bit burnt out. So I decided to take it easier. I settled down, I got married. But yeah, I'm still making music.

WHAT WAS YOUR LAST RECORD?

The last single was "Don't Go Messing With My Heart", which came from an album called "Incredible Sound Machine". It came out in 1991. In a way, it was quite poppy, but I like that sort of stuff. A lot of the tracks I'm making now are more of a slow, kind of r&b sound. I don't really like the faster styles.

NO HOUSE OR TECHNO, THEN?

House is okay, but I think music loses emotion when the rhythm is too fast. I can't hear any emotion in tracks which are above about 145bpm.

SO NO JUNGLE EITHER?

No. I don't get on with that at all, I can't hear it. The jungle tracks I've heard didn't sound like black music to me. There was no soul and the rhythm was all wrong for the vocals.

LET'S REWIND. HOW ABOUT GIVING THE KIDS A QUICK HISTORY OF CURTIS MANTRONIX?

I started off on Sleeping Bag, the rap and electro imprint. I worked as Mantronix with a rapper called MC Tee, doing our own stuff and a bit of remixing. I had a few good records there, then I moved on to Ten Records and then to Capitol, which was a bit weird. After the first few records with them, there was less remixing, but that was the company's choice rather than mine. After that, I moved more into production and various collaborations. Any favourites, John?

"KING OF THE BEATS" AND JOYCE SIMS' "COME INTO MY LIFE". OH, AND THE REMIX OF THE KANE GANG'S "DON'T LOOK ANY FURTHER". A COVER OF THE SEMINAL DENNIS EDWARDS SONG. BY THE WAY, WHAT HAPPENED TO MC TEE?

I don't know for sure. I think he went back to Atlanta, his home city, to finish off his education.

DID YOU EVER THINK ELECTRONIC MUSIC WOULD SPREAD THE WAY IT HAS?

Not really. For example, a friend of mine has produced a dance track which sold 700,000 copies and that's a huge amount compared to what I was selling. Dance music has become the new pop and a lot of people are putting out records just to make a fast buck. I like the idea of white labels, the way that there is no need for a sleeve, because it saves on the waste, but a lot of the vinyl could also be saved. It's all going to be melted down one day, anyway.

MAYBE ON-LINE MUSIC IS THE ANSWER?

A digital stream straight into your home? There's still a long way to go, but yeah, why not?

HOW DID YOU APPROACH YOUR REMIX OF FLUKE'S "TOSH" SINGLE? ANY STUDIO TIPS?

I've always worked the same way with remixes. I find an idea which fits with the original song, then I try to stay with it as long as possible. I'm careful to avoid over-producing something. I do a lot of my work on my home set-up, I'm really into my computers and I'll often test software for friends, but then I'll go to a studio called BMC Digital to finish it off. I'll check it out once the next day, and that's it. I always think it's best to work quickly. My only tip is to stick with your first ideas.

DO YOU HAVE SOME NEW MUSIC OF YOUR OWN IN THE PIPELINE?

Yeah, I have two projects at the moment. There seems to be two different vibes, one European and the other a Stateside thing. So I'm doing the r&b stuff for the American market and what I call "electro-luxury music", which is more instrumental and much more dance-orientated, for the international circuit.

ANY VIEWS ON THE ELECTRO REVIVAL?

I wasn't aware there was one.

OH, RIGHT.

But I think it's fine to go back to musical styles a few years after they've happened and update them with an ear to what's going on now. The audience has changed so much, we're probably talking about my friends' tastes. I mean, have today's teenagers even heard of Mantronix?

ON THE MORE PERSONAL SIDE, HOW'S YOUR MARRIED LIFE TREATING YOU?

I have more responsibility now. I don't get out to clubs as much as I used to. I'm also trying to break my habit of missing flights when I'm away.

I HEAR YOUR WIFE HAD A BABY JUST A FEW DAYS AGO. ARE YOU A PROUD DAD, CURTIS?

For sure. We've got a little boy called Babytronic. He's my greatest production ever.

Mantronik's remixes of Fluke's 'Tosh' are out now on Circa. Other mixes come courtesy of Fila Brazillia and Shriekback!

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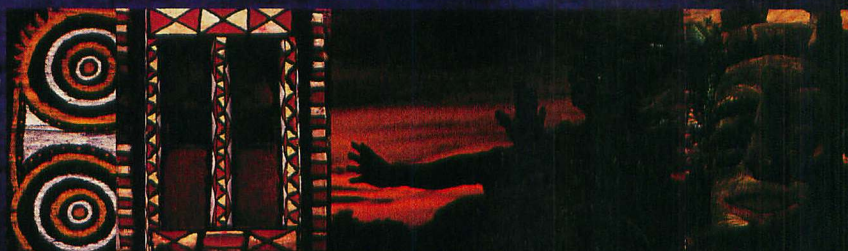
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SUBJECT TO LICENCE



"HERE COMES THE
PLANE, BAASS!"

phuture

Pwog Rock

They make sombre electronic music for that rainy Monday comedown. But are **PSYCHICK WARRIORS OV GAIA** the Mystic Megs of clubland?

IT'S best to approach the spectacularly-named **PSYCHICK WARRIORS OV GAIA** with caution. After all, they used to belong to Genesis P Orridge's Temple Ov Psychick Youth sect and have recorded tracks about the mystical number 23, about "biospheres and sacred grooves". Then there's the fact that their new album, "Record Of Breaks", is the perfect soundtrack to post-industrial desolation. What are these people going to be like?

The reality is that PWOG are two amiable Dutch blokes in their late twenties who smile a lot as they struggle to get over their lack of fluency in English. They are Reinier and Joris.

"We're not actually psychic," states Reinier. "But we do believe the dancefloor is a place where you can have spiritual experiences."

That allowed, PWOG are critical of what they consider to be a lack of individuality and depth within the scene. Or at least the scene in their home country.

"People in Britain aren't afraid to dance, but in Holland most wait for others to start," says Joris. "The techno scene in Europe's full of people following the same guidelines on what to wear and dance to. They go to raves for fashion reasons rather than to find something new."

Which brings us to "Record Of Breaks". The central theme of the album is that we need fresh experiences and ideas to escape being part of a numb, conformist mass. With five long soundscapes and five short cuts, four of which are called "Revelation", there's a variety of unique sounds and noises. But the general climate is very sombre. One track, "Kraak", is on release as a single, complete with Plastikman and Mark Broom remixes. "Record Of Breaks" is an album for that rainy Monday comedown.

"I don't like to call our music 'ambient', because it falls into that sheep mentality of labelling," declares Reinier. "Like, 'There are no dance beats here, so it's ambient'. I can't define what we do in one word. Plus, we've always done stuff like this, even if people only knew our trance tracks before."



"We're not going to do dance tracks just because it's expected of us," adds his partner.

All of which suggests that PWOG have followed the same path as outfits like Future Sound Of London and Orbital. They burst onto the scene with some wicked dance cuts, then grew older, went out less and less, and are now releasing albums with more abstract ideas than floor-filling power. Conceptually, it's very prog rock. Musically, however, they get away with it because it sounds good.

Just so long as they don't start writing about journeys to the centre of the Earth...

words **Camilo Rocha**

The 'Record Of Breaks' album and 'Kraak' single are out now on **KK**



THE intriguing **STRATA 3** demand your attention. Right now. The Brighton duo have just released a double-pack on Bush, "Strategic Manoeuvres", which is as puzzling as it is thrilling and also quite a rarity in dance music. Think about it. We are astounded by good music all the time,

Two's Company, Three's Kinky

With releases on the Magnetic North and Bush labels, the guys in **STRATA 3** are building up one of the broadest and oddest musical portfolios in Britain

but we're not often confounded. People say, "Fucking excellent!" almost every week, but it's unusual for them to be caught saying, "What the fuck is this?"

So what is "Strategic Manoeuvres"? Curtis and Simon, non-identical twin brothers, try to keep it simple.

"We didn't want to just make a techno record. We wanted something with lots of different styles on it. That way, people who aren't into techno and buy it for the slower tracks will get to listen to the faster stuff as well. I suppose it's an attempt to avoid categorisation."

Smart move. It works, too. Listen to "Give A Little", an 808 parade reminiscent of the golden age of electro. Or "Escape", a techno tune which sounds like the work of aliens on ketamine. Simon says it always makes him think of a dramatic

chase sequence in a film. Talking of the cinema, there is also "Diskordant", which would make a great soundtrack to an old silent movie set in a robotic society of the future. All in all, "Strategic Manoeuvres" is a very original release.

But then Simon and Curtis aren't exactly newcomers to this game. As Difficult Child, they started releasing stuff two years ago on Dave Clarke's Magnetic North label. The brothers then signed to Bush, making their debut as Strata 3 with "(It's Not A) Man's World", a weighty, blunted cut which seemed designed to conjure up the maddest dreams. A remix of this track can also be found on the "This Ain't Trip Hop? (Part 2)" compilation.

As well as being as recording artists, the brothers do some DJing and occasionally host their own radio shows on Brighton's

local FM stations. They normally play hard techno in the clubs, but on the radio they prefer a far wider variety of styles. Their shows have even featured guest appearances by the likes of Carl Craig and Marshall Jefferson.

Which leaves one final puzzle to solve. How come Strata 3 are only two?

"There used to be three of us, but we asked the other guy to leave," says Curtis. The reason?

"He wasn't into techno. And that's a very important reason."

'Nuff said. Investigate them immediately.

words **Camilo Rocha**
picture **Raise-A-Head**

'Strategic Manoeuvres' is out now on **Bush**

Le Film Jaune

With 'La Yellow 357', Paris' **YELLOW PRODUCTIONS** are downloading low-budget Sixties film soundtrack glamour into Nineties instrumental hip hop music

WHATEVER happened to the great thriller soundtrack? The music which underpinned the action, captured the adventure and the romance of sordid melodrama and kitsch interludes? The James Bond themes, the "Get Carter" score, the title music of "The Persuaders"... Are they to be consigned to video taped history?

The easy-listening revival may have breathed life into the corpse, but it's left to the likes of Paris-based **YELLOW PRODUCTIONS** to resurrect the spirit with a fresh, Nineties attitude. Their "La Yellow 357" album has all the hallmarks of a classic soundtrack, from brassy flourishes to sweeping strings and sleazy grooves. But there's one problem. The film it supposedly accompanies doesn't actually exist.

"We'd always dreamt of doing a soundtrack, but the chance never came up," notes Chris The French Kiss, one half of downtempo jazzers The Mighty Bop and boss of Yellow Productions. "So we decided to write our own script and asked other people to help us do the music. It's our ultimate film, even though we'll never see it."

With tracks by Dimitri From Paris, DJ Cam, Fresh Lab, Magnetic and The Mighty Bop, the result is a backstreet mix of trip hop, funk, house and a dollop of Parisian cool.

"We're influenced by people like Lalo Shrifin, who composed the themes to 'Mission Impossible' and 'Jaws'," says Chris. "Ultimately, the album is dedicated to the kung-fu films of John Woo, Jackie Chan and the great Bruce Lee. As for the label 'trip hop', if you think of a 'trip' meaning 'a journey', then I think the tag suits it well."

Dimitri From Paris, however, has his own angle on the imaginary movie.

"The way I see the visuals to 'La Yellow 357' would be something like 'Dirty Harry' if it had been directed by David Lynch," he says. "I see it as surreal thriller."

A veteran producer and radio DJ, Dimitri attached "From Paris" to his name after hearing the Deee-Lite DJ of the same name was credited for the Parisian's work on

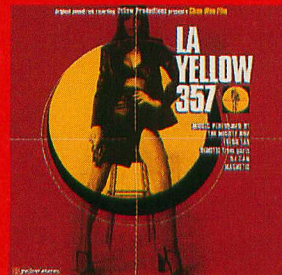
Bjork's "Human Behaviour". Not that French Dimitri minds too much.

"It makes me sound like a cheap hairdresser or a down-market Paris fashion designer, so I think it actually adds to the atmosphere."

Gritty glamour and sleazy thrills. Hustlers, sports cars and blades. Men with slicked-back hair in tuxedos and girls in leatherette mini-skirts. "La Yellow 357" has the lot. Just add pictures.

words **Martin James**

'La Yellow 357' is available now on **Yellow Productions**



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Photo: Rip

Heroes

SPEEDY J talks through some of the people he gives a nod of thanks to on the sleeve of his 'Live' album

NATALIE/GINGER

I always mention her on my record sleeves, but then she is my girlfriend! We've been together for four years and, as well as being my best friend, she's really into music. I try to involve her in everything I'm doing. She comes to all of my gigs, for a start.

SVEN VATH

Sven has supported me a lot over the years. We bump into each other now and again and I'm just about to play at his club, The Omen. He's a great character. I did a remix of a track on the 'Bellydancing' album and I've been playing it as part of my live set. When I wanted to put it on this album, I offered him a percentage of the royalties, but he just said that he liked my stuff and not to worry. I mentioned him by way of saying thanks for a very nice gesture.

MARCEL

This is the person who handles the promotion and distribution of my Beam Me Up label in Benelux. He has the eyes and the ears, plus he knows the press well. I've recorded for tons of different labels, from Warp to Eye Q, but I always release my stuff in Benelux on Beam Me Up.

JOHN AQUAVIVA

John and I have known each other for five or six years. We're very good friends. I stay with him when I'm in Canada and he stays with me when he comes to Holland. We're also business associates in that he puts my records out through his Plus 8 label in the States and I release his stuff on Beam Me Up over here. It suits us both perfectly.

RON AND ANDRE GOOS

Ron Goos did the artwork for 'Live'. He lives round the corner from me. He used to be an architect but he didn't like it, so he's getting together a business as a graphic designer and he will be doing all the artwork for my label from now on. Andre is Ron's brother. He designs the lighting for my gigs.

RON EUSER

This guy handles all my gigs. He works at Mojo, who are the biggest concert promoters in Holland. I used to take care of the live bookings myself, but it became too much for me. Ron knows his way around the Low Countries and he got me about 25 gigs in Benelux alone, which was brilliant because my music isn't the sort of stuff you can play just anywhere. He also got me on the bill of Pink Pop, which is the Dutch equivalent of Glastonbury.

'Live' is out now on Harthouse

For Whom The Bell Stolls

You don't need the latest computer wizardry to make innovative techno music. As **STEVE STOLL** proves with his 'Pacemaker' and 'FM' albums

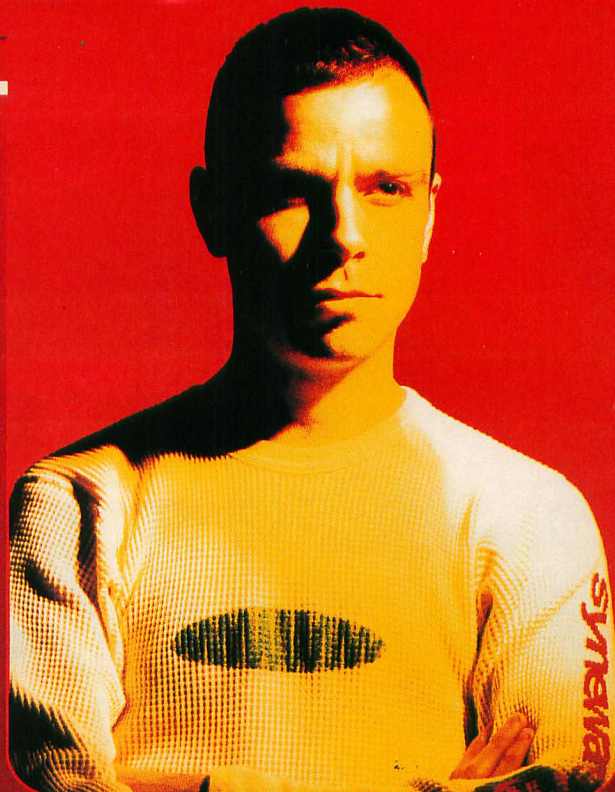
NEW Yorker **STEVE STOLL** is one of the main reasons why American techno is becoming interesting again. On 'Pacemaker', his recent album for Sm:je, he has fine-tuned his Chicago and Detroit-influenced blips and bleeps, honing a pulsating analogue signature down to the bare bones. The result is frank and engaging. Like the best type of conversation.

Stoll's musical evolution has not, however, been an easy one. He's still touchy when it comes to talking about his early days with the Chicago-based KMFDM and Sister Machine Gun.

"The music I'm doing now is so far removed from what it was then," notes Stoll. "When I later decided to shop my own music, I took a lot of shit because of my past associations. On top of that, I found out that some of my drum programming wound up on tracks which were big for Wax Trax Records. That really pissed me off. It was a classic Chicago rip-off story."

Having relocated to his native New York in 1991, Stoll has spent the last four years working as a freelance drum technician, his clients ranging from Lenny Kravitz to salsa groups, and trying to get his solo production career up and running. The turning point came when he signed to Sm:je, his debut for the label being the stinging 'Hyperrealism' single, issued on buzzsaw-shaped vinyl.

"I'm totally happy with my deal with Sm:je," grins Stoll. "We don't bullshit about money. We just talk about the tracks I'm doing. I guess they want to make me happy."



In addition to 'Pacemaker', Stoll has a second album, 'FM', currently available via Trax, and is already preparing to unveil his next release.

"I've been going back to a lot of older technology. I record in a non-midi set-up. I like to have my hands on the desk when I'm mixing, as opposed to clicking on a mouse. I like to get a live feel to everything I do. Even if there's a fuck-up, I'll keep it in. It adds a human quality."

Stoll reveals that he wants to forge weighty techno which will stand the test of time on record, but he is equally attentive when it comes to performing live. He's planning to tour extensively in the coming months.

"Nothing is preconceived in my live show. It all depends entirely on the energy of the crowd. There's no DAT. It's just me and my machines."

Sounds like a beautiful marriage.

words **Darren Ressler**

'Pacemaker', plus **Hardfloor's** remix of Stoll's 'Elastic' and **Mike Dearborn's** remix of his 'Elements' are all out now on Sm:je, USA. 'FM' is available now on Trax, USA

Do The Loco Locum

Fresh from remixing Dave Clarke, House Of God's **SURGEON** is putting a funky spin on the techno template

"I'm fortunate in that the music I like is popular at the moment. Fashions come and go, but techno is always pushing forward. You have to keep reaching."

SURGEON is making millennialist music for the moment. As a resident DJ at House Of God, the Birmingham techno hoedown, he's in a prime position to tap into the 21st century vibe. His first two EPs, 'The Surgeon' and 'Electronically Tested', both on the local Downwards label, are the perfect soundtracks for the club where he's made his name.

"Virtually everything I have recorded has been created with the intention of playing it at House Of God," states Surgeon. "The crowd reaction there is so satisfying."

Avoiding conventional recording techniques, Surgeon uses an old Poly 800 keyboard and a cheap drum machine, lending his sound a unique, abrasive edge. The result is tracks like 'Barrier Method' and 'Argon', both rugged slabs of funky techno with ghostly, lost-in-the-mix timbres.

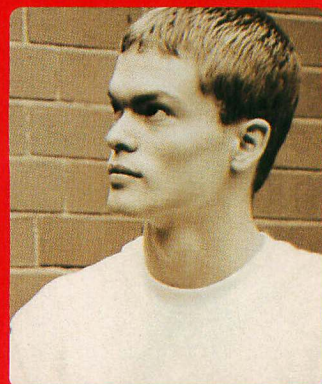
"My music is constantly evolving," he explains. "If I do a track and someone

asks me if I can do another like it, I think, 'What's the point?'"

It was this attitude which attracted the attention of Dave Clarke. Impressed with Surgeon's first two EPs, Clarke invited him to remix 'Storm' from 'Red 3'. The Brummie DJ rose to the challenge admirably. Looping a vocal mantra over a metallic riff, he has rewired the dark, brooding original into a more urgent percussive builder. The House Of God faithful were the first to hear it.

"The crowd are just so open-minded there. I think it's because there's such a strong focus behind the club. You get a feeling of it being a whole night rather than a string of individual sets."

Surgeon's latest releases are the 'Pet 2000' and 'Dynamic Tension' EPs, the former for Downwards and the latter for Neil Macey's new imprint, Ideal Trax. Following on from these, he will be putting out a six-track mini-album entitled 'Communications' early next year. Communication, the idea that dance music has the potential to unite people, runs through the heart of his music.



"I love the way that techno traverses boundaries of nationality, colour and sex," muses Surgeon. "If my music is played in Japan and people are dancing to it, then I'm communicating with them, even though we speak different languages. That's a tremendous feeling."

Yeah, it's good to talk.

words and picture **Kieran Wyatt**

'Pet 2000' and 'Dynamic Tension' are out now. 'Communications' and Surgeon's remix of 'Storm' are out in January via Downwards and deConstruction, respectively



COMPLEX

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SATURDAY 16th DECEMBER 1995 -

Rulin'

Frankie Knuckles
Kid Batchelor
Jazzy M

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OPEN ALL HOURS

Xmas Party
Free To Members
Derrick May
Carl Cox
Darren Emerson
Jim Masters
Rocky & Diesel
Bob Jones
Jose (Cafe Del Mar)
Sunscream (Live)

SATURDAY 23rd DECEMBER 1995 -

Rulin' & Renaissance

Fathers Of Sound
CJ Mackintosh
John Digweed
Daniele Davoli
Ian Ossia

TUESDAY 26th DECEMBER 1995 -

Rulin'

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CJ Mackintosh
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Jazzy M
Princess Julia

FRIDAY 5th JANUARY 1995 -

OPEN ALL HOURS

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Plus special guests in 'the Box'

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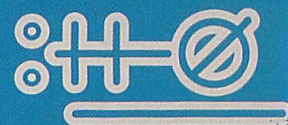
Rulin' £15. £10 Members. £8 after 5.00am
OPEN ALL HOURS £12. £8 Members/NUS/After 4.00 am/Flyer



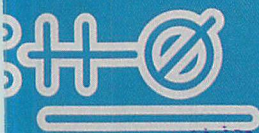
THE PARTING SHOT

A rare picture of Mad Mike Banks from Underground Resistance (left), seen here with Juan Atkins and Aux 88 when they played as Model 500 at The Metroplex Birthday Party. Detroit, 1995. picture Brett Carson

Creator of seminal design fanzine 'Trouble', the magazine of no fixed format, Dave Crow combines iconoclastic humour with savage imagery in his design work - and he hates kangaroos. Materials used: Paint /blue and white emulsion/Blackboard paint/matt black spray/household white spray/Electrostatic mega colour output/A0 and A1 high resolution scans/photocopies A0,A1 enlarged from Quark Express files./One Supaware Deluxe LEC refridgerator with three strip lights and perspex viewing screen mounted inside. Wallpaper paste, photo mount, blood, sweat, no tears!



SELF



DAVE CROW FROZEN BY **FOSTERS ICE**

blaggers plc

These are some of the more unusual items on our Christmas list. Santa had better cough up or we'll tell everybody why he's got snowflakes in his beard and why his reindeer's got a red nose

VAULT

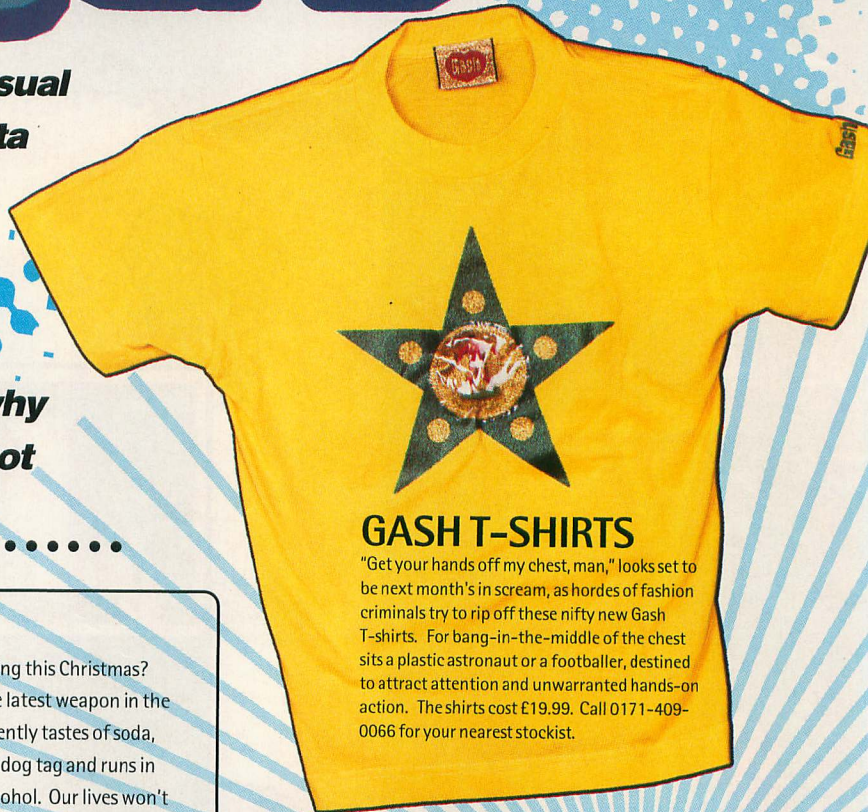
The only thing worth drinking this Christmas? Alcoholic water, natch. The latest weapon in the soft booze drink war apparently tastes of soda, comes with a unique metal dog tag and runs in at a smooth 5.5 per cent alcohol. Our lives won't be complete until alcoholic air is launched.

CHART MOVES

So you've got the KLF manual, a stack of cash and a personal letter of reference from Stock Aitken & Waterman, but still can't get a hit? Chart Moves should sort you out. The rules to this board game come on a natty picture disk, describing how to get to Number One while avoiding clamped tour vans, drug habits, bad reviews and bootleggers. The ultimate Trivial Pursuit for trainspotters. Priced £39.99 from all good toy stores.

VEKED PARKA

Rave fashion never died, it just got reinvented as eco-friendly anti-pollution gear. So say Vexed Generation, the crew responsible for this thermo-nuclear piece of bodywear, a parka which comes complete with a wrap-around hood, a face mask, padded crotch, kidney and spinal areas, and a sewn-in label giving you the Vexed Internet address. Yeah, and what about a pocket for our air-raid sirens? Available from Ambient Soho on 0171-437-0521.



GASH T-SHIRTS

"Get your hands off my chest, man," looks set to be next month's in scream, as hordes of fashion criminals try to rip off these nifty new Gash T-shirts. For bang-in-the-middle of the chest sits a plastic astronaut or a footballer, destined to attract attention and unwarranted hands-on action. The shirts cost £19.99. Call 0171-409-0066 for your nearest stockist.



SKINUPAROLLOLOGY

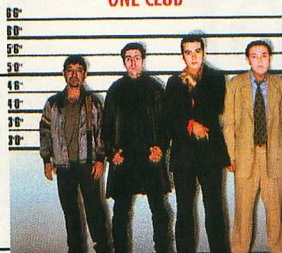
NINJA SKINS

Now you know why they're so bonkers down at Ninja Tune, the world's finest jazztricknotriphology (or something) label. It's dem skins, dem skins. The best of this month's promotional items, these special papers are, we're assured, just for truckers, who like to roll extra-long cigarettes for those extra-long journeys. Er, yeah, right. Available from Ninja Tune, as long as you ask nicely and they're not too busy staring at a lava lamp admiring the pretty colours.

FLYER OF THE MONTH

Best of a batch of spoof movie poster-style flyers spotted around London of late. And a particularly apt choice, given the reputations of the promoters pictured for extreme messiness and late-night dealings. But why does Nicky Holloway (left) always look so miserable?

FOUR CRIMINALS. ONE LINE UP ONE CLUB



The Usual Suspects

OPENS IN THE WEST END NOVEMBER 12

BOSS

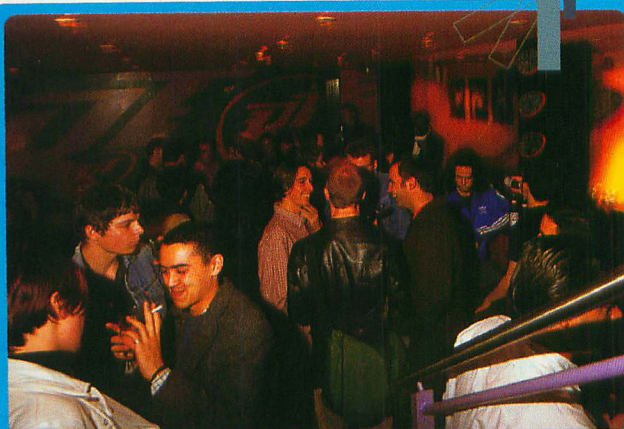
Win! Win! Win! To promote their very lush new aftershave (in a cool, flask-shaped cannister) Hugo Boss are giving 25 readers the chance to win one of these beautiful leather rucksacks (below). What's more, five



bags will have a bottle of the Boss Eau De Toilette itself (retailing at over £30) inside. To win one, just stick your name and address on a postcard and send it to Hugo Boss Competition, Muzik, 25th Floor, Kings Reach Tower, Stamford Street, London SE1 9LS. The first 25 out the bag win. All entries to reach us by Monday, January 8. The Editor's decision is final.

THE PARTYPACK

Could this be the panacea for the healthy come-down? The makers think so. The Partypack is loaded to the hilt with antioxidants, enzymes and life-restoring vitamins, all custom-packed to keep you in full health during those hard-jiving weekends. The box is pretty trippy, too. It's got to beat cod liver oil, anyway. Priced £4.00 a dose and available in selected clubs, or call 01362-684-455 for details.



BAR OF THE MONTH CHILLIN' AT RIKI TIK

London

RIKI Tik has long needed something like Chillin'. Unquestionably London's leading pre-club West End bar, it's only drawback is the constantly changing clientele, that traditional London clubland disease where faces appear and then disappear on a regular basis. However, since the inception of Jim Masters and Jose Padilla's deep Chillin' night, a die-hard firm has developed. And it just happens to include the world's leading DJs and producers.

The beauty of Chillin' is that it allows jockeys the rare opportunity to express other sides to their musical characters. It's a wonderful chance to catch people like Fabio, Francois Kervorkian and Carl Craig dropping everything from funk to soul to electro. And then there's the resident DJ, Jim Masters, who unleashes burning wax from the UK's leading drum 'n' bass imprints through to the deepest US house. And if your favourite selector is not sending out the shockwaves, there is every possibility that they'll be chillin' in the corner, or trainspotting over the decks, as they sip at one of the wild selection of cocktails served.

With the logo for the bar designed by Paul White (who was responsible for Björk's highly marketable graphics), Riki Tik has a distinct feel. A feel which is only marred by the rather uncomfortable chairs. But the pain is worth putting up with because, if you can actually hear the music above the after-work banter and office politics, your ears will be well and truly educated.

Riki Tik is redesigned once a year, proving how important the decor is to its four illustrious owners, who include original Boys Own chap Cymon Eckles and Johnny Male from Soul Family Sensation. A small menu is included for lunchtime snacks, flyers for the capital's leading clubs sit on the bar, while club photographs from Muzik snappers regularly appear on the wall. Free to get in and with a free musical policy to boot, the only thing to be wary of is the strict door policy. But if you're in the right mood, you'll more than fit the part. Ben Turner

Chillin' takes place at Riki Tik on Monday nights. Riki Tik is at 23-24 Bateman Street, London W1. Phone 0171-437-1977. Free before 11pm and £3 after



TECHNO PLAYING CARDS

Snap will never be the same again. Given away free with the latest "X-Mix" CD, which has DJ Hell at the controls, here's one for the playground obsessive in all of us. The playing cards feature the likes of Richie Hawtin, Laurent Garnier, Miss D-Jax, Carl Craig and Josh Wink detailing their average bpm, shortest and longest sets, and number of gigs played last year. We'll be testing you next month!

millennium fever

December 31, 1999.
Not only New Year's
Eve, but the **END OF
THE MILLENNIUM**,
too. Should we be
preparing for global
celebrations or mass
destruction?

WHEN the 16th Century prophet Nostradamus chose the year 1999 for Armageddon, it no doubt seemed like a pretty safe option. But with the end of the millennium just four years away, should we be heeding his warning? Maybe. After all, his foresight has been accurate on numerous occasions, Margaret Thatcher's downfall and the Gulf War both being recent spot-on predictions.

And Nostradamus is not the only one with tales of impending doom. He is joined by spiritualist prophets such as Edgar Cayce, not to mention countless Jehovah's Witnesses and Seventh Day Adventists. For the latter, it's about comeuppance. They believe they'll be saved, but everyone else will pay. Big time.

So will New Year's Eve, 1999, be the biggest party night ever or will it all be over by then? Who better to ask than a bunch of DJs and dance artists? Erm, well they know about parties and, by bizarre coincidence, they also seem to know a lot about Armageddon. Where are they getting their information from? Is there a Masonic lodge for DJs? When they're not playing in clubs, does anybody know where they really go? Could they all be androids or, even worse, are they working for the CIA?

The minds behind the turntables and sequencers certainly reveal some startling insights. Paul Hartnoll of Orbital is planning to stay at home on December 31, 1999. Juno Reactor are spurning Goa to play a gig in Los Angeles. And Black Dog's Ken Downie plans to be meditating in a secret desert location. Are they simply getting away from it all or is there a more sinister agenda afoot?

THE PARTY

WITH four years to go, a lot of landmark sites have already been booked up for the ultimate in millennial corporate entertainment. The Pyramids, the Eiffel Tower and everywhere else with a mystical or glamorous reputation is unlikely to be available to regular punters, so it looks like most of us will be heading for the bash being organised by the Government's Millennium Commission. So what's on offer? Sir Cliff, The Queen Mum and craft stalls selling commemorative tea-cups? Conservative MP Virginia Bottomley is in charge of the do and her spiel makes it sound surprisingly promising.

"We believe there needs to be a single shared national experience in the year 2000," she recently announced. "The lesson of all national moments is that people want the sense of congregation, of coming together. It will deliver that shared celebration. It will be uplifting. It will be fun."

"Coming together", eh? Are the Tories really suggesting we have a mass Thomas The Tank at midnight? Hmm... But before you decide to hang with Virginia, pause for a moment. Add another "A" to her name and you get "A Virginia Bottomley". Which, by ominous coincidence, is an anagram of "I am an evil Tory bigot"!

So with an anagram scuppering the government do, here are some other ideas to consider for the best night out in the last 1,000 years. And the next 1,000 years, for that matter.

Ashley and Bill from trance outfit Outer Active are intending to play live in London. But not just at any old venue.

"The show will take place at the newly nationalised Buckingham Palace," they say. "It will be beamed all over the world. If not Buckingham Palace, then somewhere with a happy vibe, lots of party enhancers and a general feeling that the next millennium will be a whole lot better than the last."

Coldcut, on the other hand, would appear to be taking their name increasingly seriously.

"We'll be doing The Big Chill at the North Pole," declares Matt Black. "With shamanist eskimos giving away free DMT."

If ice and DMT aren't your thang, you could always check out Dave Clarke's bash.

"My party will be a really crazy one," he says. "I'll have all the people I respect from every musical genre playing live. The crowd will be a cross-section of every single ethnic background imaginable and they'll all be fucking like crazy."

Roger Sanchez, meanwhile, has a more romantic vision.

"I want to be somewhere with a beautiful crowd of all ages, people who don't do drugs but buy Narcotic records instead," he laughs. "I'll charge a silly amount of money to play, say £40,000, then throw it to the crowd at midnight, shredded like confetti."

And Eric "More" Morillo?

"My 1999 New Year's Eve dream would be to play a party where technology eclipses everybody's optimism for the future," he reveals. "I hope somebody invents a way to combine the virtual reality experience with the clubbing experience. Through the night, we could share a wonderful sensation, transcending any effects the conventional party drugs normally provide."

Mr Oz, one of Final Frontier's resident DJs, is also dreaming of technological pleasures for 1999.

"I plan to be on a space station, cruising halfway between the Moon and the Earth. Our station will massage the surface of the Earth with soundwaves from space."

None of the above have confirmed their millennium plans, so look out for announcements a bit nearer the time. By chance (or another ominous coincidence) 1999 will see two opportunities for a dress rehearsal for the New Year celebrations. On August 11, 1999, there will be a two-minute total eclipse of the sun in Cornwall. This will be followed a week later by The Grand Cross, a long-awaited alignment of the sun and the planets in our solar system in the shape of a cross. According to Japanese theorist Professor Hideo Itokawa, this will signal the end of mankind.

Bummer, huh?

THE DAY OF JUDGEMENT

PROFESSOR Hideo Itokawa, a rocket scientist-turned-prophet, has identified 1999 as the date for destruction by combining astrology with Nostradamus' theories. The Grand Cross is supposed to represent the Four Horsemen Of The Apocalypse (the favourite harbingers of doom from the Bible's dreaded Book Of Revelations). Other prophets who place doomsday in 1999 include Edgar Cayce, the 20th Century American clairvoyant, and CT Russell, a Seventh Day Adventist whose book, "The Divine Plan Of The Ages", has sold over six million copies.

But it's Nostradamus who seems to interest most people in the dance world. Rollo, for example, likes nothing better than flicking through ancient texts in dusty libraries.

"Three weeks ago, in the church of Sacre Coeur just outside Lyon in France, a missing fragment of Nostradamus' prophecies was discovered," reports Rollo, before revealing he has also gone to the trouble of translating the missing fragment. "It says, 'Lo, and the millennium shall be reached and four hooded horsemen shall ride across the sky. There shall be an almighty party and the clubbith Cream shall do a big compilation and maketh pots of money. Yea, and the Ministry Of Sound shall booketh every DJ between the ages of 10 and 60 to playeth on the night. You shall payeth through thy nose and not wear trainers to attendeth it.'"

Cynics suggest that, since Nostradamus lived in the 16th Century, his views on today's club scene could be somewhat dated. But it does seem possible Cream will release a 1999 compilation and it's also likely that you'll miss out on Ministry's New Year party if you ignore the bit about trainers.

Mr Oz also has an explanation for Nostradamus' uncanny accuracy.

"Nostradamus was doing MDMA," he explains. "Well, not actually MDMA but some 16th Century equivalent. He took a mixture containing raw nutmeg and it opened new corridors in his mind."

Roger Sanchez similarly sees a mystical significance in contemporary club culture.

"In the year 2000 we will discover the truth about Steve Raine from Hard Times. It will be revealed that he's really an alien from a planet ruled by evil sheep, enslaving humans and wildebeest alike."

EJ Doubell, a DJ on the Girl Scene, is another Nostradamus fan. But while others make light of the possible end of the world, she's completely serious when she says she's preparing for the worst. ➤



Millennium

"Stock markets and banks across the globe will crash simultaneously," she warns. "There will be no money and total chaos will follow. I'm getting ready by being fearless and accepting the fact there are other beings on this planet right now."

While fire-walking this summer, Doubell met her first alien and is hoping to be rescued from the chaos by one of the space ships which she claims are circling Earth at this very moment. However, her meetings with extra-terrestrials haven't made her complacent.

"I follow the news every day, looking for signs of the economic crash. As soon as I see it approaching, my money is coming straight out of the bank."

Phil Ross from Return To The Source is meanwhile following the teachings of a British clairvoyant called Anne Walker. He looks forward to 1999 as a time of celebration, not destruction and disaster.

"Anne Walker's spirit guide, White Arrow, revealed that there's a UFO under the Great Pyramid," says Phil. "I have a vision of a huge Return To The Source party out there and, on the stroke of midnight, a spaceship will descend and lift up the pyramid with a tractor beam. Think 'Close Encounters'. Then, lo and behold, underneath is... Tsuyoshi playing Mindfield's 'Odyssey Of The Mind'."

Michael Dog from Megadog is another student of the Pyramids, but he doesn't follow a particular prophet. "I believe that a major change is definitely coming," he declares. "But these predictions of the Apocalypse are metaphorical. It's about the final battle between good and evil. Society is on a slow path towards raised consciousness which will shortly reach a critical mass."

LIVING ON THE EDGE

"I sometimes take a chance and walk under a ladder for a laugh. To tempt fate."

Paul Hartnoll (right)

"I've never listened to a Jehovah's Witness but I've snogged one in JFK Airport."

Richard Dekkard

"As my belief in religion decreased, my belief in the power of the stars increased. If a woman's period runs correctly, then it is closely tied to the Moon. Since we are all born from a body which is affected by lunar cycles, why not develop it and say our character is influenced by a force field further away. I'm a Virgo and Virgos are realists and perfectionists."

Dave Clarke



"Thirteen is my lucky number, I own a black cat and I force myself to walk under ladders."

Sarah Chapman (left)

"I certainly believe in astrology. My lottery numbers this week are 10, 14, 31, 33, 42 and 44."

Nathan Cable from Tenth Chapter

"We're very superstitious. We find it absolutely necessary to get as stoned as bats before we start on the long journey into a new track."

Ashley and Bill from Outer Active

"A Jehovah's Witness came to my door one day and said, 'I want to talk to you about more peace in the world'. I told him I wasn't interested."

Matt Black (right)



Michael Dog is relatively optimistic about humanity's future and he's joined on the uplifting side by Azukx. Both see the world as essentially safe, although they do concede some changes may well be necessary for the survival of mankind.

"The world isn't doomed, maybe just our species," says Azukx. "If we are to survive, then we must change our perceptions, to allow us to have a more harmonious relationship with the Earth."

Rocky from Junior Boys Own is less interested in harmonious relationships.

"To me, concepts such as enlightenment and growing consciousness are New Age bollocks," he snorts. "The world will descend into lawlessness and there'll be zero gravity clubs playing nothing but cyber handbag."

2000 AND COUNTING

DESPITE Nostradamus and his followers, most people think we will still be around to enjoy 2000. Beyond that is a somewhat different tale. Visions of "Bladerunner" and "Mad Max" fill the thoughts of virtually everybody.

"The world is doomed because of stupid religions and mindless governing bodies," states DJ Queen Maxine. "Those of us who can change things must try harder."

Coldcut have an interesting theory which they've posted on their Internet site.

"I give mankind 50 years to sort things out," says Matt Black. "We've called our theory FUCT, the Fairly Unified Conspiracy Theory. It says that the CIA, the Nazis and the aliens are running the show. They want everybody labelled with ID chips, as foretold in Revelations with that '666, the number of The Beast' business. It's so the aliens can conveniently round us up and use us as seed pods. Meanwhile, the CIA and Nazis will be repopulating the world with 100 per cent Aryan vigour."

Ben Watkins from Juno Reactor also sees the cut-off point as being in around 50 years time.

"I'm very pessimistic about our future," he announces. "Disasters are coming at us on every level you care to think of. Disease, global warming, pollution and the gradual depletion of our natural resources will all have a part to play."

The beginning of the end as he sees it will be heralded by one mighty event.

"Blur and Oasis will ritually chop one another's heads off on prime-time TV and from there the countdown to world destruction will begin."

Ben recommends salvation through practical methods rather than hoping for rescue from alien spaceships.

"I'm learning how to grow gills so I can live the rest of my life underwater."

Paul Hartnoll of Orbital also believes environmental problems and the general destructiveness of mankind to be the most likely catalysts for chaos.

"In 20 years time, I will probably be living in a fortress community with rocket launchers on my roof," muses Paul. "I'll need the rockets to stop marauding hordes. There will be looting, civil war and mass gang warfare."

Final Frontier's Tin Tin has a not dissimilar defensive mentality. He gives us 30 years tops, by which point he hopes to living in the Caribbean.

"I'm sure the end is coming," he says. "It will probably be caused by biological warfare from Iraqi maniacs. On the other hand, it could be an environmental disaster, such as ozone depletion leading to the polar ice caps melting. I see myself on a tropical desert island. I'll be heavily tooled up with a fleet of helicopter gunships."

But he hasn't forgotten the important things in life.

"I'll have a superskunk cannabis plantation and sound systems scattered around the island. It will be a virtual palace. There'll be loads of girls there, too."

Talking of girls, DJ Sarah Chapman has a clear picture of herself in the brave new post-Apocalypse world.

"I want to be a female Mad Max, with a motorbike and a machine gun," she asserts. If people are hostile then I'll protect myself and my friends. After a while, maybe we can try to start a new human race. I'd definitely be up for some breeding."

JUDGEMENT DAY – HOW AND WHEN

NOSTRADAMUS

How? "Famine, natural disasters and pestilence. Watch out for the arrival of the Great King Of Terror and any rivers turning red."

When? 1999.

EJ DOUBELL (right)

How? "The total, simultaneous collapse of the global financial system. Signs to look out for include rogue financial traders and cashpoint machines refusing to give you any money."

When? 1999.



PROFESSOR HIDEO ITOKAWA

How? "Famine and catastrophic energy crises will lead to the destruction of society."

When? August 18, 1999.

IAN HOLMES, NOOTROPIC

How? "The reformation of Spandau Ballet"

When? Date unspecified.

EDGAR CAYCE

How? "The Earth's axis will shift. This will cause climatic change, earthquakes, and floods. Much of coastal America will fall into the sea and London will become a coastal city."

When? 1999.

ROGER SANCHEZ

How? "Major, Clinton and New York's Mayor Koch will all be re-elected. Mr Blobby will be Number One in the world pop charts singing a duet with Michael Jackson. If that doesn't end the world, then I don't know what will."

When? Fairly soon.

SEVENTH DAY ADVENTISTS, JEHOVAH'S WITNESSES AND VARIOUS HEBREW SCHOLARS

How? "Floods, pestilence, the appearance of the Anti-Christ and of the Four Horsemen Of The Apocalypse and the Day Of Judgment will mean only those who have been 'saved' will be able to survive Armageddon."

When? 2001.

ROCKY (X-PRESS 2)

"I don't think the world is doomed."

Nick Warren ignores dates and prophecies, but he too is worried about the future.

"We should take more notice of what's happening in Eastern Europe, in Bosnia and Russia," stresses Nick.

"They are so close to us, but most of the British public seem unconcerned. I find the idea of a nasty right-wing leader taking over Russia particularly worrying."

Ken Downie of Black Dog fame sees salvation coming through changes in consciousness.

"We need to destroy the slave gods and get everybody thinking for themselves," he says. "We need to kill off indoctrination and dogma. I believe this planet can look after itself, despite our worse excesses."

BUT SERIOUSLY, FOLKS...

IF there's one certainty facing the world these days, it's the fact that nothing is certain. Look out for the signs (earthquakes, floods, epidemics and aliens) and maybe buy a few cases of baked beans, just to keep you going if Doomsday arrives out of the blue.

But setting Nostradamus and "Mad Max" aside, don't forget that December 31, 1999, will primarily be about partying. Don't have nightmares.

As Mr C points out, "It's just another day".

UD 203.



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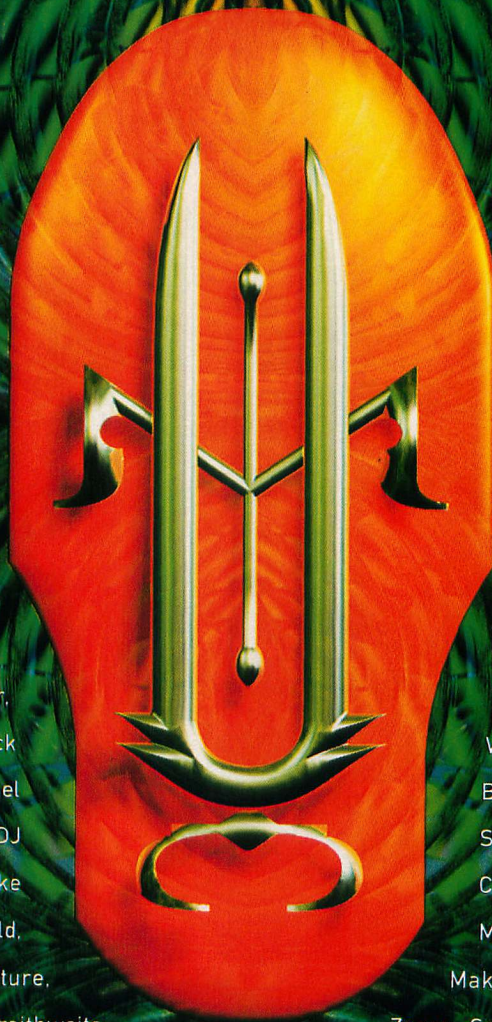
The Free Music Festival lasts from 16th October to 31st December, 1995 while CD stocks last.

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KENWOOD

Carl Cox, Ultimate Music Management and Worldwide Ultimatum Records

would like to thank everybody for making 1995 such a brilliant year. Have a mad festive season and a stunning new year



Big thankx to the people who make us what we are- The Ultimate and Ultimatum Family: Eric Powell, Trevor Rockcliffe, Josh Wink, Mr. C., Gayle San, Felipe Rosa, Charlie Hall, Luke Slater, Daz Saund, Craig Walsh, Paul Wells, Nick Warren, Colin Dale, Laurent Garnier, Rachel Cox, David Alvrado, Lady B, Dmitry, DJ Skull, Josh Abrahams, Judge Jules, Mike Dearborn, Lenny Dee, Howard Litchfield, Kelvin Andrews, LTJ Bukem, Sub Culture, Orde Meikle and Stuart McMillan, Scott Braithwaite, Marc Spoon, Darren Emerson, Loftgroover, John Selway, Stu Allen, The Advent and Scan X, Also To: Paul White and Me Company, Matt Jagger, Andrew Cleary and Edel, Ben Turner and Muzik, Damien and Slice, White Noise, Sex Goddess Nick @ Next Cologne, Colin Daniels and MDS Oz, Starsky and Pinnacle, Sarah, Treena, Jan And Rog, Nev, Jumper, John, Jim and M.O.S, Dan @ VAT, Lol and Nina, Andrew and Sabres, Unlimited, Pill Fairy and Fi @ Full Circle, React, Phuture Trax, Flying Uk, Ian, Rubber Clad et al @ Final Frontier, Darren and the Lovely Amanda @ Cream, Slam and Soma, F Communications, Pablo Escoba, Mixmag, Normal Heidelberg, Sven @ Eye Q, Jean @ East

West, Dave Angel, Megadog, Glastonbury Festival, DJ Mag, Pete Tong and London, Jockey Slut and Bugged Out, Checkpoint Charlie, Herb Garden, Wendy @ Logic, Carsten @ Warner, Loud Magazine Japan, Fuse Brussels, Ang @ The Hacienda, Helter Skelter, iD, Club Foot, Lakota, John Peel, Cave Club, Atomic Jam, Front Page, Coda Magazine, Kiss FM, Low Spirit, Melody Maker, M8, Mark Goodier, Strutt, Outsoon, Zoom, Sean @ Sir Henrys', Penguin Tribe, UK Midland, Shindig, Shelly Boswell, Sleuth, Wobble, Unity, Steve Hillage, Vapourspace, The Face, NME, Dave Clarke, Jesus Jones, Boy's Own, Robbie!, Juliette and Simon, Miles @ Island Music, Anja, Solo, Concorde, Fabio, Groove Connection, Dorian G, Karen Goldie, Darrien, Michael and Lee, Mark Lewis, Yin Sight, Cyber, Groove Mag, BPM, Billy Nasty, Djax, Justin Robertson, Yello and Louis Spellman, Darren and Timna, Rap, Richie Hawtin, Norman Jay, Jon Pleased, R and S, Christian Vogel, Nicky Holloway and anyone else who does it for the right reasons. Sorry if we missed anyone, but it's late and we're pear shaped! Just say no to Bastardized Corporate Disco!!!

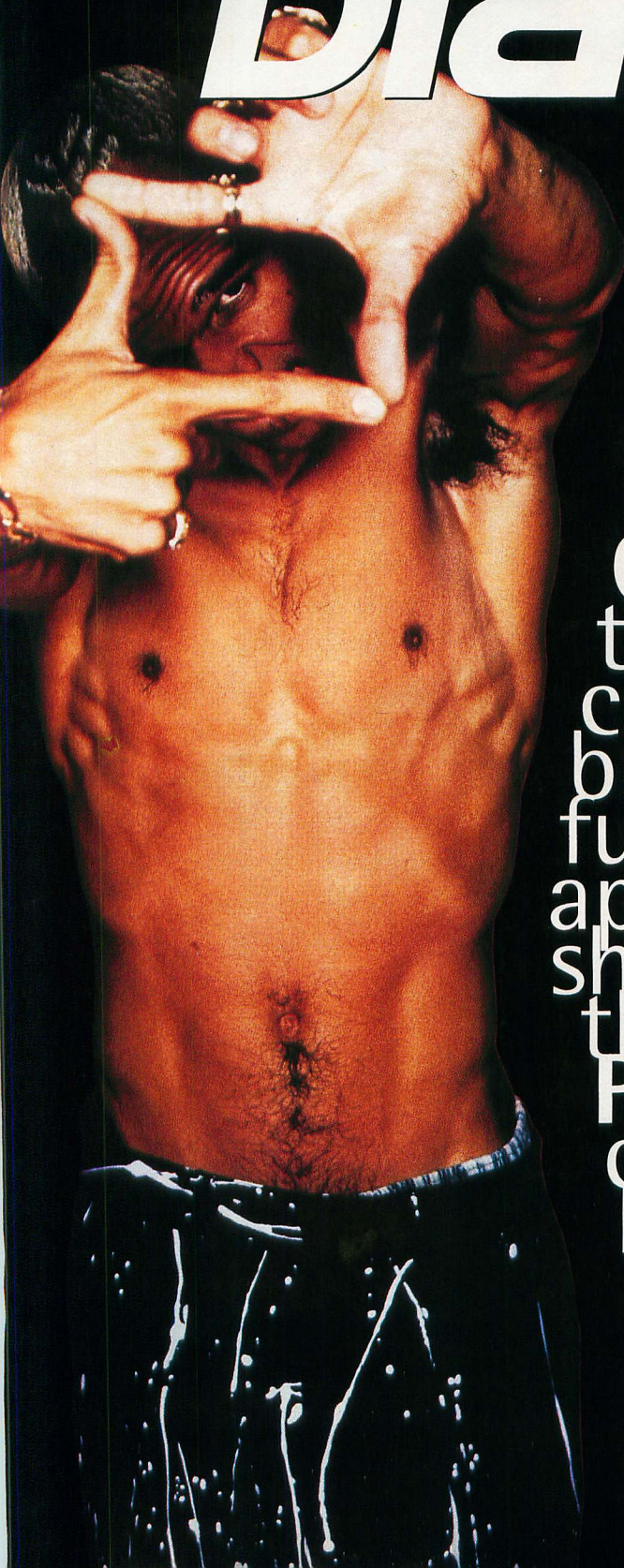
master blasters



Kings Of '95

It's been a remarkable year for success stories. But three names tower above the rest.

GOLDIE blasted into the limelight and created a drum 'n' bass blueprint for the future. The crossover appeal of **LEFTFIELD** showed the sceptics a thing or two. And **PAUL OAKENFOLD** continued to shape listening pleasures with his Perfecto imprint. All hail Muzik's Kings Of '95





Kings Of '95

words **Rupert Howe** pictures **Vincent McDonald**



goldie

He is the man of the moment. And with Britain still reeling from the rush of his 'Timeless' album, he's now astonishing audiences in America. Sound the fanfare for

... goldie

WITH the fog rolling in from the sea, Goldie clambers down to the rocky breakwater at the base of the Golden Gate bridge. Oblivious to the dangers it poses to his pristine white Stussy sweatshirt and neat corduroy Adidas trainers, he steps onto the tiny strip of sand at the water's edge and dips his hand into the surf. What does he think he's doing? Trying to control the whims of the ocean? "This piece of water, man, it goes right to fucking Japan and Australia. I just had to touch it. You come all this way, you have to put your hand in the Pacific." Of course.

GOLDIE is buzzing. As usual. Speeding through the streets of San Francisco in a black limo with the boom of a mix tape by the Coventry-based DJ/producer Doc Scott drifting in his wake, he's in his element.

Shades on, compact camera and DAT player at the ready, he's alive to experiences in a way most people will never understand. A 21st Century b-boy wired for sound, he smiles broadly at the view across the bay, his trademark teeth glittering in the afternoon sunshine.

Goldie certainly has good reason to feel satisfied. Back in 1993, as the author of two classics of darkside hardcore ("Terminator" and "Angel"), he was the hero of the underground, a man poised to take the next step into the future of the music he'd helped to create. Appropriately enough, he now has a gold album, his own label (Metalheadz) and a support slot on Björk's most recent sashay across the planet. So far, the tour has taken him across Europe, from Budapest to Paris. His current challenge is America, up the West Coast and over the Plains, from San Diego to New York via Denver and Chicago.

"It's just coming across," says Goldie of the US reaction. "The vibe's been cool. It's not really that different to Europe, which surprised me. But then we're on the best half of it. We missed out Rednecksville."

Which is probably just as well. Decked out in an array of brand new, limited-edition Stussy Sport gear (courtesy of a personal tour of the company warehouse in Los Angeles by his long-time friend, Shawn Stussy), he wouldn't exactly have blended in. He even he looks a little out of the ordinary in San Francisco. But then Goldie has never been about blending in. At school, they would have sent him into isolation as a hyperactive troublemaker, the product of a broken home. The only difference today is that everyone is trying to put him on a pedestal. Anywhere out of harm's way.

There is, after all, a degree of caricature here. The teeth, the chains, the hair. Isn't he wary of being typecast as "the jungle nutter"? Mad, bad and dangerous to know.

"I guess it happens, but I've always been me, I've just discovered I'm able to channel it. My past, like anybody else's, is an average kid from the street trying to defend himself and what he believes in. You build it up and you bring it down. The fun in me is coming out now and I'm having a laugh with it.

"My biggest problem is that I've always been on the defensive about this music. It's like I have to be in that kind of mode long after the war is over. But all the minor things which were causing irritations are gone and the same people who were helping us are still here. We really are having fun with that. I feel like I can breathe a bit."

AND the fun starts at San Francisco's Warfield Theatre on Market Street, down where the bums congregate on the pavements, swigging cheap whisky from bottles hidden in brown paper bags as they try to hustle a few quarters out of the passing shoppers. Even the city where folks once came to wear flowers in their hair has a darker side. At night, this is one of the areas of San Francisco where even the wary watch their step.

But Goldie has no such inhibitions. He sprints on stage and yells, "Hello San Francisco!", like he's opening for U2 at Wembley Stadium. No doubt someone has told him this is what they do in America. Let the people know who you are. That, of course, isn't Goldie's problem at the moment. Everyone knows who he is. They just don't know what he stands for, what this music really is or where it comes from. They simply don't understand the mission.

The G pulls no punches and opens with the entire 20-minute version of "Inner City Life" from "Timeless". The chorus has a few of the predominantly indie/college crowd beginning to get the feel for breakbeats, but the reversed loops and dark bass stretch of "Jah",

Grooverider spin crazed hardcore breaks and dream... Suddenly, it's all happening to him.

Yet if anyone from within the breakbeat scene can claim to be already beyond jungle, it's Goldie. Having taken various people to task for daring to mention "intelligence" ("What the fuck is that? Are we handing out degrees with the music now?"), he envisages a future where the various strands are merged into one super-virulent breakbeat virus. The Metalheadz label has become his alembic, condensing the very best of each sub-genre, from the string soaked mantras of Peshay and Jay Magik to the steppin' anthems of Alex Reece and the dark-era rage of Dillinja and L Double.

He certainly isn't too upset at the idea of jungle going the way of all fads.

"The word jungle came up and became misconceived as meaning all breakbeat. So there goes jungle. Cool! We can get back into drum 'n' bass now, back into UK breakbeat culture, because that's what it's really about. It's too big not to go anywhere. There'll be more artist albums and they'll be looked at as part of breakbeat music and not jungle.

"I'm glad to see the back end of jungle out of 1995. It's time to get on with the programme. People forget I made 'Timeless' back in the summer. Winter is my season and winter is a head season. Metalheads are at war with each other at the moment. At war! I tell you, I've never really been so excited about it. Groove's excited, too. I see that look in his eye, man."

which undulates like the slow swell of the Pacific, sounds like music from another planet. People know they are hearing something special, but can't quite get a handle on it.

This is the "Black Secret Technology", as A Guy Called Gerald would have it, the sound which emerges when the machines are reprogrammed to the beat of a human drum. It's not an easy sound, but it is neatly packaged and at peace with itself. The soaring harmonies of "Kemistry" may carry an arms-aloft surge, but the lyrics are all about coming down.

It comes back to that idea of playing with time. And time is a subject which Goldie, like Gerald, is totally keyed-up on. Our place in the grand scheme of things, our responsibility to tomorrow... The words spin out of his mouth faster than his breaks.

"People have to understand that it's about putting their heads up and looking to the future. We have to remember that we're going to witness the millennium and the generation which was buzzing at the age of 21 will see it in full swing. They should be so proud. We're going to be in the year 2000, man. A hundred years either way and you'd miss it.

"And whatever runs, witnessing the millennium or witnessing Armageddon for that matter, be it good or bad, a lot of things have been learned. You must understand that it's all part of life and you've dealt with it. But witnessing the millennium and witnessing this music taking you into that, with the technology behind it and the barbarians from within it, it's just..."

He spreads his arms towards the ceiling.

"It's height, man. An abyss of ideals."

A very Goldie-like statement, that. He knows his music is near-impossible to describe verbally, so he often resorts to a kind of fractured, hallucinogenic poetry. He wants to tell you just how much this all means to him, but he can't. What does come across, though, is his unshakeable belief that this is his time. This was the year for him, the one he's been building up to since those days at Rage, when he'd watch Fabio and

Golden Wonder



GOLDIE has the aura of a man who has finally found some of the respect and attention he craved when he was a kid, when he was out daubing walls with his spray can. But he is also well aware that maintaining his position will take just as much effort and imagination as it did to get there.

"Looking back, it's been a remarkable year for me. I'm just jammin'. I've walked a very dark line and certain things have guided me. In many ways, fate has played a massive role. I've really learned to come to terms with myself, with my bad side and my own faults. But I'm so glad to see the same faces there smiling at me. It makes me glow to think about that."

Another Goldie trait. He often ends up talking about other people more than himself. He sees himself most clearly in their reflections and they all provide an insight into his character. In essence, Goldie has always been a collaborator. He may have the ideas, but he usually needs some help from outside in order to realise them. Whether it was back in the early days of working on "Angel" with Mark and Dego of 4 Hero, or his current projects with Rob Playford of Moving Shadow and young drum 'n' bass prodigies like Rupert Parkes (aka Photek) and Dillinja, Goldie has always been able to find those who can bring out the best in him.

The list goes on and on.

"Doc Scott is my soul brother," he says, trying to explain the peculiar chemistry which links him to the scene. "If I wanted to be a different shade, I'd be Doc. Fabio is the spirit pushing behind me and Groove is the physical, in my face. Groove is my right-hand man and Doc Scott is my left. And Kemistry and Storm have always been my soul."

He taps his chest.

"Here."

You get the feeling that, wherever he goes, a little piece of his heart remains. In London, in Coventry, in Leicester, wherever the breaks are rolling and people are jumping up to the MC. Being in near-constant demand, getting pulled in so many different directions at once, it sounds exhausting. Surely balancing all these loyalties must wear him down?

"My people always get a piece of me but, yeah, it's hard to maintain it. You unconsciously switch off. You don't mean to forget things and people, but sometimes it's very strenuous. I wake up at four in the morning and think, 'Fuck, I haven't spoken to Doc for three days!'"

"It all boils down to the bare fundamentals. I've never really had a family, but nobody can take away from me the fact that those guys are my family. And I feel at peace with that family. I'm learning so much from people at the label, from Jay Magik to Dillinja to Scott."

But you're already their godfather.

"Yeah, in a way. But Grooverider is my godfather."

It's odd to find someone who is the centre of so much attention being so humble. Goldie sees himself as part of a Metalheadz brotherhood. He's the benevolent Don Corleone at the head of the organisation and, at the same time, the small street kid running errands for a wealthy uncle.

"Metalheadz isn't about being elitist, our door is wide open," he declares. "If it's running, it's running. If it ain't, get the fuck out. As far as UK drum 'n' bass is concerned, it's about remaining on the cutting edge. All those DJs, from Hype to Randall, Bukem to SS, we all know what the project is."

"I can come out of the shade, I can take whatever heat they want to put on me. They won't find any edges around this circle because the corners are inside the circle. We can go through whatever phases we go through. I mean, a lot of the cats involved in drum 'n' bass have been here for seasons. It's a family finding its feet and trying to build, putting the foundations within the situation... We're just putting down the final layers of cement before we build the skyscraper."

intent on breakbeat, a chance to look ahead rather than behind. He thinks he's ready. "I already know what the response will be, so I'm thinking three steps ahead. I know the second album will be deeper and freer in the way the funk flows. It'll be even more experimental, but still within my genre. I want to make an album which is going into the millennium."

It will no doubt feature a similar fusion of live instruments and electronics as that used on "Timeless". But his new-found, jazz-influenced maturity (Goldie claims to "make music for people to grow into") will hopefully not detract from the intricacies of the breaks themselves. Between "Still Life" and "This Is A Bad", "Timeless" trod a fine enough line on that score.

His underground energies are meanwhile set to be channelled back into one of his early pseudonyms, Rufige Kru. A reworking of "Terminator" is in the pipeline and he's also planning a new track called "Amen", a fierce assault on the infamous break of the same name which, according to legend, kick-started junglist breakbeat into action in the first place.

He may even get to realise a long-held ambition to remix Wu-Tang Clan, thus bringing together two models of transatlantic b-boy culture which have so far maintained a cautious distance from each other. Especially Stateside, where most electronic club music is viewed with suspicion, if not downright hostility.

"I've got big respect for Raekwon and Method Man.

Even if you take their lyrics away, their music has become more and more dark. Five years ago, the backing tracks used in rap were just breaks and loops, there weren't the dark connotations drum 'n' bass has provided. That's the mood of the Nineties and they're on collision course."

So are we witnessing the return of the dark style?

"The dark season is coming," replies Goldie. "We've had a nice funky, jazzy summer and it's time to start steppin' it out."

And you've always been drawn to the dark side, haven't you?

"Oh yeah! That's me, isn't it? That's me all over."

THE next day, some of the buzz has worn off. A 6am rendezvous with his pillow might have something to do with it, but sitting in his dressing room at the Warfield, Goldie is in a more reflective mood. Breaking off his conversation and pausing to look into one of the dressing room mirrors, he seems to glimpse something of what he's been trying to say all along.

"I sometimes try to say what we've achieved. I try to get it out of myself, but..."

He shakes his head as his mind's eye fills with visions of blue seas, cloudless skies and towering palms.

"It's like being in the water off somewhere like Miami. Or here. You go out there and you really open your eyes. And you want all your friends to be with you because you can't believe the view..."

Of course.

NOT

GUARANTEED

TO

IMPRESS

ALISON



IMAGE IS NOTHING



Guaranteed
to
Quench
your
THIRST



THIRST IS EVERYTHING. OBEY YOUR THIRST.



Kings of '95

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



leftfield

A nomination for the Mercury Prize. An appearance on 'Top Of The Pops'. Music for the soundtrack to 'Shallow Grave'. Oh, and a gold album. All in a year's work for ... *Leftfield*

THIS was the year Paul Daley and Neil Barnes proved they had nothing left to prove. After all of those biannual landmark singles, in 1995 they came good. Damn good. They justified our expectations with the "Leftism" album, they were nominated for the Mercury Prize, they made it onto "Top Of The Pops", they... Hang on. Why don't we let them tell the story, live and direct from a snow scene bubble in north London? Take it away, boys.

JANUARY

Six years on from "Not Forgotten", Leftfield's debut album, "Leftism", is finally unleashed.

Paul Daley: "This was a funny time for us. We just didn't know what to expect. We'd already had enough of the album, anyway. We'd spent the whole of the previous summer recording and the rest of the year mixing it."

Neil Barnes: "We weren't too bothered about how many it was going to sell, but we were apprehensive about how it would be received on a critical level. It was kind of uncharted territory. There hadn't been many solid dance albums and we really didn't know whether it would work or not."

Paul: "The record sleeve was partly my idea. It was an attempt at surrealism! It's a sculpture of a shark's jaw which we photographed and then fed into a computer. We wanted to get away from all that techno computer imagery. The shark's jaw was meant to be a bit threatening, a bit disturbing. Like, if you put your head into the speaker, the shark's jaw might bite you. A lot of people actually thought it was quite sexy."

Neil: "Well, they thought it was a vagina with teeth!"

This month also sees the release of "Shallow Grave", the awesome flatmate-from-hell film which uses a new Leftfield cut to score the opening sequence.

Paul: "My weirdest flatmate? Well, I once lived with a smelly biker called Tiny. He was seven feet tall. They had to remove one of his glands to stop him growing. There was also another biker who lived at the top of the stairs. He didn't have a room, just this curtain pulled over the landing, and he'd be up all night on his CB radio. Sean McCluskey lived there, too."

Neil: "I once lived with a ghost! The flat was a horrible, stinking place, mainly because the bloke downstairs cooked cabbage all day. We used to see this woman on the stairs. I used to lock my door at night, forgetting ghosts can go through doors. Perhaps it was just too many magic mushrooms... We'd dry them out on the floor and the whole flat was covered in them. Yeah, I was probably just tripping!"



Sole mates: Toni Halliday and Leftfield

APRIL

Neil's girlfriend, Perree, gives birth to their second child, Sid, a brother for Georgia.

Neil: "Yeah, Sidney. It's a good strong English name. It's actually a family name. My uncle was called Sidney. A lot of people thought he was named after Sid Vicious, but he's more like Sid Gentle. Ambient Sid! I was going to go to the birth, but I chickened out at the last minute. They had to use something called a ventouse because she couldn't push the baby out, and I just found it really disturbing to see someone in so much pain."

Three months after its release, "Leftism" goes gold (100,000 copies).

Paul: "We're not used to that world of red, blue and platinum, so it was wicked. Having said that, getting a gold disc meant more to other people than it did to me. I gave mine to my mum. Neil's is still lying on the floor at home. The thing is, you don't actually get a gold disc these days. You get a gold CD. Sad, isn't it? It's just not the same."

MAY

The guys head off to Amsterdam and Paris on a quick promotional jaunt.

Paul: "We sat in a room in Paris for 12 hours while loads of journalists marched in and out to talk to us."

Neil: "Amsterdam was great, though. They really know their onions out there. Dance music is so fucking massive in that city. We met up with Speedy J, but we didn't get to go to his crazy house."

Paul: "He's a wicked dude, a top boy, and I love his albums. He was doing loads of interviews in the same hotel as us, so we just exchanged records, bodily fluids... No, we didn't really exchange bodily fluids!"

FEBRUARY

"Leftism" enters the album charts at Number Three. It goes silver (60,000 copies) within three weeks.

Paul: "I was really shocked."

Neil: "I'd hoped it may go Top 30, but more than that... It was like, 'Who on earth is buying this?'"

Paul: "We went down to The George in Soho with John Lydon when we heard the news. I remember someone coming up to John and asking him to gob in their pint. He just sat there sneering at them."

The search is on to find a venue for a launch party for the album, set to take place the following month.

Paul: "We drove around and rang on doorbells. It was like going back to the days of warehouse parties, except it's more difficult to do nowadays. We were blown away by the old GLC building as soon as we saw it. We played it down when we asked if we could use it. We told them it was just a small record company launch."

MARCH

Leftfield's party at the former GLC HQ is scandalously good. Literally. Questions are tabled in the House Of Commons about Red Ken's one-time palace being used for raves. Questions are also asked about what exactly was in that punch.

Neil: "Some MP asked, 'Can the Government promise that the seat of London's government will not be used for any more raves?'"

Paul: "We did the soundcheck with an 80K rig. The whole building was rocking."

Neil: "It's such an incredible building. One room, which was where they used to receive dignitaries, was marble and there was the assembly room where the council sat. We had to lay down a special floor in the ballroom."

Paul: "To be quite honest, I don't think anyone has beaten that party this year."

Neil: "It was all invitations, most of which we handed out ourselves. I remember walking around Sabresonic, going up to people and saying, 'Excuse me, we're having a party, would you like to come?'"

Paul: "I got the recipe for the punch from Phil Perry. But I'm not saying what was in it. I don't want to incriminate myself! I warned people, so they knew the score. I mixed it in two huge black dustbins. There were 40 pints of milk and about eight litres of Malibu in it. Some poor guy drank 15 cups of it. He was totally out of it."

Neil: "Oi, that was my mate!"

After the party, "Original", featuring former Curve songstress Toni Halliday on guest vocals, enters the singles charts at Number 18. Paul and Neil finally get to play on "Top Of The Pops".

Neil: "The lyrics on that track are quite scary and twisted, but all of Toni's lyrics are like that. It's that bit about her mother I find freaky. I couldn't take doing 'Top Of The Pops' seriously. Everyone was on it that night, Duran Duran, East 17, Wet Wet Wet, Simple Minds, but the vibe on the set wasn't friendly. Duran Duran were just prats. The only person who talked to us was Jim Kerr from Simple Minds."

Paul: "I remember seeing them supporting Magazine in 1979, when they were totally unknown."

BY THE LEFT

Danny Boyle (director of "Shallow Grave" and "Trainspotting")

"I knew Leftfield's music from the clubs, so I rang them up and invited them to write the music for the opening sequence of 'Shallow Grave'. We laid a bit of 'Open Up' over the film to show them the kind of feel we wanted. Leftfield are one of the few dance acts who seem able to produce more than just off-your-head tracks. Even hearing right back to 'Not Forgotten', you can hear the energy in the music. Leftism is one of my favourite albums of the last couple of years. The track they have recorded for 'Trainspotting' is very simple, but it works because it keeps the tension going."

Toni Halliday (formerly of Curve and the guest vocalist on "Original")

"They gave me a DAT tape of 12 minutes of music which seemed to change every 12 bars. I put it on my 24-track and added some experimental vocals, with different lyrics and chorus ideas. There was one bit where I wrote the start and end of a scene in an imaginary movie, and they loved that. So they rewrote the track to fit around it. One person said he thought 'Original' was about the death of dance music. I can't say what it is about, but it's definitely personal. It's very dark and disturbing. Whatever people think of my lyrics, I always say it's probably more interesting than my own explanation."

Simon Frith (chairman of the judges for the 1995 Mercury Prize)

"I think Leftfield were one of the least controversial choices we made. Everybody who heard 'Leftism' found it very engaging. There isn't a dull moment on it. Some people on the panel thought of dance music as simply mindless and druggy but as one judge put it, Leftfield are 'grounded on earth'. They are aware of our real social and political conditions even while flying through the sky. The group also use dance production techniques in a way which is quite ambient, so it made sense to all those judges who used to listen to people like Pink Floyd."

Leftfield's Hard Hands label signs Pressure Drop. Paul: "I've known Dave and Justin from Pressure Drop for a long time. Dave was my boss when I was working as a hardresser in Kensington Market. He taught me a lot about music. He was really into reggae and we'd swap tapes. Everybody goes on about what Portishead and Tricky are doing, but these two guys had that sound six years ago. When their recent EP came out, Gilles Peterson wrote, 'Welcome back the originals', which is just what they are."

JUNE

The group are billed to make their live debut at the Glastonbury Festival, but pull out. Paul: "No, Glastonbury though we were playing Glastonbury. The hype got out of control and there wasn't much we could do about it. We were billed as playing before anybody asked us and we just felt we didn't want to play an event like that as our first gig. We didn't want to get dragged into that rock 'n' roll circus. But apparently there were people coming out of Glastonbury saying, 'When't Leftfield brilliant?'. Weird, eh?"

Later this month, Paul flies out to Ibiza to DJ.

Paul: "I played at Pascha twice. They flew me out there. But I also played some of the hippy parties which have been going on out there for years. I did this free party on a cliff-top for about 500 people. You had to get there by jeep and, to me, that's what Ibiza should be about. It used to be a mysterious place, but now you walk down the road and you get posters screaming out, 'Ibiza 95, mixed by blah-blah...'. It's just money-making bollocks. Like, Ku has two openings, the Spanis one, where they play good music, tribal rhythms and I 10bpm stuff over Marvin Gaye radio interviews, and then there's the English opening, with some twat playing Top 30 remixes."

JULY

"Afro-Left", with vocals from Djum Djum, enters the singles charts at Number 22. Paul: "We really wanted to work with Djum Djum. Neil worked with him years ago on 'Difference', which was sampled to fuck. He actually a piano technician, he tunes and mends pianos. But he's also a really good musician."

AUGUST

Leftfield tracks are used in the "Judge Dredd" film. The band also record the music for a British Telecom advert. Paul: "We were approached by two young Australian directors. They'd been making these crazy movies, the sort stuff you couldn't get away with over here, and they were off to shoot this BT advert on Mount Everest. They really liked 'Release The Pressure' and asked us to come up with something. We re-did the music five or six times. Advertising people live in their own world which is totally alien to us. It's apparently normal for them to change things 50 or 60 times. The advert had Edmund Hillary in it. It was basically about this camera his son had invented. You can film something and relay it to somebody else sitting in front of a computer. It was basically Edmund Hillary at home and his son on Everest."

Leftfield lose out to Portishead. Neil: "I only went for the free dinner. And I never even got that because I was dragged off by this bloody radio bloke." Paul: "You sit around for dinner, then somebody plays live. This year it was Van Morrison. He wasn't very good. The television doesn't show it, but everybody gets some sort of award. You all have to go up to get it. When I went up, I said, 'Blah, blah, blah, that on TV, though.' Neil: "It's strange because there is no build-up. The winner is suddenly announced and the TV people start chattering around, hitting people on the head with microphones." Paul: "Noel from Oasis came up to me in the toilets and said, 'Aren't you from Orbital?'. I said, 'Aren't you from Blur?'. Actually, I didn't say that, but I wish I had."

Soon after the Mercury Awards, BBC 2 screen "Loved Up", the first television drama to depict the E generation in their soundtracks, "Meat" and "Song Of Life". Paul: "It was a bit simplified, but there was some truth in it. No matter how hard you try, people from the scene are always going to find it naïf and stereotyped. But to Joe Public, it was probably quite enlightening."

SEPTEMBER

The Mercury Awards dinner and party take place at The Savoy in London. Leftfield's "Leftism" is nominated along with albums by Portishead, Tricky, PJ Harvey and Oasis. Leftfield lose out to Portishead. Neil: "I only went for the free dinner. And I never even got that because I was dragged off by this bloody radio bloke." Paul: "You sit around for dinner, then somebody plays live. This year it was Van Morrison. He wasn't very good. The television doesn't show it, but everybody gets some sort of award. You all have to go up to get it. When I went up, I said, 'Blah, blah, blah, that on TV, though.' Neil: "It's strange because there is no build-up. The winner is suddenly announced and the TV people start chattering around, hitting people on the head with microphones." Paul: "Noel from Oasis came up to me in the toilets and said, 'Aren't you from Orbital?'. I said, 'Aren't you from Blur?'. Actually, I didn't say that, but I wish I had."

DECEMBER

Leftfield contribute music to "Trainspotting", the long-awaited film of Irvine Welsh's cult novel. It's directed by Danny Boyle, the man responsible for "Shallow Grave". Oh, this month there's also some minor pagan festival called Christmas.

Paul: "I tell you, 'Trainspotting' is going to blow people away. It's very graphic and very funny. We've done a track for a travelling sequence. It's a bit where these characters are on the coach coming down to London to do a drugs deal with Keith Allen. It's the first film I've seen in ages which captured my imagination right the way through. You don't want it to end. It's going to be very controversial. I'll be in London with the family." Neil: "Christmas? I'll be in London with the family." Paul: "I'll be back in my hometown, Ramsgate. None of my mates will be around, though. They're all either dead or in prison. On New Year's Eve, I'll be DJing at a World Dance party in Docklands. There'll be around 20,000 people there and it's going to be satellite-linked to Holland."

And finally, 1995, in a word...

Paul: "Oh shit!" Neil: "Hectic!"

"Release The Pressure" is out on Hard Hands/Columbia on January 8



With artists like BT and Man With No Name, his Perfecto label has taken trance to the masses. Once again, he's proved the critics wrong. Put your left leg in for

... paul oakenfold

words **Vaughan Allen** picture **Vincent McDonald**

THIS has been another great year for the doyen of DJs, Mr Paul Oakenfold. The rise and rise of Goa trance continues unabated, with his Perfecto label delving deep into the scene to bring gems of mad ethno-trippydom before an eager public, and his DJing talents are still highly sought-after. One of the top rank of global spinners on the dance scene, he is as likely to be playing in Bangkok or Melbourne as in Liverpool or London. Endless travel, pots of cash, oodles of kudos, what more could anybody want? Just a better class of player at Stamford Bridge.

Or so says Oakenfold as he guides us through 10 of the reasons why 1995 was such a special year for him.

THE "PERFECTION" COMPILATION

"This album was designed to showcase Perfecto's current roster of artists and what the label has been doing this year. We're into quality rather than quantity, so we're trying to develop artists on a long-term basis. There are nine acts on the label now. Our biggest names are BT, Grace and Man With No Name. They'll definitely develop into album sellers. We also have an underground label called Perfecto Fluoro, which releases tracks which haven't previously been available commercially.

"Although I've talked a lot about Goa in the last couple of years, I'm not only into that. I've never just been into one thing. The idea of Perfecto is to reflect as many different aspects of the dance scene as possible. The underground and the commercial sides of the album were mixed together at Cream in Liverpool to give a better indication of what we're about.

"The commercial successes fund the underground projects, which is how it always tends to work in the dance business. The management side is usually sorted, so I just get in and make the music. I get to do all the good bits."

OBJETS D'ART

"I've been going to Bangkok regularly for four years and the last time I was there I spent a lot of time browsing around the markets. I went to as many as I could. A friend of mine who lives out there is an antiques dealer and he showed me round.

"I ended up buying loads of ornamental pieces and having them shipped back. I bought vases, a table, a doctor's cabinet, lamps, candle holders and some Chinese tea mugs. The mugs have these filters which let all the heat out. I also picked up an old Thai telephone, which is incredible. It's a really weird shape. It doesn't actually work, it's just interesting. They're all just funky things to have around the house.

"I spent £700, which I thought was ridiculously cheap for what I got, but it ended up costing me as much to ship them back as it did to buy them. On top of that, it was then another two-and-a-half

grand to get them into the country because of the duty. Two-and-a-half grand! I was going mad. The customs accused me of forging the invoice because they couldn't understand why everything was so cheap. I explained that my friend was a dealer and had managed to get everything for me at cost. But they wouldn't wear it, so they did me for all the duty. In the end, I felt it had been a waste of time bringing it all back. I might as well have brought the stuff here. But that's this country for you, isn't it?"

SUMMER BEANOS

"It seemed as though every other week this year I was playing at a summer festival somewhere. Being outside is different to indoor events. Who wants to be in a club, breathing in smoke and shitty air when you can be outside, where the environment is so much better. Anyone would want that, wouldn't they? The people who put together festivals have woken up to the idea of getting dance tents and I think they work really well. It's the way forward for the festivals and I think it's really going to explode on the dance side next year. It's already helped to open up a lot of people's minds.

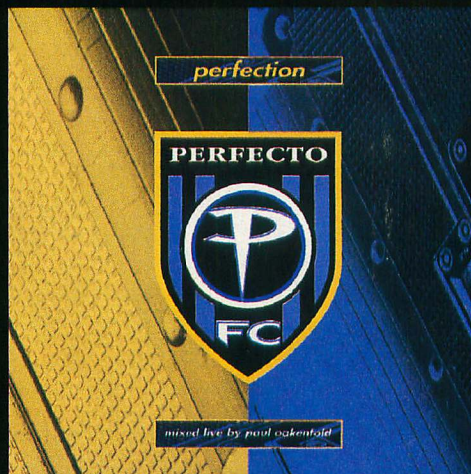
"I really enjoy festivals because I'm very much into live bands. I've DJed for the likes of Rage Against The Machine and Cypress Hill in the past, and I'm definitely looking to sign a band to Perfecto next year. I'm usually playing in a dance tent, but I'll go and watch Supergrass, Oasis or whoever before I spin in the evening. Even on the dance stages, you've got acts like Tricky, Dreadzone and Underworld. Neneh Cherry played at one of the festivals I was at and she was backed by a full band. It was almost like rock music and it went down so well.

"My favourite festival this year was in Denmark. It lasted for four days and attracted about 90,000 people. It was put on by these old school rock 'n' roll-type people. But they were really open-minded towards dance music. They realised that things have to move forward."

GOA PARTY TIME

"We had this great party up in the mountains in Ibiza. In fact, it was on the last mountain on the island. It started at three in the morning and went on until noon the next day, and it would have been fairly easy to find if it hadn't been pitch black. We had to hand out maps to help people. It was exciting just getting there. There was one road up the side of the mountain and the only way to get lost was to drive over the edge. Then you wouldn't be lost, you'd be dead.

"It was an underground party which represented what was really going on at that time. It was organised by a few friends and nobody really knew about it on Ibiza. We couldn't let the regular clubs know because they'd

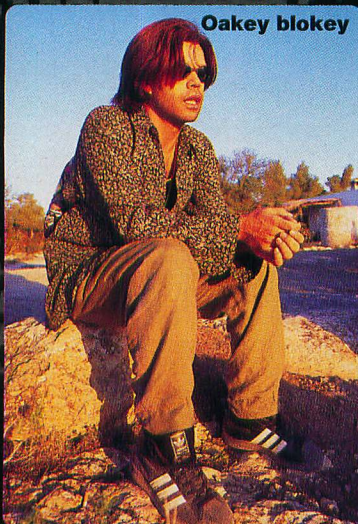


Kings Of '95

probably have sent the police along to shut us down. But because the crowd at our party were the kind of people who started the whole scene there in 1986, they wouldn't want to go to the commercial clubs anyway. The last thing they want is to go to Ku when it's packed full of beer boys. They want to be outside, dancing out in the air. When the sun was rising over the sea behind us, we played Man With No Name and the feeling was just..."

FOOD FOR THOUGHT

"I'm a qualified chef in French cuisine and I also know how to run a restaurant, so I'm always looking to check out new eateries. My favourite place at the moment is The Ivy in Covent Garden. The service is great and the food is fantastic. The people who run it are really cool, so whether I go with a bunch of friends or just



Oakey blokey

with my girlfriend, an excellent night out is guaranteed. That's obviously really important, especially when you're paying good money. I like to try different things every time I go and there's always something new available.

"The menu is basically English with touches of French cuisine, but it doesn't have that French way of using a lot of very heavy sauces. When I tell people it's English food, they usually think it's all bangers and mash. The Ivy actually does have dishes like that, but they also do things like oysters. It's mostly theatre people who eat there. I go as often as I can. It's just brilliant."

THE SILVER SCREEN

"Apart from restaurants and bars, I like to relax by going to the movies. I'm really into films. I love those chill hours you have in a cinema. But I think films are really diluted now. The stories are nowhere near as good as they used to be. It's like music. You don't get that many great songs these days.

"The last really good film I saw was probably 'Il Postino' [Michael Radford's idealistic celebration of the relationship between the exiled poet Pablo Neruda and a simple postman, set in Italy in the Fifties]. It was a very simple story and was very beautifully made. I've been to the place where it was filmed and I really felt a part of what had been going on. At the moment, but that will probably change in a couple of weeks."

EASTWARD HO!

"I've toured the Far East during December and January for the last six years. It's a great opportunity for me and my girlfriend to have a holiday and to spend some time together. I stay in each place for a week but I only play one or two gigs, so we generally get plenty of time to look around. I'm in clubs throughout the year, so the last thing I want to do is spend all my time in clubs at Christmas. This year, I'm doing Tokyo, Singapore, Australia, Hong Kong and Bangkok. On New Year's Eve, I'll be playing in Sydney and then getting a flight to Melbourne to play there on the same night. If I do that I get a week's holiday, which can't be bad.

"I don't want to keep going on about Bangkok, but there's a really good scene out there. You always see a lot of clubbers and travellers. It's quite a gay scene, which means you can really pump it. Everyone in Bangkok seems to be into upfront sounds. Even though there's always loads of people, they all understand the music, which is great.

"The Goa scene is spreading all over, it's fast becoming worldwide, but I'm not saying there are never bad nights. When you go to places like the Philippines, they don't really understand what it's all about, so they're not really into it. Not yet.

"One of my favourite nights of the year was this party in Bali. It was a theme party where everybody had to wear red. The house where it was held was painted different shades of red and the swimming pool was full of red balloons. It was amazing. They put me up in a place on the beach for a week. Bali is probably my favourite place of them all."

CLOTHES RACK

"I'm very into clothes, especially Italian designers. I always come back from the Far East with a load of new stuff to wear. I haven't actually bought all that much this year, though. I went into Joseph in London the other day and they had a Yamamoto jumper

Ruud Gullit



which I really liked, but at £400 a go they were simply taking the piss. I go shopping quite a lot, but it's not just for clothes. I basically enjoy shopping for just about anything."

BLUE IS THE COLOUR

"I've been supporting Chelsea for almost 20 years now. It was really trendy to support them in the early Seventies, but I was too young to know what trendy was then. They were just my local team when I was growing up. As soon as I started supporting them, they started losing.

"I've threatened to get a season ticket before but, at nearly £700, it's always been too expensive. Me and a mate got really excited because of the two signings in the summer [Ruud Gullit and Mark Hughes] and without really thinking it through, we just went and bought a couple. Then it was, 'Oh my God, what have we done?'."

"But us Chelsea fans have to be dedicated. If I'm in say, Liverpool, I'll drive back on a Friday to go to the game and then head for Birmingham or wherever afterwards. It's hard, but I try to revolve my DJing around matches. I haven't missed a game yet this season.

"Although we've got two good players now, we need a stronger all-round squad and for that you need money. Look at clubs like Newcastle or Blackburn. It takes money to get anywhere. We need to invest in players to achieve anything.

"I keep telling myself the best is yet to come. We haven't had a really good game this season and I'm sure they're saving it until after Christmas. Chelsea might not always be brilliant, but I often think it could be worse. I could be a Manchester City supporter..."

ANGELA COSTA

"Last, but by no means least, is my girlfriend. She helps me out and is really important to me. She's so supportive. A lot of people ask, 'How do you do this, how do you do that?', well, she's got a lot to do with it. We've been together a good few years now. If anybody's changed my life, then it's her."

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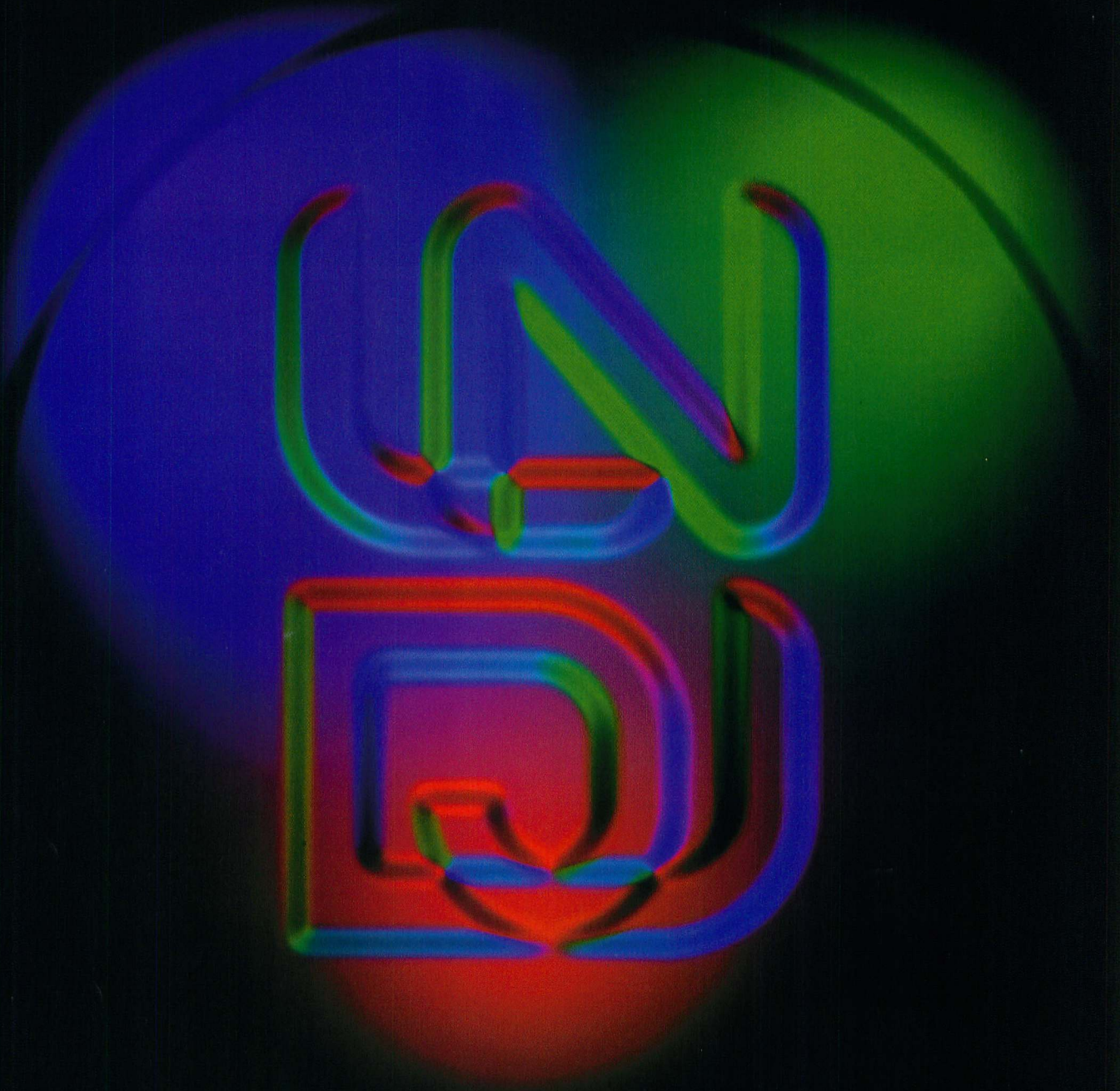
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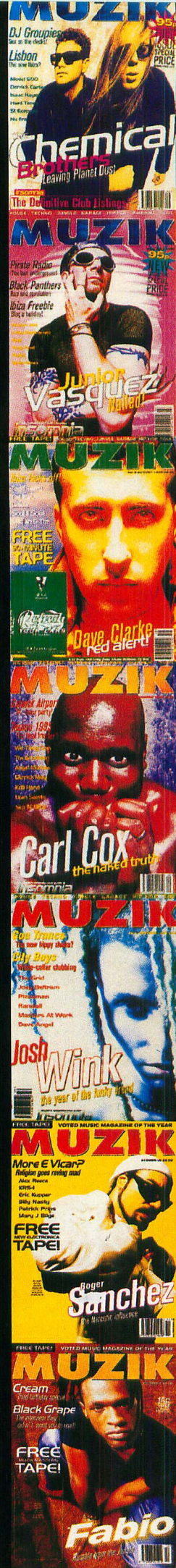
<http://www.ftech.net/~dwa/LNDJ.HTM>

1995

a year in muzik

Welcome to Muzik's definitive guide to 1995. Over the next few pages, we'll guide you through the year's finest moments, the records which rocked it and the clubs where you lost it, the movers and the shakers, the groooooovers and the breakers. Fasten your seat belts...

All end-of-year lists compiled by the Muzik team: Jonty Adderley, Vaughan Allan, Will Ashon, Jake Barnes, Calvin Bush, Rowan Chernin, John Collins, Rupert Howe, Martin James, Walter Van Maren, Michael Morley, Dave Mothersole, Kris Needs, Rachel Newsome, Sonia Poulton, Push, Darren Ressler, Simon Reynolds, Jacqueline Springer, Ben Turner, Veena Viridi, Kieran Wyatt



The Republic.



can you name a club with an orange five tonne crane over the middle of the dancefloor?
 or a club with a bridge across the entrance?
 or a club where you can eat a refreshing snack or a full meal at 2am 20 feet up in the air?
 or a club where the sunlight floods through at 6am in the most amazing colours, even when you are sober?
 or a club with 15 women's toilets?
 or a club with more leaning walls than the tower of pisa?

all these answers and more can be found at The Republic, S1 1DJ.

for a map see <http://www.millhouse.co.uk/republic> or we'll fax on request.

official Republic merchandising offering t-shirts, shorts, socks, underwear, washing machines, lino, bedspreads and fishfingers.
 come join the revolution!

residents + aj/joe 2000

residents + harvey + ross (dorado records)
 admission: £7 nus/£8

a night of classic club cuts and hymns (85-95)
 main room: residents solid state, neil hinde, pat barry and paul ingall
 cafe bar: winston, parrot and mark jones
 admission: £4 nus/£5 9pm-3am

main room: dave camacho, ashley beedle, harvey, pat barry, greg robinson, solid state and neil hinde
 cafe bar: winston, parrot, pipes and paul ingall
 admission: £25 advance, 9pm-6am, licensed bar to 2am
 two free virgin return flights to new york to be won on the night!

fridays at Republic on a funky tip! residents: winston hazel, greg robinson, solid state + guests
 cafe bar: mark jones and parrot & friends
 every friday admission: £5 nus/£6 9pm-3am

residents: pat barry, neil hinde, pipes and paul ingall
 guests in january to include: harvey, frankie fontcett, ashley beedle, lenny fontana and ross allen
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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)

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a year on vinyl

1995. What a year that was, eh? Every time it feels the same, only better. When you get to December and look back over the last 12 months, all you can say is "Phew!"

We crammed it in, didn't we? We really did. From the comfort of our armchairs, or direct from the turbo-rushin' epicentre of the dancefloor, we watched, we laughed, we bopped, we bought, we were outraged and delighted, we protested, we disputed and, at the end of it all, it looked like we'd had another classic year in the ever-broadening arena of dance music.

Events? This year had 'em by the skipload. For starters, though you'd have barely noticed, it was the 10th anniversary of that grand old daddy we call house music. Well, sort of. Nobody can say exactly when Chicago first patented the sound of the Roland 808 and the 909, but 1985 seems to have become the consensual starting point. Incidentally, up in Detroit, 1985 also marked the dawning of techno, as Model 500's "No UFO's" landed from the future of outer space. Happee Birthdee.

With this in mind, it was fitting that 1995 was the year Chicago rose again. And this time it was stronger than ever. You couldn't enter a club without another wave of tracks from Cajual, Relief or Dance Mania forcing you to do the new jack thang. Artists like DJ Sneak, Paul Johnson, Boo Williams, Ron Trent, Chez Damier and Glenn Underground drew on a deep well of disco influences to redefine that Windy City sound. One minute they were banging out groove-lock hard-funk and the next they were bootlegging Donna Summer or ripping off some old Salsoul classic. From Terry Farley to Luke Slater, the underground DJs lapped it up.

In Detroit, the last 12 months have essentially been more about consolidation than revolution. Carl Craig's "Landeruising" album was far more progressive than some people first credited it to be, while Stacey Pullen and Kenny Larkin both turned in mighty fine testaments to the Motor City vision. Meanwhile, back in Britain, Dave Angel stole their blueprint and reworked it into his truly magnificent "Tales Of The Unexpected" album. Celestial indeed.

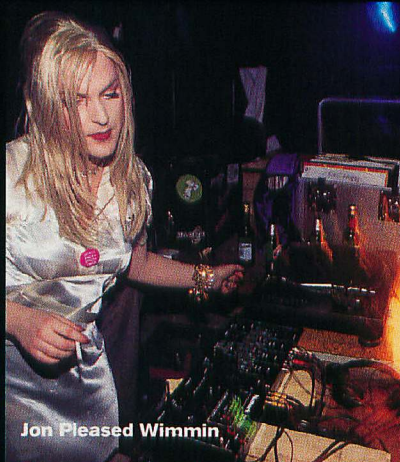
Staying with techno for a moment, the world and his dog queued around the block for the arrival of Jeff Mills' Axis releases, but it was the controversial and cantankerous Dave Clarke who stole the plaudits as "Red 3 (Of 3)" defied expectations and shot into the Top 50. Some people bemoaned a lack of invention in the genre, but there were still quality cuts aplenty. Neil Landstrumm, Steve Paton, Mark Broom, Russ Gabriel, Cristian Vogel and countless other tech-festish whippersnappers surfed the new wave of UK electronica in fine style. 1996 will surely belong to them.

Going deeper, Washington DC's appropriately named Deep Dish made a massive dent with a host of splendid remixes, culminating in De'Lacy's awesome "Hideaway", a much-deserved pop smash. Kenny "Dope" Gonzalez found he was also a pop star, when The Bucketheads' "The Bomb" nixed a Chicago sample and gave us the first techno/handbag crossover killer. But the shock of the year was surely hearing the thoroughly bonkers acid breakbeat funk of Josh Wink's "Higher State Of Consciousness" on daytime 1FM. Lord knows what the office workers and housewives made of it.

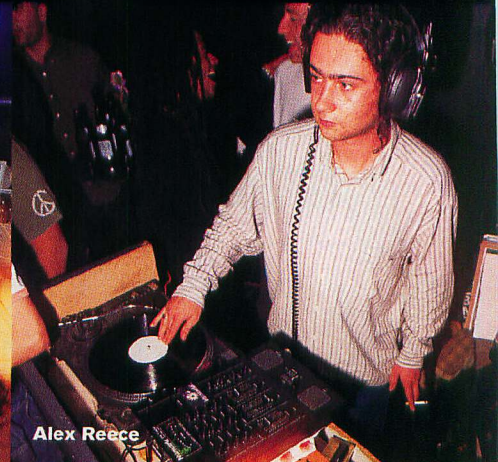
In hip hop, G-funk gave way to Wu-Tang frenzy, as America's latest sensations splintered their way through a host of individual projects and offered some masterpieces (Raekwon's "Only Built 4 Cuban Linx..." and Method Man's "Tical") and one or two more dubious projects (Ol' Dirty Bastard?). Method Man even helped out Mary J Blige and, somewhat bizarrely, cropped up in a Mariah Carey video. Swingbeat also broke Britain big time, with Jodeci, R Kelly and Boyz II Men making the kind of impact many thought unlikely a year or so ago. It's cool what a little street talking and an Andre Harrell golden touch can do.

This was also the year that jungle finally came of age. "Timeless", Goldie's magnificent opus, exploded through to the mainstream in the most dramatic fashion, but it was aided and abetted by a rash of superb albums from the likes of A Guy Called Gerald, Foul Play, Spring Heel Jack, Kemet Crew, T Power, Shy FX, DJ Rap and D'Cruze. Even East 17 included a jungle track on their new album and Sinead O'Connor commissioned a drum 'n' bass remix from M Beat for her "Fire On Babylon" single.

The other significant underground force was Goa trance. Long dismissed as crusty acid dance music, as soon as Paul Oakenfold and Danny Rampling started championing the sound, Goa trance went huge. The influence on BT's epic "Ima" was certainly clear.



Jon Pleased Wimmin



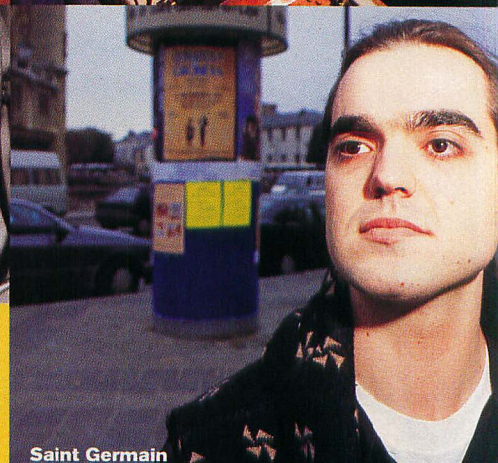
Alex Reece



Misjah and Tim



Kenny Larkin



Saint Germain



T Power



DJ Rap



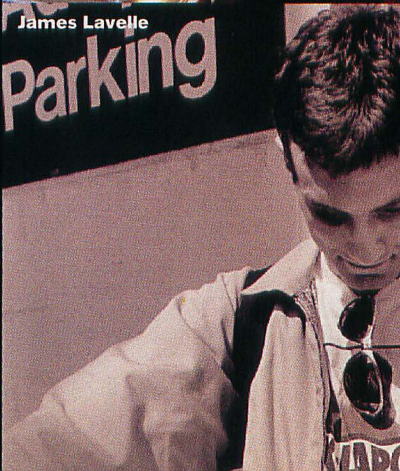
Dave Angel



De'Lacy



Brian Transeau



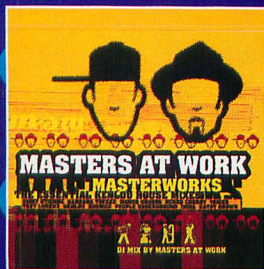
James Lavelle



Armand Van Helden



LTJ Bukem



MASTERS AT WORK
MASTERWORKS

HARMLESS
CD, LPMC



VARIOUS
FLUX TRUX

EXP
CD, MC



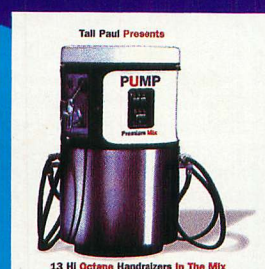
ROGER SANCHEZ
SECRET WEAPONS VOL. 2

NARCOTIC
CD, MC, LP



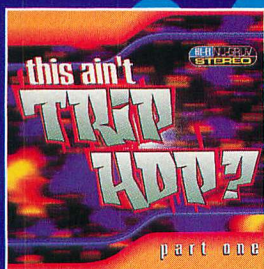
BALLISTIC BROTHERS
LONDON HOOLIGAN SOUL

JUNIOR BOYS OWN
LP, CD, MC



TALL PAUL/VARIOUS
PUMP

MOONSHINE
MC, CD



VARIOUS
THIS AIN'T TRIP HOP
(ALSO AVAILABLE PART 2)

MOONSHINE
LP, CD, MC



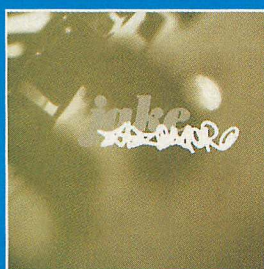
COOL BREEZE
ASSIMILATION

DORADO
CD, LP, MC



CJ/BOLLAND/VARIOUS
DJ KICKS

STUDIO K7
CD, MC



JAKE SLAZENGER
MAKES A RACKET

CLEAR
CD, LP



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TOUCH THEMES

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1995

a year on vinyl

Expect to see artists like Doof, Juno Reactor, Man With No Name, Hallucinogen, Total Eclipse and Green Nuns Of The Revolution revitalise the concept of the journey into psychedelia next year with increased popularity, as the Goa sound fuses with the vision of DJs like Sasha.

And let's not forget hardbag. What started out as something of a joke term can now be considered an important aspect of the scene. Mixing up melodic techno and nu-NRG campness with tons of MDMA-fuelled breakdowns and hand-raising hard-trance, DJs like Tall Paul Newman, Rachel Auburn and Blu Peter, and artists like Baby Doc, Rollo & Sister Bliss, Escrima and Sourmash have not simply marched their way across the dancefloors, they have also trooped into the charts with gleeful ease. Respect for the poppers posse is now in order!

This was very much the year of infinite possibilities. Anything went, so long as it was weird and wonderful, with James Lavelle's Mo' Wax imprint spearheading the hammering down of barriers. Junglists (such as Alex Reece, Photek and Wax Doctor) declared their secret love of techno, the house crews (Masters At Work and Saint Germain) hopped on a serious live jazz tip and the ambient industrialists (Aphex Twin, Black Dog and µ-Ziq) came out as passionate easy listening fans.

Along the way, there were splits and divisions, some of them extremely confusing. Depending on who you listened to, Black Dog became Black Dog or Plaid, while Loveland turned into Loveland and, erm, Notloveland. Fini Tribe lost an original member but, thankfully, stayed Fini Tribe. More seriously, there were tragedies, too. Roger Sanchez' manager Marts Andrup died, as did Shiva vocalist Louise Dean and GTO's Lee Newman. And NWA rapper Eazy-E succumbed to AIDS. We'll miss you all.

Then there were the superstars who found themselves given the dancefloor workout treatment by the unlikeliest of candidates. Some were top-notch, others sheer botch. Felix Da Housecat tore his claws into Kylie and Diana Ross, Armand Van Helden ripped up Ace Of Base and Cappella, The Shamen were drum 'n' bass'd by Bukem, thrash metallists Therapy? went ambient jungle with Photek, Black Dog bit into Blondie and A Guy Called Gerald mixed up his favourite Brazilian jazz, Flora Purim. The strangest fusion was probably jungle and hip hop, but 4 Hero and Goldie's remixes of Scarface proved that, yup, jungle really was the template for any mood, any vocal. Expect a whole lot more next year.

Comebacks also figured large. Just as we were getting bored of asking, "What in the hell ever happened to...?", up popped Li'l Louis, Juan Atkins, Joey Beltram, Marshall Jefferson, Shut Up And Dance and LL Cool J. Even Doug E Fresh made a reappearance, though few of the aforementioned were able to cause the radical devastation they had first time around. Like, how shocking was the Shut Up And Dance cover of Duran Duran's "Save A Prayer"?

Nostalgia ran smack-bang into commercial concerns when the majors started to comb the passages of house music history and dusted down the old classics with some 1995 remixes. MK finally got the respect he deserved for his mix of Nightcrawlers, Ashley Beedle surprised us all with a top remake of "Strings Of Life", but did we really need to hear Urban Shakedown's "Some Justice", Nush's "Rushin'", Bassheads' "Is There Anybody Out There?" or Felix's "Don't You Want Me" again? Probably not. And talking of dance music being abused by those with mega-bucks and ultra-cheese on their minds, there was Rednex and Scatman John. We know where you live.

What else? The industry finally recognised dance music when Tricky and Leftfield were nominated for the Mercury Prize and Portishead came out the non-shock winners. Hardfloor mixed the fuck out of anyone and made them all sound the same. MAW told us they'd stopped remixing but still delivered one for every day of the year. Roger Sanchez dived underground on "Secret Weapons", Dave Morales showed his occasional brilliance on Jamiroquai's "Space Cowboy" and Todd Terry was back in the charts, albeit with his remix of Everything But The Girl. Misjah & Tim, The Chemical Brothers, Billy Ray Martin... Need we say more? Oh yes, the first issue of Muzik hit the streets in May.

Yeah, if you weren't around in 1995, you sure missed one hell of a year. Better than 1994, but probably not half as good as 1996. What can we say except "Phew"!? **Calvin Bush**



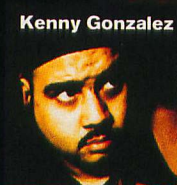
Josh Wink



Joey Beltram



Tricky



Kenny Gonzalez



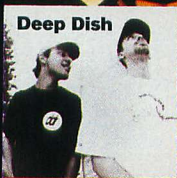
Dave Clarke



Juan Atkins



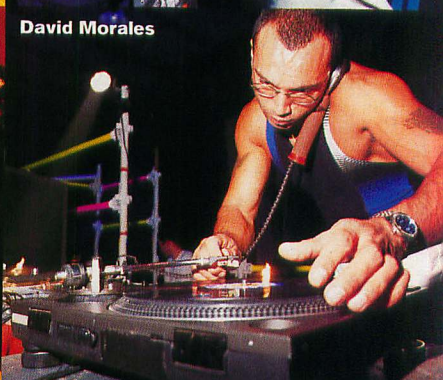
Bliss & Rollo



Deep Dish



Wu-Tang Clan



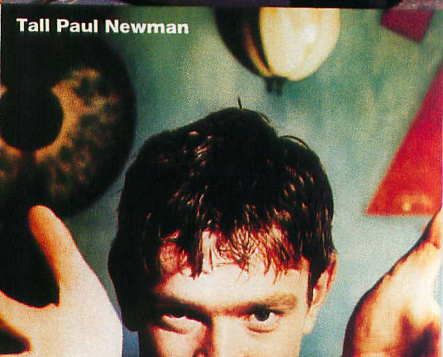
David Morales



Blu Peter



Portishead



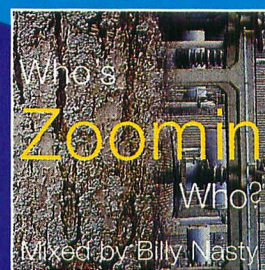
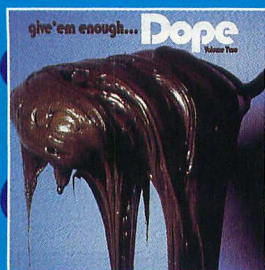
Tall Paul Newman



Jodeci



Pics: Raise-A-Head, Rip, Kevin Gray, Kim Tonelli, LFL, Pat Pope, Shaun Smith, Vincent McDonald, Martyn Gallina Jones



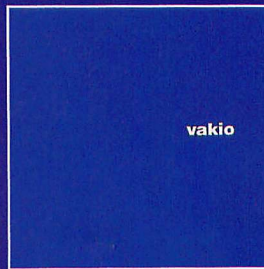
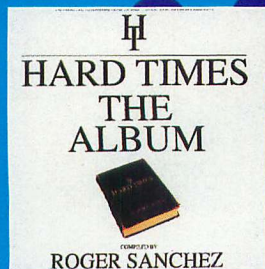
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(ALSO AVAILABLE VOL 1)
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VARIOUS
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WALL OF SOUND
CD, LP

VARIOUS
TOO MANY FOOLS
IRDIAL
CD, LP

RENEGADE SOUNDWAVE
NEXT CHAPTER IN DUB
MUTE
CD, LP, MC

VARIOUS
WHO'S ZOOMIN' WHO?
ZOOM
LP, CD



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EARTH NATION
TERROR INCOGNITA
EYE Q
CD, LP

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CD

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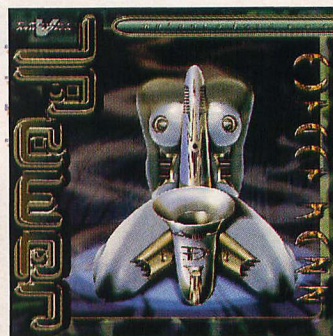
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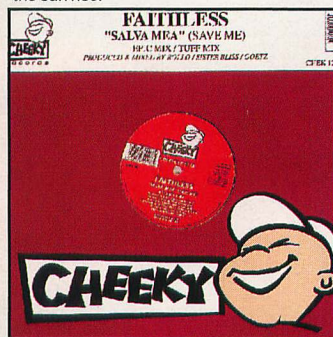
Singles of the year



1 JOSH WINK – Higher State Of Consciousness (Strictly Rhythm, USA/Manifesto)
Fingers in your ears and dance! A truly devastating record from the Philly funky dread, who tweaked the 303 to impossibly freaky frequencies, rolled the snares to overwhelming climaxes and broke the beat with a baseball bat marked "Dance Ya Bastid". From Gilles Peterson to Richie Hawtin, everyone loved it. It got hammered on 1FM, it stormed the charts and it still sounds like the maddest record ever made. Insane in da membrane, man.



2 T POWER VERSUS MK ULTRA – Mutant Jazz (SOUR)
The record which turned a nation on to the soul in the jungle world. Starting up all trip hoppy and breaking down into a sublime, oceanic state of junglist heaven, this was the perfect drum 'n' bass track for watching the sun rise.



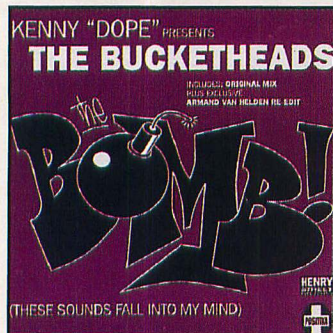
4 FAITHLESS – Salva Mea (Cheeky)
Combining uplifting house with emotive breaks, Rollo and Sister Bliss became the big breakdown specialists in 1995. And it was "Salva Mea", released under their Faithless guise, which made them the most in-demand remixers of the year.



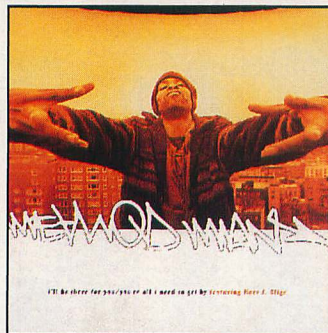
3 MISJAH & TIM – Access (X-Trax, Holland)
One of the guaranteed floor-destroyers of 1995 from Rotterdam's vital new European techno talent. Kicking the once prevalent sparse monotony in its firmly clenched sphincter, the year's acid house mayhem started here.



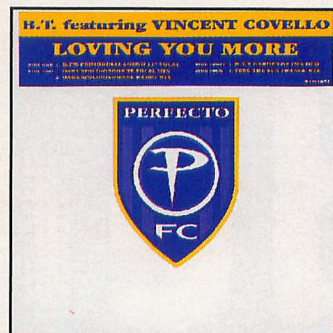
5 ALEX REECE – Pulp Fiction (Metalheadz)
The bass! The bass! Scariest than The Gimp and dirtier than the inside of John Travolta's Cadillac, the script read, "Churn stomachs, tickle feet, please ears and scramble minds". And jungle's new flava kid did just that.



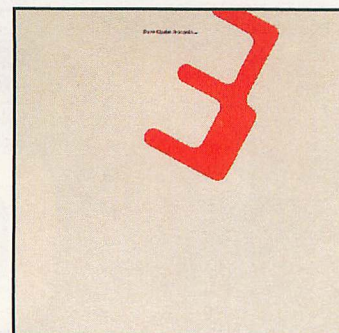
6 THE BUCKETHEADS – The Bomb (Henry Street, USA/Positiva)
"These sounds fall into my maa-aah-aah-aah-aaahnd." Fourteen minutes of Kenny Dope, a sneaky Chicago sample, driving drums, a bassline from disco heaven... and a nation went doolally. Underground hard-pop from God's own dancefloor.



7 METHOD MAN & MARY J BLIGE – You're All I Need (Def Jam)
The Sixties Motown love ballad lost its innocence to Wu-Tang hands and became a rivetting ghetto anthem, as Method and Miss Blige traded dolefully poignant loyalty among the urban ruin. And it was a Top 10 hit to boot!



8 BT FEATURING VINCENT COVELLO – Loving You More (Perfecto)
Brian Transeau tripped the light fantastic with the progressive trance (copyright Muzik!) sound of 1995. A transcending, transatlantic flight of atmospheric acid-trance with breakdowns which even the RAC couldn't compete with.



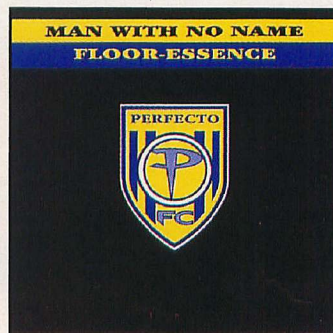
9 DAVE CLARKE – Red 3 (Of 3) (Bush)
Realising the feverish anticipation for the follow-up to "Red 2", Clarke spat out the hardest motherfucking assault-techno racket in his arsenal. Adding his own slowed-down vocals to "The Storm", he even managed to tweak the buttocks of the Top 40 along the way.



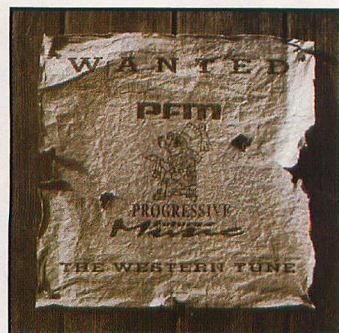
10 URBAN BLUES PROJECT – Deliver Me (Hott)
Unquestionably the vocal record of the year. Marc Pomerooy and Brian Tappert utilised Michael Proctor's gospel tones for an epic sweep through pianos, broody basslines and sultry saxes.



11 PLUG 2 – Rebuilt Kev (Rising High)
Wiggy! Wiggy! Wiggy! Wagon Christ hitched a ride on the Interplanetary Jungle Express, only to find himself hijacked into a parallel universe of chaos, mayhem and irreverent bewilderment. Weird wasn't the half of it.



12 MAN WITH NO NAME – Floor Essence (Perfecto)
Despite appearing via Oakenfold's major imprint, the ethos of Goa trance remained intact with this melodic epic. Huge in house and handbag clubs, it merged the underground with the overground.



13 PFM – The Western (Good Looking)
A shoot-out at the OK Corral scripted by the aptly-named Progressive Future Music, Ennio Morricone got the jungle treatment from the Bukem faves and came out with all guns a-smoking. Yee-haaaaa!

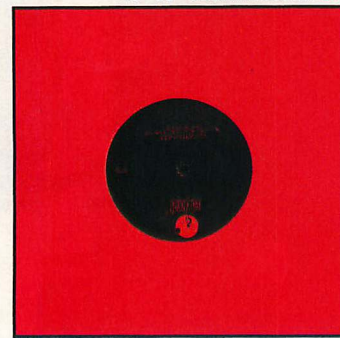
THE NEXT 75

- 26 ALCAZAR - Give Me Love (Trash! Toshi, USA)
- 27 TONE THEORY - Realms Of Possibility (Pink Plank)
- 28 PAPERCLIP PEOPLE - The Climax (Open)
- 29 COOLIO - Gangster's Paradise (Tommy Boy)
- 30 CAMELLE - Let It Flow (Salsation Calling)
- 31 CHOCOLIT CITY - Love Songs (Deep Dish, USA)
- 32 IAN POLEY - Celtic Cross/My Anthem (Force Inc, Germany)
- 33 DEEP DISH PRESENTS PRIMA - The Dream (Tribal UK)
- 34 UNDERWORLD - Born Slippy (Junior Boys Own)
- 35 MOBB DEEP - Shook Ones [Part One] (Loud/RCA)
- 36 ORBITAL - Times Fly (Internal)
- 37 DREKCYA - Journey Home EP (Warp)
- 38 BLACK SCIENCE ORCHESTRA - Heavy Gospel Morning (Junior Boys Own)
- 39 KRS-1 - MCs Act Like They Don't Know (Live) (Black On Black)
- 40 JUNIOR M.F.L.A. - Player's Anthem (Big Beat)
- 41 ROLLO GOES MYSTIC - Love, Love, Love (Cheeky)
- 42 KOSMIC MESSIAH - Eye To Eye (Pink Plank)
- 43 FUNKY HORNS - Blow (Power Music)
- 44 LOU 2 - Freaky (Strictly Rhythm, USA)
- 45 ROZO - Fusion (Bush)
- 46 ROB D - Glibbed To Death (Mo'Wax)
- 47 MISHAH & TIM - X-Trax Volume 2 (X-Trax, Holland)
- 48 PIZZAMAN - Sex On The Streets (Cowboy)
- 49 CARLITO - Carito's Way (Creative Source)
- 50 THE MOLE PEOPLE - Break Night (Strictly Rhythm, USA)
- 51 FUNKY PEOPLE PRESENTS - The Blaze Tracks EP (Funky People, USA)
- 52 FAITHLESS - Insomniac (Cheeky)
- 53 BOB WILLIAMS - A New Beginning (Relief, USA)
- 54 BLUEBOY - Sandman (Ascension)
- 55 GOOD WITHIN - The Phoenix (Harkiss)
- 56 DEANNE DAY - The Day After EP (Emissions Lu-Fi)
- 57 THE BROTHWOOD - Aphrodisiacal Response (Bite It)
- 58 SCAN 7 - Delectable (Underground Resistance, USA)
- 59 PHAZE ACTION - Full Motion (Mphunk)
- 60 MORALES - Welcome To The Factory (Hot 'N' Spicy, USA)
- 61 SAINT GERMAIN - Boulevard 1 (C3)
- 62 HALOEN - Nectar (Indx, USA)
- 63 ESSENCE OF ALRA - Heaven (Creative Source)
- 64 PUMP PANEL - Ego Acid (Missile)
- 65 WILCHLO - Hanged Master (Hi-Lite)
- 66 KEYBOARD MONEY MARK - Cry (Mo'Wax)
- 67 ORCHESTRA 7 - Rhumba (Narcotic)
- 68 PHOTEK - Natural Born Killerz (Metalheadz)
- 69 FUSE - Plus 8 050 (Plus 8, USA)
- 70 SAM SEVER - What's That Sound (Mo'Wax)
- 71 LINK - EVOO7 (EVOO7)
- 72 SCION - Emerge (Chain Reaction, Germany)
- 73 RAEKON - Incarcerated Scarraces (Loud/RCA)
- 74 NYDC - Up In This House (Tribal UK)
- 75 HELLER - N. FABLEY PROJECT - Ultra Flava (Jus' Trax)
- 76 GUSTO - Disc's Revenge (Bumble Bees, USA)
- 77 LIBERTY CITY - That's What I Got (Tribal UK)
- 78 VANESSA D'AM - Near The Black Forest (MCA)
- 79 DJ PERNE - Da Bomb (Strictly Rhythm, USA)
- 80 METHOD MAN & REDMAN - How High (Def Jam)
- 81 LEAGUE OF SHIMMER - Love Versus Hate (Full Circle)
- 82 SLAM - Snapshots (Soma)
- 83 VARIOUS - The Ultimatum (Worldwide Ultimatum)
- 84 PFM - One And Only (Good Looking)
- 85 DJ GYRST - Perpetual Motion (Payday)
- 86 ASSIGN - 31 Years (Hardhouse)
- 87 CONNECTION MACHINE - Black Hole (U-Trax, Holland)
- 88 THE SCALLYWAGS - What We Need (Grass Green)
- 89 ENVOY - Solitary Mission EP (Soma)
- 90 ABSOLUTE - There Will Come A Day (Tribal UK)
- 91 TRACE - Lost Entity (Remix) (Lucky Spin)
- 92 CRYSTAL WAVE - Crystal Wave (White label)
- 93 DJ SHADOW - What Does Your Soul Look Like Now? (Mo'Wax)
- 94 SALT CITY ORCHESTRA - The Book (Paper Recordings)
- 95 I.O. - Claret (Mo'Wax/Cheeky)
- 96 THE WAMPOKE KIDS - Higher (Acacia, USA/Open)
- 97 CRYSTAL METHOD - Keep Hope Alive (City Of Angels, USA)
- 98 ANDREA PARKER & DAVO MORLEY - Anguar Art (Inone)
- 99 METRO - To Madison Heights (Bassaz, USA)
- 100 STERAC - Asphyx (100 Per Cent Pure, Holland)



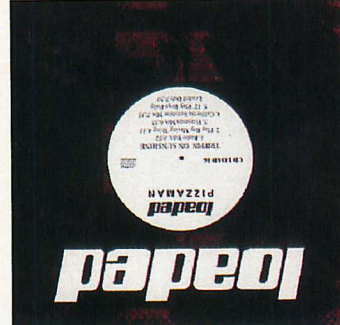
16 GLENN UNDERGROUND - Beyond (Cajual, USA)

Nu school disco at its most cinematically epic. Sleeker than a puma in silk boxer shorts, "Beyond" was rope-light frenzy, Nineties-style. No wonder even the tech-heads lapped it up.



19 GHOST DANCER - Martians (Red Planet 6, USA)

Another techno-jazz classic from the underground Resistance stable. File alongside "Stardancer" and "Galaxy II" as some of the most beautiful music machines ever made.



22 PIZZAMAN - Trippin' On Sunshine (Loaded)

One of the summer's scorcherers, this flew off the racks faster than Amre Solaire. The acid fringes, mixed with more hooks than a fisherman's hat, drove dancefloors wild. A blotter-tastic trip.



25 INDICA - Labia (Movin' Melodies, Holland)

Patrick Prins made thousands of men get down on their knees to their favourite bonanza. It certainly gave a completely new meaning to the phrase, "Pass the toothpick, baby!"



15 GREEN VELVET - Flash (Relief, USA/Open)

"Caracas ready, prepare to flash!" Prof that, not only does nitrous oxide mess with your brain, it also helps you make immensely tough house music. The finest drums since Capricorn's "20HZ," courtesy of Calmare on a mad one.



18 RUFFNECK - Everybody Be Somebody (M/W/Positive)

Shouty, sweaty and sticky-sweet handbag in the area! This jump-around classic fell somewhere between Dee-Lite and The Bucketeers. The perfect order to dance.



21 JEFF MILLS - The Purpose Maker (Axis, USA)

Who said techno was dead? Fearsome four-to-the-floor white light/white heat from the world's finest DJ. The backslash began here and took no prisoners.



24 THE PHARCYDE - Running (Delicious Vinyl, USA)

This had it all. Deep soul, funk, intelligent lyrics, stunning styling and scratches which caught your spine. Kaleidoscopic, honest, melancholic, yet ass-shaking. The Pharcyde blew the barriers into space.



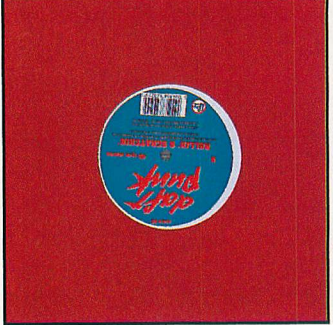
14 SIZE 9 - I'm Ready (Dwm, USA/Virgin)

More mental derangement from the Philly boy wonder. The inspiration of 1,000 rip-offs, this was the original hip hop breakdown and snare roll to end all snare-rolls. It just kept coming back for more.



17 D'ANGELO - Brown Sugar (Cool Temp)

Melt-in-the-mouth r&b played with prodigious classicism. "Brown Sugar" carved a romantic, bluesy tale of love and lust out of few simple grooves and the tremulous suavity of D'Angelo's voice.



20 DAFUNK - Da Funk (Soma)

Like Chic on poppers or Phuture covering Tom Tom Club, "Da Funk" was scuzzy, acid-head disco which rocked the sets of everyone from Kevin Saunderson to Kevin Andrews to The Chemical Brothers.



23 FRANCOIS KERVORKIAN - FK EP (Wave, USA/Open)

Major ructions rose through clubland as one of the true pioneers of dance music returned to the fray with four examples of deep bliss, sculpted with deadly dexterity. The hands of a master, indeed.

Albums of the year



1 SAINT GERMAIN – Boulevard (F Communications, France)

Sometimes sexy, sometimes sad, but always soulful. For sheer beauty, there was no contest. Recorded with the help of a handful of French jazz musicians, "Boulevard" fleshed out deep house beats, rolling hip hop grooves and even lilting reggae rhythms with slo-mo scat calls, billowing saxophones, breezy pianos and bluesy harmonicas. From Harlem in the Forties to Paris in the Nineties, Ludovic Navarre revealed an empathy for black American culture which was as startling as it was magnificent.



6 DAVE ANGEL – Tales Of The Unexpected (Blunted)

Arguably the finest Detroit album never to come out of Motor City. The Swindon legend weaved his own emotions, grooves and history into the legacy of Atkins and May to create the sweetest techno imaginable. A phuture-jazz definitive.



7 TRICKY – Maxinquaye (Island)

Trip hop on a midnight excursion to the darkest dungeons of hell. Like Tom Waits reeking of sulphur, Bristol's weirdest one came back with a deliciously disturbing postcard from Paranoia City. Tricky or treat? Both.



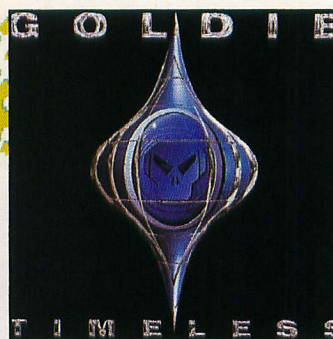
10 TOWA TEI – Future Listening (Elektra)

Skipping between New York, the Cote D'Azur and Rio De Janeiro, the former Deee-Lite painted the sound of the world party with a more vivid colour scheme than Jackson Pollock on DMT. A riot from start to finish.



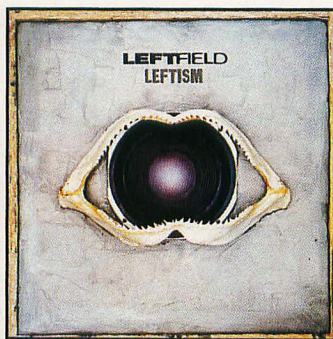
11 METHOD MAN – Tical (Def Jam)

The intensely articulate Method sported raw-nerve Staten Island knowledge over a gamut of stunningly atmospheric, kung-fu littered productions from studio overlord Rza. This album cemented Wu-Tang's domination over East Coast rap.



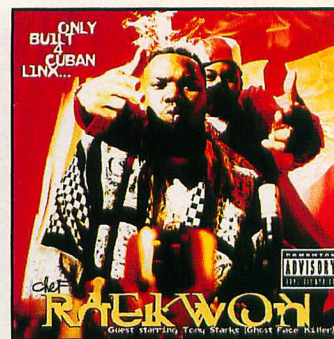
2 GOLDIE – Timeless (London)

All hail London's Bhagwan of breakbeat scientology! Inner-city rage, passion, soul, glory and vitality spread across a veritable masterpiece of aural innovation from the original catalyst for the jungle explosion. Manna from the 21st century.



4 LEFTFIELD – Leftism (Hard Hands)

Soundclash vibes and blood riddim house in da area. Paul Daley and Neil Barnes earned a justified nomination for the Mercury Prize with this colossal debut of crunching beats, electronic polemics and world dubology.



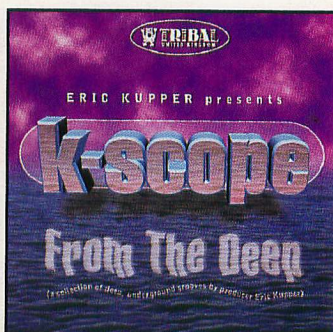
3 RAEKWON THE CHEF – Only Built 4 Cuban Linx... (Loud/RCA)

Conceptually, the most shit-kicking, mess-with-your-head record of 1995. The Chef cooked up a cracking series of cryptic tales about death, betrayal and drugs, flipping the familiar subjects out with his word play.



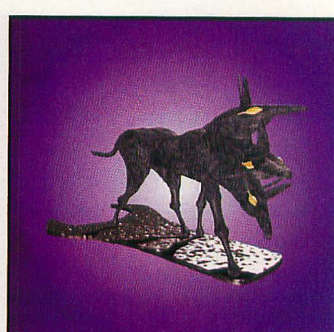
5 BT – Ima (Perfecto/east west)

After falling out with Deep Dish, the world was intrigued to see what BT was capable of on his own. And, boy, did he prove his critics wrong with the luxuriously reclining breakdowns, monumental drum rolls and sweet soothing trance of "Ima".



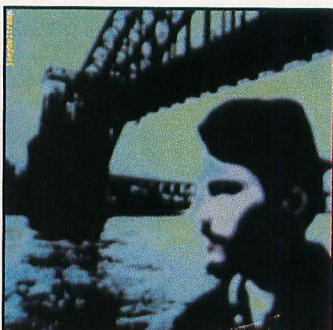
8 ERIC KUPPER – From The Deep (Tribal UK)

Culled from his two Tribal EPs, Eric Kupper set aside bleating vocal hooks in favour of crafting moody, electro-driven soundscapes, all attained with a few simple studio tricks. Hands down, Kupper's otherworldly fare proved to be essential all-day listening.



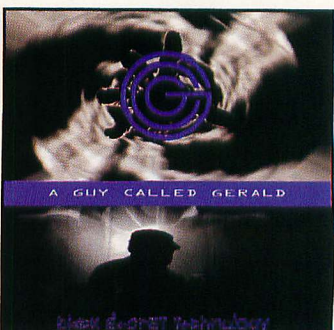
9 BLACK DOG – Spanners (Warp)

An excellent signing-off from the pioneers of the underground electronic groove, "Spanners" weaved the template of techno around some of the maddest rhythms and melodies committed to vinyl. From alien bossa nova to Egyptology, it was all here.



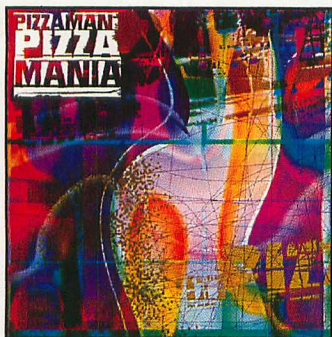
12 BELTRAM – Places (Tresor)

It's taken eight years for the Techno Lord of Brooklyn to release a full album. He rose to the occasion in typical no-messing style, with a highly speaker-friendly fusillade of pneumatic robo-phunk, arse-kicking drum programming and syrup-whisking synth manoeuvres.

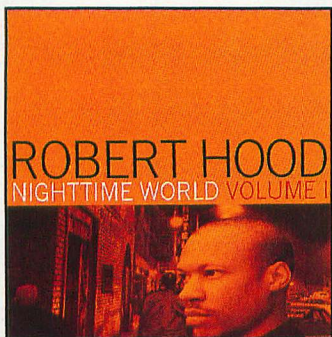


13 A GUY CALLED GERALD – Black Secret Technology (Juice Box)

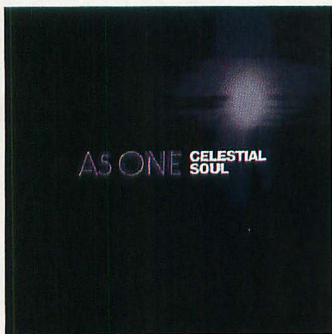
The title says it all really. Drawing on the black music potential for space-is-the-place cosmic otherness, Manchester's forgotten hero of house put himself back on the map with an epic saga of breakbeat sci-fi soldering.



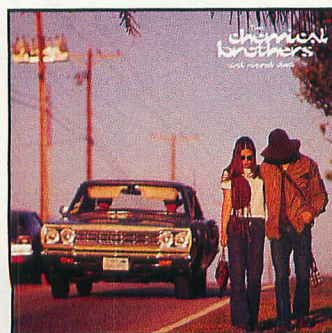
14 PIZZAMAN – Pizzamania (Loaded)
Handbags at dawn. And noon. And night. And at any other time you care to mention. With Norman Cook's energy levels at an all-time high, the kaleidoscopic buzz of "Pizzamania" put smiles on faces and a hat full of hits into the charts.



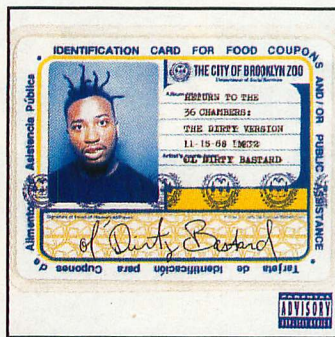
17 ROBERT HOOD – Nighttime World (Cheap, Austria)
Detroit's quiet son, Rob Hood switched allegiances from the "Minimal Nation" to a land where midnight jazz and spiritual reflection filtered through the most twisted 4/4 deviancy imaginable. Welcome to the deep side.



20 AS ONE – Celestial Soul (New Electronica)
Kirk De Giorgio in serious swing-time funkiness. Putting aside his Detroit-obsessions, the honorary American stepped into the Harlem Apollo circa 2112 and went zoot-suit, double-bass crazy with the spirits of Coltrane and Parker.



23 THE CHEMICAL BROTHERS – Exit Planet Dust (Junior Boys Own)
The expected blitz of humongous breaks, hip hop pillage and overloading circuits led the newly-renamed Chemicals into the album charts and hearts of party animals (and slumming indie fans) everywhere.



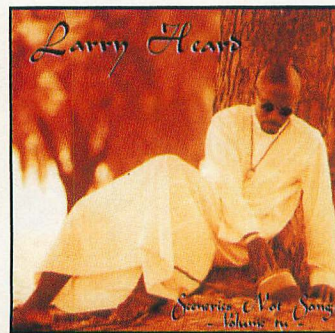
15 OL' DIRTY BASTARD – Return To The 36 Chambers (Elektra)
Crooning, looning and mooning. These are a few of ODB's favourite things. Surely the most ludicrous album of the year, Wu-Tang crossed the West End with welfare. Get your hand out of your trousers.



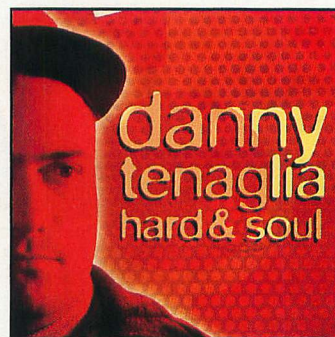
18 D'ANGELO – Brown Sugar (Cooltempo)
D'Angelo's debut (composed, written and produced by the man himself) took a fair stab at all the rote copycat swing outfits, and infused the influence of Motown while sticking close to the streets.



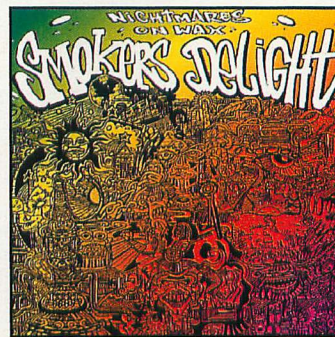
21 THE BALLISTIC BROTHERS – London Hooligan Soul (Junior Boys Own)
"London calling..." The Clash of the funky beat, da Brudders won over everyone from the drum 'n' bass fraternity to the old school soulsters with a panoramic snapshot of the capital in serious party-up mode.



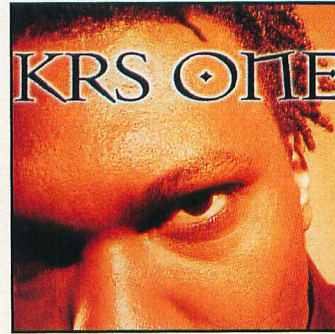
24 LARRY HEARD – Sceneries Not Songs Volume Two (Mia, USA)
One year on from the first "Sceneries Not Songs" collection, Heard returned with a soulful selection of easy-listening house. Desolate and dreamy, this album was the biggest test of human emotions around.



16 DANNY TENAGLIA – Hard And Soul (Tribal UK)
Sticking close to his subterranean roots, Tenaglia issued one of 1995's best house albums. In a medium where others are running scared, he took a brave stand for underground and for the music he loves.



19 NIGHTMARES ON WAX – Smokers Delight (Warp)
Hand-rolled for double-easy smoothness, NOW stepped back from trip hop fever for something far more classy. Phat, chunky beats, stoner sassiness and freestyle eclecticism never sounded so inviting, so sweet, so warm.



22 KRS-1 – KRS-1 (Jive)
The blastmaster returned to top form with an arrogant, sophisticated, wise and wild slab of thought and sound. He's the grand old daddy of hip hop, but he still has plenty of mouth and nous.



25 OMNI TRIO – The Deepest Cut (Movin' Shadow)
The hidden force behind the drum 'n' bass revolution, Rob Haigh continued to set the agenda for the freshest and deftest night-moves in the shadows of the jungle. He knows he got soul.

THE NEXT 50

- 26 BABY DOC – In Worship Of False Idols (TC)
- 27 SILENT PHASE – A Theory Of Silent Phase (R&S)
- 28 THEE MADKATT COURTSHIP – Alone In The Dark (Deep Distraxion)
- 29 T POWER – Self Evident Truths Of An Intrusive Mind (SOUR)
- 30 CARL CRAIG – Landcruising (blanco y negro)
- 31 D-INFLUENCE – Prayer 4 Unity (east west)
- 32 ACEYLONE – All Balls Don't Bounce (Capitol, USA)
- 33 TODD TERRY – A Day In The Life Of... (Ministry Of Sound)
- 34 SOAP – Dumb Funk Resistance (Harthouse)
- 35 KENNY LARKIN – Metaphor (R&S)
- 36 INCOGNITO – 100 And Rising (Talkin' Loud)
- 37 THE SOLID DOCTOR – How About Some Ether? (Porkys)
- 38 THE PHARYCYDE – Labcabin California (Delicious Vinyl, USA)
- 39 BLACK GRAPE – It's Great When You're Straight... Yeah (Radioactive)
- 40 FRANKIE KNUCKLES & ADEVA – Welcome To The Real World (Virgin)
- 41 FOUL PLAY – Suspect (Movin' Shadow)
- 42 ISAAC HAYES – Branded (Point Blank/Virgin)
- 43 COOL BREEZE – Assimilation (Dorado)
- 44 EARTHLING – Radar (Cooltempo)
- 45 MODEL 500 – Deep Space (R&S)
- 46 MOVE D – Kunststoff (Source)
- 47 DJ FOOD – Recipe For Disaster (Ninja Tune)
- 48 SPRING HEEL JACK – There Are Strings (Rough Trade)
- 49 RED SNAPPER – Reeled And Skinned (Flaw/Warp)
- 50 ELEKTROIDS – Elektro World (Warp)
- 51 CYPRESS HILL – III (Temple Of Boom) (Columbia)
- 52 MAX 404 – Love And Mathematics (Evo Lute, Holland)
- 53 DEPTH CHARGE – Nine Deadly Venoms (Vinyl Solution)
- 54 OASIS – (What's The Story) Morning Glory? (Creation)
- 55 THE ALOOF – Cover The Crime (Flaw)
- 56 ROGER SANCHEZ – Secret Weapons Volume Two (Narcotic)
- 57 THE AFFAIR – Just Can't Get Enough (4th & Broadway)
- 58 MORE ROCKERS – Dub Plate Selection Volume 1 (More Rockers)
- 59 DAVID HOLMES – This Film's Crap Let's Slash The Seats (Go Discs!)
- 60 WAGON CHRIST – Throbbing Pouch (Rising High)
- 61 ERICK SERMON – Double Or Nothing (Def Jam)
- 62 LOOP GURU – Amrita (North South)
- 63 APHEX TWIN – I Care Because You Do (Warp)
- 64 D'CRUZE – Control (Suburban Base)
- 65 REJUVINATION – Introduction (Soma)
- 66 DJ KRUSH – Meiso (Mo' Wax)
- 67 HAVANA – Shift (Limbo)
- 68 FLOPPY SOUNDS – Downtime (Slip 'N' Slide/Wave, USA)
- 69 ISMISTIK – Remain (Djax-Up-Beats, Holland)
- 70 THE DISCIPLES – Resonations (Cloak & Dagger)
- 71 MONEY MARK – Mark's Keyboard Repairs (Mo' Wax)
- 72 THE LAST POETS – Holy Terror (Black Arc/Rykodisc)
- 73 ROY DAVIS JUNIOR – Secret Missiom (Power Music, USA)
- 74 QUINCY JONES – Q's Jook Joint (WEA)
- 75 FILA BRAZILIA – Maim That Tune (Porkys)

a year in clubs

HOW are we supposed to remember the highlights of a whole year's partying when it feels like we haven't left a club all year? The danger of going out too much is that life just becomes one big beano. Harsh sound systems, a rotation of similar spinners, the same records, falling over, screaming with joy, trainspotting, snogging... Believe it or not, it can feel like the saddest and loneliest lifestyle in the world. But it's one that none of us would exchange for anything in the world. Except, maybe, for some sleep.

Clubbing is our *raison d'être*. A club is somewhere we interact, where we express our love and passion for the music and the people around us. It's a place of equals, where no person is above another. Where we dance next to soap stars (Jackie from "Brookside" at Cream), politicians (Simon Hughes at Ministry Of Sound) and football gods (David Platt at UK Midlands) and don't even realise it. What's more, we don't care.

Searching for the perfect environment, the perfect DJ and the perfect crowd is exactly what makes going out such an enjoyable experience. It may sometimes seem as hard as trying to reach that elusive state of grace, but this year we found it in many places, some of them quite unexpected. And while 1995 became the year of corporate clubbing, the year which saw the rise of an often hypocritical hierarchy of super-clubs, it was also the year that music was taken back underground. And given a true home in some of the smallest and the strangest establishments imaginable.

For once, nowhere was this more true than in London, which finally stole the limelight back from the north. First and foremost, Speed emerged as perhaps the most groundbreaking night since Shoom. Hosted by Fabio and LTJ Bukem, Speed attracted a somewhat bizarre roll-call of stars, but this never affected the spirit of the crowd. It educated everybody who passed through the doors, giving drum 'n' bass the space it needed to develop and the super-clubs a manifesto for the next two years. Long may Speed continue to thrive.

The Scottish scene remained as fresh as ever in 1995. And again, despite Renaissance and Cream launching monthly nights at Glasgow's Tunnel and Arches venues respectively (the latter leading to a 5,000-strong roadblock), it was the smaller places which gave us the most inspiration. Club 69, located beneath an Indian restaurant in Paisley, touted a fiercely underground policy. With no bouncers and a capacity of just 200, the electric atmosphere meant, at the end of the night, you'd have enough telephone numbers to fill a mini Yellow Pages. And enough titles of new records to fill your loft. Mad Mike, Suburban Knight, Robert Hood and Andrew Weatherall have all made visits to Club 69 over the last 12 months.

Phar Out at the Glasgow Art School pushed Bukem's pioneering drum 'n' bass sound, Slam got harder and Pure housier. Meanwhile, the home of Scottish house, The Sub Club, continued thrill. Glasgow also played host to Lush at the Voodoo Rooms. A club unlike any other on a Sunday night, all drinks were £1, the music was as deep and warm as house gets, and you couldn't fail to cop-off if you wanted to. Harri then took the spirit of The Sub and Lush to London, with Fridays R Firin' at Plastic People. Again, only a minority were aware of it, but it's here the spirit of 1989 fought on.

The American house invasion of 1995 came at a time when Junior Vasquez was ousted from his position of power in New York. But no worries, because British DJs now had enough confidence to push this music on their own. As well as Harri, step forward the likes of Miles Hollway & Elliot Eastwick from Hard Times (which left

the Music Factory in Leeds and is yet to make a return), Scott Bradford and Scooby of Shindig, Luke Solomon and Kenny Hawkes with Space and Girls FM, Scott Mackay and that man Phil Mison. House music was taken back underground by these guys and the scene became much stronger as a result.

Elsewhere, Renaissance finally pulled off their End Of Summer Ball at a Yorkshire stately home, Birmingham's C.R.E.A.M. were finally given the respect they deserve and The Hacienda in Manchester failed to host jungle nights despite several attempts. Angels in Burnley, Sweet in Chester, Wobble in Birmingham and Voodoo in Liverpool developed into some of the finest nights in the land. Respect to Up Yer Ronson, Back To Basics, Fun, Lost, Deluxe and UK Midlands, too. The year's other highlights included Brian Transeau appearing live at Up Yer Ronson, and Maurizio and Jeff Mills jamming together at Lost.

Jon Pleased Wimmin's Pleased club kept the midweek vibe alive and Paul "Trouble" Anderson's Loft emerged as the UK equivalent to New York's Sound Factory Bar. Trade, Full Circle, Pure, Lost, The Orbit and Eurobeat 2000 celebrated either four or five years in existence, while Return To The Source progressed the trance sound much further than a lot of people dared give them credit for. DJs such as Roger Sanchez, Carl Cox, Sasha, Laurent Garnier and Tony Humphries packed out wherever they went, particularly when long sets were introduced. A positive sign for 1996.

Off the field of play, the Americans were given an education in alcohol abuse. It was obvious that most of them aren't quite ready to drink us under the table. Derriek Carter and The Stickmen collapsed in drunken heaps in more than one club and Carl Craig discovered champagne at Yello's party in Switzerland. He hasn't looked back since. He was last seen with James Lavelle in a very embarrassing condition at Ministry Of Sound. Juan Atkins was meanwhile spotted screaming to Sister Bliss & Rollo breakdowns at Velvet Underground. And as for Claude Young... Well, he ended up mixing with his forehead. Impeccably. At least alcohol created a fun atmosphere, as opposed to the stagnant influence cocaine had on some nights.

Club UK, Shindig, Progress and Happy Jax were all victims of police clampdowns, the raid on the former even being filmed for a television news report. Muzik pioneered the supply of free drinking water in a bid to promote safer clubbing, while the tabloid press ran unhelpful scare stories on Ecstasy. Scratch card flyers reflected lottery fever and drinks such as Hooch and Moscow Mule became fashion accessories in much the same way as knee-length boots and checked shirts. Certain DJs became so busy they had to hire helicopters and private jets to fulfil all their bookings. Others decided it was fashionable to be late for sets, while DJ fees for two-hour stints escalated to over £10,000 on a number of occasions. Yeah, we're watching.

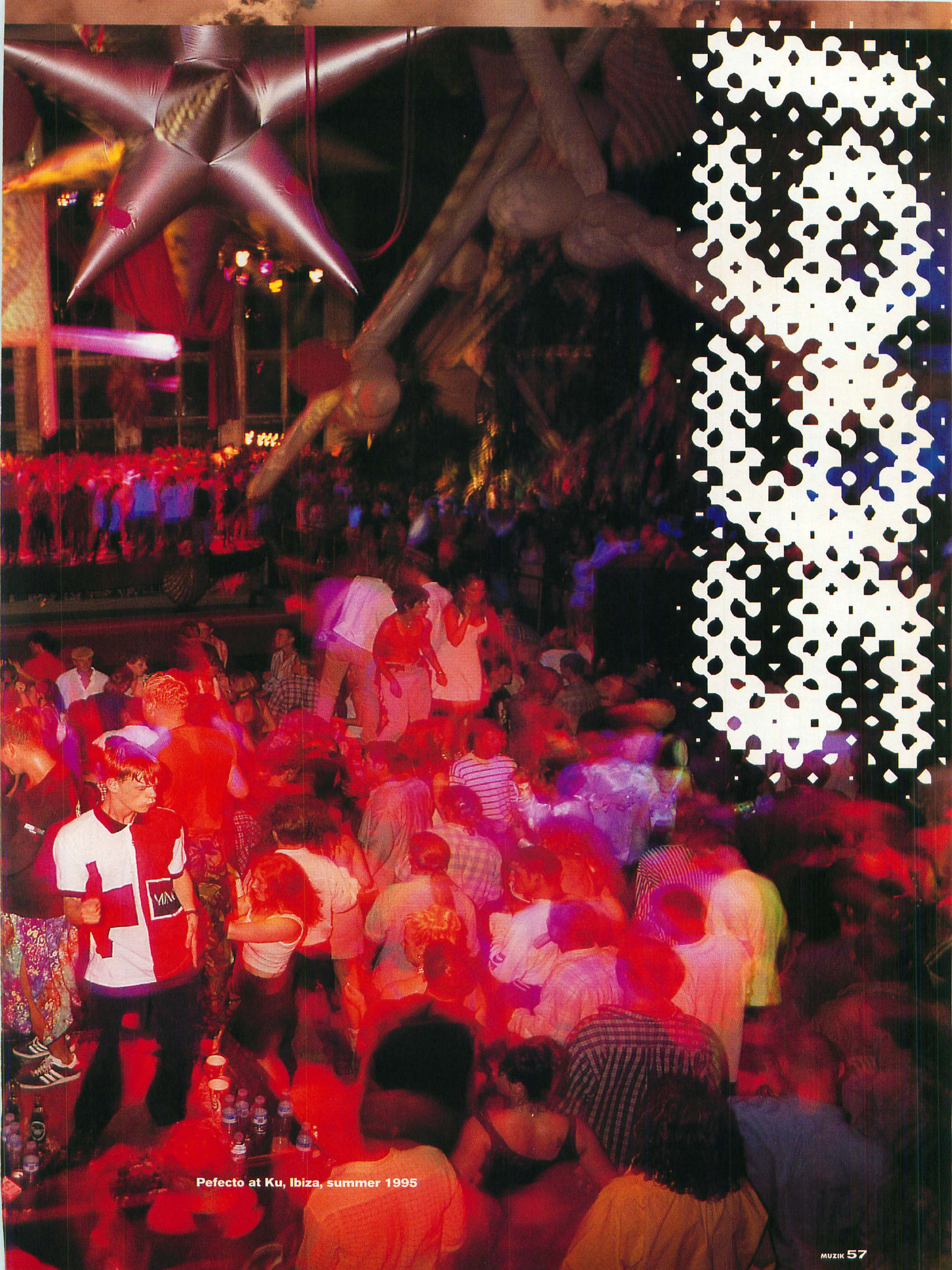
The club tour became a big attraction in 1995, but rarely did an entire city relocate. And it's here that Cream command respect. Although some continued to diss the Liverpool club, their third birthday party convinced many of the doubters. And when they went down to London to take over Ministry Of Sound for two Friday nights, they really showed the capital how to party. Never before has the Ministry been so firing at 8am. Thank heavens it only happens twice a year.

All in all, it was an inspirational year. One which has seen the super clubs and the no less thriving smaller clubs existing side by side. Each is as relevant as the other and have all been responsible for giving us the time of our lives in 1995.

Ben Turner

Pic Raise-A-Head





Pefecto at Ku, Ibiza, summer 1995

Clubs of the year



HOUSE

1 C.R.E.A.M. (occasional Saturdays at a secret location, Birmingham)
While this was the year Cream in Liverpool emerged as the biggest club organisation around, C.R.E.A.M. have been quietly changing the lives of thousands of clubbers for the past five years. Taking place at least once a month, the venue is kept quiet until the last moment, when people from clubs in the surrounding areas drive and meet up for a further eight hours of hardcore partying. With DJs such as Patrick Smoove and Scott Bond at the helm, and with visiting guests playing for the thrill, C.R.E.A.M. is the best kept club secret in the UK. Until now.

2 HARD TIMES (Saturdays at Music Factory, Leeds, R1P)

3 ANGELS (Saturdays at Angels, Burnley)

4 FRIDAYS R FIRIN' (Fridays at Plastic People, Leeds, R1P)

5 BACK TO BASICS (Saturdays at The Pleasure Rooms, Leeds)

6 WOBBLE (Saturdays at The Venue, Birmingham)

7 THE LOFT (Wednesdays at HQ, London)

8 AQUABOOTS UK (Thursdays, monthly at The Jazz Rooms, Brighton)

9 LUSH (Sundays at Woodoo Rooms, Glasgow)

10 SHINDIG (Saturdays at The Riverside, Newcastle)

11 YELLOW (Fridays at The Boardwalk, Manchester)

12 THE ROOMS (Saturdays at The Rooms, Hull)

13 RENAISSANCE (Saturdays at The Tunnel, Glasgow)

14 RULIN' (Saturdays at Ministry Of Sound, London)

15 QUEER NATION (Sundays at The Bardening Club, London)

16 CLUB FOOT (Fridays at The Escape, Brighton)

17 RED (Fridays at The Gap, London)

18 SWOON (Fridays at The Coliseum, Stafford)

19 SPACE (Wednesdays at Bar Rhumba, London)

20 SPREAD LOVE PROJECT (Sundays at The Bass Club, London)

HANDBAG (!)

1 PLEASD (Wednesdays at Velvet Underground, London)
If reality, anything but a handbag club, PleasD is home to Jon PleasD and Paul Woods. Now almost two years old, it has consistently provided the capital with a charged mid-week social gathering which attracts even the strongest of underground purists. Jon PleasD crew from Eric Kupper to The Underfones, while the rest of the PleasD bowl about making everyone nervous. Will this club ever die?

2 LOVE BOUTIQUE (Saturdays, monthly at The Arches, Glasgow)

3 CLUB FOR LIFE (Saturdays at Bardening Club 2, London)

4 SWEET (Saturdays at Bimbers, Chester)

5 UP YER RONSON (Fridays at The Pleasure Rooms, Leeds)

6 RISE (Fridays at Leamill, Sheffield)

7 FRESH (occasional Wednesdays at Paradise Factory, Manchester)

8 FUN (Saturdays at Steering Wheel, Birmingham)

9 REPUBLICA (Saturdays at Bakers, Birmingham)

10 PROGRESS (Saturdays at Conservatory, Derby)

11 NAUGHTY BUT NICE (Fridays at The Rooms, Hereford)

12 VAGUE (Saturdays at The Warehouse, Leeds)

13 100% (Saturdays at Deluxa, Nottingham)

14 SLAG (Fridays at Steering Wheel, Birmingham)

15 GLITTERATI (Fridays at The Cross, London)

16 GOLDEN (Saturdays at Sankys Soap, Manchester)

17 THE GALLERY (Fridays at Turmillis, London)

18 FULL MONTY (Saturdays, monthly at Mirage, Windsor)

19 LOVE TO BE (Saturdays at Music Factory, Sheffield)

20 PIMP (Fridays at Picassos, Wolverhampton)

SPEED (Thursdays at Mars Bar, London)

JUNGLES quiet revolution began in the heart of London's West End one Monday night just over a year ago. And nobody ever envisaged it would come to this. To say that Speed is doing for jungle what Shoom and Clink Street did for acid house isn't being clichéd. If any club is going to convert the dream of a bass sceptics, Speed is it. From here, the vibe is spreading worldwide, with everybody from Dave Morales to Richie Hawtin, from CJ Mackintosh to Lady Miss Kier all paying homage at Speed. Yet it remains a club for music lovers, not trendsetters. Using Nicky Holloway's tiny Mars Bar as its venue, Speed has captured the sound of the most innovative wave of future music for the last five years. But (and here's why it's so loved) Speed is resolutely not about current fashions. Resident DJs Fabio, L7J Bukem and Lee, sometimes aided by Kemistry and Storm, have consistently maintained a firm policy of open-mindedness, melting the driest of ambient polyrhythms into way-out jazz reformatting. Yes, it only holds 200 people. Yes, it has a tight door policy. But they deserve immense respect for sticking to their vision and refusing to move to a bigger venue. Speed is intimate, refreshing, pulsating, unique. A life-changing experience, no less.



CLUB OF THE YEAR



HOUSE & TECHNO

- 1 **FULL CIRCLE** (Sundays at The Greyhound, Colnbrook)
THE original Sunday social, Full Circle is a favourite gig with some of the best DJs in the world. It's also the scene of many of clubland's messiest exploits, including their recent fifth birthday bash. The club finishes at 6pm, after which half the punters usually end up swimming in the lake at the back of resident DJ and promoter Phil Perry's house.
- 2 **CREAM** (Saturdays, weekly and Fridays, monthly at Nation, Liverpool)
- 3 **PURE** (Fridays at The Venue, Edinburgh)
- 4 **CHECKPOINT CHARLIE** (Thursdays, fortnightly at After Dark, Reading)
- 5 **SUB CLUB** (Saturdays at Sub Club, Glasgow)
- 6 **THE HUB CLUB** (Saturdays at The Hub Club, Bath)
- 7 **UK MIDLANDS** (Saturdays at UK Midlands, Wolverhampton)
- 8 **SOLID STATE/TEMPTATION** (Fridays at Lakota, Bristol)
- 9 **WIGGLE** (Saturdays, monthly at various locations, London)
- 10 **TEMPLE OF SOUND** (Saturdays at Temple Of Sound, Dublin)



TECHNO

- 1 **CLUB 69** (Saturdays at Roxy's, Paisley)
CLUB 69 is the home of experimental techno. Taking place in a tiny room under a curry house, it's here that the likes of Underground Resistance, Juan Atkins, Black Dog and Andrew Weatherall can be frequently heard playing the hottest and freshest labels and styles to a close-knit and dangerously up-for-it Scottish audience. And with resident spinners Martin and Wilba at the helm, you also have one of the finest regular pairings around. A truly revelatory experience.
- 2 **VOODOO** (Saturdays at Le Bateau, Liverpool)
- 3 **THE ORBIT** (Saturdays at After Dark, Leeds)
- 4 **BUGGED OUT** (Fridays at Sankeys Soap, Manchester)
- 5 **LOST** (Saturdays, monthly at Southwark Street, London)
- 6 **SABRESONIC 2** (Fridays, monthly at EC1 Club, London. RIP)
- 7 **VAPOURSPACE** (Fridays, monthly at The Fridge, London)
- 8 **HERBAL TEA PARTY** (Thursdays, fortnightly at New Ardi, Thursdays)
- 9 **OPEN ALL HOURS** (Fridays at Ministry Of Sound, London)
- 10 **SATIVA** (Fridays, fortnightly at Calton Studios, Edinburgh)
- 11 **SLEUTH** (Thursdays, monthly at Paradise Factory, Manchester)
- 12 **FINAL FRONTIER** (Fridays at Club UK, London)
- 13 **THINK AGAIN** (Fridays at The Polican, Aberdeen)
- 14 **SLAM** (Fridays at The Arches, Glasgow)
- 15 **HEART AND SOUL** (Saturdays at The Wax, London)
- 16 **BLOATED** (Wednesdays, monthly at Riverside, Newcastle)
- 17 **HOUSE OF GOD** (Saturdays at The Institute, Birmingham)
- 18 **SEX, LOVE & MOTION** (Saturdays at Soundshaft, London)
- 19 **STRUTT** (Sundays at The Cross, London)
- 20 **ATOMIC JAM** (occasional Saturdays, Birmingham and Wolverhampton)

JUNGLE

- 1 **SPEED** (Thursdays at Mars Bar, London)
See Club of the Year
- 2 **AWOL** (Saturdays at The SW1 Club, London)
- 3 **METALHEADS SUNDAY SESSIONS** (Sundays at Blue Note, London)
- 4 **QUEST** (Fridays at Picassos, Wolverhampton)
- 5 **JUNGLE FEVER** (Thursdays, monthly at The Venue, Edinburgh)
- 6 **ONE NATION** (Saturdays at Rhythm Nation, Aldershot)
- 7 **THUNDER & JOY** (Sundays at The SW1 Club, London)
- 8 **THE LIGHTHOUSE** (occasional nights in Hulme, Manchester)
- 9 **INNER SENSE** (Saturdays, monthly at The Lazerdrome, London)
- 10 **TRIBAL DANCE** (Fridays at The Paradise Club, London)

LEFTFIELD/DOWNTempo/SOUL

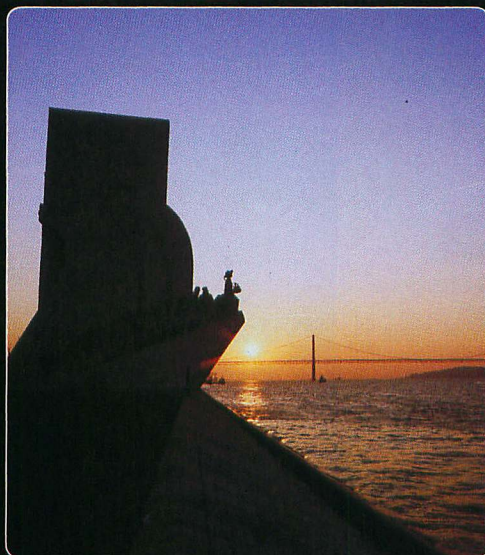
- 1 **THAT'S HOW IT IS** (Mondays at Bar Rhumba, London)
MONDAY nights in the capital haven't been the same since James Lavelle, Ben Wilcox and Gilles Peterson came together to tell the world That's How It Is. "That" being phuturistic jungle from 1995 placed alongside educational classics from the master Peterson himself. Now the night has developed a dancing crowd rather than a lounging one, That's How It Is deserves props for pushing forward the newest sounds of 1995.
- 2 **PHAR-OUT** (Fridays at the Art School, Glasgow)
- 3 **OSCILLATE** (occasional one-offs, Birmingham)
- 4 **SHAKE IT LOOSE** (Thursdays at Bar Rhumba, London)
- 5 **CHILLIN'** (Mondays at Riki-Tik, London)
- 6 **CUP OF TEA** (Fridays at various locations, Bristol)
- 7 **RHUMPUS ROOMS** (Sundays at The Albany, London)
- 8 **THE BIG CHILL** (Sundays, monthly at Union Chapel, London)
- 9 **HEAVENLY SUNDAY SOCIAL** (Sundays at Smithfields, London)
- 10 **HI-HAT** (Sundays at Blue Note, London)

EVENTS OF THE YEAR - THE REST OF THE WORLD

- 1 **A WEEK IN A PARADISE CALLED PORTUGAL** (Lisbon, Portugal)
MUZIK, along with Tribal UK and Kaos from Portugal, came up with a pioneering tour of Portugal's finest clubs to prove that deep house music has a home outside of New York and Leeds. Featuring Miles and Elliot from Hard Time, DJ Vibe, Danny Tenaglia, Phil Mison, Phil Perry, Laurent Garnier, Scott Bradford and a host of local DJs, this was undoubtedly the beginning of Lisbon's development into the one of the best summer clubbing spots in the world. The whole year round!
- 2 **METROPLEX 10TH BIRTHDAY PARTY** (Detroit, USA)
- 3 **TRIBAL GATHERING IN GERMANY** (Munich, Germany)
- 4 **YELLO ALBUM LAUNCH PARTY** (Zurich, Switzerland)
- 5 **TIP/PERFECTO PARTY** (A mountain, Ibiza)
- 6 **ANY NIGHT AT THE FUSE** (Brussels, Belgium)
- 7 **LOVE PARADE** (Berlin, Germany)
- 8 **F COMMUNICATION FIRST BIRTHDAY PARTY** (La Locomotive, Paris)
- 9 **JOURNEY TO THE TOP OF THE WORLD** (Kirkjubekjarklaustur, Iceland)
- 10 **CAJUAL PARTY** (Chicago, USA)

EVENTS OF THE YEAR - UK

- TRIBAL GATHERING 1995** (Olmoor Park, Oxford)
THE biggest and most successful UK dance festival of 1995, it was here that Muzik was launched alongside blistering sets from the likes of Billy Nasty, Nick Warren, Jeff Mills, Plastikman, The Prodigy, Bandulu and The Chemical Brothers. Attracting a crowd of over 30,000, the event was a massive fuck you to the authorities' attempt to clamp down on people having a good time. With the entire techno hierarchy present, this was by far the best present that the UK party-goers could have ever wanted. See you all next year...
- 2 **GAY PRIDE FESTIVAL** (Victoria Park, London)
 - 3 **MEGADOG AT GLASTONBURY** (Pilton, Somerset)
 - 4 **MINISTRY OF SOUND AT WEMBLEY** (Wembley Conference Hall, London)
 - 5 **SOUTHPORT SOUL WEEKENDER** (Southport)
 - 6 **THE BIG CHILL IN WALES** (A hill, The Black Mountains)
 - 7 **REZERECATION - THE EQUINOX** (Royal Highland Showgrounds, Edinburgh)
 - 8 **PHUTURE 303 AT MUZIK/OPEN ALL HOURS** (Ministry Of Sound, London)
 - 9 **CREAM'S THIRD BIRTHDAY** (Nation, Liverpool)
 - 10 **GLASGOW'S T IN THE PARK** (Strathclyde Park, Glasgow)



THEY ALSO SERVED...

HIP HOP

HEADFUNK (Fridays at Time, Manchester)

TRANCE

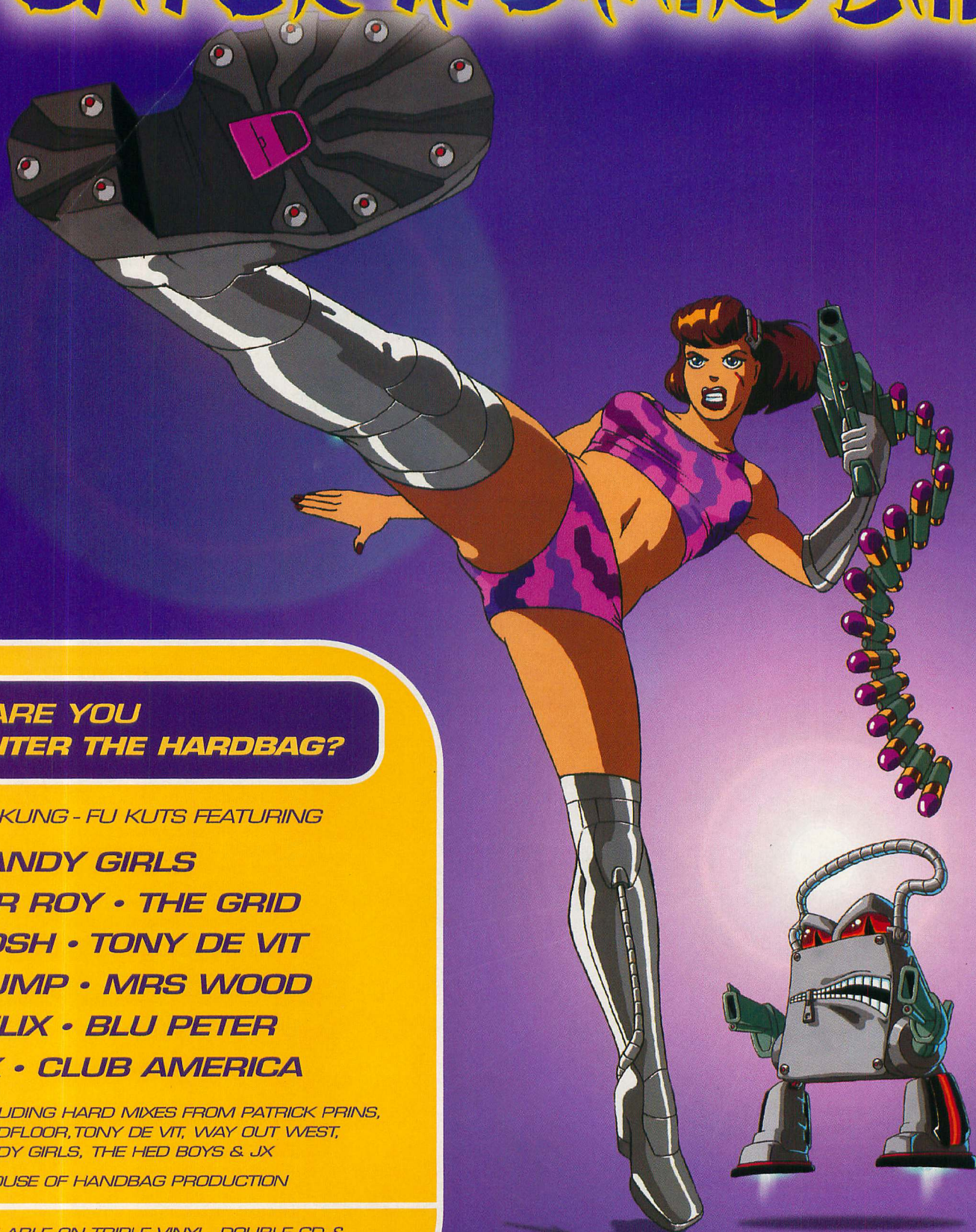
RETURN TO THE SOURCE (Fridays, monthly at The Fridge, London)

HARDBAG/NU-NRG

TRADE (Sundays at Turnmills, London)

If anybody feels offended by the genre categories, please send your complaints elsewhere. Be thankful you didn't have to compile these lists!

ENTER THE HARDBAG



**DARE YOU
ENTER THE HARDBAG?**

26 KUNG - FU KUTS FEATURING

CANDY GIRLS

MR ROY • THE GRID

YOSH • TONY DE VIT

BUMP • MRS WOOD

FELIX • BLU PETER

JX • CLUB AMERICA

INCLUDING HARD MIXES FROM PATRICK PRINS,
HARDFLOOR, TONY DE VIT, WAY OUT WEST,
CANDY GIRLS, THE HED BOYS & JX

A HOUSE OF HANDBAG PRODUCTION

AVAILABLE ON TRIPLE VINYL, DOUBLE CD &
DOUBLE CASSETTE

KICKING OFF 11 • 12 • 95

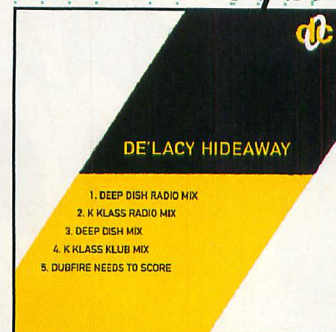


Remixes

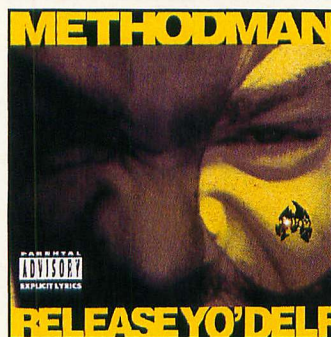
of the year



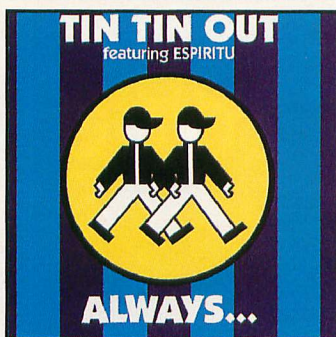
1 JODECI – Feenin' (LTJ Bukem Remix) (MCA)
Oh boy! Take America's new kids on the r&b block, add London's *nouveau* maestro of the luscious ambient drum 'n' bass groove and what do you get? A remix scored in heaven. Rippling pianos whispered sweet nothings over 100 per cent percussive magic and the vocals cooed out midnight submission. Pure sex, pure class, pure genius. This was one for the fireside, the weights room and the in-jeep boom-box.



2 DE'LACY – Hideaway (Deep Dish Remix) (Slip 'N' Slide)
Deep Dish whisked Blaze's pleasant New Jersey houser, injected some lethal funk, massaged it with exotic opiates and booted it into an orbit which nobody could resist. Without doubt, the year's house anthem.



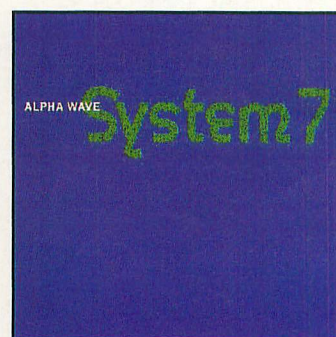
3 METHOD MAN – Release Yo' Delf (Prodigy Remix) (Def Jam/Island)
Liam Howlett tapped deep into the wired abandon of one of the best cuts on "Tical", slapped it with a mutated go-go groove and brought up the trumpets of doom to add a dimension of UK-style devastation. Nothing short of inspired.



4 ESPIRITU – Always Something There (Tin Tin Out Remix) (Sony)
In the hands of Darren Stokes and Disco Evangelist Lindsey Edwards, this angelic hi-NRG moshie became a Jon Pleased Wimmin favourite. And a terrace anthem at football grounds across the land. Laddish house is back!



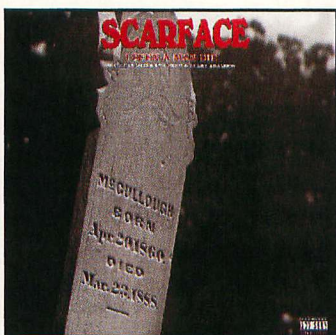
5 SADE – Cherish The Day (Hani Remix) (Musk, USA)
You'll never find the word "remixer" in the same sentence as Sade's name. Unless the remixer is Hani, who here crafted a flawless cut which found common ground between his futuristic dancefloor vibe and the artist's sense of classicism.



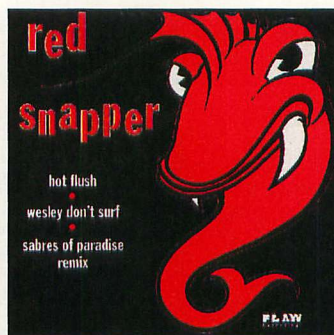
6 SYSTEM 7 – Alpha Waves (Richie Hawtin Remix) (Big Life)
Slamming. Absolutely slamming. A 20-minute, post-acid house frenzy of mind-frying hypnotism. Richie Hawtin took the 303 into outer orbit and utilised quite possibly the quietest breakdown ever.



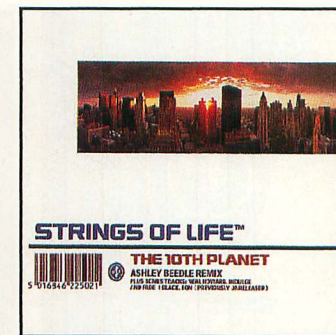
7 JAMIROQUAI – Space Cowboy (David Morales Remix) (Sony)
Sweeping across the underground and then more commercial regions on both sides of the Atlantic, the David Morales treatment transcended Jamiroquai's neo-hippy aura and raised the roof all around the world.



8 SCARFACE – I've Seen A Man Cry (4 Hero Remix) (Rap-A-Lot/Virgin)
Proof that time-stretching can work minor miracles. The irrepressible 4 Hero boys took the G-funk rapper down a Willesden backstreet and rubbed him down with a serious junglist balm. Hip hop may never be the same again.



9 RED SNAPPER – Hot Flush (Sabres Of Paradise Remix) (Flaw)
One for those who thought the Sabres were just about dark moods. With hints of Patrick Pulsinger, Weatherall's lot put on their zoot suits, lit some exotic cigarettes and went double-bass, jazz-freakin' mad. We snapped our fingers 'til they stung.



10 RHYTHM IS RHYTHM – Strings Of Life (Ashley Beedle Remix) (Network)
Ashley Beedle dared to reupholster the previously untouchable classic. Banging down a swift dub at the end of the session, he turned out a much-loved floor monster which only arse-dwellers rebuffed. Oh, and Derrick May.

THE NEXT 40

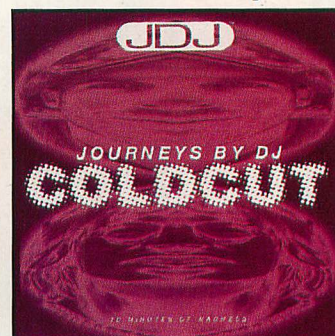
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|---|---|--|--|--|---|
| 11 MORY KANTE – Ya Ke Ye Ke (Hardfloor Remix) (GGS) | 18 NEW ORDER – Confusion (Pump Panel Remix) (London) | 25 BILLIE RAY MARTIN – Lovin' Arms (Vasquez/Rollo Remixes) (east west) | 31 ELTON JOHN – Believe (Hardkiss Remix) (Rocket, USA) | 38 MARIAH CAREY – Fantasy (David Morales/ODB Remix) (Sony) | Screaming Faggots (Armand Van Helden Remix) (Strictly Rhythm, USA) |
| 12 JANET JACKSON – When I Think Of You (Deep Dish Remix) (A&M) | 19 BT – Embracing The Sunshine (Sasha Remix) (Perfecto) | 26 MODEL 500 – The Flow (Alex Reese/Underworld Remixes) (R&S) | 32 LA SYNTHESIS – Agoraphobia (Kenny Larkin Remix) (Plink Plonk) | 39 ABERRATION – If You Loose Your Shadow (Dan Curtin Remix) (Flaw) | 45 MICHAEL WATFORD – Love Change Over (Miles & Elliot Remix) (Hard Times) |
| 13 JIMMY SOMMERVILLE – Heartbeat (Armand Van Helden Remix) (London) | 20 MR MONDAY – Future (Roach Motel Remix) (Open) | 27 DIANA ROSS – Higher (Felix Da Housecat Remix) (EMI) | 33 ARMANDO – Radikal Bitch (Farley & Heller Remix) (Radikal Fear, USA) | 40 DAVID CARON – Fantasy On A Fantasy (ESP Probe Mix) (Excursions) | 46 X-313 – Interferon (Dave Clarke Remix) (Generator, USA) |
| 14 ROSIE GAINES – I Want You (Hippie Torales Remix) (Motown) | 21 HOT LIZARD – The Theme (Love From San Francisco Remix) (Pacific) | 28 BALLISTIC BROTHERS – C'Mon (Wax Doctor Remix) (Junior Boys Own) | 34 IAN POOLEY – My Anthem (Robert Hood Remix) (Force Inc, Germany) | 41 TOWA TEI – Technova (Josh Wink Remix) (east west) | 47 THE SHAMEN – Transamazonia (Deep Dish Remix) (One Little Indian) |
| 15 SLAM – Positive Education (Derrick Carter Remix) (Soma) | 22 GURU JOSH – Infinity (Hardfloor Remix) (Sony, Germany) | 29 BOMB THE BASS – Bug Powder (Dust (Jedi Knights/Kruder & Dorfmeister Remix) (Island) | 35 MIKE OLDFIELD – Let There Be Light (BT and Hardfloor Remixes) (WEA) | 42 EVELYN JEAN – Chateau Noir (DJ Pierre Mix) (Dig It, USA) | 48 THE ALOOF – Favela (Slam Remix) (east west) |
| 16 DIANA ROSS – Take Me Higher (Felix Da Housecat) (EMI) | 23 ERASURE – Stay With Me (Francois Kervorkian Remix) (Mute) | 30 CAPPELLA – Move On Baby (Armand Van Helden Remix) (London) | 36 GRACE – Not Over Yet (BT Remix) (Perfecto) | 43 SAINT GERMAIN – Alabama Blues (Todd Edwards Remix) (F Communications, France) | 49 DONNA SUMMER – I Feel Love (Sister Bliss/MAW Remix) (Manifesto) |
| 17 DJ FOOD – Peace (Harvey Remix) | 24 ATTICA BLUES – BluePrint (Reece/ | | 37 NEW ORDER – Blue Monday (Hardfloor Remix) (ifrr) | 44 THE MOONWALKERS – 10,000 | 50 DAJAE – Day By Day (Carl Craig Remix) (Cajual, USA) |

Compilations of the year



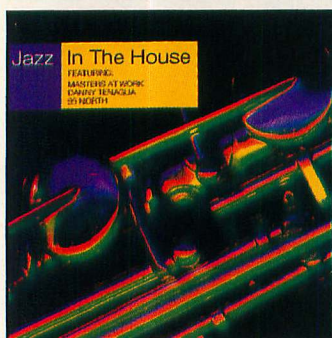
1 PENETRATE DEEPER (mixed by Deep Dish) (Tribal UK)

This was the year Deep Dish took house music by the scruff of the neck. And it all started with the ultra-groovy sensations of "Penetrate Deeper". Bringing together the DC duo's slickest productions and reworkings, no single mix compilation has ever sounded so seamless. Or so smooth. Or so sexy. Or so sophisticated. Leaving just one question. Can anyone "Penetrate Deeper" than this?



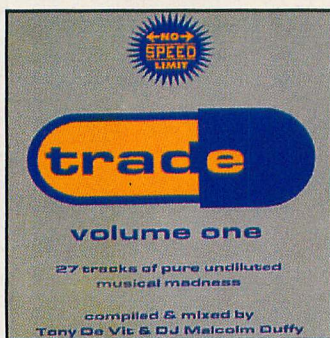
2 COLD CUT: JOURNEY BY DJS (Music Unites)

An audacious blend of everything from trip hop to jungle to the "Dr Who" theme tune, Matt Black and Jonathan More laid down the ultimate in armchair chill-thrills. This one proved how, sometimes, the originals are still the best.



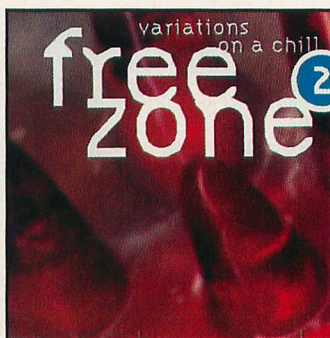
3 JAZZ IN THE HOUSE (Slip 'N' Slide)

The definitive statement of the cappuccino house groove. Heavily slanted towards the other side of the Atlantic, MAW, Tenaglia, Burrell and 95 North laid down firing jazz textures over the deepest and smoothest of rhythms. The pattern was set.



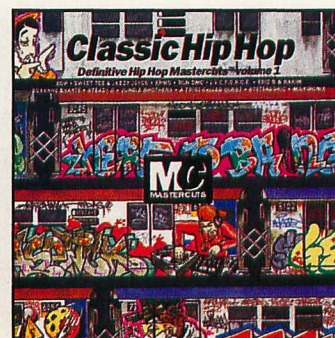
4 TRADE VOLUME 1 (mixed by Tony De Vit)

(Fever Pitch)
One of the longest serving clubs in the UK, Trade has always been at the forefront of new music, championing techno and nu-NRG before they were accepted in straight club culture. "Trade Volume 1" was a top testament to their pioneering skills.



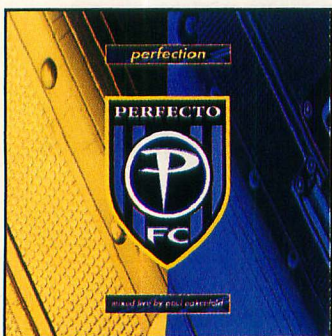
5 FREEZONE 2 (SSR/Crammed)

Compiled by Belgium's DJ Morpheus, the intriguing "Freezone 2" proved ambient isn't so much a tempo as a state of mind. Lapping at the heart of your soul, this was an ocean of sub-strata chill-out emotions from every genre in the universe.



6 CLASSIC HIP HOP VOLUME 1

(Mastercuts)
A hefty set documenting that mid-Eighties period when hip hop had graduated from the old skool but hadn't yet wandered into the bombastic limbo from which rose the monsta called gangsta. In other words, granite electro funk with cutting-edge rap.



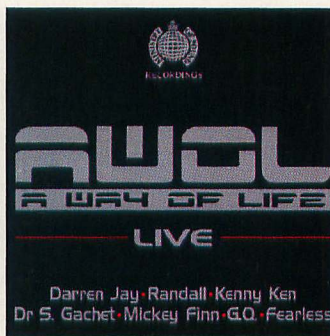
7 PERFECTO: PERFECTION (Perfecto)

Or how to span the trance underground/handbag overground divide with total ease. Paul Oakenfold's label defined progressive trance with BT and Man With No Name, and delivered some screamastic hand-raisers from Jon Pleased, Quiver and Mozaic.



8 TRESOR VOLUME 3 (NovaMute)

Some things never change. Thankfully, DJ Hell, Jeff Mills, Joey Beltran and a host of other frontline techno warriors firmly laid the rumours of Tresor's decline to rest, as Berlin's finest reclaimed its rightful place at the top of the Euro league.



9 AWOL LIVE AT THE MINISTRY

(Ministry Of Sound)
A live jungle album? You'd better believe it. Here was the full glory of the AWOL crew recorded at their Thursday-night roasting at Ministry Of Sound. Firing on all cylinders, you could almost smell the lighter fumes.



10 ARTCORE (React)

Duff title, fine collection. Compiled by DJ Aphrodite, "Artcore" highlighted jungle's immersion into rippling jazztronics and ambient sensations. It changed the tune of countless people who had previously sworn they'd never get into jungle.

THE NEXT 40

- 11 IFACH (Ifach)
- 12 THE CHILL OUT (mixed by Phil Mison) (xtreme)
- 13 DARK HEARTS VOLUME 2 (Harthouse)
- 14 BEST OF ELECTRO VOLUME 1 (Streetsounds)
- 15 RENAISSANCE 2 (mixed by John Digweed) (Network)
- 16 GIVE 'EM ENOUGH DOPE 2 (Wall Of Sound)

- 17 KAOS (mixed by DJ Vibe) (Tribal UK)
- 18 PLANET JAZZ (Other)
- 19 JANET JACKSON: DEFINITION OF A DECADE (Virgin)
- 20 THERE ARE TOO MANY FOOLS FOLLOWING TOO MANY RULES (Irdial)
- 21 THE THEORY OF EVOLUTION (Warp)
- 22 BLACK MILK (Black On Black)
- 23 DOPE ON PLASTIC 2 (React)
- 24 TRANCEFLOOR (mixed by Francesco Farfa) (X:press)

- 25 X-MIX VOLUME 5 (mixed by DJ Hell) (X-Mix, Germany)
- 26 CAN YOUR PUSSY DO THE DOG? (Tribal UK)
- 27 PUMP (mixed by Tall Paul) (Moonshine)
- 28 HARD TIMES: THE ALBUM (mixed by Roger Sanchez) (Hard Times/Narcotic)
- 29 DECONSTRUCTION CLASSICS (deConstruction)
- 30 SIRIUS (Tresor)

- 31 FRYING THE FAT (Grand Central)
- 32 FUTURE SOUND OF NEW YORK (mixed by Junior Vasquez) (Ministry Of Sound)
- 33 CREAM LIVE (deConstruction)
- 34 BAM BAM: BEST OF WESTBROOK (Tresor)
- 35 HOUSE RARITIES (xtreme)
- 36 A HISTORY OF HARDCORE (Moving Shadow/Suburban Base)
- 37 ENFORCERS 6 & 7 (Reinforced)
- 38 MISCELLANEOUS (Language)

- 39 69: THE SOUND OF MUSIC (R&S)
- 40 THIS IS THE SOUND OF TRIBAL UK VOLUME 2 (Tribal UK)
- 41 EXPANDING THE HOUSE THAT JACK BUILT (Relief, USA)
- 42 EXPERIMENTA (A13)
- 43 ORIGINS OF SOUND: THE ELECTRO BASS SOUND OF DETROIT (Submerge)
- 44 SPIRITUALLY IBIZA: THE ORIGINAL VIBE (Pump)
- 45 ELEMENTS OF AND

- EXPERIMENTS WITH SOUND (Planet E, USA)
- 46 GROOVERIDER'S HARDSTEP SELECTION VOLUME 2 (Kickin')
- 47 SOMA QUALITY RECORDINGS VOLUME 2 (Soma)
- 48 FRESH EMISSIONS (Emissions Audio Output)
- 49 V10 BELOW VOLUME 2 (New Electronica)
- 50 WHO'S ZOOMIN' WHO? (mixed by Billy Nasty) (Zoom)

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MINISTRY OF SOUND'S ROAD TO WEMBLEY FINALE

Wembley Conference Hall, London
"WEM-BER-LEY... Wem-ber-ley... We're the greatest club in Europe and we're off to Wem-ber-ley!"

Well, okay, nobody is taking it quite that far, but this is an impressive display. Even the ticket collectors at the tube station seem to think so, as the hosts of impeccably behaved supporters, both home and away, wend their way across the road and down Wembley Way. Off, like so many *fin-de-siecle* pilgrims, towards the illuminated twin towers, half a mile away in the coldest night of the year so far.

They don't reek of ale, but CK One. They're not dressed in garish nylon with "Laver Tools" or "Reg Vardy Motors" splashed across their chests, but in an eclectic mix of satin, leather, fake fur, fluff-ball crop-tops and hipster jeans. And they're not here for the Coca-Cola Cup, but the last round of Ministry Of Sound's Pepsi-sponsored national clubbing friendly. This is the Wembley finale of a massive tour which kicked off in Limerick back in September. And the bill is all Premier League material.

Wembley Exhibition Hall. The main London venue for ageing guitar-slingers like Bruce

Springsteen. The natural home of computer conferences and chemical engineering symposia.

Twin peaks

Residents of the nearby tower blocks objected to this event so strongly that they have been Eurostar-ed to Paris for the weekend. Meanwhile, touts roam outside the stadium, skulking in the furthest corners of the car park, even though tickets are still available all night at the box-office. Has everyone got it all horribly Pete Tong? Is tonight simply one big £25 wind-up?

At least the security on the approach ramp are taking things seriously. Their principal function seems to be to tell people that chewing gum is "100 per cent banned from the Hall".

Special bins have been placed at the entrance for

the disposal of the stuff. Ticket holders are then invited to empty their pockets, remove their shoes and be frisked by one of the "meet-and-greeters" positioned around four sets of tables. But they're polite enough and there's a free packet of Lucky Strikes for the inconvenience.

Inside, the immediate impression is that the super club has gone supermarket. At the edge of the dancefloor, fast-food franchises flog hot dogs, pies, burgers, Pepsi and water. But no beer. Hang on, the Ministry sells ale. So do the other buildings at the Wembley complex. What's going on? Still, anybody out shopping for the night could always console themselves with something from the wide range of Ministry Of Sound branded merchandise.

The Hall itself is split into two cavernous halves. The Rulin' room, named after the Ministry's Saturday night house spectacular, is the first to welcome arriving guests, many still putting their

shoes back on. Rulin' seems light on decor, but heavy on iconography, with screen prints of Michael Jackson, Margaret Thatcher and further assorted

contemporary villains

on the walls. Other prints of Big Ben and the Statue

of Liberty

symbolise the gathering of UK and US house luminaries

like David Morales, Tony Humphries, Harvey, CJ Mackintosh and Satoshi Tomiie. It's

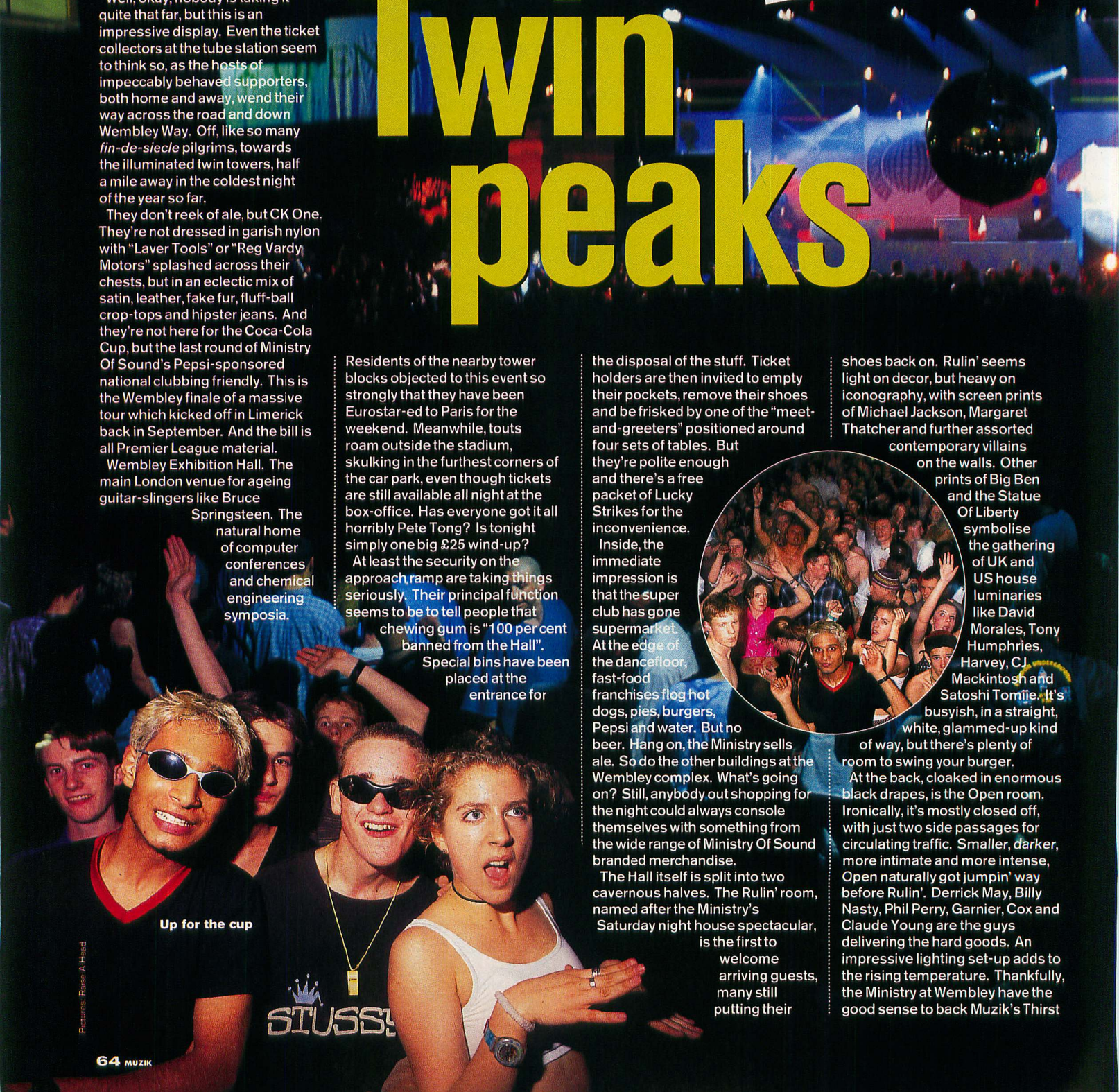
busyish, in a straight, white, glammed-up kind

of way, but there's plenty of room to swing your burger.

At the back, cloaked in enormous black drapes, is the Open room. Ironically, it's mostly closed off, with just two side passages for circulating traffic. Smaller, darker, more intimate and more intense, Open naturally got jumpin' way before Rulin'. Derrick May, Billy Nasty, Phil Perry, Garnier, Cox and Claude Young are the guys delivering the hard goods. An impressive lighting set-up adds to the rising temperature. Thankfully, the Ministry at Wembley have the good sense to back Muzik's Thirst



Wembley, yesterday



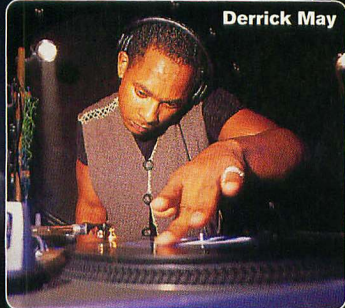
Up for the cup

STUSSY

David Morales



Derrick May



Laurent Garnier



Aid campaign and supply free water. Even if spillage means a few of the more disorientated clubbers end up going for an unwelcome slide.

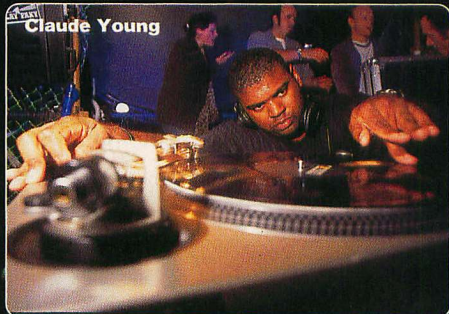
The sound systems throughout the building are superb, including the scaled-down ambient room/cafe, and the acoustics are managed perfectly. There is no overspill from one area to the next, which is quite an achievement given the sheer scale of the venue. And, as you would expect from the DJs, whose talents have been analysed in these pages a million times, the music is excellent, if a bit predictable to hardened Ministryites. The PAs also make a notable effort, many offering a departure from the jump-about-to-a-DAT-playback mindset. Particularly Billie Ray Martin and Bandulu.

So does this add up to a grand contest between Ministry Of Sound's Friday and Saturday nights? A battle of the rooms? Not really. More like separate theatres of war with their own dedicated combatants. But there is a degree of healthy circulation, particularly as the night goes on, which begs the question as to why the line-ups themselves hadn't been more integrated in the first place. Most notably, perhaps, the clubbers themselves seem happy enough. Comments into the dictaphone range from "great" to "fackin' blindin'!"

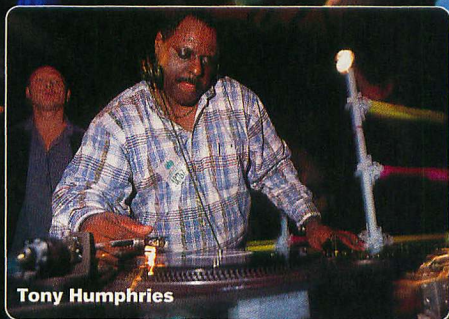
Proof, if it were needed, that the Ministry brand guarantees a professional night out.

Dave Fowler

Claude Young



Tony Humphries



Satoshi Tomiie



METROPLEX 10TH BIRTHDAY PARTY

Cement Space Art Gallery/The Warehouse, Detroit
A PLACE of extremes, both in possibility and circumstance, Detroit is the city of perpetual renaissance, where that elusive moment of bliss is just around every corner. Never mind that it has taken Juan Atkins years to see this moment realised.

As part of Metroplex's 10th anniversary celebrations, Model 500, the entity he created to deliver so many seminal tracks in the techno canon, becomes a flesh-and-blood reality for the first time. And it's Friday the 13th.

Flanked by Aux 88 and Mad Mike Banks in a balaclava, Atkins nervously acknowledges the 200 or so people crammed into the tiny Cement Space Art Gallery before leading the charge with "No UFOs". The sequencers clank into life, those chimerical chords ring out and the mindfuck is instantaneous. But it doesn't stop the hands going up as "No UFOs" becomes Channel One's mammoth "Technicolor". It's serious party time in Detroit.

The set closes with a quick run through Cybotron's "Clear", before the entourage walk off to rapturous applause. No "Alleys Of The Mind" and no "Cosmic Cars", then? But before you know it, Atkins and his associates are back in position to offer a looser, rawer version of "Clear", this time with the main man dropping verses from

Afrika Bambaataa's "Planet Rock". Trust Model 500 to have the tenacity to encore with a remix. Not only that, but to turn the place out with it.

The Friday festivities continue at The Warehouse, Atkins holding court on the decks in the cavernous Deep Space Room as D Wynn warms up the High Tech Soul Room with a progressive house mix. Ken Collier replaces Wynn and Kevin Saunderson takes over from Atkins, Saunderson spinning hard beats which belie his supposed fascination with soul. It's all good stuff, but somehow the vibe is missing. Then again, after seeing Model 500 live, anything would have been an anti-climax. Here's to tomorrow.

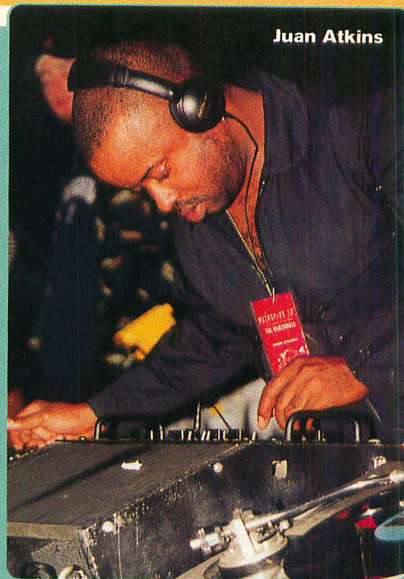
And a return to The Warehouse for another night to remember. Maybe it was Saturday's hardcore DJ line-up. Maybe it was the happy pills, which had the junior mint ravers in touchy-touchy ecstasy. Maybe it was witnessing those same junior mints working the dancefloor alongside old-timers from the glory days of the Music Institute. Robert Hood's sonic minimalism is beyond hypnotising, bordering on mantric, and Stacey Pullen, Transmat's young gun, spins unlike anybody else around. He'll be a major player in Detroit's future.

Everyone heads back to the main room as Juan Atkins closes his four-hour set with Giorgio Moroder's "The Chase", which Derrick May magically transforms into "I Feel Love". It still sounds fresh every time he spins it. He puts on a show of shows, riding each mix as if his life depends on it, and even the normally austere Carl Craig is grooving away in front of the stage.

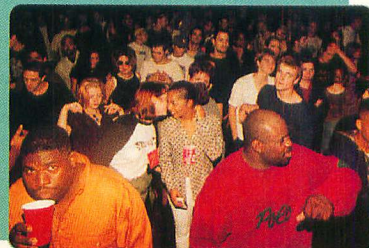
It's a brilliant end to a brilliant party, a party which proves that Detroit can still stop the presses. Make your reservations for Transmat's 10th anniversary now.

Scott Sterling

Juan Atkins



Carl Craig and Kenny Larkin



Pictures: Brett Calson

UNDER THE INFLUENCE

Le Bateau, Liverpool

IF you've ever speculated what the DJ heroes of today listened to when they were young, unripened things, *Under The Influence* is the night for you. Set in the newly redecorated Le Bateau, this club has nothing to do with mind-altering substances. Instead, it's a chance for DJs to indulge themselves (and the crowd) with the tracks which have influenced their musical growth.

The result is a breath of fresh air, an experimental potpourri of old, odd and super-obscure sounds, some inspirational, some nostalgic and some downright risible. James Brown, Hendrix and even The Monkees can be heard alongside songs you last danced to at the school disco. The DJs seem to be up for anything. It's a case of expecting the most unexpected.

On this particular Influence night, David Holmes is unable to make it and rock legend Pete Dinklage clears the floor with a Sex Pistols record. But elsewhere, the likes of Justin Robertson, Kris Needs, Nick Warren and the 3-Beat people play all and sundry, from The Shangri-Las to "Last Night A DJ Saved My Life" (honest!). Influence promoter Mark McNulty meanwhile wallows in his collection of Sixties songs.

The club is getting busier each week, but it takes time for people to get used to being under this kind of influence. It's not just about dancing, but also about sitting back, chilling out and wondering what you did with the record collection you had in 1987.

Sam Glynn

95 NORTH

Queer Nation at The Gardening Club, London

AS if the tightness of the venue, the bop-til-u-drop punters and the fact that boys and girls seem to use the same toilets weren't enough, the appearance of 95 North at tonight's Queer Nation pushes the electric vibe close to overload. Those who have heard their magnificent production of Sabrynna Pope's "My Life" or their current Slip 'N' Slide release know that this Washington DC team are on a roll.

Richard Payton lets off some great Hammond and piano riffs and solos while Doug Smith hastily layers acapellas and beats on the decks. Melody and funk prevail throughout as Doug intensifies operations with increasingly raucous vocals and horns seemingly stretched beyond their limits. In keeping with promoter Patrick Lilley's desire to mix the old and the new, the evening peaks as the boom-boom-boom bassline of Gusto's huge "Disco's Revenge" mixes with takes on the classic "Love Is The Message" from MFSB and Vince Montana.

From there, 95 North move upwards and onwards into a frenzied disco-flavoured workout of their own. The screams of delight from the crowd suggest that love is most certainly the message here.

Michael Morley

JUNIOR BOYS OWN

Man Fridays, Waterford

THERE'S an air of expectation about Farley and Heller's first double-header in Ireland. And although it's mid-week, the hardened hedonists who make the effort are rewarded. Okay, Farley drops the odd beat or three on the mix, but when your choice of tunes is this good you can get away with it. The Junior Boys Own team are just playing records and having a party, something many soulless mixers seem to have forgotten how to do.

When Farley hits the crowd with an old-style gospel vocal cut, there's virtually a mass outbreak of pogoing in response. K-Scope's jazzy touch and 6 String B-Boys' nu disco ups the ante yet further. This is a

journey through quality house music, a cheese-free zone which takes us from New York to Chicago, visiting all points in between. Although not the usual soundtrack around these parts, the sight of techno babes getting down to sweet but tuff vocal house suggests that Farley and Heller are pushing the right buttons.

John Collins

MICHAEL WATFORD

The Loft at HQ, London

EVERY Wednesday, people flock to The Loft from far and wide to hear Paul "Trouble" Anderson's sweat-inducing mix of soulful dance records. There are regular PAs, too. Tonight, it's the turn of Michael Watford, the Barry White of house music. He's a man whose voice is almost as big as his stature.

The heaving throng welcomes Watford's tracks like the old favourites they are. He opens with "Happy Man", a cut still much in demand on bootleg, but after this it rapidly becomes clear that the DAT backing vocals need a boost. Watford's voice seems to struggle a little. But, being every bit the entertainer, he narrates a story before each song, although a garage classic such as "Holding On" hardly needs it. The set also includes his underground gem, a version of Ten City's "Say Something", which talks of the kind of love problems everybody can relate to. As does most of his material.

Maybe it wasn't his best set, but it inspires Anderson to mix up a medley of his songs to follow. It's good to hear his voice full-on.

Michael Morley

FLESH FOURTH BIRTHDAY PARTY

The Hacienda, Manchester

FOUR years is a long time in clubland. And the older a night, the more hype it must live up to.

With fourth birthday festivities in full flow, Flesh not only demonstrates remarkable longevity, but also that it is not as fresh as it was during the early days. The night has evolved from a rippling gay glamourama into a kind of "Stars In Their Eyes" for those of any sexual persuasion who care to inhale the CK One-scented air. Apart from a few hardened S&M types in rubber thongs, the tops stay on. One gay couple's dancefloor snog is even greeted with confused stares.

At Flesh? Really? Yes, as the murmurs from the sidelines suggest, things just ain't what they used to be. The desire to express yourself, not repress yourself, seems to be limited to the heterosexuals in the house, the people who have bought into the concept of "gay" abandon. From boys who like girls to boys who do boys, Flesh is now neither gay or straight. Intentionally or not, this is a wholly mixed vice.

So what of the original queues? Well, gay clubbers being no less fickle than anyone else, they've long moved on to where the hype is yet to hit the fan.

Rachel Newsome



Prod rockers

THE PRODIGY

The Island, Ilford

"THE greatest rock 'n' roll band in the world!"

Not my words, nor even their own, but those of Kris Needs, the pre-gig DJ. And, as he would gladly tell you, should you care to slip a light refreshment his way, he's seen a few in his time.

Yup, it's true. The Led Zeppelin of happy hardcore. The Sex Pistols of Euro. The Rolling Stones of trip hop. The Black Sabbath of techno. Tonight, The Prodigy are all of these wrapped up in silver foil and spat through the mouth of history. Imagine waking up with Mount Vesuvius exploding in your bedroom and Guy Fawkes on the sound effects.

From the tearing opening salvo of "Break And Enter", it's unadulterated power-riffing on technology. Save for the occasional punch in the air, Liam is barely visible behind his banks of equipment. Keeti does his best Blackie Lawless impersonation on the mic for "One Law". There is even a session guitarist for extra fret action on the odd track or two, without the slightest feeling of incongruousness.

Like Tom and Ed Chemical, Liam Prod knows that, when you're looking to blow down an audience, you do it with breaks like titanium bulldozers. And worry about if the melodies could do with roughening up the next day. There are those who rather foolishly base their dislike of The Prodigy on the group's fondness for prime-time

1992 hooks and choruses, but tonight's troika of hip hop-ish tracks ("Voodoo People", the one about "funky shit", and, er, another one) sends them packing.

Unlike The Chemical Brothers, however, Liam has also taken in the odd visit to Barnum's Circus. He knows the value of visual entertainment. Hence Keith, who looks increasingly like Adrian

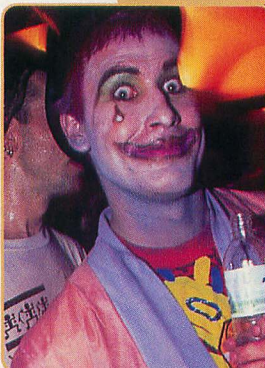
Edmonson meets Max Wall, has more costume changes than Madonna could dream of, while he and Keeti's series of synchronised chaos dance routines are, in turn, both hilarious and breathtaking. If only more MCs dared to behave in this manner.

It's not just a triumph as a simple gig. This is a full-on all-night club setting, complete with the usual pumped-up dancefloor suspects, and the atmosphere can only be described as cauldron-like. It's fierce. Bloody fierce. Fierce enough to do justice to an utterly unstoppable "Break And Enter". Fierce enough to make "Voodoo

People" the best flute track ever. Fierce enough to have me suggest "Poison" should be requisite listening for every aspiring British trip hopper.

Fierce enough, even, for The Prodigy to perform "Charlie" as an encore and have even die-hard cynics spluttering in admiration. They have clearly settled their consciences. They might have killed rave (interestingly, the white-glove quotient is in single figures tonight, light-sticks nowhere to be seen), but they've sure as hell resurrected rock 'n' roll.

Hail! Hail!
Calvin Bush



Pics: Piers Allardice

Wolverhampton

Once inside, UK Midlands is almost full to capacity. Physically, the venue betrays its previous life as a Ritzy disco, with the vast main dancefloor split into two levels. The upper level has a big balcony area, from which you can see the movers and shakers downstairs. It's just a shame some people use it to indulge in that old ritzy disco habit of leaning over and watching others dancing.

The pumping house and anthemic floorfillers dropped by the likes of Smokin' Jo and Cream's Andy Carroll keep the bad dancefloor packed and peaking the whole time. The latter is filling in for Claudio Coccoluto, one of the big names on the bill who fails to turn up. And a mighty fine job Carroll makes of it too, even if he is responsible for imprinting Jamiroquai's "Space Cowboy" on people's brain for the next week, having chosen this track as his closing tune. Bastard.

Two other rooms are hidden upstairs, the one devoted to classic sets remaining empty for most of the night. In the techno room, meanwhile, Scott Braithwaite's very tight set proves that people should be paying more attention to his skills and Eric Powell gives lessons on how to be simultaneously crisp and funky. But with the bulk of the crowd preferring to stay on the main dancefloor, there's sometimes enough space to kick a football around. If only David Platt, the England soccer captain, hadn't spent almost his entire evening in the VIP lounge.

At UK Midlands, as at many British clubs, you can guarantee that an event will be sexy and exciting. You won't see fights or lads oo-er-ing the girls. Just lots of dancing, smiling and, occasionally, roaring to good music. It could even be argued that Britain's clubbers have been spoilt. Which is why we try to export our scene wherever we go in large numbers around the world, from Ibiza to Goa to Thailand. Nobody wants their nights out not to be as good as they are back home.

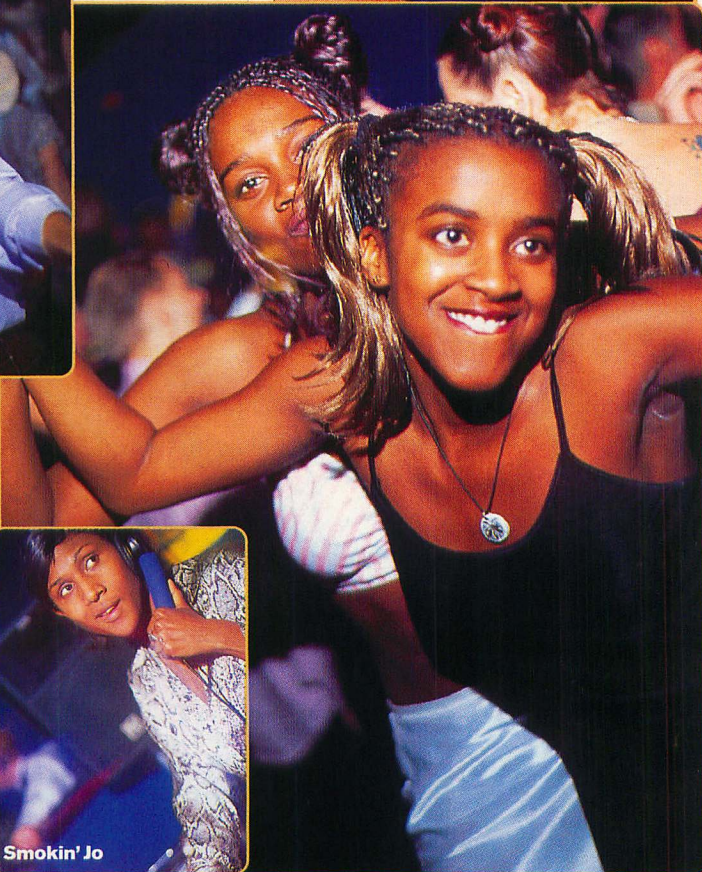
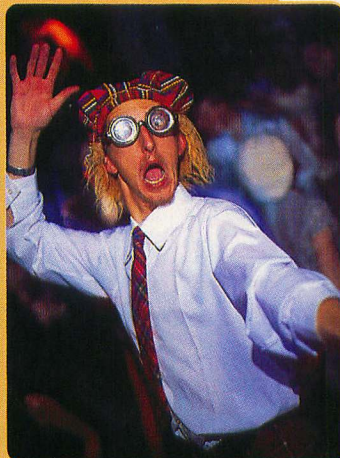
So perhaps "spoilt" isn't really the right word. The fact is that British party standards are very high these days.

Camilo Rocha

Camilo Rocha



Scott Braithwaite



Smokin' Jo



SW1 Club, London

Yup, things are rolling again at A Way Of Life, the jungle club where it's okay to burn yer bunsen. Having transformed Ministry Of Sound's Thursday nights and delivered the fiercest and wildest live album since "Sepultura Direct From Lucifer's Roasting Pot", AWOL have now plunged their stakes into London's West End scene.

Given the repeated (and seemingly justified) accusations of anti-junglist racism aimed at the capital's club elite, this is a day (well, an all-nighter) most thought they would never see. But SW1 are being amply rewarded for letting the AWOL crew take over on Saturdays.

Speed this is not. There is little of the crafted subtlety or intricate jazzuality of London's more, er, mature counterpart. This represents the full roar, the full flare, of jungle. Typed by cuts like L Double's amazing "Dub Plate Special", complete with its 20 megaton reverse bassline, Gachet and (particularly) Randall lay down their selections like lines of fuses to Firework Central. There are b-boys

doing mad jiggy-pokery steps and mop-top dolly birds sweating profusely as they join in the fun. Tight huddles of posses are throwing their arms around each other to mosh in unity.

Stop-start-rewind-breakdown-slam-slam-slam go the breakbeats. Churn go the stomachs. Whoomph go the feet. AWOL are back in town, firin' on all cylinders. Re-entering orbit never sounded so turbo.

Calvin Bush

The Bubble Club, Birmingham

THINK "supergroup" and you'll probably conjure up images of Seventies prog-rock hell. Bubble-permed dinosaur rockers wrenching out excruciating guitar solos and two-hour drum epics. Well, think again. Slab may be a supergroup and they may (occasionally) use a six-string, but that (fortunately) is where the comparison ends.

Slab's business is mindfuck techno. And business is good. The bastard offspring of Sabrettes boss Nina Walsh and Drum Clubber Lol Hammond, their three releases to date are fine examples of contemporary British techno. So good, they even

managed to coax a remix out of Carl Cox.

Despite it's being their debut live performance, Slab prove to be infinitely more interesting than your usual two-slapheads-and-a-keyboard routine. So Lol isn't blessed in the follicular department, but he jumps around like he has a firework up his arse, as Nina croons into the mic. They are joined by Annabelle, the Drum Club digeridooer, for some essential 303 treatment. The hypnotic grind of "Lidpopper" and the deeper groove of "Atomsmasher" are EC-ed through the stratosphere into heavy-duty techno orbit.

Informed that DJ Charlie Hall is stuck on a motorway, their final cut is a 45-minute take of "Rampant Prankster", their current single. Jamming over monstrously chunky beats, it's like Underworld doing "The Funky Drummer" Robert Armani-style. Lol stretches the bassline continuum, Nina strums away at her six-string and Annabelle gets lost in the silver box. The crowd, meanwhile, lock into the wickedest of grooves, beaming smiles to melt the hardest of hearts.

Isn't it high time you treated yourself to a chunk of Slab?

Kieran Wyatt

The Blue Note, London

THE news had spread as fast as Beijing flu. Hence the human lava flow which snakes from the doors of The Blue Note to the underground warren at Old Street tube station. Ninja Tune's jamboree is obviously the place to be for new generation jazzsters in Vans, dope fiends flashing the Adidas three-stripe and inquisitive funkateers.

As slow-mo enthusiasts tango under the beat-licked spell of DJ Food's crossfading wand, it rapidly becomes clear that musical sets are going to be a plasmatic affair. The Ninja Tune team flirts with hip hop, funk, reggae, deep dubtronics and boogie-on-downs. And while this potpourri doesn't quite gel when Funki Porcini peddles snooze-factor rhythms, Coldcut show how old school scratching still has a place among Pacifico exotica, Latino limbos and Big Apple raps. Witnessing four-deck mixing is another thrill.

As DJ Food, Funki Porcini and The Herbaliser fight out the stylus war for the finale, using hip hop beats as their arsenal, the vibe is like a carnival. Hot stuff indeed.

Veena Viridi

Veena Virdi

FRIDAYS R FIRIN'

Plastic People, London

"BEFORE this club came along, there was nowhere to hear this kind of music. It's too tough for the strictly garage heads and too deep for the techno crew. This place is a saviour."

So says Kenny Hawkes, a stalwart on the Girls FM pirate radio station and a spinner rated by no greater mortal than Terry Farley, who is standing by the DJ booth and explaining how, although he's only been playing here for five weeks, Fridays R Firin' has revitalised his faith in...

Well, exactly the kind of music this magazine bangs on about despite it rarely being played out as part of a full-on set. We're talking deep, deep house music. Primarily instrumental. Principally American, but with artists like The Idjut Boys, Muzique Tropicque, Salt City Orchestra and Crispin Glover starting to come through, the nu-British sound is spreading. We're talking groovy, groovy house music. We're a long way from hands-in-the-air mania.

So it's perhaps not surprising that most of tonight's crowd fall the wrong side of the teen divide. Call them mature, sophisticated or whatever you want, the fact that deep house requires a little patience and a lot of listening means feeding the chemical rush is off the agenda. Trance-ported through hypnotic strings and mantric 130bpm is on. Sadly, the only time most of us get to hear this kind of music is in warm-up sets. It's one of the great cop-outs of some of today's best DJs.

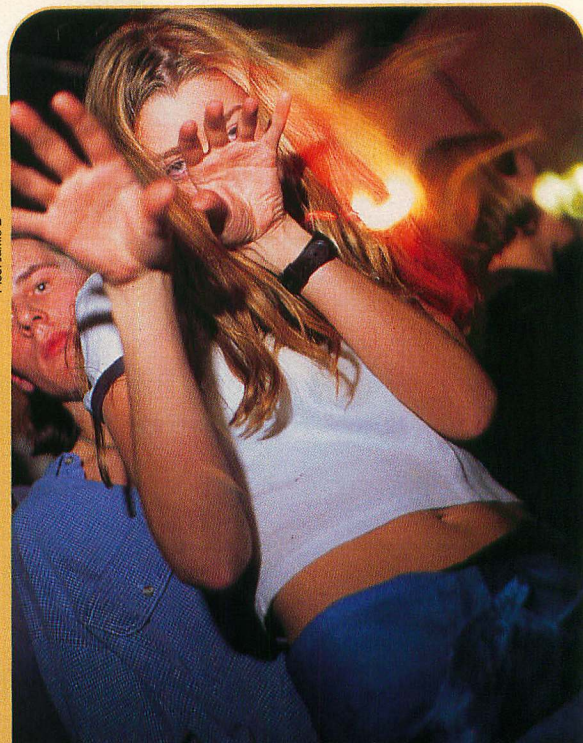
They all profess to love the music, but they never dare to let it rip all night long.

So Fridays R Firin' instantly feels fresh, adventurous, welcoming. It's also very small. With a capacity of no more than 200, the place is dominated by the dancefloor and the sound system. There's a raised room with a bar, a few flickering lights, a couple of essential turbo-fans and that's about it. No frills, no show. In many ways, it's similar to Glasgow's infamous Sub Club. Which is probably why the Fridays R Firin' promoters have gone to the adventurous lengths of booking the Sub's Harri as a resident DJ, flying him down every week from Scotland.

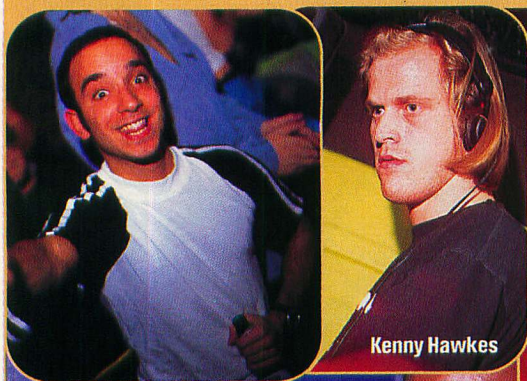
As anyone from those parts will vouch, Harri is a legend. He is, without question, one of the great unheralded DJs of the Nineties. On record, he may have fallen short of Glasgow's other producers, but stick him behind a set of decks, give him *carte blanche*, and prepare to be astounded. Tonight, he swerves from Masters At Work dubs to minor acid crescendoes, hitting a peak with EFX's "Bring The Paniks". Interchanging with Kenny Hawkes at hourly intervals, the pair lace experimental minimalism with rousing, big-bodied deep garage, never letting the pace dictate the mood.

And it feels like stumbling on some lost New York loft party. It's amazing to think this is happening right in the heart of London. Invitingly open-mindedly, and brilliantly so. Deep house music has just found its natural home.

Calvin Bush



Pics: Jamie B



Kenny Hawkes

Hamid (promoter) and Ade (club owner)



Harri

PFM

offeryface at The Arts Centre, Norwich

IF tonight's show was an airport, disbelief and anticipation would be landing once a minute. From arrival to departure, it is like being in a different world. In the main hall and the adjacent cafe-cum-bar, the offeryface DJs help the already salivating crowd prepare for tonight's star turn, the debut live appearance of LTJ Bukem's prodigies, PFM.

The same PFM who, complete with MC Conrad, a man who grips the performance by the throat (very gently, mind) and spins it round his head in slow, considered circles, breeze past the venue's curfew. The house lights are on, but powerful rhythms, delicate tunes and spartan bursts of bass which threaten to rearrange internal organs, still keep coming. When PFM eventually let up (or, to be more precise, when the punters allow them to), everyone knows what they've just witnessed.

Throughout the night, PFM appear as bemused as anyone. For them, you see, being in Norwich is perfectly normal

because they live down the road in Lowestoft. So why all the fuss, kids? With Hyper-On Experience a mere bus ride away in Beccles and Photek in Ipswich, is London really still the centre of the drum 'n' bass universe? Pah!

In the words of Conrad, "If you weren't here, you didn't know". And if you didn't know already, you soon will. London to Norwich, £27 return.

Joseph King

CREAM

The Arches, Glasgow

"AH'VE never seen anythin' like it in ma life."

The taxi driver gets it right. Cream have arrived in Scotland and it looks like every clubber in the country is here to welcome them. It's just as well The Arches have anticipated this scenario and opened up the whole of the venue, adding an extra 1,000 to the capacity.

Cream get it right, too. Every available wall space sports the club's famous logo and even the usually gloomy back arway has roboscanning emblems playing across the

scores of drapes and banners. Extra PA gear has also been brought in, making it sound as impressive as it looks. Local darlings, Michael Kilkie and Gareth Sommerville, certainly have no trouble bringing the crowd up in Arches One and Two, respectively. DJ Pierre replaces Sommerville and surprises everyone by being marginally cheesy, but Dave Clarke gives some heavy relief in Arch One.

The only disappointment of the night is that Graeme Park, despite being billed to play, doesn't show.

Rory Weller

LADY B

Garage at Heaven, London

B FOR Barbarella, B for Bruno, B for brilliant. Take your pick. But make no mistake of the effect the Queen of the Cote d'Azur has on these pumped-up punters.

When it comes to the blistering sounds of emotional, upbeat techno and nu-NRG, the Garage crowd is one of the most educated around. For this is the home of Blu Peter and Mrs Wood, whose two-hour set Lady B

tonight takes over. Not that the whooping floor in any way puts B off. Resplendent in a peroxide wig, glittering lipstick, platform boots and a stunning Aridza Bross dress, he rises to the occasion like Alain Delon facing a naked Catherine Deneuve.

The sound system here is a notorious beast for debutants to tame, but B seizes it by the horns to serve up an intelligent and acidic selection of increasingly hard numbers with soaring bpm's. And if anybody ever doubted the sex of the DJ, there is no question over his record choices or mixing ability. Building from a solid base of "Gemini", he moves through Todd Edward's remix of St Germain's "Alabama Blues", Model 500's "Flow" and a Chicago-esque cut with a "Wonder Woman" sample, to tunes from Joey Beltram, Dan Curtin and Robert Hood. Lady B certainly shows what it takes to get the amy flowing. "I love to play crazy techno to a fuckeeng mental crowd," he enthuses after the gig. "Eet's great!"

And don't we just love to hear it?

Dave Fowler



These are the journeys of Coldcut, scientists of sound, primordial dance-floor hooligans and intrepid explorers of the realms of the deep groove. Matt Black and Jonathon More's epic voyage offers an intensive mix of beatnological manipulation and melody, containing a selection of the many different terrains of today's musical Soundscape. Step out of the dark and into the Night with the inspirational Illuminati of Headfunk, taking you where few turntable terrorists dare to tread. Rock om.

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MELODY MAKER - ".... the real splendor comes courtesy of an eclectic mix of classic tracks.... the choice of cuts gloriously resists any temptation to slump into the generic.

RECORD MIRROR - "original and highly entertaining." 5/5

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RENAISSANCE END OF SUMMER BALL

Allerton Park, Harrogate

NOTHING can beat a party in the middle of the countryside. The clean air, the fact the nearest tower block is miles away, the absence of interfering neighbours... Set alongside a spectacular stately home in rural Yorkshire with attractions ranging from Keoki's cool trance, to Fathers Of Sound's fresh take on Italo house, to Daniele Davoli's handbag with attitude, the Renaissance End Of Summer Ball seems very promising.

This is the organisers' fourth attempt to stage the event. Having finally pulled it off, expectations are running high. But it doesn't quite turn out as hoped. Not that Renaissance could have done much about the main drawbacks. These are essentially down to this country's laws. You know the ones. The ones supposedly "protecting" God-knows-who from loud music and people dancing until dawn.

The End Of Summer Ball takes place in three large tents. By midnight, the party is gearing up and everything looks fine. Chris and James spread lunacy to a packed crowd, their rocking 4/4 grooves and hard-edged snares making the right noises at the right moment. The Dutch Dimitri, a man with a considerable following, sends them merry, bouncy and skippy in the next tent. There's a good mix of punters here, not the army of glammed-up clones who are usually found at this sort of event. A lot of them wander around the variety of

dancefloors, checking out the different styles of music. It's a very positive sign.

But then comes the first disappointment of the night. It's announced that Keoki and Dave Seaman are not appearing, the former because of the old work permit bollocks, the latter due to illness. The second downer is that the sound systems aren't loud enough. How can anybody fully appreciate this excellent music if you have to stand right next to the speakers to feel the basslines?

As a result, the crowd's initial enthusiasm wanes a little. As ever, people arrive full of energy and a party has a duty to squeeze it out of them. But despite three very good DJs playing the closing sets, the place remains a few notches away from the expected madness. Take John Digweed's session. Although he spins a superb selection of trancey house, with breakdowns long enough to go to the loo and back, the low volume means his set lacks oomph. It's the same with Ian Ossia's eclectic building and Daniele Davoli's exhilarating bagcore.

And now there's the really big blow. It's only 4am and the End Of Summer Ball is over. A feeling of dissatisfaction prevails. Why can't we have another two hours, with the music a bit louder, so that everyone is appropriately shagged out? What is the point of holding a party surrounded by absolutely wicked countryside if you're not even allowed to watch the dawn break? Can't it go on?

No, no, no. Thanks to some medieval laws involving fines of a few grand for any venue/party daring to cross the line, Renaissance are forced to stop. Loads of Old Bill are waiting at the gate, making sure... Well, just making sure. They look very pleased that another "dodgy rave" has passed off without incident. They're wearing the sort of pathetic expressions school teachers do when break is over and everyone has to go back to their classes.

This isn't something people should get used to or simply shrug off in a "That's life" kind of way. We're grown-ups, for chrissake! The area in which organisations like Renaissance operate isn't renowned for political activism, but their crowd should be indignant, they should show they're pissed off that having a good time is something which needs to be kept under strict control and scrutiny.

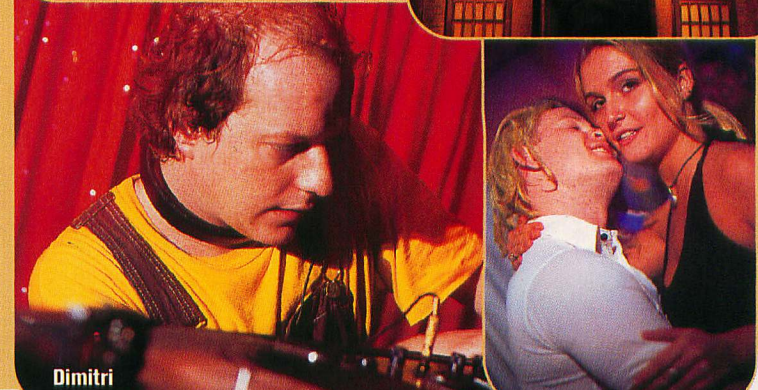
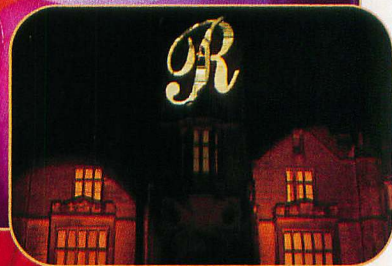
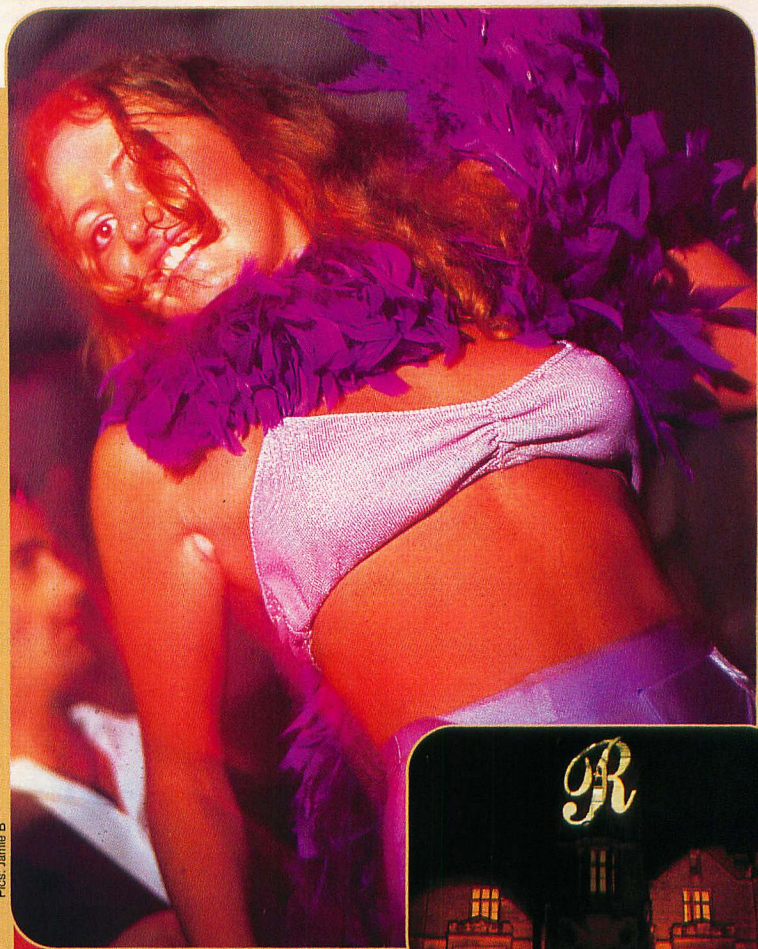
After all, when you've been up this long, do you really think 4am is the time to go to bed?

Camilo Rocha

A Father Of Sound



Pics: Jamie B



Dimitri

GOING BLOND PARTY

The Rex Club, Paris

GET your hands off! Two girls dancing nearby insist on muffling their ears every time a high frequency or some wild pitch comes in. If they can't handle it, they could at least be a bit more polite. DJ Sneak is on the decks and to him, and to many others, these noisier bits are musical heaven.

The Rex Club is a special place. It was here that a certain Laurent Garnier cut his DJ teeth. They have what quite a few name DJs reckon is the best sound system in Europe

and the decor is wicked, with silvery structures and TV screens all over the shop. But despite those who are right into the sounds, the bar generally seems to be more popular than the dancefloor. Maybe it's because this isn't really a club crowd. It's more of a music industry gathering.

Tonight's main attraction is Rachid Taha, an Algerian singer with a huge reputation on the Paris underground scene. He has recently dyed his hair blond, hence the name of this party. His vocal performance is very energetic, working well over the bulky backing rhythms provided by

System 7's Steve Hillage. Rachid has been around for ages, but parts of his set don't make a great deal of sense to an outsider. He seems like a cool bloke, though. At the end of his performance, he's down on the floor, shaking his locks to DJ Sneak.

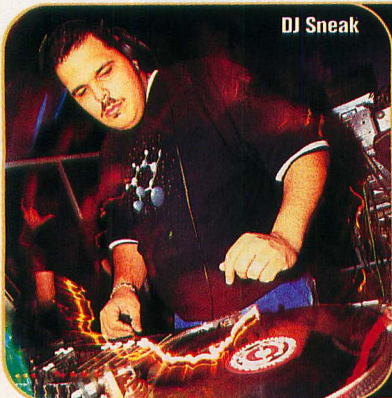
Sneak has come over from Chicago specially to perform at the party. And he proves there is much more to him than just the over-the-top nu-Chicago hype. He drops mighty trax after mighty trax, he cuts, he cross-fades, he overlaps, he fiddles with the EQ, he splices, he pastes... He even, erm, sneaks disco snippets into the relentless grooves. He travels from warm clatter to freaked-out FX, from busy to sparse, from soulful verses to aggressive basslines. At one point, he drops a Seventies jazz-funk track. This is most definitely a master at work.

Following on from Sneak, it's the turn of Sander, a Dutch DJ who, like Rachid Taha, is signed to the Paris-based GGS label. Dishing out an excellent selection of techno and trance, he keeps the faithful on their feet and proves he's a promising talent to watch out for in the future. He's supposed to be playing at London's Gardening Club soon, so keep your ears open.

Both Sneak and Sander deserve more of a response than they get. They do their bit and the bonafide party-heads do theirs. But the too-cool-for-their-own-good lot make it seem like a lukewarm affair. There simply aren't enough people here who consider partying a lifestyle. And too many who just see it as the latest cool trend from across the channel.

Camilo Rocha

DJ Sneak



Rachid Taha



DJ Sander

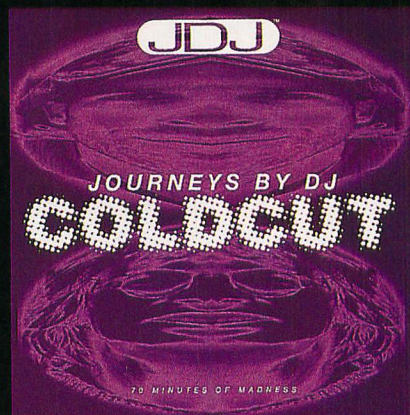


Pics: God

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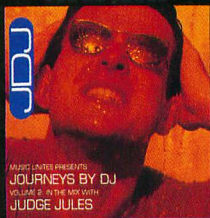
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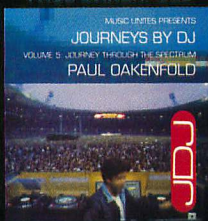
BILLY NASTY



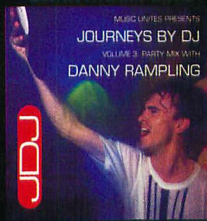
JUDGE JULES



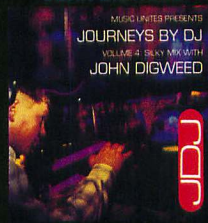
PAUL OAKENFOLD



DANNY RAMPLING



JOHN DIGWEED



HOUSE PARTY MIX



DUKE



DIMITRI



KEOKI



DRUM & BASS, DJ RAP



AFTER HOURS - RELEASED EARLY JANUARY



The **JOURNEYS BY DJ** Club Tour continues...

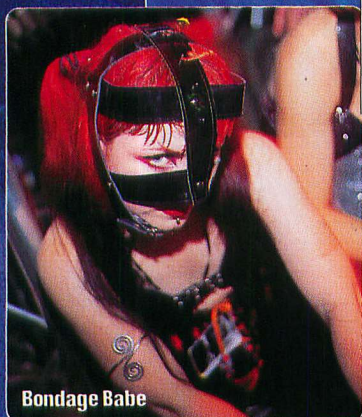
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08 / 12 / 95 - LANCASTER UNI, BAILRIGG
09 / 12 / 95 - CONGRESS, BLACKBURN
15 / 12 / 95 - RADOST FX, PRAGUE

16 / 12 / 95 - LAKOTA, BRISTOL
31 / 12 / 95 - FANTASY ISLAND, SKEGNESS
06 / 01 / 96 - THE VAULTS, EDINBURGH
19 / 01 / 96 - THE HOUSE, NOTTINGHAM
23 / 01 / 96 - TEESIDE UNI, MIDDLESBROUGH
27 / 01 / 96 - DE MONTEFORT UNI, LEICESTER
03 / 02 / 96 - THE GAIETY SUITES, SOUTHSEA

10 / 02 / 96 - THE ORMONDE CENTRE, DUBLIN
14 / 02 / 96 - HEIGHTS 2000, NEWPORT
16 / 02 / 96 - ROYAL HOLLOWAY UNI, EGHAM
17 / 02 / 96 - THE ACADEMY, STOKE ON TRENT
23 / 02 / 96 - SWANSEA UNIVERSITY, SWANSEA
16 / 03 / 96 - THE JUNCTION, CAMBRIDGE

Trance Europe excess



Bondage Babe

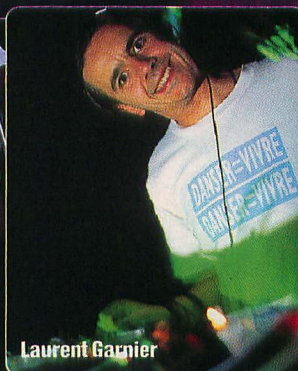


Francesco Farfa

Chemical Brothers



Orbital



Laurent Garnier



Rubber dollies



TRIBAL GATHERING

The Old Munich Airport, Germany

BANGING techno is said to be on the decline. Clubbers are apparently bored with the four-to-the-floor, preferring the new, supposedly improved rhythms of drum 'n' bass and trip hop. But outside the poseur palaces of fashionable London (usually holding less than 300 people), the massive international techno/trance party scene continues to grow. Universe, Tribal Gathering's London-based organisers, have been key figures in championing the cause and tonight's event in Munich is the latest step in their path towards global domination.

All of today's Lufthansa flights to Munich are full. Celebrity DJs sit cheek-by-jowl with ravers and anxious middle-aged Germans, who clearly think this plane has been commandeered by football hooligans. Ice queen stewardesses struggle to conceal their contempt as

alcohol is caned from take-off to landing. Being a celebrity is a matter of context. Marshall Jefferson and Fabio are clearly as unwelcome on the flight as the crew from Hackney, one of whom provocatively lights a spliff as soon as the "No Smoking" sign goes off. It's the same story at the Munich Holiday Inn, where most of the DJs are staying. The bemused hotel staff clearly prefer suits. They ignore the Tribal Gathering people as much as they can.

From around 5pm onwards, a fleet of taxis sets off for the venue, which is located some 15 miles out of town. Our neatly dressed driver is the first friendly local face. He says his son will be at the party and, despite being about 40 years old and preferring classical music (Wagner in particular), he asks if we've ever heard of his favourite dance artist, Jeff Mills. Outside, snow is plummeting from the sky and temperatures are sliding downwards. Later on it reaches minus 14.

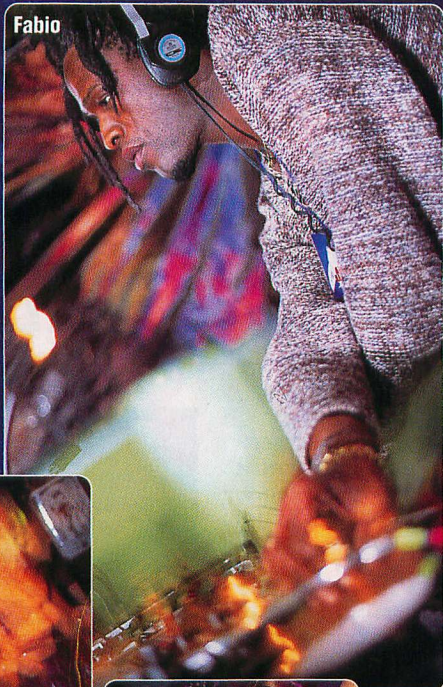
The old Munich airport terminal building looks like a series of

decrepit warehouses. Dark, spacious rooms and foil-lined, dingy corridors provide a setting which has more in common with squat shindigs than the sanitised image of commercial pay parties. When the doors open at 7pm (one hour late), it's like the Harrods Sale. People are running through the complex, choosing a room and frenetically dancing straight away. Within an hour, the whole place is alive and kicking.

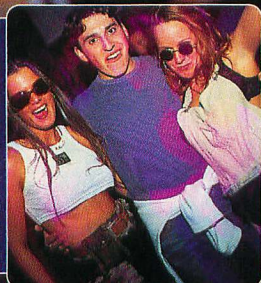
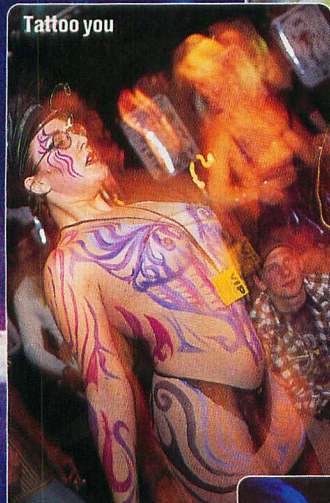
The myth of the stereotype German raver is immediately exploded. Forget uniformity. People are having it big time and they're having it with style. Tartan, for example, is everywhere. Tartan dungarees, tartan baseball caps and long tartan skirts. And that's just the guys. The girls have chosen between classic German decadent chic (leopard skin body-stockings and micro-minis) and cyberpunk techno garb. What's certain is they've all spent money and made an effort. Everyone's determined to have fun.

With the place completely rammed, an exhausted Billy Nasty (he only had two hours kip the night before) takes

Fabio



Tattoo you



Daniel Poole (left) and Paul Shurey



to the decks in the Mother Earth area and cranks out an aggressive, atmospheric set. It works superbly as a warm-up for an on-form Dave Clarke. Meanwhile, over in Planet Erotica, Marshall Jefferson is enjoying himself with his usual techno-acid-garage-deep house groove. Marshall's plan is to create a raunchy, sexy vibe and he's ably assisted by Tribal Gathering's very own Fetish Crowd. Two of the fetish girls dance naked behind screens on the stage, providing silhouettes for the audience and the full monty for Marshall.

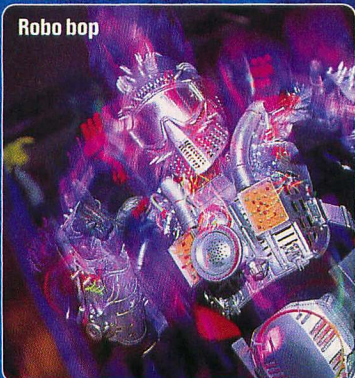
The Chemical Brothers and Orbital are the wild cards of the event. The crowd clearly love hard, fast techno and trance (as well as being amenable to Fabio's drum 'n' bass), but are easily won over by both bands. In fact, nobody seems to have a bad night. Abundant and CJ Bolland play stunning live sets and Gayle San is Marshall Jefferson's DJ of the night. Others who rock it include Laurent Garnier, Carl Cox, Darren Emerson and our taxi driver's

fave, Jeff Mills. But then those DJs can always be relied on.

On the downside, it is easy to miss an artist or a DJ you want to see. Set times are constantly changed and the place is so packed that, on several occasions, access corridors are sealed. But Tribal Gathering believe that if every DJ in every room delivers, it doesn't really matter. Tonight is so banging, they're proved absolutely right.

Jonty Adderley

Robo hop



FULL CIRCLE'S FIFTH BIRTHDAY

The Greyhound, Colnbrook

IF one club has quietly changed the face of clubbing in the Nineties, it has to be Phil Perry and Fiona Crawford's Full Circle. Based in a public house near Heathrow, it has continued the Sunday afternoon theme of their Queens club, housing the caned and able party crowd who simply can't rest. With sets from DJs of every genre and the London old-guard still holding court at the bar, this is arguably the finest after-hours club in the country. And the fifth birthday, featuring Dan Curtin, Carl Cox and Perry on the decks, makes this particular afternoon very typical of the 1,825 Sunday afternoons before it. The spirit of Full Circle keeps on rolling.

Ben Turner

FRAMED!

Photo: Raise-A-Head





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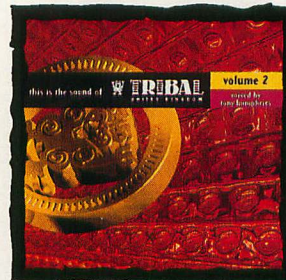
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DISH THE
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ARE DESTINED TO
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'BEST OF 95'



GIVEN THAT ALL THE CUTS ARE FROM ONE LABEL,
COLD CUT'S STREETS AHEAD HOME OF INDELIBLY
EDIBLE GROOVES'. - MELODY MAKER.

NINJA CUTS
**'FUNKJAZZ-
TICAL TRICH-
NOLOGY'**
'BEST OF THE LOT
IS NINJA TUNE'S
NINJA CUTS -
FUNKJAZZTICAL
TRICHNOLOGY. AN
EVEN MORE
SUPERLATIVE
ACHIEVEMENT



CHARGED IS THE DANCE DIVISION OF VITAL DISTRIBUTION



charts

January 1996

THE MUZIK SWEEP

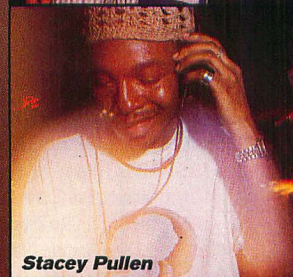
- 1 **FK EP** Francois Kervorkian (Open)
- 2 **FEEL THE SUNSHINE/JAZZMASTER** Alex Reece (Blunted)
- 3 **STIMULI** The Infinity Project (Perfecto)
- 4 **ROK DA HOUSE** Wicked Wipe (Truelove)
- 5 **ANOTHER DAY** Kathy Sledge (Narcotic)
- 6 **KEEP HOPE ALIVE** Crystal Method (City Of Angels, USA)
- 7 **SOLAR FEELINGS** Jacob's Optical Staircase (R&S, Belgium)
- 8 **ARE YOU OUT THERE** Crescendo (London/ffrr)
- 9 **NO GOVERNMENT** Nicolette (Talkin' Loud)
- 10 **RUNNIN'** The Pharcyde (Delicious Vinyl)
- 11 **THE BRIDGE** Salt City Orchestra (Paper)
- 12 **GIVE ME LUV** Alcatraz (Yoshitoshi, USA)
- 13 **FLASH** Cosmik Messenger (Plink Plonk)
- 14 **HIDEAWAY** Nu Soul (ffrr)
- 15 **TECHNOCAT** Tom Wilson (Pukka)
- 16 **SERENITY** Marcello & Derrick May (100% Pure)
- 17 **HANGING OUT** The Junkhunters (Narcotic)
- 18 **AMENITY (REMIXES)** Link (Good Looking)
- 19 **MUSIC IS MY FLOWER** Malawi Rocks Featuring Simon (King St, USA)
- 20 **FEEL LIKE SINGING** Tak Tix (AM:PM)
- 21 **CLUB TRAXX EP** Laurent Garnier (F Communications, France)
- 22 **TURN AROUND** Cygnus X (Eye Q)
- 23 **SEX ON MY MIND** Urban Soul (King St, USA)
- 24 **FEELING WEIRD** The Infinity Project (TIP)
- 25 **SOMETHING ABOUT YOU** Mr Roy (Fresh)
- 26 **AMPHETAMINE** Thomas Heckmann (Prolekt)
- 27 **COTTON WOOL** Lamb (Mercury)
- 28 **DUB PLATE OF FOOD** DJ Food (Ninja Tune)
- 29 **FREEK 'N' YOU** Jodeci With Raekwon (MCA)
- 30 **VERSATILE CRIB FUNK** Plug 3 (Blue Angel)
- 31 **BAD MAN** Sister Bliss (white label)
- 32 **ENTROPY/COTEX** GTB (Musicnow, USA)
- 33 **SUGA SHACK** Suga Bullit (Parkway)
- 34 **REAP WHAT YOU SOW** Junior Vasquez (Soundproof)
- 35 **CHILDREN** Robert Miles (Platipus)
- 36 **MOVIN'** Mone (AM:PM)
- 37 **OCTARINE** Deadstock (Internal)
- 38 **ESSENTIALS** Glenn Underground (Cajual, USA)
- 39 **HEAVEN** Shinehouse (Sound Of Ministry)
- 40 **RIVER (REMIXES)** Courtney Pine (Talkin' Loud)
- 41 **RARE TEAR** Aquasky (Moving Shadow)
- 42 **REMEMBERING (S.P.S. REMIX)** Simply Red (east west)
- 43 **SIDES OF IRON** Chaser (Soma)
- 44 **TOSH** Fluke (Circa)
- 45 **DEEP INSIDE** Hardrive (Sound Of Ministry)
- 46 **RUNNING TIME** Bandulu (blanco y negro)
- 47 **CALL IT WHAT YOU WANT** Richie Hawtin (Plus 8, Canada)
- 48 **TRIGGER HIPPIE** Morecheeba (China)
- 49 **THE KEEP** 4th Measure Men (Area 10, USA)
- 50 **NO ONE'S DRIVING SAMPLER** Various Artists (deConstruction)



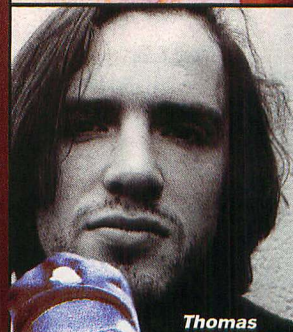
Francois Kervorkian



Alex Reece



Stacey Pullen



Thomas Heckmann



Junior Vasquez

The Muzik Sweep

was compiled from the following DJ returns: Nick Adams, Paul "Trouble" Anderson, Mark Archer, Rachel Auburn, Marc Auerbach, Black Market Records, Jason Boardman, Frankie Bones, Scott Bradford, Scott Braithwaite, Pete Bromley, Spencer Broughton, Richard Brown, Steve Butler, Dave Camacho, Jim Carroll, Claudio Coccoluto, Carl Cox, Daisy & Havoc, Nik Dakeyne, Rob Dallison, Deep Dish, Simon DK, Hell, Jasper The Satellite, Danny Jones, Tasha Killer Pussies, Billy Killie, Tim Lennox, Loco Records, Rob Luis, Andy Mac, Kevin McKay, Marie-Chantal, Vivien Markey, Red Marc, Gary Marson, Angela Matheson, Phil Mison, Moose, Mixmaster Morris, Russ Morgan, Morpheus, Joey Musaphia, Naked Records, Kris Needs, Oberon, Guy Oldhams, Simon Owen, Nick Peacock, Junior Perez, Jon Pleased Wimmin, POF (France), Pressure Drop, Bruce Qureshi, Mark Robinson, Matthew Roberts, Roc & Kato, Jim "Shaft" Ryan, Anne Savage, Mr Scruff, Andy Sherman, Danny Slade, Slam, Patrick Smoove, Gareth Somerville, Ricky Stone, Mark Tabberner, Eddie Templeton, Colin Tevendale, Paul Thomas, Alan Thompson, Tasty Tim, 3 Beat Records, Danny Tenaglia, Hippie Torrales, Dave Valentine, Vibe, Tony Walker, Nick Warren, 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

TOP 25 SALES 12-Inch Dance Singles

OCTOBER 27 - NOVEMBER 24

READER'S CHART OF 1995

DAVID BROWN (Edinburgh, UK)

- 1 **THE BOOK** Salt City Orchestra (Paper)
- 2 **4AM EP** Muzique Tropicque (Muzique Tropicque)
- 3 **THAT AIN'T RIGHT** Judy Albanese (Maxi, USA)
- 4 **LET YOURSELF GO** That Kid Chris (Emotive, USA)
- 5 **NOAH'S ARK** The Quick (Strictly Rhythm, USA)
- 6 **FEEL THE WARMTH** Reel Houze (Other)
- 7 **THAT'S WHAT I GOT** Liberty City (Tribal USA)
- 8 **WELCOME TO THE FACTORY** Angel Moraes (Hot 'N' Spicy, USA)
- 9 **IT'S NOT THE SAME** Romanthony (83 West, USA)
- 10 **A FEELING** Jasper Street Company (Azuli, USA)

Send all reader's charts to Muzik, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS

RADIO CHART OF 1995

DJ COSMO (89.1FM New York, USA)

- 1 **CLEAR AND PRESENT** Paperclip People (Open)
- 2 **LOST HORIZONS** Instant House (white label)
- 3 **HIGH PRIESTESS** Karma (Mind The Gap)
- 4 **COME TOGETHER** Joe Roberts (ffrr)
- 5 **LOVE ME OR LEAVE ME** Kym Mazelle (Wildflower)
- 6 **NEW DAY** Round Two (Main Street, USA)
- 7 **THE WANDERER** Romanthony (Blackmale)
- 8 **BE FREE** Basement Jaxx (Atlantic Jaxx)
- 9 **CHATEAU NOIR** Evelyn Jean (Dig It, USA)
- 10 **RECOGNIZE** The Free Chicago Movement (Nuphonic)

Chart Supplied courtesy of 89.1 FM, New York.

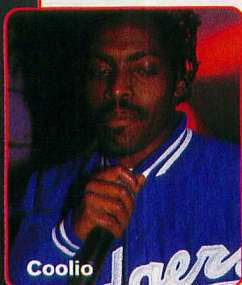
Telephone: 001-212-614-6826

HOME-LISTENING CHART OF 1995

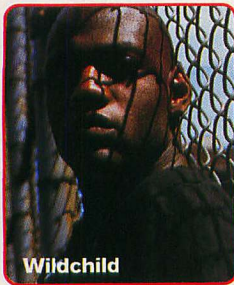
COLD CUT (London, UK)

- 1 **ISLETS IN PINK POLYPROPYLENE** Anthony Manning (Irdial)
- 2 **KING TUT** Dr Digi (Ryko)
- 3 **CITADEL** Muslimgauze (Extreme)
- 4 **THE MEETING POOL** Baka Beyond (Ryko)
- 5 **MIGRATION** Nitin' Sawhney (Outcaste)
- 6 **GRIS-GRIS** Dr John (Argo)
- 7 **ONE COLOUR JUST REFLECTS ANOTHER** Up Bustle & Out (Ninja Tune)
- 8 **MEISO** DJ Krush (Mo' Wax)
- 9 **SCREEN CEREMONIES** David Toop (Wire Editions)
- 10 **VIOLIN CONCERTO'S** Phillip Glass (Gramophone)

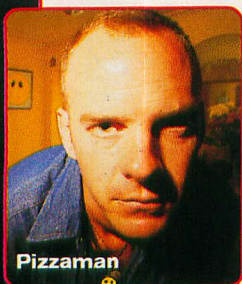
Coldcut's 'Journeys By DJ' is out now on Music Unites



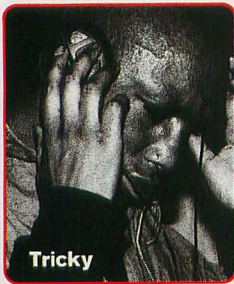
Coolio



Wildchild



Pizzaman



Tricky

- 1 **GANGSTA'S PARADISE** Coolio Featuring LV (Tommy Boy)
- 2 **MISSING** Everything But The Girl (blanco y negro)
- 3 **HIGHER STATE OF CONSCIOUSNESS** Josh Wink (Manifesto)
- 4 **RENEGADE MASTER** Wildchild (Hi-Life)
- 5 **EVERYBODY BE SOMEBODY** Ruffneck Featuring Yavahn (Positiva)
- 6 **I'M READY** Size 9 (VC Recordings)
- 7 **BROWN SUGAR** D'Angelo (Cooltempo)
- 8 **AIN'T NOBODY** Diana King (Columbia)
- 9 **I BELIEVE** Happy Clappers (Shindig)
- 10 **GIRLS & BOYS** Hed Boys (deConstruction)
- 11 **POWER OF A WOMAN** Eternal (EMI)
- 12 **SENTIMENTAL** Deborah Cox (Arista)
- 13 **DIGGIN' ON YOU** TLC (Laface)
- 14 **DON'T YOU WANT ME** Human League (Virgin)
- 15 **I CARE** Soul II Soul (Virgin)
- 16 **1ST OF THA MONTH** Bone Thugs 'N' Harmony (Epic)
- 17 **I NEED SOMEBODY** Loveland Featuring Rachel McFarlane (Eastern Bloc)
- 18 **I'LL ALWAYS BE AROUND** C&C Music Factory (MCA)
- 19 **HAPPINESS** Pizzaman (Loaded)
- 20 **I'M RUSHIN' '95** Bump (deConstruction)
- 21 **GOT TO GIVE ME LOVE** Dana Dawson (EMI)
- 22 **BELIEVE IN ME** Quivver (Perfecto)
- 23 **TELL ME** Groove Theory (Epic)
- 24 **PUMPKIN** Tricky (4th & Broadway)
- 25 **FOX FORCE FIVE** Chris & James (Stress)

Chart details based on sales information supplied by CIN. CIN copyright

TOP 25 SALES Dance Albums

OCTOBER 27 - NOVEMBER 24

- 1 **CREAM ANTHEMS** Various Artists (deConstruction)
- 2 **III (TEMPLES OF BOOM)** Cypress Hill (Columbia)
- 3 **KRS-1** KRS-1 (Jive)
- 4 **HOUSE COLLECTION VOLUME 3** Various Artists (Fantazia)
- 5 **BEST SWING '95** Various Artists (Telstar)
- 6 **PURE SWING IV** Various Artists (Dino)
- 7 **JOURNEYS BY DJ VOLUME 8** Coldcut (Music Unites)
- 8 **IMA** BT (Perfecto)
- 9 **MINISTRY OF SOUND SESSIONS** Various Artists (Ministry Of Sound)
- 10 **BROWN SUGAR** D'Angelo (Cooltempo)
- 11 **PERFECTION - A PERFECTO COMPILATION** Various Artists (Perfecto)
- 12 **TALES OF THE UNEXPECTED** Dave Angel (Blunted Vinyl)
- 13 **F.A.C.T. - THE SILVER EDITION** Carl Cox (React)
- 14 **MEISO** DJ Krush (Mo' Wax)
- 15 **A NIGHT IN THE LIFE OF TODD TERRY** Various Artists (Hard Times)
- 16 **THIS IS THE SOUND OF TRIBAL UK VOLUME 2** Various Artists (Tribal UK)
- 17 **GANGSTA'S PARADISE** Coolio (Tommy Boy)
- 18 **CHANTS & DANCES OF THE NATIVE AMERICAN** Sacred Spirit (Virgin)
- 19 **CLUB IBIZA** Various Artists (Quality Price)
- 20 **DOGG FOOD** Tha Dogg Pound (Death Row)
- 21 **THE HOUSE OF HANDBAG** Various Artists (Ultrasound)
- 22 **GREATEST HITS 1981-1995** Luther Vandross (Epic)
- 23 **NEW LIFE** Intro (Atlantic)
- 24 **DAYDREAM** Mariah Carey (Columbia)
- 25 **DESIGN OF A DECADE 1986-1996** Janet Jackson (A&M)

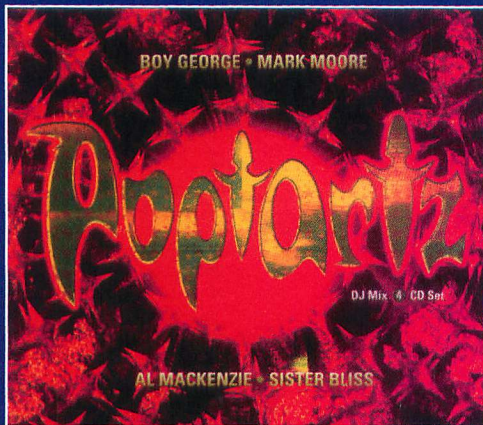
Chart details based on sales information supplied by CIN. CIN copyright

THE ALTERNATIVE CHRISTMAS HYMNS



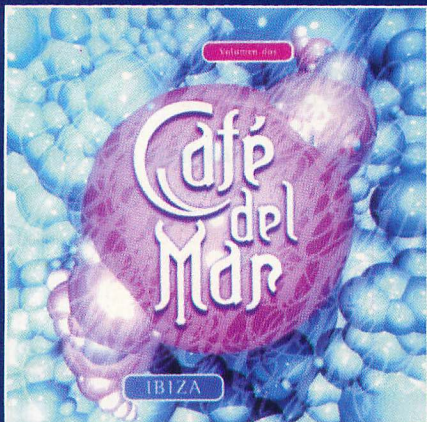
Carl Cox *F.A.C.T.*

The legendary Techno set available for the first time from the world's leading deck spinner as voted by DJ Magazine's readers. Includes tracks from Thomas Heckman, Cygnus X & Jeff Mills. Available on triple vinyl, double CD & single cassette.



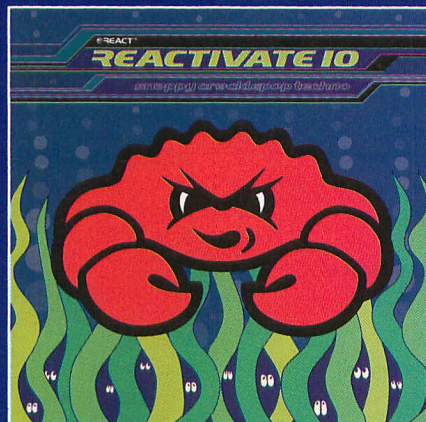
Poptartz

Boy George, Al Mackenzie, Mark Moore & Sister Bliss all showcase a DJ set each on this compilation - the world's first quadruple! 59 tracks, over 5 hours of music featuring tracks from De'Lacy, Candy Girls, Todd Terry, Felix, Mrs Wood & Aquarius. Available as a 4x CD or 4x cassette set for under £20.



Cafe Del Mar 2

DJ Jose from the legendary Ibiza Chill-Out bar Cafe Del Mar compiles a further 12 ambient moments. The perfect summer soundtrack including D*Note, Salt Tank and Paco De Lucia.



Reactivate 10 Snappy Cracklepop Technology

Containing tracks by Li Kwan, Jones & Stephenson, DJ Misjah & DJ Tim and Blue Alphabet. Available on double LP, CD and 18 track cassette & CD mixed by DJ Blu Peter.

REACT TEST THREE™

The third sampler CD featuring 12 tracks each one taken from a different compilation. Including cuts from Blu Peter, Mrs Wood, Seb, Armand Van Helden, SHARP and Aquarius. For the price of a CD single.

AVAILABLE AT THE FOLLOWING **REACT**OfficialRetailers™ AND AT ALL SENSIBLE MUSIC OUTLETS

[illegible]

charts

End Of Year Special

FLOOR CONTROL SPECIALIST SHOP CHARTS

FAT CAT (London, UK)

- 1 **SHADOW** Tralopsoir (Makin' Mad)
- 2 **EARTH & NIGHT FALL** John Beltran (R&S)
- 3 **CAMERA** Tortoise (Duophonic)
- 4 **DUB NARCOTIC** Various Artists (Soul Static)
- 5 **NEVER MIND THE DISTORTION** Nav Katz (SSR)
- 6 **MOON DOGGY EP** DJ Sneak (Cajual)
- 7 **MUTANT JAZZ EP** T Power (SOUR)
- 8 **REALMS OF POSSIBILITY** Tone Theory (Plink Plonk)
- 9 **ELEMENTS OF LIFE** Elements Of Life (Oxygen Music Works)
- 10 **DAWN OF THE THIRD AGE** Global Infinction (Black Nation)

Fat Cat, Monmouth Street, London WC2. Telephone: 0171-209-2919

TRAX (Newcastle, UK)

- 1 **I BELIEVE** Happy Clappers (Shindig)
- 2 **LOOK AHEAD** Danny Tenaglia (Tribal UK)
- 3 **SATISFIED** H20 (Liquid Groove)
- 4 **TALES FROM THE DAT** Farley & Heller (Jus' Trax)
- 5 **GIVE ME LUV** Alcatraz (Yoshitoshi, USA)
- 6 **THE HORN RIDE** EN (Tribal UK)
- 7 **DISCO'S REVENGE** Gusto (Bumble Beats)
- 8 **BLOW** Funky Horns (Music For Your Ears)
- 9 **FLASH** Green Velvet (Relief)
- 10 **DO ME RIGHT** Butter (Emotive)

Trax, 67-69 High Bridge, Newcastle-upon-Tyne. Telephone: 0191-222-1925

SWAG (London, UK)

- 1 **I NEVER THOUGHT** Musk Men (Musk)
- 2 **THE THEME** Hot Lizard (Pacific)
- 3 **LIMBO OF VANISHED POSSIBILITIES** Tone Theory (Plink Plonk)
- 4 **UPSTATE FEELING** Civil Attack (Alien Funk Movement)
- 5 **STAY AROUND** Terence FM (Cajual)
- 6 **ULTRAWAVE** Floppy Sounds (Wave, USA)
- 7 **TAKE ME HIGHER** Dynamix (Ovum)
- 8 **ODYSSEY** Percy X (Soma)
- 9 **EP** Roswell (Shiver)
- 10 **FREE LA FUNK** JMJ & Richie (Moving Shadow)

Swag, 42 Station Road, West Croydon, Surrey. Telephone: 0181-681-7735

NITBEAT (Florida, USA)

- 1 **SET U FREE** Planet Soul (Strictly Rhythm)
- 2 **THE THEME** Fever (Nitebeat)
- 3 **HIGHER STATE OF CONSCIOUSNESS** Josh Wink (Manifesto)
- 4 **THE FEELING** Sugar (Aqua Boogie)
- 5 **GIDDY UP 2** In A Room (Cutting)
- 6 **I FEEL LOVE** Donna Summer (Manifesto)
- 7 **WEEKEND '95 (DANCING DIVAZ REMIX)** Todd Terry (Ore)
- 8 **A MOVER LA COLITA** Chazz (Logic)
- 9 **WILD LUV** Reach Motel (Junior Boys Own)
- 10 **THE HARD TRAXX EP** Mangohead (Nitebeat)

Nitebeat, 5934 West 20th Avenue, Florida. Telephone: 001-305-362-6788

GLOBAL COMMUNICATION CHARTS

KELLI HAND (Atlanta, USA)

- 1 **EVERYBODY** K Hand (Acacia)
- 2 **SPASTIK** Plastikman (NovaMute)
- 3 **BARADA** Brian Zentz (Definitive)
- 4 **MEMORY CHECK** Roland Casper (Loriz Sounds)
- 5 **THE PURPOSE MAKER** Jeff Mills (Axis)
- 6 **FEEL (DJ MALCOLM'S MIX)** Zone 1 (Tripoli Trax)
- 7 **FUNKY DRIVE** X-Trax (X-Connection)
- 8 **GET OFF ME** Dajae (Cajual)
- 9 **I'M READY** Size 9 (Ovum)
- 10 **LOBOTOMIE** Emmanuel Top (NovaMute)

MARK MOORE (London, UK)

- 1 **FLORIBUNDA** Mothers Pride (Skinny Malinky)
- 2 **EP** Lisa Marie Experience (white label)
- 3 **SANTA CRUZ** Fatboy Slim (Skint)
- 4 **MANIFEST YOUR TOOLEY STREET LOVE** DOP (Hi-Life)
- 5 **PROTEIN** Tata Box Inhibitors (Hi-Life)
- 6 **CHANGELING** Tan-Ru (Trelac)
- 7 **MOVIN 2 MUSIC** Finito (Stylofiction)
- 8 **ZIPLESS LP** Vanessa Daou (Lotus)
- 9 **OVERLORDS CONTROL** Traci Lords (Radioactive)
- 10 **HEART (RABBIT MIX)** Bodyjazz Bodyfusion (AquaRhythms)

ERIC POWELL (Manchester, UK)

- 1 **LOVE SONGS** Chocolate City (Deep Dish)
- 2 **CO-OPERATION** Groove Corporation (Network)
- 3 **FLASH** Green Velvet (Relief, USA)
- 4 **PEPITA'S DRIVE** Miklos Kovari (Bush)
- 5 **FLOWERCHILD** Morgan (Geometric)
- 6 **LOOK AHEAD** Danny Tenaglia (Tribal UK)
- 7 **THE WAY (REMIXES)** J Daniel (Bush)
- 8 **CLIP** Hyperactive (Contact)
- 9 **TEACHER** DJ ESP (Communique)
- 10 **MANTRA TO THE BUDDHA** Baby Doc & The Dentist (TEC)

GLENN UNDERGROUND (Chicago, USA)

- 1 **SOUL SENSATION** Street Players (Big Big Trax)
- 2 **TAKE ME BACK** GU Featuring Cei Bei (Cajual)
- 3 **GU ESSENTIALS** GU (Cajual)
- 4 **I BELIEVE** Happy Clappers (Shindig)
- 5 **I LIKE THE THINGS** Norma Jean Bell (Prescription)
- 6 **FOR LOVE & PEACE** Angel Moraes (Hot 'N' Spicy)
- 7 **SPECIAL** M Modd Featuring Donald O (Dig It)
- 8 **CELEBRATE** Calvin Rock (Dig It)
- 9 **WEEKEND REMIX** Fibre Foundation (white label)
- 10 **BOUNCE** Kenlou (MAW)

DJ DISCIPLE (New York, USA)

- 1 **FREEDOM** Black Magic (Strictly Rhythm)
- 2 **A FEELING** Jasper Street Company (Azuli)
- 3 **I WANT YOU** Rosie Gaines (Motown)
- 4 **STAY TOGETHER** Barbara Tucker (Positiva)
- 5 **ADDICTED** Plutonic (Bold)
- 6 **EVERYBODY BE SOMEBODY** Ruffneck (MAW)
- 7 **DELIVER ME** Urban Blues Project (Hot)
- 8 **LIFE WILL MAKE YOU DANCE** Classx (Suburban)
- 9 **WE CAN MAKE IT** Mone (AM:PM)
- 10 **JOY** Kathy Wood (Phuture Trax)

DAVE CLARKE (Brighton, UK)

- 1 **ANYTHING BY...** Surgeon (Downwards)
- 2 **PLACES LP** Joey Beltram (Tresor)
- 3 **FACTORY STYLE 2** Jammin' J (Dance Mania)
- 4 **RUNAWAY TRAIN** DJ Sneak (Relief)
- 5 **BUMP & GRIND TIME** Dionte (Dance Mania)
- 6 **MANIPULATE EP** The Advent (Internal)
- 7 **NUCLEAR HOLOCAUST** Chancellor Meets Vice (Black Moon)
- 8 **MASTER BUILDER** Robert Hood (Tresor)
- 9 **ANYTHING BY...** DJ Hell (Disco B)
- 10 **FAKE/FLASH** Green Velvet (Relief)

FABIO (London, UK)

- 1 **PULP FICTION** Alex Reece (Metalheadz)
- 2 **HEAVEN/CARLITO'S WAY** Carlito (Creative Source)
- 3 **NEVER SEEN A MAN DIE (4 HERO MIX)** Scarface (Virgin)
- 4 **FEEL THE SUNSHINE/JAZZMASTER** Alex Reece (Blunted)
- 5 **THE GROOVE (ALEX REECE REMIX)** Kenny Larkin (R&S)
- 6 **UNIVERSAL HORN** JMJ & Ritchie (Moving Shadow)
- 7 **KID CAPRICE** Wax Doctor (Metalheadz)
- 8 **FEENIN' (LTJ BUKEM REMIX)** Jodeci (MCA)
- 9 **STATE OF RAGE** Goldie (London)
- 10 **BROWN SUGAR** D'Angelo (EMI)

FATHERS OF SOUND (Tuscany, Italy)

- 1 **FREEDOM** Black Magic (Strictly Rhythm)
- 2 **LOVE SONGS** Chocolate City (Yoshitoshi, USA)
- 3 **SING A SONG** Carolyn Harding & Damon Horton (Indochina)
- 4 **NOT OVER YET** Grace (Perfecto)
- 5 **INSPIRATION** Arnold Jarvis (Freetown)
- 6 **A FEELING** Jasper Street Company (Azuli)
- 7 **PHILADELPHIA** David Morales (Night Grooves)
- 8 **WELCOME TO THE FACTORY** Angel Moraes (Hot 'N' Spicy)
- 9 **WHEN I THINK OF YOU** Janet Jackson (AM:PM)
- 10 **MISSING** Everything But The Girl (blanco y negro)



Studio 32 feat. Mila SHOW YOUR FEELINGS INSIDE
Deep Swing feat. Greyling ARE YOU READY



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FLOOR CONTROL SPECIALIST SHOP CHARTS

PAUL JOHNSON (Chicago, USA)

- 1 **THE BOMB** The Bucketheads (Henry St)
- 2 **MONDO GROSSO** MAW (King Street)
- 3 **FEEL THE RHYTHM** Ron Trent (Prescription)
- 4 **DANCE, DANCE** Daniel Dixon (King Street)
- 5 **SPEECH IMPEDEMENT** Paul Johnson (Relief)
- 6 **CLOUD BURST** Boo Williams (Relief)
- 7 **DISCO DIVA** Neurons (white label)
- 8 **3 BLIND MICE** Grant Man (white label)
- 9 **FREE AT LAST** DJ Funk (white label)
- 10 **BOUNCE** Markey (Cajual)

JOHN KELLY (Liverpool, UK)

- 1 **YEKE YEKE** Mory Kante (GGS)
- 2 **THE BOMB** The Bucketheads (Henry Street)
- 3 **I'M READY** Size 9 (Ovum)
- 4 **HIGHER STATE OF CONSCIOUSNESS** Josh Wink (Manifesto)
- 5 **VOLUME ONE** Blissed Out Sister (white label)
- 6 **GOD MAKE ME PHUNKY** MD X-Press (Open)
- 7 **TEMPO FIESTA** Itty Bitty (white label)
- 8 **IT'S WHAT'S UPFRONT THAT COUNTS** Yosh (Limbo)
- 9 **GIVE ME LUV** Alcatraz (Yoshitoshi, USA)
- 10 **OUTRAGEOUS** Sticks & Stoned (white label)

ZACH ROBERTS (Detroit, USA)

- 1 **ZIPLESS LP** Vanessa Daou (MCA)
- 2 **LEFTISM LP** Leftfield (Hard Hands)
- 3 **PORTAMENTO TRAX** Green Velvet (Relief)
- 4 **THE ARRIVAL** VFT (Probe)
- 5 **LEG 1** Donna Summer (bootleg)
- 6 **ZOIDS V1** Selway (Serotonin)
- 7 **YOU KNOW HOW I FEEL** Gemini (Relief)
- 8 **RABBIT IN THE MOON MIXES** Sarah McLachlan (white label)
- 9 **BABY, I'M GONNA LEAVE YOU (REMIX)** Led Zeppelin (bootleg)
- 10 **SYNOPTICS VOLUME ONE** Various Artists (Reflective)

JOSE PADILLA (Cafe Del Mar, Ibiza)

- 1 **G SPOT LP** Speedy J (Warp)
- 2 **BEATS 001** Beat Foundations (Foundation)
- 3 **AFRO LEFT EP** Leftfield (Hard Hands)
- 4 **EARTH AND NIGHT FALL** John Beltran (R&S)
- 5 **KOAN EP** Mali Bain (white label)
- 6 **BLUE BAR** Afterlife (DAT)
- 7 **FOREVER MONNA** Chez Damier (Balance)
- 8 **QUIDDITY** Max 404 (Eevolute)
- 9 **SMOKERS DELIGHT LP** Nightmares On Wax (Warp)
- 10 **WELCOME INSEL** Sensorama (Ladomat 2000)

TONY DE VIT (Birmingham, UK)

- 1 **THE ORANGE THEME** Cygnus X (Eye Q)
- 2 **GOTTA GET LOOSE** Must (Aura)
- 3 **I BELIEVE** Calvin Rotane (Alphabet City)
- 4 **ORGANICA** Flax (Jinx)
- 5 **NO SILENCE** Greenfield (Blue)
- 6 **FORCES OF NATURE** DJ Eric Sneo (Energis)
- 7 **MAY I HAVE** MAYO Eating Habits (Movin' Melodies)
- 8 **TECHNO CAT** Tom Wilson (ZYX)
- 9 **ROLLERSKATE DISCO** Ian Pooley (Effective)
- 10 **JOANNA** Mrs Woods (React)

MISIAH & TIM (Rotterdam, Holland)

- 1 **VAPOUR TRAILS** Prism (Pleasure)
- 2 **SELEAU** Dharma (Music Now)
- 3 **MINIMALISM** Terrence Dixon (Utensil)
- 4 **FLOWERCHILD** Dan Morgan (Geometric)
- 5 **PURPOSE MAKER** Jeff Mills (Axis)
- 6 **LOSING CONTROL** DBX (Peace Frog)
- 7 **UNTITLED** Robert Hood (Cheap)
- 8 **PHREAKIN'** DJ HMC (Dirty House)
- 9 **MACHINE LANGUAGE** Surgeon (Downwards)
- 10 **BASEMENTAL** AJ Sound (Decay)

DANNY TENAGLIA (New York, USA)

- 1 **INSPIRATION** Arnold Jarvis & Kerri Chandler (Freetown)
- 2 **A FEELING** Jasper Street Company (Azuli)
- 3 **WHAT YOU GOT?** Groove Collective (Reprise)
- 4 **SO GET UP** Underground Sound Of Lisbon (Tribal UK)
- 5 **CURIOUS** Sun Sun (Strictly Rhythm)
- 6 **THAT AIN'T RIGHT** Judy Albanese (Maxi)
- 7 **FK EP** Francois Kervorkian (Wave)
- 8 **SOUFFLE** Mondo Grosso (King Street)
- 9 **BASEMENT** JAXX Uncredited (white label)
- 10 **HARD AND SOUL** Danny Tenaglia (Tribal UK)

DUBFIRE - DEEP DISH (Washington, USA)

- 1 **NO PROTECTION LP** Massive Attack Versus Mad Professor (Circa)
- 2 **JUMPIN' AT THE BAR** Beedle & Revolutions In Dub (Tribal USA)
- 3 **SALSOUL RAINBOW** Salsoul Orchestra (white label)
- 4 **LOOK AHEAD** Danny Tenaglia Featuring Carol Sylvan (Tribal USA)
- 5 **VOICES (ROGER S REMIXES)** The Police (AM:PM)
- 6 **SEE THE DAY (HANI REMIXES)** Sade (acetate)
- 7 **LOVE SONGS** Chocolate City (Deep Dish)
- 8 **IF YOU SHOULD NEED A FRIEND** Fire Island (Junior Boys Own)
- 9 **FEELIN' KINDA HIGH** Terrence FM (Cajual)
- 10 **FLY TO THE MOON** Indigo (Defender)

THREE BEAT (Liverpool, UK)

- 1 **JUMPIN'** Lisa Marie Experience (Three Beat)
 - 2 **MOODS** Desert (Vulture Vinyl/Stress)
 - 3 **ACCESS** DJ Misjah & Tim (Xtrax)
 - 4 **PURPOSE MAKER** Jeff Mills (Axis)
 - 5 **WESTERN PFM** (Good Lookin')
 - 6 **FLASH** Green Velvet (Relief)
 - 7 **DISCO'S REVENGE** Gusto (Bumble Beats)
 - 8 **HIGHER STATE OF CONSCIOUSNESS** Josh Wink (Manifesto)
 - 9 **BABY I'M GONNA LEAVE YOU** Led Zeppelin (bootleg)
 - 10 **FLORIBUNDA** Mothers Pride (Skinny Malinky)
- Three Beat, 58 Wood Street, Liverpool. Telephone: 0151-707-1669

FLYING (London, UK)

- 1 **MOONSHINE** Kenlou (MAW)
 - 2 **LIFE WILL MAKE YOU DANCE** Marcus Life (white label)
 - 3 **POLYESTER EP** DJ Sneak (Henry Street)
 - 4 **HIDEAWAY** De'Lacy (Slip 'N' Slide)
 - 5 **SALSOUL RAINBOW** Salsoul Orchestra (Henry Street)
 - 6 **STAY TOGETHER** Barbara Tucker (Positiva)
 - 7 **EVERYBODY BE SOMEBODY** Ruffneck (MAW)
 - 8 **KEEP ON** M&S (Public Demand)
 - 9 **THERE WILL COME A DAY** The Absolute (Tribal UK)
 - 10 **LOOK AHEAD** Danny Tenaglia (Tribal UK)
- Flying, Kensington Market, London. Telephone: 0171-938-4407

STRAWBERRY BAZAAR (Perth, UK)

- 1 **DA FUNK/ROLLIN' SCRATCHIN'** Daft Punk (Soma)
 - 2 **PURPOSE MAKER** Jeff Mills (Axis)
 - 3 **EP** Roswell (Shiver)
 - 4 **PORTAMENTO TRACKS** Green Velvet (Relief)
 - 5 **POSITIVE EDUCATION (REMIXES)** Slam (Soma)
 - 6 **MOVE MY BODY (REMIXES)** Acid Jesus (EPI)
 - 7 **NUCLEAR FALLOUT** DJ Skull (Djax-Up-Beats)
 - 8 **HORNY (REMIXES)** Cajmere (Cajual)
 - 9 **CELTIC CROSS** Ian Pooley (Force Inc)
 - 10 **PLACES LP** Joey Beltram (Tresor)
- Strawberry Bazaar, 17 County Place, Perth. Telephone: 01738-443-788

EASTERN BLOC (Manchester, UK)

- 1 **LIMBO OF VANISHED POSSIBILITIES** Tone Theory (Plink Plonk)
 - 2 **K-SCOPE VOLUME 2** Eric Kupper (Tribal UK)
 - 3 **EP** Aphrosiastechnubian (Balihu)
 - 4 **FESTIVAL EP** Glasgow Underground (Jus' Trax)
 - 5 **PULP FICTION** Alex Reece (Metalheads)
 - 6 **HARDRIVE EP** DJ Skull (Djax-Up-Beats, Holland)
 - 7 **ULTRASONG** Floppy Sounds (Wave, USA)
 - 8 **NOD2 H2O** Rainer Versus The Grid (Glitterhouse)
 - 9 **FULL MOTION** Faze Action (Nuphonic)
 - 10 **EP** Elements Of Life (Oxygen Music Works)
- Eastern Bloc, 5 Central Buildings, Oldham Street. Tel: 0161-228-6432



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tower: more than just the top ten



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*



Ffwwoorrrh!!!

Laurent Garnier

Club Traxx EP

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PIAS UK



Communications

CAMPBELL'S

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

PLUG 3

Versatile Crib Funk

Blue Angel

AFTER "Rebuilt Kev", Wagon Christ returns with his Plug alias. Imagine a family of Numbskulls having a raging argument inside your brain about the relative merits of jungle, techno, funk and trip hop after way too much booze, and you'll get an idea of just how crazy this is. More head-throng than headstrong. (CB) ●●●●○

Garnier: "I thought Wagon Christ's album was some of the best shit I'd heard in a long time. 'Crib Funk' is like circus music on a trip. Whe-e-e-e!! Of the other tracks, the sounds on 'Brave Lick' are totally amazing, while

'Tuf Rinse' is very rock, very trippy, and then the experimental jungle beats kick in... Massive! MASSIVE! It's like a mixture of Detroit and jungle. Okay, where do I get a copy of this?" ●●●●●

VARIOUS ARTISTS

No One's Driving Sampler

deConstruction

A LIMITED-edition release designed to promote the deConstruction tour of the same name, the highlights are the sneak previews of tracks from Dave Clarke and Justin Robertson's much-delayed albums. "Freakbeat breaks and dirty great riffs which are all bust up and sellotaped back together," says the sleeve. Hey, are they trying to steal our jobs? (CB) ●●●●○

Garnier: "I think Justin is always very true to himself. He used to sell me records at Eastern Bloc. Yeah, 'Don't Die Foolish' is very Justin. It's kind of trippy and funky, and Dave Clarke's 'No One's Driving' is also as funky as hell. That rap is really wicked, man! It's great that a techno guy can do a hip hop track. Dead Elvis' 'Opium Shuffle' is an interesting reggae dub with a weird rock influence, but track by Monkey Mafia has some seriously cheesy samples." ●●●●○

DOOF

Youth Of The Galaxy

Dragonfly

AN immaculately produced Goan stomp from the stables of the scene's overlord, that man Youth. There's enough string-led thundering to make Wagner seem like a shrinking violet, the ultimate in 303 laser-war frenzy and a world land-speed record didgeridoo for a bassline. This is off its chomper pop-trance at its finest. (CB) ●●●●○

Garnier: "I must say, I'm not too keen on the Goa stuff. I've never been into progressive music and Goa is like progressive, but a bit faster and very poppy, very catchy. I can see why people get into it, though, and how it works if you've taken a trip. And Dragonfly are one of the best at it. This is certainly well produced. It sounds like it is German, but with a little British touch." ●●●●○

CRESCENDO

Are You Out There?

frrr

WITH enough cheese factor to warrant EEC subsidising to the hilt, the completely irresistible female vocal hook is every bit as confounding as Nightcrawlers' "Push The Feeling On". The mixture of poetry, violins,



Pic: Rais-A-Head

He likes nothing more than to play 10 hour sets which go from jungle to techno, with a bit of Public Enemy and Philip Glass in between. He's the man who put French house on the map, not just through his DJing, but with his F Communications imprint, home to the wonderful Saint Germain, Shazz, Sean X, Lady B and more. Oh, and he has made some pretty damn awesome records himself, not least last year's "Shot In The Dark" album and the "Planet House" and "Astral Dreams" singles. He's heavily involved in helping Paris' Radio Nova and he has a huge depth of musical knowledge. A one-time chef at the French Embassy in London, a bon vivant and a self-confessed sex addict, his proudest item is his customised D-Jax wrist-watch. He is Laurent Garnier and here he presents, for your delectation, his opinions on this month's singles.

and whooshtastic atmospherics makes it reminiscent of Kate Bush's "Cloudbusting" mixed by BT. (CB) ●●●●○

Garnier: "Sasha recently played this out on a Saturday night in Paris. I wish I knew what the vocals are saying. 'I wanna be on MTV' or something? It's going to be a hit, though. A really long build-up, lots of strings, good production... Yeah, this is a big commercial record. Marks? Oh, please!" ●●●●○

DJ SHUFFLEMASTER

Man-Me EP

MC Projects

WHAT is it that makes Japanese techno so esoteric and generally doolally? From the man behind Vampirella, this four-tracker is the strongest yet from Charlie Hall's label. Twisted, convoluted and synthetic dance music stripped to the bare minimum, there must be some very strange ingredients in Sapporo beer. (CB) ●●●●○

Garnier: "The main track has very Chicago-style sounds and drums. Whoooo!! Head-fuck! This one is for those people who like crazy, trippy music. Can I have it? '575' is pretty mad, too. I love this kind of stuff. It's good underground music. Japanese techno is so fucked-up." ●●●●○

BANDULU

Running Time EP

WEA

WARMING up for their debut major label album, techno's dudes with the most aggro'tude show no let up in their Semtex + Millsian techno + street tuffness = Slam City bass-skating formula. These five cuts are not for the light-hearted. The title track itself is magnificent, with an unexpectedly melodic, speaker-shagging bassline. (CB) ●●●●○

Garnier: "I already have this. It's stunning. It's interesting, because they've used a lot of dub reggae percussion sounds. I've met Bandulu a couple of times and I have major

respect for them. I know they're hardcore and big party people... Fuck, man, I've seen them going nuts." ●●●●○

JODECI

Fun 2 Nite

MCA

COMING of age in the r&b world, it's hard to see quite what Jodeci have that a million other swing kings lack. Connoisseurs of candlelight-and-Chablis dinners will feast on the 2B3 mixes of "Fun 2 Nite", while the remix of "Freak 'N' You", with Raekwon The Chef providing a quick snatch of rapping, fails to occupy the same air-space as LTJ Bukem's work on "Feenin'". (CB) ●●●●○

Garnier: "I'm not so much into the lead cut. The King Of Sex? I'm not the King Of Sex! Is that my reputation? I don't even have a log fire! I never really got into swingbeat. I prefer the 'Freak 'N' You' mix. That's what gets most of my marks here." ●●●●○

AFX

Hangable Auto Bulb EP

Warp

PROBABLY on the collector's wall with a silly asking price by now, this 1,000-only EP sneaked out of the Warp warehouse with nary a word to the wise. Junglist, yes, but only in as much as Steve Austin was human. Titles like "Laughable Butane Bob" and "Wabby Legs" pretty much say it all. Mis-sprayed drum 'n' bass industria on a confusingly abstract canvas, if you really need to know. (CB) ●●●●○

Garnier: "I'm an Aphex fan. Well, about 80 per cent of his stuff. I think he's a genius in the way he works with music and he's also very strongly opinionated. He doesn't do anything just to please people, but I can't say I'd wank over him the way some do. He's the leader of screwy electronic music and we owe him for getting the rock crowd into this music." ●●●●○

FLUKE

Tosh

Circa

NOPE. The title is ironic. This double-pack is Fluke's best release in a long, long time. The trio's own mix is chunkier than Chunky Chicken (Marks & Spencers, 79p a can), while the legendary Mantronix returns from wherever the hell he's been for the last five years to transform the track into a snazzy electro resurrection shuffle. Other mixes come courtesy of Shriekback!, those fellow blasters from the past, and Fila Brazillia, who turn in a pair of typically hazy downtempo dreams. Toooooosh! (CT) ●●●●○

Garnier: "Fluke's version is kind of dubby, poppy, rocky and the second mix is rocky, dubby, poppy. Ha-ha-ha-ha! That doesn't mean it's shit, though. But what's this? Remixed by Mantronix? Oh yes! I still play 'Ladies'. I saw him in 1986 at The Hacienda and it must have been one of the best gigs I've ever seen. His mix is very electro-funk and the Fila Brazillia version makes the tune sound quite Seventies. I like this last one very much." ●●●●○

A FEW OF THE FLAVAS OF '95

**PIZZAMAN
COWBOY**

**KATHY BROWN
STRESS**

**PURE SWING IV
DINO**

**BLACK DOG
GPR**

**YOSH
LIMBO**

**SIAN
MUSTARD**

**CAMELLE HINDS
BLACK ON BLACK**

**DJ SHUFFLE MASTER
MC PROJECTS**

**ATHLETICO
ACID JAZZ**

**PHILADELPHIA BLUNTZ
INDOCHINA**

**SPACER
PLEASURE**

**MR SCRUFF
ROBS RECORDS**

MALAWI ROCKS FEATURING SIMON

Music Is My Flower

King Street, USA

WANT to hit the jackpot in time for your Christmas shopping? Put your money on this being huge. Like The Bucketheads' "The Bomb", "Music Is My Flower" is a record every DJ, from pop smashies to techno niceies, should have at the peak of their set. Starting with a gloomy poem, it detours into six minutes of dreamy, Eric Kupper-like jazz-garage nirvana. Then carries you home shoulder-high, trumpets blaring, pianos chiming and with the kind of irresistible sucker-punch melody you'll want to propose to on the spot. So bleedin' wonderful, we'll even forgive the epic snare drum breakdown. If you don't hear this on New Year's Eve, demand a refund. (CB)

●●●●●

Garnier: "What a stunning start. I like that spoken introduction. It gets my dick really hard! Music at its best, man. This is definitely not a record you can flick through, you need to hear everything come together. Very melodic, with a lot of ideas in it. I just wish they hadn't used the snare roll. The track is so strong, it doesn't need it. But it's beautiful. It's a hit. It's a massive hit."

●●●●●

**Muzik
Single
Of The Month**

DJ SNEAK

Sneak Essentials Volume 2

Strictly Rhythm, USA

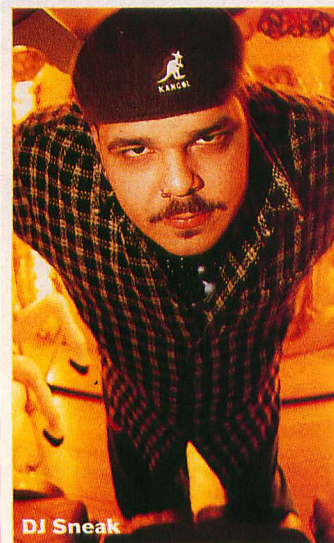
DJ Sneak once again shows his versatility, with soothing, organ-fuelled house grooves which float along like water babies.

Sounding more like a New York producer than a Chicago cat, it's his ability to don a different cap for whatever is needed which makes him such a massive prospect for the future. With his soulful side to the fore, he is the softest, cuddliest, warmest Chicago boy in town. (BT)

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Garnier: "For me, Sneak has been one of the greatest artists this year. He's the guy who showed the way to bring samples out of a track, emphasising the brightness and the resonance. Now everyone is doing it. He's Mr Disco, too. The first track is kind of Chicago with a Jocelyn Brown sample [starts singing "Somebody Else's Guy"]. Yeah, it's very interesting. On the flip, it's very funky and minimal house music. This is a record for the real house lovers rather than cheesy-heads. The vibe sounds very Nu Groove. Love it."

●●●●●



DJ Sneak

NICOLETTE

No Government (Remixes)

Talkin Loud

TAKEN from the seminal album of the same title, the fact that the original version of this track features just a spartan breakbeat and the occasional Massive singer's dizzy voice means it was always going to be a tall remix order. Of the treatments here, only Dillinja's jungle assault scales the heights. (CB)

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Garnier: "I don't know about this. I can't get into the Felix mix. It's too weird. The Dillinja mix is hardstep, I guess, and is pretty good. Yeah, it's lovely, with some great distorted bass. It's not the reggae Dillinger is it? Oh,

right. The main mixes just have... [shrugs his shoulders]. Nothing, really. Three of the mixes are okay, so..."

●●●●●

CLARK

Lofthouse EP

Planet E, USA

ALMOST compensation for the lack of new LFO material, Clark is the Sheffield duo's Mark Bell getting his dreams fulfilled with a release on Carl Craig's Planet E label. Inevitably, this double-pack is heavily Stateside-slanted, as the Detroit vision is cut up and sprinkled into Bell's noise-generating oscillators and bass-frequency manipulators. From the mellow "Christo" to the blood-raw "Jak To Basics", these are cool club cuts. (CB)

●●●●●

Garnier: "I really do like Mark Bell's stuff. He did a remix on my album. The cut-ups and the way he uses the percussion and other sounds is typical of him. Wicked, really wicked. It's good music, man. I'm going to have to take this one home with me. It gives me a big smile. This is one for all the techno purists."

●●●●●

MODE IV

Tremble

Soma

FOLLOWING the jazzmatic pleasure of Chaser's "Sides Of Iron", this is fiercely uncompromising and bleep-heavy techno minimalism from the Soma camp. It's no surprise to discover Mode IV's New York resident, Tracey Hudson, is a cohort of Joey Beltram and Damon Wild. It would take a very brave man indeed to point out he's got a girlie's name. (CB)

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Garnier: "This is another one I already have. It's very raw techno. It's like Jeff Mills with crazy loops, or somewhere between Mills and Damon Wild's Sinewave. That Chaser record was a 10 out of 5, man. I just want to say Soma is one of the best British labels. Them and Peacefrog."

●●●●●

MUTE

Alistair's Theme

T&B

INSPIRED by his very first trip to Scotland, Holland's Orlando Voorn has dedicated "Alistair's Theme" to Pure's resident 40-something nutter. Every bit as deranged and wantonly abandoned as a night out with Twitch & Brainstorm, this is more akin to Voorn's abstract experimentalism on his Nightvisions label than his Dope Dog or Infiniti releases. (CB)

●●●●●

Garnier: "I've just picked up a new record by Voorn on Sartori. Musically, this is very Detroit. It's a typical Voorn track, even if it's probably not one of his best. I wouldn't play it out, but I certainly find it interesting and I would definitely buy it. I suppose this is for the purest of purists."

●●●●●

CRYSTAL METHOD

Keep Hope Alive

City Of Angels, USA

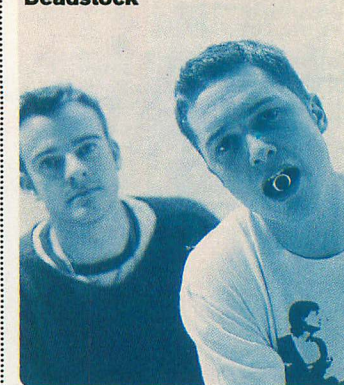
CHEMICAL Brothers soundalike in the area! Continuing with the US West Coast fascination for breakbeats, 303s and squelch-core basslines, Crystal Method put on their best acid-funk dancing shoes for "Keep Hope Alive", but fall at the originality hurdle. If only to pick themselves up and start dancing again... (CB)

●●●●●

Garnier: "I like the San Francisco stuff very much, especially what Hardkiss are doing. This is kind of Goa with a bit of jungle and breakbeat thrown in. I liked The Chemical Brothers' album and this is quite similar. They make music with a lot of balls. Hairy balls! The other side is slower but hard-edged and I think I prefer that mix."

●●●●●

Deadstock



DEADSTOCK

Octarine

Internal

AFTER sampling Dennis Hopper for their debut, big things have been expected of Deadstock and "Octarine" is certainly a solid enough acidic electro track. But it's "Oedipus Sucks" which does the damage, by catapulting the "Dr Who" theme tune into LSD land with a frenzy of wiggled-out 303 lines. (CB)

●●●●●

Garnier: "This one has a very long intro with loads of strings. It's saturated but nice and colourful. It's like that Metalmasters record on Harthouse and is a bit rock-orientated. Raw and funky, simple and not too noisy. Yeah, I'd quite like to have a copy of this."

●●●●●

BOX SAGA

All The Signals

Dorado

"ALL The Signals" is actually something of a disappointment after the insidious trip hop funk of Box Saga's "Radio Rhythm" on their own label. There's plenty of free-form soundscaping and wiggly noiseneking in the right places, but the group don't wield the hammer of godlike authority to mash you up the way you'd expect. (CB)

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Garnier: "It's a very experimental record. It reminds me of some of the stuff on New Electronica, a label I respect very much. I might play a couple of these tracks on the radio, but not in a club."

●●●●●

MR ROY

Something About U (Can't Be Beat)

Fresh

THEIR name may sound like the kind of sad wanker who thinks it's clever for men beat the shit out of women on "The Gladiators", but Mr Roy is actually a quartet of London lads who were responsible for that dance version of the cricket theme tune. Which is probably almost as bad. Here, however,

they gain respect for creating the best dub this side of Mark Kinchen's reworking of Nightcrawlers. Be prepared to hear this consistently for the next year or so. (BT) ●●●○○

Garnier: "It has a 'F' on the label. What the fuck is 'F'? If you're into 2 Unlimited, you're going to like this. If you're not... It's not my cup of tea because it's commercial and it's cheesy. It's simply there to make money." ●○○○○

JOSE PADILLA

Still Waters/Sabor de Verano

Other

THE Cafe Del Mar man has fought blood and guts to promote good music in Ibiza and it's great to hear he has not lost any of his vision. Or soul. Soothing, serene and a lover's dream, complete with Spanish motifs, a blazing bassline and a guiding guitar, this is quite possibly Jose Padilla's finest maven to date. (BT) ●●●○○

Garnier: "Mr Pad-eee-ya! Jose is a very nice guy. I like him. And this is most stylish and very Cafe Del Mar. Just think of listening to this with sun going down over the water. Exactly! You have to put music into different contexts. I hope he includes this on his next compilation, as I'd love to listen to this in my car. But having said that, I don't particularly like the mixes on the B-side." ●●●○○

TOM WILSON

Techno Cat

Pukka

TOM Wilson is to the Scottish rave scene what Pete Tong is to the Midlands cheesy house massive. Which makes "Techno Cat" a little surprising, because it's in more of a Li'l Louis-goes-to-Frankfurt mode of thinking. Apparently an anthem in Ibiza and now marching merrily up the Euro charts, mixes from Tony De Vit and Perplexa complete the package. (CB) ●●●○○

Garnier: "Oh yeah, I've heard this. I've heard it everywhere. It's a good hit, it's very well done, but it's just not my kind of music. Maybe I've heard it too much." ●●●○○

UNION JACK

Red Herring (Remixes)

Rising High

UNION Jack's legendary "Two Full Moons And A Trout" was the stormtrooper trancer to end them all and the group's follow-up, "Red Herring", ran it a close thing. First released on Platypus and now licensed to Rising High, the Caspar Pound, Blu Peter Versus Trigger and Discovolante mixes all merrily crunch their way to the full-on prog-trance frontline. (CB) ●●●○○

Garnier: "Let me tell you, this is going to be big. The Discovolante mix will be massive on the Goa side. It's pure Goa acid style. I guess if I had to drop a crowd-pleaser, I'd go for this one." ●●●○○

CYGNUS X

Turn Around

Eye Q

CYGNUS X is AC Boustien, the man who created the definitive trance-dance anthem with "Vernons Wonderland". And while we await its reissue, here we see the German/UK trance alliance furthered by Tony De Vit's muscle-pumping belcher. But, quite frankly, it sets trance back by two years. It's taken Germany a long time to recover from trance going pop and now we're in danger of heading the same way. Help! (BT) ●○○○○

FLYTRONIX

Rare Tear/Ready To Flow

Moving Shadow

WHO'S for cappuccino with their jungle, then? If ever "Get Carter" or "Blow Up" needed a new mod soundtrack, then "Ready To Flo" is it, as pure acid jazz



Garnier: "I have to say that Eye Q are living in the past. This sort of record sounded really good two years ago, but now I think they should move on to something else. Thanks for continuing to send me records. I think I'll give you... Not very much." [falls about laughing] ●●●○○

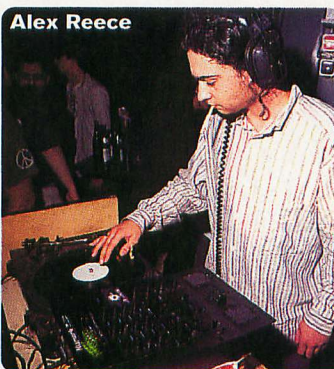
ALEX REECE

Feel The Sunshine

Blunted

YES, he really is worth all the purple prose and exaggerated metaphors! After what seems like eons, Reece finally delivers his major label debut and the phrases "bloody essential" and "stick this in your jazz pipe and smoke it, son" spring to mind. Over on the flip, "Jazzmaster" is simple, elegant and irrefutably genius. "Nuff said. (CB) ●●●○○

Garnier: "Did you hear the Alex Reece mix of Tricky? He's a very talented guy. 'Feel The Sunshine' sounds great. I'm really into the vocals. I guarantee this is going to be massive on Radio Nova. 'Jazzmaster' is a lot more laid-back and is very beautiful." ●●●○○



SUGA BULLITT

Suga Shack/Move It

Parkway

EDINBURGH'S old school (well, 1992) funksters finally get round to following up their "Unrefined" album. "Suga Shack" is as beautiful and laden with good vibes as a sunrise seen from Arthur's Seat, Coco & The Bean's mix of "Move" is a ponderously slow slab of smoked-out phat beats, and Aqua Bassino's jazz-house take on "Move" highlights another of the city's latent talents blossoming rapidly. (CB) ●●●○○

Laurent Garnier

Single Of The Month

grooves jump onto a drum 'n' bass Vespa and scoot off for a midnight showdown in Soho. "Rare Tear" opens with a high-kicking hip hop break before heading off to similar territory. This is truly the mod-ern world! (CB) ●●●○○

Garnier: "A lot of jungle stuff is very funky at 33. Oh, this is at 33! I love the bass on 'Rare Tear'. Yeah, top marks. 'Ready To Flow' is also stunning. Ah, it's got a sample of the saxophone from Tom Browne's 'Funking For Jamaica' on it and the Hammond organ is very freestyle. Brilliant, brilliant, brilliant. Total dancefloor music. You're not having this one back! Moving Shadow was the first breakbeat label I got into. I'd better make this Single Of The Month because I really want to get on their mailing list!" ●●●○○

Garnier: "Suga Shack" is nice and jazzy, it's good, funky-ish house, but I can't say it is the biggest hit of the year. To be honest, I'm really missing tracks which give me goose pimples, you know, like 'World II World'. The Coco & The Bean mix of 'Move It' has a sample from a ragga track, and I like that. Great phat beats. Aqua Bassino has just recorded an EP for F Communications and it's a total fucking masterpiece. His mix is very funky and it proves he's a great artist. Absolutely stunning." ●●●○○

KATHY SLEDGE

Another Day

Narcotic

KATHY Sledge lets her reins go loose and, with the help of D-Influence, heads straight into r&b mode. But seek out the Hani and the Roger Sanchez mixes, and revel in the luxurious, harmonious nature of Sledge's charming tones as they're set alight by the burning hot and, in the case of Sanchez, somewhat sleazy production. (BT) ●●●○○

Garnier: "This is a kind of trancey house record. I like Kathy Sledge's voice very much. I'm not too sure about the music, though. For me, the best garage vocal record I've heard in years was that Frankie Knuckles track, 'Walking'. The Sanchez mix is very, er, Sanchez. The production is perfect. Is it as good as 'We Are Family'? That's a cheeky question!" ●●●○○

LAURENT GARNIER

Club Traxx EP

F Communications, France

LE retour du chef de maison! This would probably have been a Single Of The Month were it not for the fact that we've just had three pages of his Gallic commentary. "Club Traxx" may be a stop-gap measure until the next album, but with cuts like the Robert Hood-esque "Rachando O Bico" and the swirling Detroit aquathon, "Aquarius", you could simply put it on repeat and cut up your living room rug all night long without getting bored. It looks like 1996 will be another good year for zee French. (CB) ●●●○○

Garnier: "Rachando O Bico"? It basically means 'laughing your head off' in Brazilian Portuguese. I had a great time out in Brazil. A lot of people actually hate this track, but I honestly don't give a shit. 'Side Effects' is very personal and is in the same vein as 'Altered States', but with a long build-up. 'Pigalle' started out as a joke after listening to a lot of Cajmere music and 'Aquarius' shows my deeper influences. Aquarius is my star sign and this one is probably my favourite track on the EP. Marks? No, I don't want to mark my own shit!"

HOT FOR '96

RICHIE HAWTIN
MIXMAG

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LARRY HEARD

Sceneries Not Songs Volume Tu
MIA, USA

THERE is not a single man in this world who is more at one with himself than Larry Heard. As the saying goes, if you can't be happy with yourself, who can you be happy with? In many ways, standing alone is the ultimate test of personality.

The way Heard wraps himself up in his family, his apparent unwillingness to indulge in his local Chicago nightlife and his inability to stay up with what might be going on around him all suggest that this man needs nothing but his own emotions.

Plus, of course, his soul. And there is not a single man in this world whose soul is as deep as that of Larry Heard. From his early work with Fingers Inc and as Mr Fingers, in eternal paeans such as "Can You Feel It" and "Washing Machine", he has always worn his heart on his sleeve. He wants to let it all out. Like a tense businessman working out in the gym, he won't stop until he's sweated every ounce of pent-up emotion out of his body. He can't comprehend why he still struggles to make a living from music, but the desire to extract everything from within keeps him going.

It's now a year since the first "Sceneries Not Songs" album. Having just left MCA, Heard put the record out via Black Market and it was, without doubt, the moodiest collection of 1994. It was also the start of Heard's move away from house ballads to widescreen soundscapes.

Tracks like "Summertime Breeze" and "Dolphin Dream" were representative of a man whose soul is as natural as the elements and the animal life which inspired him to make the album in the first place. And "Sceneries Not Songs Volume Tu" is equally wonderful.

The sleeve of "Volume Tu" indicates the tracks here don't reflect the world's outer forces as strongly as those of the first "Sceneries Not Songs". Take a look at Heard's freshly-shaved head, the white shirt draped around him, his walk-on-water sandals, and he could be mistaken for a character from The Bible. Or maybe Isaac Hayes. He looks like someone who floats around. Which is pretty much what the music on this album does.

The first track, "Crystal Fantasy", sets the tone, the poetic keyboard licks sparking off the kind of internal trembling last felt on the starting block of the 400 metre race at your school sports day. From there, "Tryblennasense" is slammed into the bloodstream, the sweet 'n' soulful synths chiming to a galloping groove, while "Romantic Sway" is a beautifully slow, percussive cut. Imagine summer love at its most painful. Like much of this album, it pushes petty accolades such as buzz-chart positions from your mind. Which is another reason why Heard is so appealing – he doesn't concern himself with the politics of music.

"Techno-Centric" is anything but how you'd imagine it, yet everything techno should be. Despite sticking to the 4/4 margins, Heard manages to turn out some amazing sounds within these confines. He may not be experimenting with beats, a practice which has become the yardstick for so much music in 1995, but he's helping to redefine what can be done in his chosen field. He uses emotion to push dance music forward, which is where many other tracks released this year have ultimately fallen down. Heard's experiences massage your mind. You can't help but give in to his sensitivity, his sensuality.

Other tracks pretty much speak for themselves. Visualise these titles and you're half way towards discovering how they sound, "Night Images", "Precious Tears", "Nature's Bliss", "Solitude", "Ice Castles". Every one of them reveals different sides of Larry Heard's personality, angles of his mind, holes in his heart. His failure to become one of the most successful artists in the history of dance music boils down to the fact that far too many people seem to frown upon anybody who has a burning passion. Anybody whose belief is strong enough to withstand so many years of frustration.

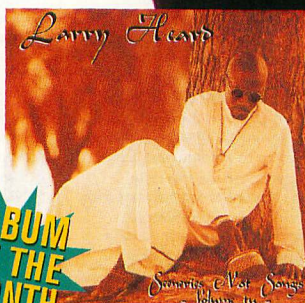
Believe in "Sceneries Not Songs Volume Tu". Let this one album be at one with you.

Peace out.

Ben Turner
●●●●●

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

Heard times



ALBUM OF THE MONTH

SPEEDY J

Live

Harthouse

THIS is exactly what Speedy J needed to do. Having been criticised for last year's "G Spot" album, which some said was pure self-indulgence, he's answered back with a beautiful selection direct from his live desk at the 1995 Pink Pop Festival in Holland.

"G Spot" was the sound of someone developing their personality, of inner passions becoming richer. Maybe he was deeper in love. Maybe his cube-shaped home in Rotterdam was driving him insane. Either way, the album reflected his life at that time. Although his idiosyncratic electro excursions were a little softer at the edges, this was balanced by the sharpness of his emotions.

Proof that Speedy (aka Jochem Paap) doesn't regret this direction comes with the opening track, "Symmetry", the atmosphere of which is set by the kind of luxurious symphonies heard at his recent Open All Hours appearance. "Symmetry" gradually lulls the listener into a dream, but a totally different experience takes off as the track eases into "The Oil Zone". The cascading drums raise the spirit and Paap dissolves into his machines, drowning by the time he gets to "Ping Pong", a musical valley with lush vegetation and liquid skies. It's the ultimate escape album.

"Pepper", the squelchy serenade which brings the best out of any club system, is up next. Much like his "Tresor" cut on Plus 8, it's still being caned week in, week out. As everywhere, Paap's intricate electronics are as tight as a leotard, the result of his fast scratching skills which would put even some hip hop DJs to shame. It's where the Speedy J monicker comes from. And it is here that the key to "G Spot" is revealed. Paap gave up DJing because he didn't have time to research his records. He's a perfectionist. Everything about him is immaculate. Including "Live".

The album also offers Speedy J's reworking of Sven Vath's "Ballet Fusion", but don't be misled into thinking this is why Harthouse have picked it up. The track shows Paap's open-minded attitude and slots in superbly, proving he has developed as a live artist as he has grown older and wiser, as his music has become more organic. And while Harthouse have had a bit of stick over the past few months, this album is just one of many indications that they are putting their house in order. As is European electronic music in general.

Anyone who thinks Speedy J has spent too much time wrongly looking for the "G Spot", need only fall knee-deep into "Live" to rediscover this man's great talent. The Paapster does it again.

Ben Turner

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FUNKMASTER FLEX

The Mix Tape Volume 1:
60 Minutes Of Funk

RCA

RADIO seems to be rap's last safe haven from the cluck-clucking protestations of right-wing American moralists. Failing to renew the "Yo! MTV Raps" hosts' contracts, even MTV has become jittery. Not that hip hop needs television to spread the message. The gogglebox tends to sensationalise the ghetto patter, the skidmark scratching and the scorched basslines. It can't catch the climatic frequencies of the mix. Nevermind. As long as there is the radio, there'll always be a place for hip hop. Which is why New York radio jock, Funkmaster Flex, is fast approaching deity status.

Flex's work for Hot 97 in his home city and his incendiary back-to-backs with 1FM's Tim Westwood are required listening, while his turntable trickery has converted his mix tapes into electromagnetic bibles. But as "60 Minutes Of Funk" demonstrates, his skills are based on instinct as well as technique. Mixing is all about aurally spray-gunning heterogeneous flavas, so old skool jabs are intercepted with hardcore freestyles from Redman, Biz Markie, LL Cool J, Q-Tip and Run DMC. Then, for fun, he skips the beat and jumps out of hip hop territory and into the realms of reggae and house.

Transforming slabs of vinyl into liquid manoeuvring and quicksilver spontaneity, Funkmaster Flex is a turntable alchemist. And any track this man touches is sure to turn to gold.

Veena Viridi

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C&C MUSIC FACTORY

Ultimate

Columbia

A YEAR since the tragic death of C&C Music Factory's David Cole and someone has come up with the idea of compiling a selection of C&C remixes onto one album. And just in time for Christmas, too.

Everybody gag now!

Sadly, for a duo who (both together and individually) wrote, produced, remixed and played on some truly brilliant club classics in their heyday, including Sandee's "Notice Me" and Two Puerto Ricans, A Black Man & A Dominican's "Do It Properly", "Ultimate" merely sheds light into the murky attic of C&C's most throwaway pop moments. Moments like "Gonna Make You Sweat", "A Deeper Love" and the insipid "Things That Make You Go Hmmm...", the only bright spots are the lovely "Just A Touch of Love (Garage Mix)" and "I Found Love (Underground Club Mix)", the latter featuring Martha Wash.

The intention behind a retrospective of this nature is crystal clear. Here's hoping that it won't permanently tarnish C&C's otherwise impressive legacy.

Darren Ressler

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VARIOUS ARTISTS

Pure Classics Volume 1

T&B Vinyl

THERE'S no doubt about it. Club soundtracks have dominated the last 18 months. A shade behind the rest of the super-league pack, Edinburgh's Pure are now catching up with their own grab-bag of, well, not quite classics, but certainly a handful of tracks to capture the spirit of the club which Derrick May once described as "The best in Europe".

"Pure Classics Volume 1" is hand-picked by Pure's own Twitch & Brainstorm and you'd hardly expect a smiler's delight of happy clapper handbag from people with names like that, would you? You'd be totally right. We're talking Cusp and Teste. We're talking Richie Hawtin and Speedy J's Cybersonic projects. Throwbacks to 1992-1993, the days when techno rode the fine line between industrial mayhem and acidic chaos, beefy electronica and dysfunctional beats, we're talking seriously primeval here.

There's little from the last two years, but when Koenig Cylinders' "Carousel"

reminds you where the inspiration for Underworld's "Rez" came from, Eddie Flashin' Fowlkes' deranged "420 Low" wigs out big-time and Infiniti's "Game One" crashes over you like a sweet sulphur tidal wave, it really doesn't seem to matter. It's going to be hard to resist disturbing the BR info desk to check when the next train north leaves the platform.

Calvin Bush

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KEOKI & THE HIGH LONESOME SOUND SYSTEM

We Are One

Subversive

"DJS should definitely make the move into the studio. I mean, you don't want to be a 50-year-old, fat DJ."

True to his word, the Hawaiian-born, New York-based Keoki Franconi has catapulted himself from the pierced-tongued, pink-haired, no-headphoned debutant at NYC's famous Limelight Disco 2000 into a much-coveted remixer (from Blake Baxter to Information Society to Messiah) and artist in his own right. Into "The Global DJ". But this, his first long-format outing, may come as a mild surprise to those who have heard him spin, or who invested in his recent "Journeys By DJ" compilation.

Forget the Keoki who filled in for Sven Vath at The Omen and the man who rocked the UK. Recorded with the assistance of American studio gurus Mike Kandel and Tom Chasteen, the six-track "We Are One" offers melodic trance from the laid-back school. It's more suited to post-party than dancefloor appreciation. The eponymous opener is the best known cut, but it is beginning to show its age. Keoki's exhortation to indulge and "Take It", more intelligent than the title may suggest, turns convention on its head with a gradually diminishing acid leitmotif.

Elsewhere, a rolling breakbeat, hi-hats and ethereal gaelic arpeggios make

"I Slapped The Jack" the pick of the crop. Check the dreamy organ outro. But of the rest, a shift into a minor key and the subsequent acid caresses on "Perpetuate" save it from the proficient yet highly predictable interminability of the other two tracks, "Land Of Dreams" and "Birds And Whales".

Dave Fowler

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DJ HELL

X-Mix 5 - Wildstyle

K7

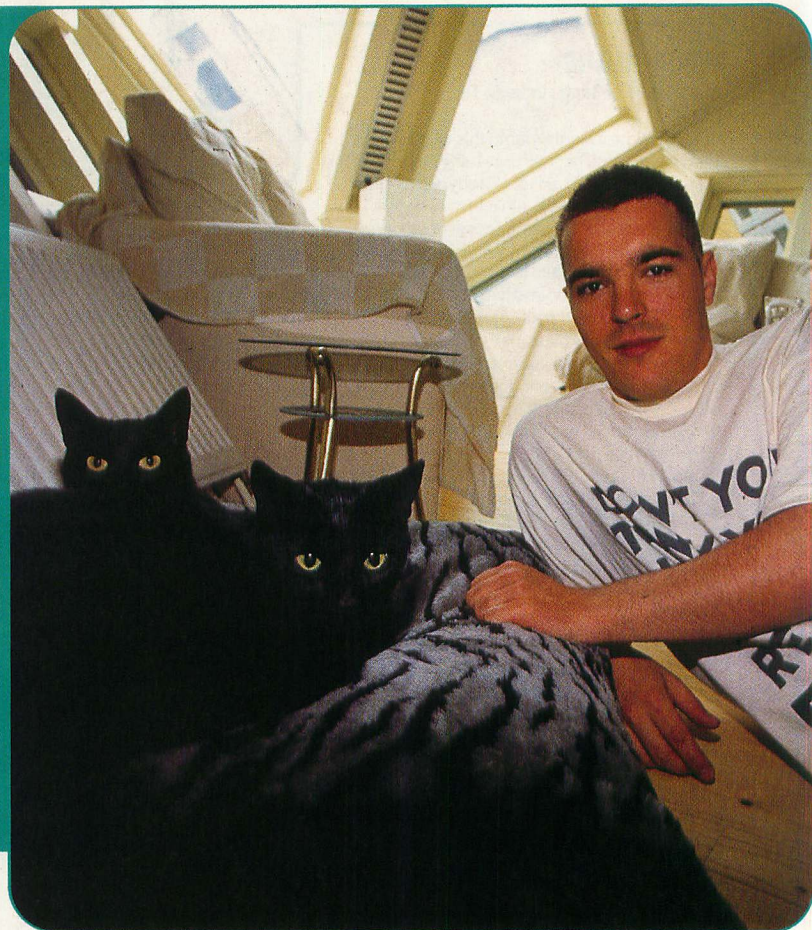
THIS, the fifth mix album from "X-Mix", the German audio-visual series, showcases the skills of Munich's veteran techno DJ. But rather than string together a bunch of new, untested items, Hell has delved back into the vaults and emerged with a fistful of house music nuggets, half American, half European in origin.

However, Hell has also eschewed all of the obvious classics in favour of deep gems like Random Noise Generation's "Hysteria", Sound Vandal's "On Your Way" and Smooth Groove's "Tronikhouse". As Ron Trent's "The Afterlife" nudges K Alexi Shelly's rumpo-techno classic "All For Lee-Sah" with an ethereal stalker, there's definitely no mistaking that this is the real deal. Hissing and popping their course, the records he uses have clearly seen a good few parties in their time.

What fresh stuff there is keeps the acid house vibe running, with tackle such as iD's "Station To Station" from Austria's Cheap label blending perfectly in to the mix. Skull and Dearborn arrive to fly the Djax flag, Nick Holder's "Erotic Illusions" spreads the damp patch and DJ Hell goes out with two cuts of his own, including "My Definition Of House". Indeed it is. Almost definitive, too.

Kris Needs

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VARIOUS ARTISTS

La Yellow 357

Yellow Productions

A HIGH-speed chase. Tabatha Chanel sits in the passenger seat, hair flowing in the wind, leather mini riding up to reveal the gun holster strapped to her thigh. In the rear-view mirror, you catch a glimpse of the black Citroën as it swerves across the road to give the gorilla with the big moustache and matching pistol a better view. Thankfully, it doesn't help his aim. The first bullet zips past your head, the second scratches the car's otherwise pristine paintwork.

But still you drive. You drive because the sun is bright and the sky bluer than nostalgia. You drive with smooth abandon, because you've got the girl, the money and the roll-neck sweater. The vibes are wild and the music on the radio is cool. The Parisian purveyors of down tempo seduction lick the air like Tabatha Chanel's scent. Dimitri smothers the lush, wet dreamscapes in smouldering house beats, The Mighty Bop spins slow-motion grooves as if he's skimming pebbles across the Seine and DJ Cam twists low-down and subversive breaks through the *film noir* score.

You turn up the radio and drive faster. Life has never been better. You are starring in "La Yellow 357", the greatest movie never made.

Martin James

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SILK

Silk

Keia/WEA

IF the ideas expressed on their debut album, "Loose Control", were anything to go by, Silk are now in the throes of post-pubescent maturity. It wasn't that it was childish, but the difference between that record and this follow-up is like a fourth-year school kid compared to a sixth-former. One says he's grown-up, the other doesn't have to.

But growing up on vinyl can be a bit boring for those expecting more risqué r&b from the Keith Sweat proteges. As the inclusion of "I Can Go Deep" proves, it's something they were conscious of themselves. This braggadocio ballad aside, however, we're talking lurve, not sex. So much so that even Barry White would tell them to lighten up.

This is not to say the charming "Don't Go To Bed Mad", the ghostly "How Could You Say You Love Me" or the soulful new single, "Hooked On You", don't do what they set out to. It's just that the other seven tracks leave you yearning for youthful exuberance amid all the solemn intent. But that's what happens when you build a musical career around human biology lessons. Concentrating on the genitals one term, then on the heart the next, leaves the brain and feet feeling somewhat disengaged throughout.

Jaqueline Springer

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ANGEL MORAES

New York In The Mix

Subversive

ANGEL Moraes, the journeyman of the Hot 'N' Spicy imprint and the impetus behind lauded house anthems such as "Welcome To The Factory", "I Like It" and "Heaven Knows", climbs up another rung on the metaphorical DJing ladder with "New York In The Mix", his first mix voyage. A versatile producer adept at bridging hard and soft styles (paging Mr Danny Tenaglia!), Moraes shows himself to be an equally dextrous spinner, copiously weaving a slick, often dramatic rollercoaster groove.

Kicking off with Jasper Street Company's "A Feelin'", Moraes builds on the funky disco flavour by neatly sliding into DJ

Sneak's "Show Me The Way". But it's only as he selects the "Factory Dreams" remix of "Welcome To The Factory" that he really gets going. Along the way, he tackles House Of Gypsies' crusty "Sume Sigh Say", before soundly manoeuvring into Junior Vasquez' mix of Lectroluv's "Dream Drums" and then straight into his own dazzling treatment of Angela Lewis' "Dreams Come True". As a parting shot, there's also the Fire Island dub version of the Millionaire Hippies' "I Am The Music, Hear Me!".

With "New York In The Mix" notching up another in his belt, all Moraes needs now is a hometown gig so New Yorkers can hear his turntable magic a little more often.

Darren Ressler

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HEIGHTS OF ABRAHAM

Electric Hush

Pork Recordings

FLOAT, float on. It's not all jazzmatronic dope beats down at Pork Recordings, you know. Not content with Fila Brazillia's snatch at the future-funk crown, Heights Of Abraham now renew their assault on Sublime Soul Central started by last year's "Humidity". Soul as in sex partner, waterbed, log fire, exotic jazz roll-ups, now! Soul as in a sound so polished you could shave in it. And it's almost entirely instrumental. No cloying odes to lurve, then. Killer stuff.

Langorous ain't the half of "Electric Hush". Somewhere between the wonderful Blue Nile and the sun-kissed bliss of early Beloved, tracks like "What's The Number" and "Make Love" (told ya!) trail their chill-tastic vibes more leisurely and more loaded than the cigarette smoke in a Bacall/Bogart seduction scene. There is a strong Pacific feel to many of the elements, including the lilting saxophone of "EVA" and the soft-pad percussion of the celestial "High Time". Thompsons Holidays (the Paradise branch) should get in touch, pronto.

There are some disappointments however. "Dolphins" is too gloopy, "Olive Branching" too funk-rawk and the African-style drum solo of "Sunyatta" is about eight minutes too long. But just one listen to the incredible "Boogie Times", a certain Cafe Del Mar anthem of the future, and it's all forgiven and forgotten. Summer doesn't seem quite so far off any more.

Calvin Bush

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MIC GERONIMO

The Natural

Blunt, USA

RAP music is constantly in flux. However, despite the constantly changing atmosphere, only a handful of microphone marauders have the guts, to say nothing of the talent, to blaze fresh trails.

Queens' crazy ass Mic Geronimo is one such warrior.

Geronimo is a highly gifted MC who eschews smug punch-lines in favour of waxing hard-hitting, true-to-life tales of the streets. He first earned his rep with his self-financed 1994 bomb, "Shit's Real", and his jazzy follow-up, "Masta IC", had

b-boys all over New York chanting the memorable chorus of the jam:

"I'm so high/I'll be gettin' money 'til the day that I die..."

Likewise on "The Natural", his debut album, Geronimo's lyrical skills recall those of old masters like Rakim and easily equal the output of his Queensbridge homey, Nas. Cut with producers DJ Irv, Buc Wild, Mark Sparks, Chy Skillz and Mr Walt, it is entirely bereft of contrived r&b hooks and copycat beats. Raw, streetwise and straight up, "The Natural" establishes Mic Geronimo as a force to be reckoned with in the Nine Six.

Darren Ressler

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VARIOUS ARTISTS

A History Of Hardcore

Suburban Base/Moving Shadow

IT'S "A History..." not "The History..." and that qualification is both modest and accurate. To be a truly comprehensive survey of UK breakbeat of the last few years, this anthology would need to encompass the work of not only Suburban Base and Moving Shadow, but also other crucial labels such as Reinforced and Production House, plus a vast array of lone rangers, from Dillinja to Andy C.

Still, Suburban Base and Moving Shadow have been at the forefront of drum 'n' bass for as long as anyone, and this Kenny Ken-mixed trapeze through their twinned back catalogues tells the story of the evolution of hardcore into jungle superbly. More than anything, it shows how artists like Danny Breaks, Foul Play, Blame and E-Z Rollers/Hyper-On Experience did not suddenly materialise out of nowhere in mid-1994, fully-formed and hipster-sanctified. They'd been around for years, neglected and yet producing work equal to (and, in some cases, surpassing) what they are currently feted for.

The reason they were ignored was down to that dreaded word "rave" (something hipsters wanted to disown by early 1992) and because their music was patently, unabashedly drug-orientated. Make no mistake, hardcore was designed to enhance the E-rush. It was about dynamics, peaks and drops. So this album will have you shivering to the tension-building scratching which propels Blame's "2 Bad Mice Take You", then swooning to the sensual, senti-mental chaos of Foul Play's "Finest Illusion".

But beneath hardcore's druggy functionalism was an awe-inspiring musicality which blossomed as the scene went "dark" in late 1992. The breakbeats gradually got more convoluted and psychedelic (sometimes literally, as in the backwards drums of Omni's "Mystic Stepper"), and the samples more ethereal. Hyper-On Experience were hugely influential, from the swinging snare rolls of "Thunder Grip" to the gothic symphony of "Lords Of The Null Lines". Other dark-core classics include Boogie Times Tribe's "Dark Stranger", with its off-kilter hi-hats, and DJ Hype's creepy "Weird Energy".

Eventually, people stopped overdoing it and, with the E removed from hardcore, came the moody minimalism of drum 'n' bass and the smooth elegance of "intelligent". From the end of 1994 onwards, an ever-widening gulf opened between the stark compulsion of cuts like Renegade's "Terrorist" and Deep Blue's "Helicopter", and the serene synth washes and rolling grooves of Aqua Sky's "Dezires" and DJ Harmony's "Let Me In". Personally, I'd argue that the former approach (stripping it down to the raw core) is paying greater dividends. The nu-fusion style is getting too close to jazz-funk.

Either way, the rate at which UK breakbeat evolved from 1991 to 1995 is astounding. "A History Of Hardcore" is a testament to that. Can it possibly maintain the pace or is some degree of stylistic stabilisation inevitable? Watch this space.

Simon Reynolds

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The Moving Shadow and Suburban Base poses



FLOPPY SOUNDS

Downtime

Slip 'N' Slide

WHILE maintaining his current engineering job at Francois Kervorkian's heralded Axis Studios in New York City, Rob Rives set aside two years with the intent to slavishly sculpt an expansive ambient-influenced soundscape chock full of trippy blips, bleeps, and even some quirky beats. With the assistance of Will Soto, Lane Craven, Konk's Dana Vlack and a cast of trusted contributors, the results of Rives' fearless, in-depth sonic voyage is Floppy Sounds' otherworldly debut, "Downtime."

Although it was Kervorkian's remixes of "Ultrasong" which catapulted Floppy Sounds to international notoriety, Rives demonstrates time and time again why his mentor has taken such personal stock in his budding career. Rives solidifies tracks like the nervy "Daisy" and the dancefloor-friendly "Excursions" on an undulating, dub-wise rhythm reminiscent of The Orb's "Blue Room."

Likewise "Superhype", which deceptively opens amid a noisy backdrop not unlike some of Sonic Youth's inspired bizzaro guitar noodlings, but soon locks into a blissful low-end mindset. Quite clearly, Rives innately knows how to tap into the trappings and accoutrements of electro in order to thrust you into an aural realm which has yet to be explored. The end result is a psychic rollercoaster ride you're not likely to forget in a hurry.

But there's more. Much more. Unlike the original US version issued on the Wave imprint, the UK incarnation of "Downtime" sports a bonus CD brandishing well over an hour's worth of extra brilliance. The two additional FK remixes of "Ultrasong" certainly do the trick, as does Matthias Heilbronn's strikingly taut edit. Working alone on new compositions like "Condo Enterprises", "Omnisexual Superfreak", "Throwaway Track", "Dark Uncle" and the flawless sitar-laced opus that is "Metastazing Megastore", Rives' style continues to flourish while pushing all known boundaries to the limits.



Rives (left) and Kervorkian

In the end, Floppy Sounds' off-kilter manner might not be an easy one to digest frequently. Yet it's almost as if Rives knows this and offers up an unspoken agreement in the bowels of the mix, an agreement to reward you tenfold if you let yourself go and float along with him.

This is head music of the highest calibre.

Darren Ressler

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PAL JOEY'S NEW BREED

Section Of Life

Instinct, USA

IN conversation, Pal Joey avoids telling his age. But during his time, he's shrewdly avoided being cornered into one musical genre, preferring instead forays into both house and rap. He's the genius behind Soho's timeless "Hot Music" and the force fuelling cuts and remixes for such diverse entities as Boogie Down Productions, Sade and The Orb. Here, with the first album from Pal Joey's New Breed, he delivers a fine selection of jazz-inspired house, all woven together with poet Lucien Redwood's spoken-word musings.

Using the expansive "New York, New York" as aural bookends to begin and end "Section Of Life", Pal Joey tears through these nine grooves with the help of an unknown collective of live musicians.

Throughout the masterful affair, but most notably on "Rat Race", he keeps the vibe deep. His experiments result in a soulful, often heady brew. In this digital age, where purveyors of the midi revolution often restrict the genesis of club music to the computer, "Section Of Life" shines as a rare example of a dancefloor guru who knows just how to employ good old fashioned human ingenuity.

Darren Ressler

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CYGNUS X

Hypermetrical

Eye Q

AT the moment, it seems fashionable to treat trance as some kind of joke, as something somehow artistically and aesthetically inferior. This unofficial conspiracy has unfortunately led to a lot of superb records being totally ignored. Records such as "Hypermetrical".

Cygnus X's first and maybe last album follows in the grand Harthouse/Eye Q tradition of layers and build-ups which has stood the label in good stead over the last four years. For a start, it offers one of the anthems of the year, the heavenly "Orange Theme", a cut which has been heard everywhere from squalid squat parties and triptastic Goa events to tops-off nu-NRG gay nights and Carl Cox's sets. But it does not end there. Not with "Kinderlied", "Synchronism" and the title tune guaranteed to get the stiffest of bodybags wriggling. The exception is "Indakasa", which is merely a pretty ambient tune.

These tracks work wonders. It really doesn't matter if a lot of the ideas have been used before. After all, nobody holds that against trip hop, do they?

Camilo Rocha

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VARIOUS ARTISTS

Highly Recommended

Formation

NO drum 'n' bass aficionado can discount the influence of DJ SS' Leicester-based Formation imprint. Tracks like SS' own "The Lighter" and MA2's "Hearing Is Believing" not only guarantee "rewind" chants, they also ensure the drum 'n' bass embers keep burning in the Midlands. Those who dismiss the label's back catalogue as trailer-park trash are missing the point.

In assembling all of their key cuts here, it's apparent that Formation's mega-blasted bass throttle is designed to impel crowds into writhing spasms rather than head-nodding introspection. Which is why hardstep anthems such as International Rude Boyz' "Paragon Remix", the sublime swings of Mental Powers' "Deep Soul" and the hopskotch flourishes of Tekniq's "The Bass" are smothered in turbulent snares,

dervish break-fests and leaden reverb shudders. But "Highly Recommended" isn't only concerned with past glories. With new tracks from Rhythm For Reasons and Power, one eye is obviously also focussed on the future.

Formation have never indulged in taxing the mind with subtleties. They know full well that brash dynamics are bankable dancehall packers. To them, music is all about instant gratification.

Veena Viridi

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VARIOUS ARTISTS

The Essential Collection

ffrr

IT'S become a national institution. With ritual regularity, every Friday evening, Pete Tong's Essential Selection provides an upfront and up-for-it soundtrack for countless clubbers preparing to "large it" at the weekend. And now here comes "The Essential Collection", the album, which means you can re-live that essential Friday night buzz any day of the week.

Whatever you might think of a man like Tong, there is no denying he has almost single-handedly overseen the inaugural progression of dance music from cult to chart-topping status. The album reflects the key to the phenomenal success of the radio programme, avoiding risks to ensure every single track is a floor-crashing, ceiling-cracking killer. Tong plays his hallmark clutch of bouncy choons, Carl Cox does the business with a selection of subliminal techno cuts, Paul Oakenfold synthesises The Prodigy, Man With No Name and Grace into a state of Goan euphoria and Sasha goes all epic with a 10-minute version of "Rays Of The Rising Sun."

Tong-tastic? Not 'arf.

Rachel Newsome

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SOUND PATROL

And there's more...

JOSH WINK

United DJs Of America 3

DMC

WITH every mix compilation label in the world trying to snap up Josh Wink, DMC must be well chuffed that he agreed to oversee this selection of house gems. Segueing Murk's classic "Bugged Out" into minimal madness from Dan Bell and his own productions, it doesn't represent Wink's experimental side but it's still a worthy collection. (BT)

●●●●○

DISJECTA

Looking For Snags

Warp

OR "Looking For Songs", as one wag in the office commented. This solo project from Seefeel's Mark Clifford offers little comfort for the happy-happy, joy-joy crew, as distended, fragmented sonic architecture takes the industrial ambience of Seefeel's recent "Succour" to even more distant extremes. (CB)

●●●●○

SPECTRE

The Missing Two Weeks

Natural Response

LEFTFIELD dub of the highest order from the well-aided minds of James Style and Manasseh Sound System's Nick Raphael. Rejecting spartan echo-chamber noises, they liberally pepper the album with the rock-steady fun of On-U and the audio-active ambience of early Orb. Cuts like the drifting "Spectre Oversea" and the ragga-heavy "Throw Down Spears" make this a triumph for Stereo MCs' Natural Response label. (CB)

●●●●○

RAMPAGE

Priority One

Almo Sounds

RAMPAGE'S execrable version of "Hey Hey, We're The Monkees" threatens to be to jungle what The Prodigy's "Charlie" was to rave. So it's no surprise that there's little on the rest of the London sound system's debut album which comes close to Goldie or Gerald in the innovation stakes. From the raw stylin' "Godfather" to the Carly Simon-ripping "Why", it's rushin', yes, but not towards the future. (CB)

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VARIOUS ARTISTS

Enter The Hardbag

A&M

ANOTHER predictable cash-in on the Trade dancefloor which, quite frankly, the world could do without. Still, if "Enter The Hardbag" sells well enough to help fund A&M's new underground label, thereby allowing it to remain at the cutting edge, it's worth putting up with. JX, The Grid, Reel To Real, Felix... You know the score. (BT)

●●●●○

SYT

Cubic Space

Magick Eye

SYT is Scott James, the forgotten boy of London clubland. The man behind the infamous Shave Yer Tongue club and the creator of the beautiful Booma cut on Hard Hands, his debut album is a voyage into experimental hard-house. The sounds may not be totally original, but the moods with which the swirling melodies provoke will eventually bowl you over. (BT)

●●●●○


reviews by Ben Turner and Calvin Bush



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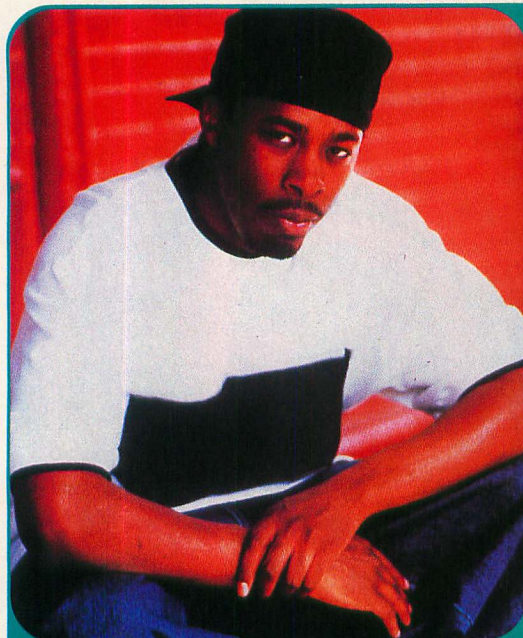
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GENIUS/GZA

Liquid Swords

Geffen

PICTURE the scene. It's 1994 and you're sitting at Wu-Tang Clan's underground headquarters deep in the Shaolin watching Kung Fu movies when in walks Rza and announces the time has come to decide on the ordering of the solo albums. Somebody has to go last. Who will it be?

The rest of the guys glance across at Genius, aka Gza, the head of the transformer monster that is the Clan. Genius has had an album out before. He is the unrivalled rhyme master, the man who doesn't have a style. He has styles. All the styles you need. All the same, going last is always tough...

But not, it seems, tough enough.

"Liquid Swords", funkier and bassier than Raekwon's "Only Built 4 Cuban Linx...", is a great album. Mutant jazz crunches across "Gold", harmony torn apart in Ornette-style beauty. Classic Rza strings finger the reggae-fied soul of "Cold World". "4th Chamber" is techno meets spaghetti western meets punk. "Swordsman" features what sounds like backwards Stravinsky. Genius meanwhile slashes the liquid sword of his tongue back and forth: "My rhyme's gross weight/Being Wu combination/ Was too heavy for the Chevy and stretched out the station/ Double-edged guillotine/Nappyheaded/Gas stop fucking with some regular unleaded shit".

The tunes are dense and layered throughout, full of twists and turns. They are like sonic labyrinths. But although the music is wrapped tight in snippets of Kung Fu movie soundtracks and at least one of the cuts ("Killah Hills 10394") sounds as if it's based on a sample from a Jackie Chan film, this is not a thematic album in the same way as Raekwon's ice-fest. The chief purpose here is to showcase the rhyming abilities of Genius. And with it the abilities of the whole Wu-Tang Clan.

As such, "Liquid Swords" represents an excellent finale to an excellent year for the Clan. Submerged in hype, it has been easy to lose sight of the fact that what first excited people about them was their MCing. This record, with its clarity of metaphor and lyrical ingenuity, not only reminds you of that, but also places the Clan into a tradition of clever storytelling and playful dissing which most neatly fits in with the old skool.

After all, where did the Grandmasters come from if it wasn't from overdosing on Kung Fu flicks? And why did Kung Fu appeal in the first place if it wasn't as a metaphor for the skills of hip hop? Once more, instead of just pumping out more product, Wu-Tang Clan have found a way to make people look at them again. And in a different way. As long as they can keep on doing it, they'll keep on dominating.

Will Ashon

★★★★★

R KELLY

R Kelly

Zomba

OUR Robert's come a long way. But standing at the precipice of this album, you wonder if he has acknowledged the expectation of him to go further than the over-familiar jeep beats, facile lyrics and menu of sexual connotations which binds so much of today's r&b together. Taking the plunge, you soon realise that, although there's some creative improvement, he doesn't go far enough. He's holding to the game-plan so tightly, he's forgotten what he did before it got into his hands.

Kelly pays homage to (or seeks to recompense) The Isley Brothers (he produced Aaliyah's cover of "At Your Best...", remember?) by asking them to co-star on the slo-mo "Down Low". He courts b-boy credibility via The Notorious B.I.G. on the double-headed "(You To) Be Happy" and manages to sound like a product of the Uptown/Bad Boy Records conveyor belt. By and large, however, he plays it safe. He doesn't veer too far from the staple arrangements of mid-tempos or the reduced bpm's of the ballads, which almost makes you overlook that he's actually trying to achieve something different with the self-same approach.

The final cut, "Trade In My Life", hints at the kind of rhythmic exhumation of personal demons favoured by Mary J Blige. Kelly wants to show who he is, but by sticking to old ground and giving himself little space in which to manoeuvre, he continues to sell himself on where he's been.

Jacqueline Springer

★★★★

VARIOUS ARTISTS

Ministry Of Sound Annual

Ministry Of Sound

THE tunes which grooved the beautiful people this year! The cream of cutting-edge mayhem! The hard-to-find gems! You certainly won't know any by title. Oh no, but if you've been lottery-lucky enough to hang out in that ultra-hip temple of modern clubbing (the Ministry, of course, darling...), you may just recognise a few of

these. Far out stuff like "The Bomb" by The Buckethheads. Ground-breaking material like "I Luv You Baby" by The Original. It's just so upfront!

And the mixing! Blimey! It's so wicked, it sounds as though it was done by a computer! Oops, sorry, silly joke. Everyone knows it's in fact the art of two Ministry regulars. Who? Why, Boy George and Pete Tong of course. And the booklet! What an unbelievable privilege to get the real deal on this year's clubland history. Full of stories which show how the Ministry cares and is totally at the centre of our lives. Like the one about the police raid on the Mother Free Festival. Right on, brother! Nobody else could have told it like it was.

We should be sooooo thankful adventurous mavericks like the Ministry are at the forefront of the party scene instead of shameless, tasteless, corporate money-makers. Let's give them our support. From the heart, Ministry, we love you!

There is no contest. This is simply the best fucking dance album in the entire universe... EVER!

Camilo Rocha

★★★★★

VARIOUS ARTISTS

Poptartz

React

THERE are compilations and there are compilations. Especially at this time of year, with so many labels rushing to seduce you under the mistletoe. The variety, if not the quality, is overwhelming. How do you choose? Follow your groin and head straight for the slags.

The "tartz" in question aren't your busty-blonde-first-floor-nifty-for-a-gobble types. They're more Regency Hyatt penthouse high-class hookers who have stumbled over a set of Technics at an after-hours orgy. The four of them, Mark Moore, Al Mackenzie, Boy George and Sister Bliss, are spread over four CDs, flaunting countless top tunes and some five hours of impeccable mixing. The 67th React release is a 69er worth of pleasure.

Classily packaged and cleverly priced, "Poptartz" offers up a variety of uniforms

and fabrics. It's designed to cater for just about every taste. There is pumping vocal house and garage from the likes of Claudio Coccoluto, Todd Terry and De'Lacy, if that's your bag. If it's not, flip over to the kitschy disco of Aquarius or the energetic sounds of Space Kittens, Mrs Wood and Fluffy Toy IQ. Still a tad too soft? Then let Mark NRG, Castle Trancelot, Tan-Ru and 4th Wave whip you in to 1996.

So which tart gives the best ride? Mark Moore, perhaps. But sod what you read here. Go out and accost a copy for yourself. At £17.99, you can't go far wrong.

Dave Fowler

★★★★★

ROSIE GAINES

Closer Than Close

Motown

FACTS first. Rosie Gaines was a member of The New Power Generation, but she never intended to stay with Prince forever. She knew that, if she had, it would have been more "Diamonds & Pearls" and no solo debut.

Like Shelia E and Wendy & Lisa, those other talented Paisley Parkers, Rosie is a multi-instrumentalist. But, unlike Appolina and Vanity, her success does not hinge on attracting popularity by purple association. In fact, "Closer Than Close" suggests that this same association was in danger of stifling her musical individuality. Thankfully, however it hasn't.

Despite the nonchalance of the title cut, the two versions of Rosie's most recent single, "I Want U", are pulsating delights. The song has a Marvin Gaye vocal nestling in beneath her insistent, vampish delivery and, throughout the album, she wears the influence of not only Gaye, but also Bob Marley, as proudly as that of Al Green. As a result, Rosie Gaines thrives on a much vaunted but rarely executed style. She shows that warm soul and mellow funk can underpin social and personal expressions without one dominating the other.

Someone else used to be good at that. Someone who used to be called Prince.

Jacqueline Springer

★★★★★

SOUND PATROL

And there's even more...

"LITTLE" LOUIE VEGA

United DJs Of America 2

DMC

NEW York house at its finest, with Vega reflecting the vibe of his Wednesday night residency at the Sound Factory Bar. Dropping Daphne's "Change" (co-written by Vega with Danny Tenaglia and Peter Daou) and his own People Underground and Voices tracks, this is one of the finest guides to Latin-inspired music you could ever wish for. (BT)

★★★★★

SCANNER

Sulphur

Sub Rosa, Belgium

THIS is a live performance from earlier this year by that prime airwave prankster. Like wandering through the suburbs of hell and listening to the conversations, this is a sometimes disturbing and sometimes sensual experience which is only rarely interrupted by anything so rude as beats. (CB)

★★★★★

STEVE POINDEXTER

Man At Work

ACV

STEVE Poindexter finally returns with a ram-raid through repetitive rhythms and whacked-out weirdness. Already being caned by Colin Dale on his Kiss 100 show, "Man At Work" is a useful mixing tool for abrasive abusers whose aim is to work that dancefloor. But being neither deep nor innovative, it's really nothing to write home about. (BT)

★★★★★

DJ ERICK MORILLO

Live & More

Strictly Rhythm, USA

THOSE who continue to slate Erick Morillo for his work as Reel 2 Real, should point themselves in the direction of "Live & More". Morillo has always given back to the underground house scene, and here he links Basic Channel-inspired house with vocal sciences and a seamlessly weighted selection of Strictly Rhythm classics. (BT)

★★★★★

THE ELECTRIC FAMILY

Mariopaint

Irdial

ANOTHER batch of typically insane electronica from Irdial, the home of technological tomfoolery, as artists such as Ray Tracing, Anthony Manning and Dave Cawley conjure up the ultimate loony tunes using merely a Nintendo Famicom for sound sources. And as the sleeve says, who else would dare? (CB)

★★★★★

AUDIOACTIVE & LARAAJI

The Way Out Is The Way In

All Saints

FRESH from their On-U excursion, the Japanese dubsters team up with revered ambio muso Larraji to simmer a cosmic soup of mixed sensations. Sometimes overloaded on technology and psycho-babble (literally, on the annoying title track and "Space Visitors For Tea"), the best cuts are the likes of the understated "How Time Flies", where everything drifts into orbit rather than taking an overcrowded spacecraft of noise and FX. (CB)

★★★★★

reviews by Ben Turner and Calvin Bush

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- in the air
- play this house
- i want you
- may i have the mayonnaise?

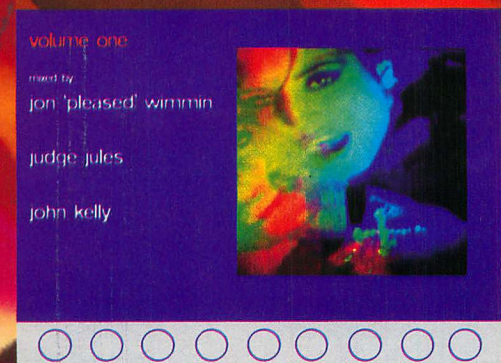
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teknocat

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- le voie de soleil
- don't you want me 95 remix
- where love lives
- good life
- te amo
- echo drop
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story of dance culture...

a retrospective of house 91' - 95'



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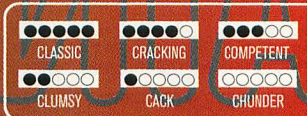
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TRAINSPOTTING

House

Reviews by TERRY FARLEY

SHINEHOUSE

Heaven

Sound Of Ministry

Mark Pichiotti slips from Tribal to the Ministry stable with another brilliant piece of genre-crossing music. Like the work of Todd Terry, Pichiotti's cuts are played by both the serious underground jocks and the Saturday night commercial crowd. Chicago soul man Tony Ransome supplies the great vocals here, while Pichiotti goes to town on the dubs, especially the splendid "Straight To Hell" mix. This is proof that snare rolls don't have to be cheesy.

★★★★

VITAL
single



SINGLES

RATCLIFFE

City Dreams EP

Atlantic Jaxx

Mo' shit from London's premier up 'n' coming. The usual lessons learned from past black music are all here, from jazz to hip hop to funk to Latin. Like The Ballistic Brothers and Pressure Drop, the Basement Jaxx boys, the people behind this, represent London at its best. Time to get it going on.

★★★★

DJ SNEAK

The Outrageous EP

Jinxx, USA

A four-tracker from Chicago's answer to Les Ferdinand. With its funky beats, bumpy basslines and wickedly EQ'd textures, the Sneakheads will love it, and Willie Hutch's "Brothers Work It Out" should see it cross over to the garage heads.

★★★★

HARDHEAD

Demon Drums

Strictly Rhythm, USA

Following some rather dubious remixes, this is a great return to form for Armand Van Helden. Forget the snare-rolling Winx-style side and head straight for the East Coast funk on the

flip, where the NY punk whips up a real storm. The splendid spoken vocals are from someone called Junior Sanchez. An essential tune from the Strictly camp.

★★★★

TOYS COME TO LIFE

Get It On

Ladomat, Germany

One of these days, Ladomat are going to come up with a real anthem. Every release gets better and better, and this "Cuba Gooding" sampler is the best so far. Fresh sounds and a wild pitch-meets-Euro style make it a cool cut from a cool label.

★★★★

DERRICK CARTER

Shoes

Jus' Trax

Derrick and his partner Chris serve up another slice of ever-so-slightly crazed Chicago funk. The Roy Ayers-esque vibes are over-dubbed by the rather surreal assertion that, "You can wear a pair of shoes, but you can't eat them". As Bizarre as it is, it's also most definitely danceable.

★★★★

EL CANTOR

Toma

Digital Dungeon, USA

Davidson Ospina returns with a splendid piece of New York Hispanic funk. Utilising great drums, sassy Spanish vocals and a drop-dead piano line, it all adds up to a thumping Ralphi Rosario-type vibe.

★★★★

X-PRESS 2

The Sound

Junior Boys Own

The three amigos of El London house return with a nu-style single which nods back to the old skool. The boys, who were arguably responsible for starting the snare-drum craze, still manage to instil tension and lots of big moments without resorting to any clichés, while the remix hits a mellower and more soulful vibe. Welcome back, guys.

★★★★

DEEP DISH

Wear The Hat

Tribal UK

The Washington DC pair deliver a funky slo-house cut on this limited edition, one-sided promo release for the "This Is Tribal UK Volume 2" album. It's an ode to the "Jimmy" bumps which wheels out some great keys while adhering to that always fresh-sounding Deep Dish ethos. Tune.

★★★★

DAVID MORALES

Presents Philadelphia

Nitegrooves, USA

Dave has come in for a bit of stick recently, mainly due to allegedly lacklustre DJing at Ministry Of Sound. But this smashing, back in the day, Black Science Orchestra-sounding jazz-funker is the perfect answer. The excellent percussion leads into some wonderful real instrumentation, including Rhodes and sax swapping funky lines and

solos. Whatever you might think of Morales, when he's hot, he's absolutely scorching.

★★★★

TKC OVERLOAD

Livin' In The Jungle

Strictly Rhythm, USA

That kid Chris moves into "Higher State" mode. Fans of New York's progressive house sound will lap up these snare rolls and catchy spoken samples. With support from mainstream radio house DJs, this could break big.

★★★★

MOVEMENT

UNDERGROUND

EP

Produce

The Produce label continue their support of black house music with

a superb EP featuring Lyboi's "You Know I Like It" (a funky, bumpy bassline mixer), Napoleon Soul-O's "Pleasure" (deep and dark in a Jori style), Jahkey B's "Bad Move" (deeper and darker Brooklyn wild Pitch) and Lector Dub (more Jori funk). Four truly wicked slices of modern Americana.

★★★★

CHRIS GRAY

Moonchildren EP

Subwoofer

An old Chicago Fingers-style five-tracker. Mean and moody, these would go down a treat as 6am wind-down tunes or as classy in-the-car driving music. Quite what the sexy South or the naughty North would make of it, who knows? This is *real* house music.

★★★★

* A YEAR IN THE LIFE OF DEEP DISH

Sharam: What happened in 1995? Ali got laid.
Ali: Yeah, by Sharam's ex. Hyuk, hyuk.
Sharam: But seriously, leaving our day jobs was a high point. We quit about four months ago. I was a shoeman and Ali worked at the post office. And now we're getting paid up the ass.
Ali: Getting asked to remix Haddaway and Ace Of and being able to refuse those motherfuckers was excellent.
Sharam: The De'lacy record was obviously a real highlight. It opened a lot of doors for us. Like the door to the National Bank. No, we didn't make the cash people thought we did, but we did get more work from it. It was so cool that it crossed over. It should give people hope and prove they don't have to do piano tracks. Like Morales.
Ali: We had a great time at the Cajual party at The Shelter in Chicago. Dajae and Derrick Carter were there, as were the whole Chicago crew. It was like a melting pot, everybody going crazy.

And it was the first time I've seen good looking people go crazy to our music.
Sharam: Releasing "Penetrate Deeper" was cool because a lot of older people were walking into Tower Records, hearing it on the speaker and buying it. People who weren't even into the club scene or dance music.
Ali: Musically, we really got off on the whole Basic Channel shit and every other record Masters At Work did. Plus some of the Roger Sanchez stuff. This was also the year we picked up two cool new bright yellow and red record cases. The airport security people go crazy when they see them. We tell them we keep our cats in them.
Sharam: The other highlights? "Friends" and "Seinfeld" on television. Cafe Luca in New York, they do the best turkey sandwiches, and meeting Arthur Baker at the Miami Seminar. Oh, one last thing. Make sure you tell everybody, "Merry fucking Christmas, dudes".



PRAYER OVER PRESSURE

Prayer Over Pressure

JRP Bootleg

Wow! Just about the biggest tune around London's garage scene at the moment, Sounds Of Blackness are sliced up with Crown Heights Affair to create a superb slab of illicit soul. The looped-up vocals and waves of percussion show that the well-known west London producer behind this has not only ability, but a real love of the originals. If A&M were to release this one, they would have a surefire hit on their hands.

★★★★

VITAL
single

Jungle

Reviews by VEENA VIRDI



DOC SCOTT Drums '95

Metalheadz

The time has finally come for the unsung hero of the Midlands to be elevated to a God-like status. This heavy-duty reworking of "Drums" takes it to the limits with an aural injection of steroids, while anyone hankering after panoramic, uplifting beats should switch across to "Blue Skies". When it hits that top note, the aerial sounds are simply breathtaking.

★★★★

SINGLES

CAPONE

A Massive
Hardleaders

"A coward dies 1,000 deaths/A soldier dies but one..." What a start! Forget the detractors, Dillinja is undoubtedly still on the case, still with an ear for riners which really kick. Catapulting the jungle division of Kickin' out into orbit, this manoeuvres around spaghetti western territory and ends up in rewind heaven.

★★★★

L DOUBLE Break It Down

Flex

L Double continues on top form with this deep, Grooverider-style composition which is being eagerly lapped up by AWOL punters. Handing out slurred epiphanies, the intro collapses into a bed of hiccupping stabs and knock-out vocals. While the breaks are crammed in like sardines, they still ring out with a bone china clarity.

★★★★

B.L.I.M. Their Culture

Emotif

The SOUR boys head out into the experimental field with the launch of Emotif. "Their Culture" pivots around neural pitches, pinprick snare-sniping and subterranean wave forms. It's a luscious sound, but there's little to distinguish it from the inordinate amount of dark, jazzy numbers out there at the moment.

★★★★

IMMORTAL MINDS

Pinackie Vision

Reinforced

Reinforced continue to provide a breeding ground for new talent.

Enlisting Simon Bower of Aqua Sky notoriety, "Pinackie Vision" deploys sensual waverings into scalpel-sharp midi mechanics and astral jazziness. The result is both precise and dynamic.

★★★★

CODE OF PRACTICE Can We Change The Future

(Remixes)

Certificate 18

While Sounds Of Life rocket off to other galaxies and capsize the original version of the track in a sea of lunar distortions and supernova whirling, Klutz keeps his feet firmly on the ground with his fine selection of metal-edged samplings. Tuff stuff.

★★★★

SOURCE DIRECT

A Made Up Sound

Metalheadz

The Amen Brigade are not going to like this kind of waywardness, but nothing can sway Source Direct from their millennial plans. Building on the distressed, darker themes of "Snake Style", the St Albans ensemble here strip their synthetics down to the minimum and go berserk down in the FX department. The sound of the future quietly simmering away.

★★★★

HARLEQUIN/DJ MENACE

Mission Control/The Old Ultra

Violence

Moloko Plus

This double A-side is designed to showcase a couple of new acts from Slough. A dark vein runs through Harlequin's ramshackled kick-drum loops, while Menace employs psychotic frenetics. It proves that simple is sometimes best. Even so, this is also a record which takes risks.

★★★★

THE URBANITE

Nefertiti

white label

Dipping into rocking vibrations and phantasmal sighs, "Nefertiti" refracts these elements through some reedy accordianistics. With its swirling ghost train vibes, this is a strong first release.

★★★★

SPACE LINK

Time Zone

Reinforced

It's that man Simon Bower again. With "Time Zone", he takes a wailing bugle and zaps it into a matrix of drum intricacies and arcade game circuitry. There's a lot of activity, but the sum of the parts is still pretty impressive.

★★★★

MEDUSA

Dawn 'Til Dusk

Freebass

Freebass, a new offshoot label of IndoChina Records, kicks off with a groovelicious funk-out by Willie South and John Anderson from Philadelphia Bluntz. DJ Snitch gets cooking on the main version but, coming on like Chick Corea reared on a diet of drum 'n' bass, it's the G-Force mix which is the prime arrangement.

★★★★

ORIGIN UNKNOWN

Truly One

RAM

Boldly tearing down the rhythmic scaffolding and rebuilding it with digi-processed soundbites, Andy C here slips into Jekyll and Hyde mode. In doing so, he creates a rollercoaster ride through a land inhabited by psychopaths. Sonic scaremongering? Oh yes.

★★★★

PHOSPHOROUS

Inspiring Light (Endemic Void

Remixes)

Language

In the wake of the groundbreaking "Whole World EP", Endemic Void's Danny Coffey edges ever closer towards perfection with this disturbance of Phosphorous'

SUBTROPIC

Homebrew

Reflective, USA

Standing at the aesthetic crossroads, drum 'n' bass producers have a choice of taking the safe route, a route littered with swollen b-lines, or the bumpy road which flaunts convention. Subtropic, the one-man show from San Francisco, has gone for the latter with "Homebrew", an album which throws a spanner into his Reflective works to date. What emerges is the steel mesh of "Marauding Mo", the noir dub electrics of "Tilt The Frequency", the theremin fuzziness of "On The Verge" and the bleeptronic dissonance of "Sauce", on which robotic emissions clot into a mania of sub-bass permutations. "Homebrew" is music of a kind never heard on this planet before.

★★★★

hammock-swinging groove. Add on Debbie Harris' superb vocals and the overall feel is like that of a carnival. Who needs Prozac with tunes like this around?

★★★★

JOINT VENTURE

Sunrise

Out Of Romford

The Essex connection sees DJ Freedom and DJ Infinity hyper-accelerating trills into muffled tom-toms, fly-away percussion and "Star Trek"-esque gusts. "Sunrise" proves that a tune can be simultaneously progressive and crowd-pleasing.

★★★★

ADAM F

Circles

Section 5

This 23-year-old producer already has an exemplary track record with tunes like "Lighter Style" and "Enchanted" and his latest outing spins rotational melodies into silky harmonies. "Circles" might be too smooth for the rugged riddim devotees, but the bass-blasting "Burning Deep Remix" should more than compensate.

★★★★

BIG BUD

Fantasy

Creative Source

Fabio's much talked of Creative Source label looks set to patent a whole new strand of jazz-oriented drum 'n' bass. Fusing bontempi melodics with space-age funk,

this number from Southampton producer Big Bud lives up to the standard set by "Carlito's Way". For full metal force, investigate "Temptation" on the flip.

★★★★

BUSHFLANGE

Cloud Cover

Hard Hands

Slack-jawed b-lines spar with inflammatory resonances, wah-wah guitars and a few Detroit clapperbeats. Bushflange's electronic osmosis is a kind of tonal tug of war. "Cloud Cover" is tantalising and, it must be said, unlike anything else out there.

★★★★

ALBUM

VARIOUS ARTISTS

Snare Pressure - Volume 1

Pterodactyl

Despite the deluge of compilation albums over the last few months, some are still worth forking out for and this collection from Ninebar Records' Pterodactyl subsidiary is one such. "Snare Pressure" offers a mighty fine selection of dramatic hardstep, most notably Strange Attractions' delirious rhythmic assault, Dub Culture's hyper-intensive drum drills and Missing's hydraulic pulsations. But the track which radiates like a beacon is "Fearful Dimensions" by Phase III & Klass A. The title says it all. Make no mistake about it, Pterodactyl's potential button is flashing "Red Alert".

★★★★

A YEAR IN THE LIFE OF GROOVERIDER

ON the whole, I think 1995 was a good year. The musical side, jungle started to come through more and that created an outside interest in the scene. Labels like Good Looking, Metalheadz, Creative Wax and Creative Source all delivered the goods, while major companies such as London and Columbia also began to take notice of what was going on.

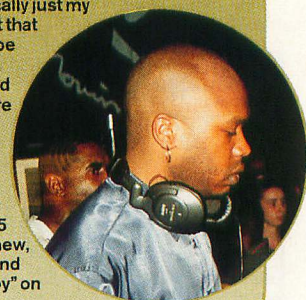
I don't really like picking out individual records, but I guess Goldie's "Inner City Life" stood out. The best party was Tribal Gathering in Oxford in May. There was six tents, each with a different type of music going off. I'd say it was the widest range of sounds ever heard in one place in this country. I hope there's another one of those. This was also the year that Speed and The Blue Note's Sunday Sessions emerged as the two primary breakbeat clubs in London.

On a personal level, I toured Australia, taking in Melbourne, Sydney, Perth and Adelaide. The Adelaide gig was great, with about 2,000 people going for it. I also went to Ibiza, where I met Nigel Benn. He said he'd been following me for years and I'd once blanked him, but I don't remember it at all. One of the best nights I had out there was the opening of Manumission. The vibe of the crowd was incredible.

I also put out the two volumes of "Hard Step", which were basically just my favourite tunes at that time. My Prototype label released its first two tunes and we have four more planned for early next year, as well as the return of the Hard Step imprint. My other highlights of 1995 were buying my new, bright red BMW and "Demolition Derby" on the Playstation.

The low point for me was all the ragga jungle coming through. I'm happy I'm out of that scene because a lot of it is just crap now. The council tax was another low point. They're still sending me letters about it! I also got six points on my license for doing 102mph on the motorway on my way to a rave in Wolverhampton.

I can't think of anything else at the moment. I'm sorry if I'm not too talkative, but you caught me in bed. Yeah, I know it's 6pm...



REMEMBER THE DAZE ?...

Did you experience the good times?

Were you there?

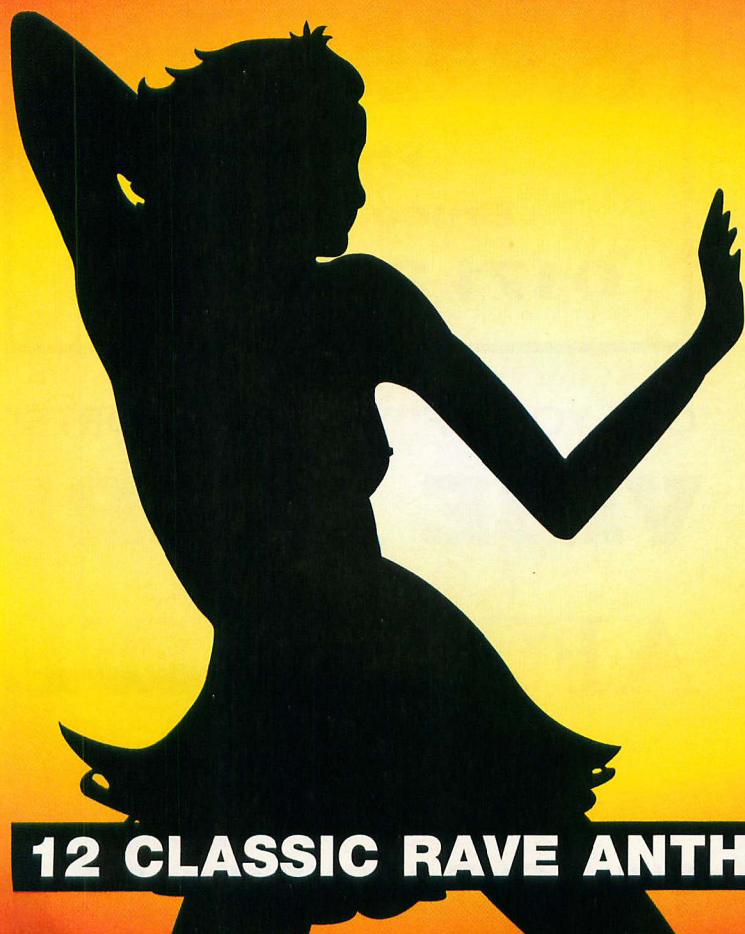
What were you on?

The roar of the crowd. Or when the DJ spun a big tune. A record that's a true classic, a real classic. Those now legendary events such as Raindance, Energy, Telepathy, World Dance, Dreamscape, Elevation, Rage, Helter Skelter and the Crazy Club are still remembered and talked about as if they were yesterday.

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LENGTH!
ORIGINAL
MIX!

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Outlander THE VAMP
Carl Cox LETS DO IT
Congress 40 MILES
The Pin Up Girls TAKE ME AWAY
Psychotropic HYPNOSIS
Rhythm Section FEEL THE RHYTHM
Genaside II NARRA MINE
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UNDERGROUND LONDON

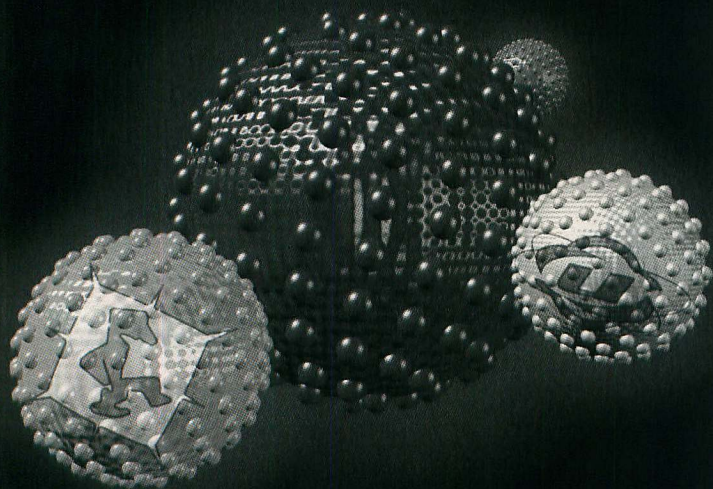
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Techno

Reviews by DAVE MOTHERSOLE

KAPE ILL MEISTER

Top
A13

Mark Broom and Steve Picton (aka Stasis), the Masters At Work of UK techno, continue their rise with this wonderful and wildly syncopated broadcast of extra-terrestrial technotica. Built around a throbbingly rude bassline, cunningly laced with gyrating, highly schizoid rhythms, this is further proof that, when it comes to innovation, these guys are utterly unbeatable.

★★★★

VITAL
single

SINGLES

ALIEN LIASON

Madrange
Alien Liason

Sparse, Nineties-style electro with Detroit undertones and speaker-blowing sub-bass. The beats are funky without being too fussy or clever and what's lacking in the arrangement department is more than made up for by the rough and ready approach.

★★★★

TAN RU

Purple Hearts

Trellix

The Tan Ru boys hitch a lift to the funky stratosphere and rough it up analogue-style with the house-o-matic mutoid groove of "Purple Hearts". That said, it's the Mark Broom remix of "Toggle", all positively thunderous b-lines and phased-out, flanged-up 808 power surges, which really does the damage.

★★★★

CHASER

Sides Of Iron

Soma

Funk D' Void and Fortean Sounds on a totally bizarre flute, guitar and double bass-led acid jazz monster. The flip, "Destination Unknown", a deep, brooding Detroitesque serenade, is only let down by some uninspired scratching.

★★★★

EMOTIVE FORCE

Power Device

Intelligence

Steve Paton and John Litchfield cast off their purist hats and jump headlong into the dancefloor fray with a high-pitched, frantically intense stomper. "Power Device" is a fine follow-up to the mighty "Urban Encounters Volume 2", from an imprint which is finally starting to flex its muscles.

★★★★

MODEL 500

Starlight (Remix)

Metropolis, USA

Moritz Van Oswald offers up his Midas touch to one of the key cuts on Juan Atkins' momentous "Deep Space" album, turning "Starlight" into a blissful glide of pure cosmic escapism. Nobody does it better.

★★★★

2 FULL MINDS

No Smoke

Plank

Matthew B, the esteemed London DJ, launches his own label with this house-tinged, breakbeat-fuelled two-tracker. The B-side mix is the one to check. It's a full-on, six-minute spook-out, underpinned by warped vocals, teasing strings, snappy beats and a weird but truly innovative arrangement.

★★★★

VERY REASONABLE

Very Weed

Limite, Germany

An oddly titled, no-holds-barred infectious danceathon which marries Relief-style repetition with UK underground bass power. This is the sort of record which sounds great at two in the morning, when things are really starting to kick off.

★★★★

INNERSOUND

Fax Wars (The Advent Remixes)

Plink Plonk

The Advent get to work on Plink Plonk's latest signing and come up with three equally hard-hitting interpretations. The lead mix is the corker, a bouncing analogue riff forming the groove, while aggressively pitched hi-hats drop in and out alongside Air Liquide-type crashing sounds and a disturbingly freaked-out vocal shout. Killer.

★★★★

KARO

For Grandma

Electric, Holland

DJs Zki and Daniel P (under yet another guise) let loose with some super-nasty, ludicrously funky 303 madness for this new

VARIOUS ARTISTS

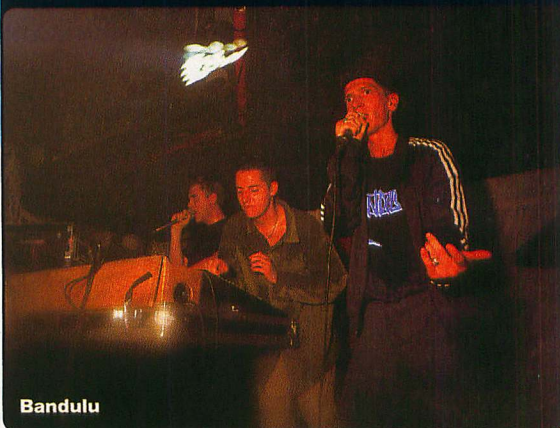
Sound Site

Infonet

Infonet have played a crucial role in the development of the UK techno scene by nurturing some of our best electronica. And here they offer some of their finest past moments plus a few previously unreleased tracks. Side One opens with Andrea Parker & Dave Morley's haunting, classically-tinged and dub-fuelled "Angular Art" and, from there on, the listener is treated to a lexicon of styles ranging from the undulating breakbeat science of Bandulu's "Yard Style" to Space DJ's magnificent, Mayday-influenced "Buoyancy" and the guitar-led balearic futuristica of Koh Tao's "The Munk". Very strongly recommended.

★★★★

VITAL
album



Bandulu

offshoot of the highly acclaimed Shiver imprint. One of this year's funkiest acid tracks.

★★★★

STEVE BROWN

A Function Of Aberration

Djax-Up Beats, Holland

From the ambient intro and sub-aquatic drumathon of "Flat 2F2" to the uplifting strains of "Digital Error" and the soothing, funky-assed psychedelics of "A Memory", this is a quality double-pack. The young Scotsman's inventive beat programming and subtle blend of harmonics and melodies make this a return to form for the often variable Djax.

★★★★

MIRCROWAVE PRINCE

Volume 3

Le Petit Prince, Germany

"Eternal Light" marks something of a departure for a label which is normally associated with trance-powered cheese. This is a gentle, ethereal wind-down epic which is more Phil Mison than Sven Vath.

★★★★

ALBUMS

STEVE STOLL

FM

Trax, USA

STEVE STOLL

Pacemaker

Sm)E, USA

New York wonder boy Steve Stoll returns with two slabs of hard-edged mixing grooves. The Trax release has more of a housey flavour, the highlights being the quasi-progressive, cowbell-laced "Video Head" and the old school acid squelcharama of "Electric D". With "Pacemaker", Stoll is more

varied and less raw. The cuts include "Blunted", a Dave Angel sound-alike, the Basic Channel groove-lock of "Sweet-D-Vision" and the Li'l Louis-on-steroids hypnotica which is "French Kill".

★★★★ and ★★★★★

THE INFINITY PROJECT

Feeling Weird

TIP

Although it's only recently come to the public's attention, Goa Trance remains a quintessentially dated form of music which, by definition, seems destined never to escape from its own heritage. So what we get with "Feeling Weird" is an album's worth of ultraviolet sunrise anthems steeped in the very best chillum-smoking, face-painting tradition. Made by (and indeed for) genuine Chapora Fort Full Moon party veterans, it's the real Boom Shankar.

★★★★

VARIOUS ARTISTS

Underground London

Kickin'

From the hard-hitting trance of newcomers such as Gigglatron to the robotic phuture phunk of established acts like Spira and The Advent, this is an album which admirably covers the varying souls and styles of London's techno underground. The highlights are Matthew B's excellent tech-house groover, "Merlin Street Music" (credited to Plantastik), Craig Walsh's ethereal and string-led untitled mantra and Steve Paton's dark, moody homage to Martin Scorsese's "Mean Streets".

★★★★

● All imports supplied by Swag Records, Croydon

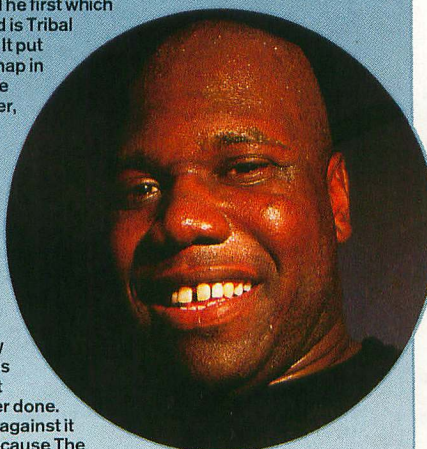
A YEAR IN THE LIFE OF CARL COX

GOD, there have been so many memorable nights this year. The first which springs to mind is Tribal Gathering UK. It put things on the map in terms of people getting together, despite what the Criminal Justice Act said. It also proved how parties are kicking off here as well as in the rest of the world.

Glastonbury was also pretty amazing. It was one of the best parties I've ever done. I was really up against it at the time. Because The Cure were on the main stage and Goldie was on the other one, it looked like the Dance Arena had been sidelined. I went in with the attitude of just doing the job and leaving, but by the time I play, The Drum Club already had the place rocking. For my set, there was this incredibly positive atmosphere. The tent only held 8,000 people, but there were at least 25,000 going for it. Not just inside, but outside as well. I could see the hands in the air for miles.

This was also the year we launched our Ultimatum label. We held our launch party at The Hacienda in Manchester, which meant I got to play there for the first time. It only holds 1,400 people, but there were over 2,000 inside, with people banging on the doors to get in. Another great night was my first time at Cream in Liverpool, when I played the back room. Now they've asked me to be resident there every Friday night.

Outside of music, on a personal level, I saw my father in Britain for the first time in 10 years. He hadn't been back here since he went to live in Barbados. When he came over, all of this was happening to me, so it gave me a great sense of achievement. It was a bit of a strange one because I was lending him money! I was also affected by Michael Barrymore coming out about being gay. I've always respected him as an entertainer and by coming out he was staying true to himself. He couldn't go on living a lie. I can kind of identify with him, because I've always tried to be true to myself. I could have been the Number One jungle or hardcore DJ, but I stuck to what I've always believed in. That's what this year has really been about for me.



Garage

Reviews by **MICHAEL MORLEY**

SINGLES

GERIDEAU

Our Love

Republic

Dave Lee finds the song and the voice to relaunch Republic, the label responsible for bringing us cuts like Turntable Orchestra's "Gonna Miss Me" and Phase II's "Reachin'". It also marks a return to form for Gerideau, who has been struggling to recapture the excellence of his soulful debut, "Take A Stand For Love".

●●●●○

MINDCHIME FEATURING

ISI SAMUEL

Disco Boogie

Equity

Tony Humphries recently opened up his mix show in the States with this. The work of Nottingham's Sanza Digabla crew, with vocalist Isi Samuel adopting a Marvin Gaye mood, the title tells you all you need to know.

●●●●○

DENSAID

I'm So Grateful

Slip 'N' Slide

The three-girl West Coast group get the shake-up in a 12-minute remix from Ray Roc. Moving from full-on vocals into driving pianos, vibes and echoed, FX-smear voices with the same sort of spirit as an old reggae record, "I'm So Grateful" is a spacious journey worth hitching a ride on.

●●●●○

JEFF BERNSTEIN & THE

ROOSTER FEATURING

AL WISE

I Still Believe

Kult, USA

Al Wise is famed for his work with Todd Terry's House Of Gypsies, but less is known of the producers here. The track is predictably soulful, but there's nothing special about the groove. Ultimately, it's only set apart from the fodder by a couple of solid, trancey dubs.

●●●●○

JOHNNY D & NICKY P

Johnick EP

Henry Street, USA

In the hands of the right bods, the currently ultra-trendy cut 'n' paste formula can breathe new life into classic instrumentation. On "Play The World", the choice track of this EP, India's vocals from "Love And Happiness" are fused with a stunning string section lifted off The Trammps' "Where Were You When The Lights Went Out?" and pumped up with congas and percussion to great effect.

●●●●○

JANET RUSHMORE

Pleasure

Freetown

It's just another day on the Smack production line. A fairly decent song, a bounce-along groove, the skipping hi-hats filled in with cute piano and organ riffs, and Janet Rushmore chiming in somewhere between Janet Jackson and Diana

4TH MEASURE MEN

The Need/The Keep

Multiply

Following on from 1993's massive "4 You", this is Mark Kinchen's second release under his 4th Measure Men alias. But although "The Need" is a bubbling, jazzy house track with typical MK vocal snippets, it's "The Keep", a cut mixed by the UK's Basement Jaxx, which wins the day by dancing on the corner of Latin, jazz, disco, exotica and wild pitch.

●●●●○

Ross. But it's always going to be hard for Rushmore to match the strength of her massive "Joy".

●●●●○

WALL OF SOUND

FEATURING GERALD LATHA

Run To Me

Eight Ball, USA

When Mood II Swing do full vocal productions, they really turn it on. Check Carol Sylvan's "Closer" for proof. "Run To Me" has the same pure soul feel, plus great vocals, a strong, piano-led groove and one or two subtle references to Roy Ayers' "Running Away".

●●●●○

KAREN POLLARD

Reach Out 2 Me

Hard Times

Karen Pollard's wonderful vocal anthem gets the treatment from Salt City Orchestra and Hippy Torales. The former take a moody stance, while Torales, fresh from Rosie Gaines' "I Want You", goes for a funky vibe. With the vocals allowed to breathe and the original version also included, you really couldn't ask for more.

●●●●○

95 NORTH FEATURING

PHILLIP RAMIREZ

Spread Peace

Crash, Canada

Toronto's Crash label stick their necks out for the follow-up to the classic "See The Light". Ramirez

wraps his Sylvester-like falsetto around the typically bouncy 95 North production, while the Crash remix takes you on an epic journey through soul and jazz, with sax, spacey keyboards and even some Jamiroquai horn blasts thrown in.

●●●●○

SONZ OF SOUL

The Race Of Survival

Rokstone

The best single out this month, and just about any other month you care to choose. Even those DJs lucky enough to get hold of slates of "The Race Of Survival" are complaining how quickly they've worn down their copies. Sonz Of Soul are Rokstone's Steve Mack and South Londoner DJ Seamus, ably assisted by the silky soaring vocals of Steve Ville, and they're guaranteed to put a smile on your face.

●●●●○



wrap his Sylvester-like falsetto around the typically bouncy 95 North production, while the Crash remix takes you on an epic journey through soul and jazz, with sax, spacey keyboards and even some Jamiroquai horn blasts thrown in.

●●●●○

FAZE ACTION

In The Trees

Nuphonic

An infectious disco groove and a killer cello line are guaranteed to stand out from any beat-mixed monotony. Ballistic Brother Dave Hill's label is building a reputation for out-there records of the finest quality and this spooky follow-up to "Full Motion" shows why. Is he the king of nu disco?

●●●●○

TAKTIX

Feel Like Singing

AM:PM

In the wake of Mone and Crystal Waters, A&M's penchant for soul divas continues with this cover of the popular Sandy B cut of a few years ago. Jazz 'N' Groove supply the rhythms, making you move in a typically no-nonsense fashion.

●●●●○

NORMA JEAN BELL

I Like The Things You Do To Me

Prescription/Balance, USA

A kaleidoscope of retro influences, running from Herbie Hancock's eccentric piano curls to Grace Jones' sex appeal, combine with a fresh house groove courtesy of Kenny "Moody Man" Dixon on this crazy melting pot of jazz-funk.

●●●●○

HARDRIVE

Deep Inside (Remixes)

Strictly Rhythm/Sound Of Ministry

The anthem which never seems to go away returns again. Masters At Work remix themselves, adding on tougher-than-tough drums, FX and the occasional jazzy touch to the Barbara Tucker vocal which inspired "Beautiful People". This one is destined to run longer than Agatha Christie's "Mousetrap".

●●●●○

ALBUMS

KERRI CHANDLER

Hemisphere

Freetown

The son of a successful disco DJ and grandson of a jazz man, the depth of Chandler's musical roots and the technical ability which has been instilled in him rarely fails to shine through. He is capable of drawing real soul from his singers,

A YEAR IN THE LIFE OF KENNY 'DOPE' GONZALEZ

What were the high points of 1995 for you?

Well, I try not to get excited about what's going on. It's hard to explain, but I just keep working and doing what I have to do. I never think, "Wow, I've done this". I just keep plugging away. The success of The Bucketheads definitely happened at a weird point in my life and I did kind of bug out over how big "The Bomb" was. And I think it's still fresh. I'm not tired of listening to it.

Any favourite Masters At Work mixes you'd like to mention?

We make so many records, I can never really keep up. I think our remix of Donna Summer's "I Feel Love" was an innovative one. A lot of people didn't appreciate it for what it was, but it was hard to do.

To work with a classic like that was definitely a challenge. I read some reviews from people saying it was wack, but fuck them! We also did a Lil' Louis record for his label. I really liked it, but I don't know what he's doing with it. We've also just finished a remix for Bel Canto and that shit is phat!

Can you select a few great nights out in the booth in 1995?

That's some hard shit to answer, man. I can't tell you the names of the clubs, but I can tell you the places. I played two nights in Iceland and a hip hop gig in Japan which were real hot. The gig near Las Vegas with David Morales, Tony Humphries, Roger S and Frankie Knuckles was dope, too. It was good to have a big house event in the States. The sound system was wack, but the crowd supported it. People drove right across the country from Staten Island and even Canada to check it.

What were your personal low points?

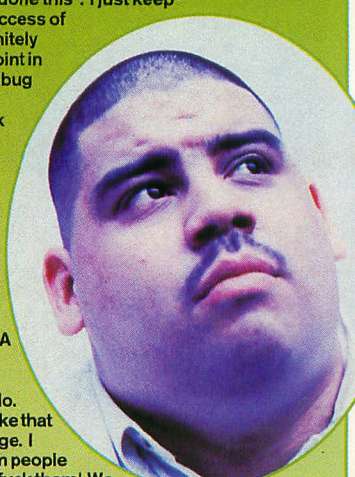
The musical low point fuelled The Bucketheads project. It was a time when I felt the music wasn't really going anywhere. We go through a lot of stress thinking about what we're doing and how to keep it fresh. The worst personal moment was probably my man Marts Andrups dying. He watched out for me and for a lot of other people. He's really missed. One week he was in town and the next he was dead. That was some hard shit to deal with. He was looking for me when he was in New York just before he died, but I didn't get to meet up with him. I really miss that guy, man.

Any low points for the scene?

Okay, this is going out to Junior Vasquez. That shit you did to Frankie Knuckles, when you were on the same bill as him in New York and you wouldn't be in the booth with him while changing sets, that was straight-up bullshit. Junior has to get off his ego trip and stop illin'. He's on some prima donna bullshit. He's got to slow the fuck up and, if he has anything to say, then let him tell me. Fuck him, he's wack anyway.

Lastly, what did you think about Masters At Work being hanged in Muzik?

That was cool! They sent us a letter in advance warning us so, we were okay with it. Just as long as people do things in a respectful way, we don't mind. Muzik wasn't trying to diss' us or nothing, so it was fine.



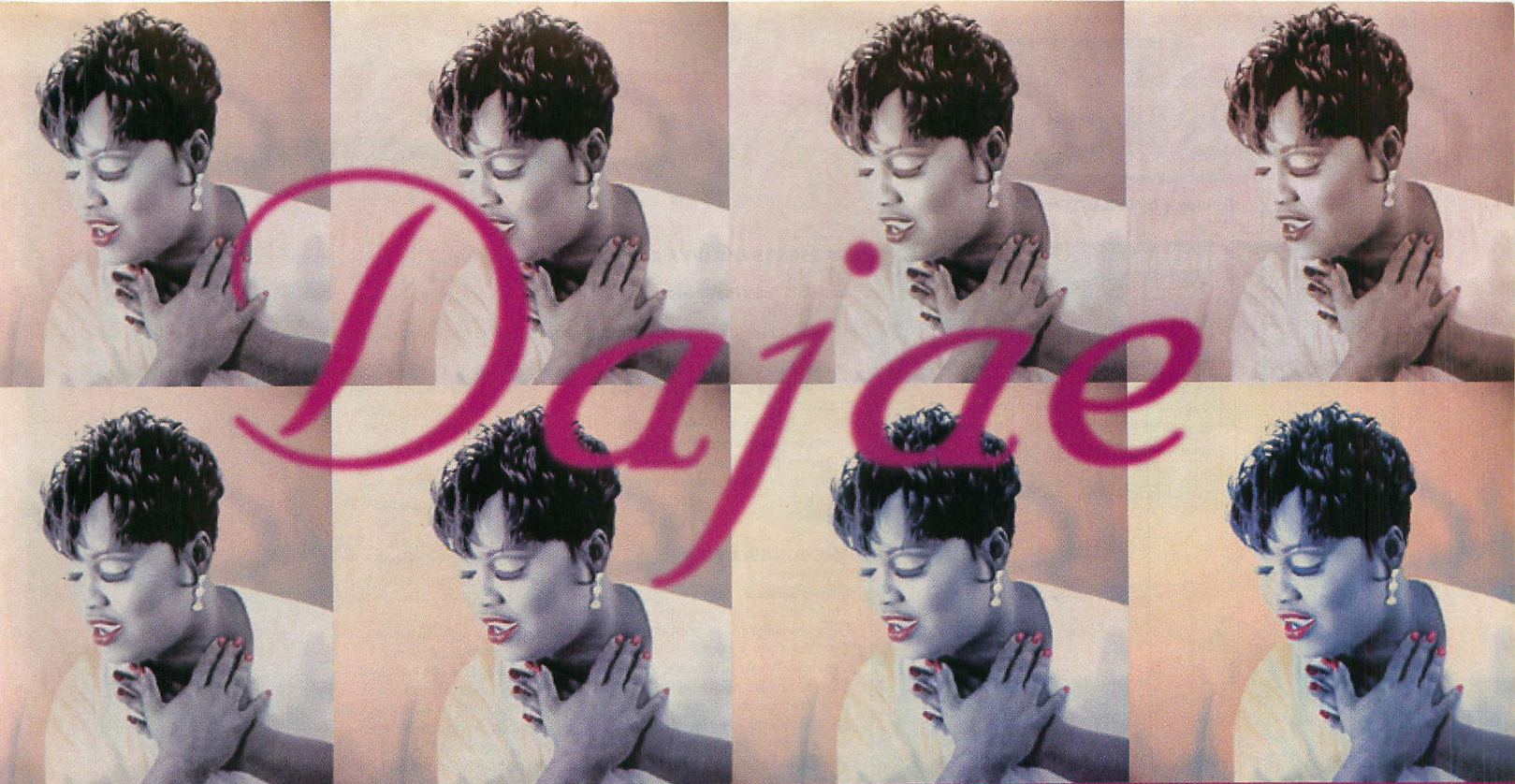
VARIOUS ARTISTS

Force 1 - The Club Is Here

Force 1

Compiled by garage maestro Victor Simonelli, "Force 1" brings together tracks from Bassline and Big Big Trax for the first time in the UK. Full of clean, well-produced dance grooves, it has plenty of references to classic disco, as on New York's Finest's "Do You Feel Me", which borrows liberally from Inner Life's "Moment Of My Life". The highlights are Northbound's "A Better Way", featuring Mone's powerful vocals, and Strive For Jive's "Never Gonna Give Up On Your Love". The only complaint is that, with the small network of producers involved, the consistent sound can get tiring.

●●●●○



Day by Day

*Mixes by: Chez 'N' Trent - Carl Craig - Deep Dish - Cajmere - Green Velvet
Out 2 November CD - Vinyl - Cassette*

Coming soon from Cajal:

DJ Sneak "Rice and Beans Please" LP • **Braxton Holmes** "People Everyday" 12"

FLOPPY SOUNDS

DOWNTIME

CD lands 27 NOV 95

François Kevorkian remixes of 'Ultrason': 20 NOV



Hip Hop

Reviews by WILL ASHON

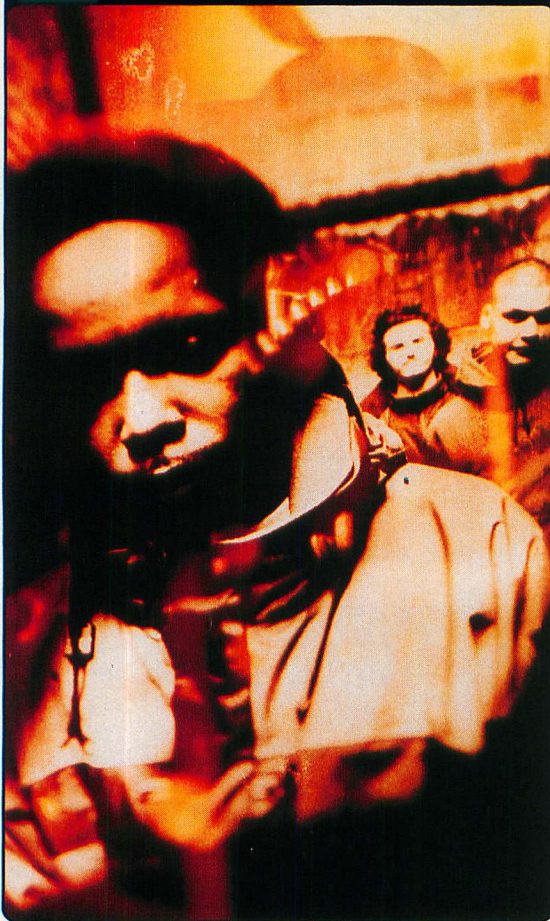
THE BROTHERHOOD One Shot/Nothing In Particular

Bite It/Virgin

The Brotherhood's much talked-about album is very nearly here and, in the meantime, this sampler keeps the excitement levels high. "Nothing In Particular" is the best track, the arching bass pushing along a series of rhymes about, well, nothing in particular. There are, however, namechecks for Eric Cantona, Chris Eubank, Charlie Mingus and "The Silence Of The Lambs". Fuck Britpop, this is the real British renaissance.

★★★★

VITAL
single



SINGLES

POSITIVE BLACK SOUL

Boul Fale

Mango

These Senegalese rappers with a fine line in the Wolof dialect came to prominence on Baaba Maal's recent album, but "Boul Fale" is a taster for their own forthcoming full-length. It works best when left to its own devices (as on "Original K7"), rather than the slightly lame, popped-up mixes.

★★★★

BENZ

Boomrocksoul

RCA

All the way from Hackney, Benz receive the remix treatment from Funkmaster Flex and Mobb Deep, who give the track a different spin on an r&b tip. They're certainly good interpretations, especially with that whispery vocalist who delivers the "Boomrocksoul" line as if he's about to remove your teeth with pliers. Sinister stuff.

★★★★

SUPHERB 90008

Wild West/American, USA

An excellent zip coda from this young South Central native. The sub-sub-sub-bass of the kick on "Born On Patrole" gives guts to a seriously odd production job from The Nonce. They neatly compliment the words of Supherb, who views Planet Earth as simply one gigantic penitentiary. Another hint at the suicide cult threatening to sweep through hip hop.

★★★★

VITAL
single

PRESENTS THE C-YA ALL STARS

Back Into Time/The Operator

Phat Wax, USA

Chuck Chillout (the radio DJ who, along with Red Alert, helped to launch BDP's "South Bronx") is now producing hot 'n' funky beats records. This concoction isn't stunningly original in terms of the samples used or the way it's put together, but it does get your butt moving. Which is undoubtedly the idea.

★★★★

THE RUNAWAYS

Petroleum

Ultimate Dilemma

This, the debut single on the new Ultimate Dilemma imprint, comes from two former members of Mo' Wax's RPM. And, to some extent, The Runaways continue RPM's projected journey into sound, as short, staccato chunks of samples are laced over big hip hop beats, electrifying bass and Joe 2000's superb scratching.

★★★★

STRUCTURE RIZE

Yeah Yeah

Golden Youngster Entertainment

Yet more fine hip hop talent from Britain, even if it is courtesy of a trans-Atlantic clique planning on showcasing the various skills of their individual members over the next few months. Here it's Evress, who cuts a bass-heavy track with a hard beat. It doesn't manage to disturb the bright, laid-back feel of the melody and the quality of his lyrics, though.

★★★★

ULTRA NORTI

EP

Immortal

Three of these four cuts sound like slowed-down house music and really fail to inspire. The last track, however, the interestingly titled "Fuck Head", does the trick with big horn riffs, a crawling electro beat, a little bit of scratching and somebody shouting their head off about being fucked with.

★★★★

FUGEES

How Many Mics

Ruff House/Columbia, USA

Fugees mark their return with an absolutely stunning slice of hip hop. A heavy beat with whale noises stretched across the top booms out, while the Tranzlator Crew lay down the whys and the wherefores of rapping as they overlap their playful yet still powerful boasts.

★★★★

THE MEXAKINZ

Confessions: Hell Don't Pay

Mad Sounds/Motown, USA

Silkier than The Mexikanz' usual fare, "Confessions" boasts some solid rapping in both English and Spanish. The latter helps to give the release the added momentum which the more flaccid elements of the tune really demand. Watch out for a new album appearing in the shops real soon.

★★★★

A YEAR IN THE LIFE OF RAEKWON

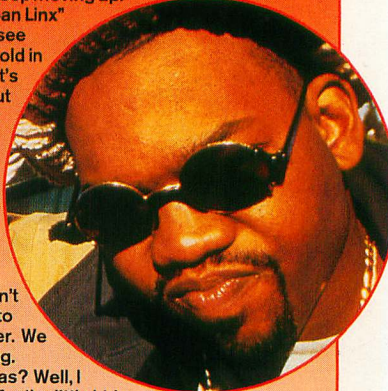
WHAT'S been going on in 1995? It's been killing, man. We've been making sure our family is okay, making sure we can pay the bills and keep producing more hits. It's definitely been the biggest year for Wu-Tang Clan so far. When there are nine brothers, that's nine mentalities working all the time. We just know what we've got to do. Any project we set up is premeditated. We're trying to keep it on steps. Every album is going to be better than the one before. The key is to keep moving up.

The response to my "Cuban Linx" album was hot, man. You see what happened? It went gold in something like two days. It's because I've got people out there who are able to trust my material. All I can do is just try to get it out there, get it where they're at and let them feel it live. What you put in is what you get out, but we had to learn that the hard way. Record companies only allow so much to happen, so we don't sit back and wait for them to make the deals or whatever. We get up and do our own thing.

Am I celebrating Christmas? Well, I think that's for the babies, for the little kids.

As you grow older, things like Christmas become less important to you. The spirit doesn't go anywhere, it's just you're not into it in the same way. My rule is to take it day by day. Knowing everybody is fed to the fullest, that nobody is starving. If I eat, my brother eats. It's like a chain gang. These are the links we're dealing with. That's why I'm happy we're getting more and more success. We can get a little house, you know, as a family. We're just trying to live.

But Wu-Tang Clan are here forever, man. I mean, we put out five albums in one year. That's over 80 songs. You draw it all up and take it however you want. We're here and we ain't going nowhere. Everything is moving according to plan.



BEAMISH & FLY

Spin On It

Delancey Street

Imagine if, rather than Run DMG cutting up Aerosmith to create "Walk This Way", it had been Afrika Bambaataa. That's exactly what Beamish & Fly have done. And, in a kind of fucked-up way, it really works. Throw in some big guitar riffs, leccy beats and a two-fingered attitude, and you've got the kind of record which, after about 10 pints of White Lightning, truly rocks the house.

★★★★

ALBUMS

THA DOGG POUND

Dogg Pound

Death Row/Interscope/Island

Helped by C Delores Tucker, this is the album credited with getting Interscope dropped by Warners. So you'd be forgiven for expecting some ultra-nasty, objectionable stuff. Wrong. Musically, there's a surprising amount to appreciate, with the gangstaz sounding like they've actually heard of Wu-Tang out west. As a result, a lot of the G-funk has a rougher, Redman-style feel than the usual Dr Dre template. In the end, though, it's epitomised by the couplet, "All we do is get drunk and smoke shit/And kick that motherfucking gangsta' shit". No new insights into their mentality, then.

★★★★

LL COOL J

Mr Smith

Def Jam/Island

When LL Cool J exploded across hip hop with "I Need A Beat", he

was the one. He was the one who understood the b-boys. He was the ultimate b-boy. But that was a long time ago. Several dreadful ballads and much ridiculous boasting ago. So although "Mr Smith" may be something of a relaunch, LL isn't going to regain his former glory just like that. A couple of the tracks ("Life As" and "No Airplay") give him enough space and sufficiently strong beats to stretch out and show there's still nothing wrong with his rapping. But, unfortunately, most of the music on this album seems designed to smother his voice in dull r&b clichés. It's a horrible fate for the man Nelson George once described as the "minimalist homeboy".

★★★★

KOAD RUDINA

The Kingdom Of Lost And Found

Imani

Wrapped in the red, yellow and green trappings of late Eighties Afro-centrism and with be-bop samples sliding across his beats, Koad Rudina is searching for an Anglo native tongue. And, once in a while, he finds it works. Deep reggae basslines help release the tension and African chants pierce the mix. The problem with "The Kingdom Of Lost And Found" is the rapping, which at first sounds so removed from the slick norm as to be shocking. Rudina, however, has a voice which grows, with his roughness ultimately adding to the pleasure. This is a rough, almost ragged album, which will certainly annoy some, but has a charm all of its own.

★★★★

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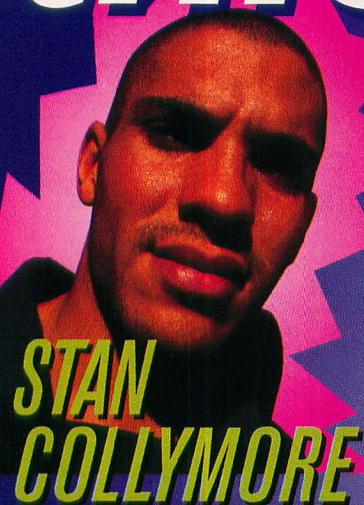
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RECORDINGS

in association with Rumour Records.

Distributed by 3MV / Sony.

Monk & Canatella, Ruby, Junkwaffel, Marden Hill featuring **Andrea Oliver, The Impossible
Tosca, Mandalay, Lee Van Cleef, Raw Stylus, Moondogg, Leuroj, obO**
Includes mixes by **Portishead, Red Snapper, Richard Dorfmeister** and **Howie B**

this month in

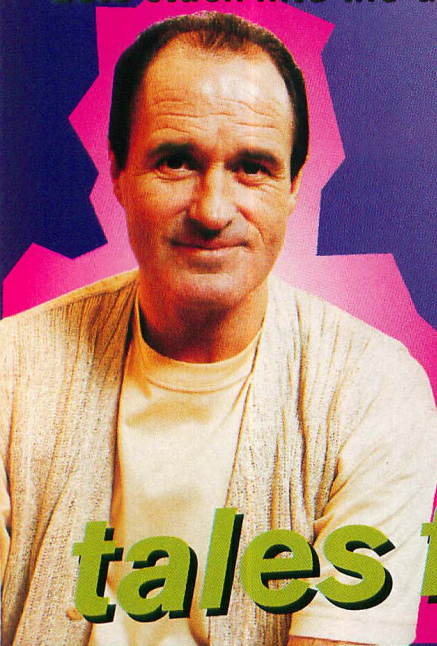


**STAN
COLLYMORE**

Sets the record straight

**GEORGE
GRAHAM**

Gets stuck into the Gunners



SHAKA & YORKIE PAD UP WIMBLEDON DROP THEIR SHORTS BARRY VENISON GETS UGLY
GEORGE BEST DRINKS TOO MUCH **PLUS** ALL WE GET FOR CHRISTMAS IS A DUKLA PRAGUE AWAY KIT!

on sale Friday 1 December

Soul

Reviews by BOB JONES

QUINCY JONES

Q's Jook Joint
WEA

The most amazing thing about Mr Jones is, after 62 years in the business, he's still like a youngster about to break onto the scene. Each project he's involved with sounds so current and yet so yesteryear. The guests here read like a "Who's Who" of black music, while the massive voices, orchestration and production make it one hell of an album. In particular, the version of "Killer Joe" is monumental. A real masterpiece.

★★★★



SINGLES

NENEH CHERRY

Troubled Man
Motown, USA

Culled from the recent tribute album to Marvin Gaye, this is as spiky as a porcupine's back and as deadly as a great white shark. Normally, nobody can successfully cover Marvin, but this takes the song to a different land. Savour the flavour.

★★★★

KATHY SLEDGE

Another Day
Narcotic

Written and produced by the ever wonderful D Influence, this is a funky new thing on a mid 'n' heavy bass trip. Taking the lift down to 110 degrees below, it's stripped raw and about as soulful as you can get.

★★★★

PUSHMI PULLYU

Outside Myself
Woolly Mammoth

Here's a weird concept. From the twilight zone of London's best, Nick Manasseh (of Manasseh Sound System fame) and Martin Madhatter deliver a spaced-out, tripped-up, funky drum 'n' bass cut which chugs along inside ya head and just won't go away.

★★★★

IZIT

You're Losing Me
Tongue And Groove

Yet another release from Tony Coleman's Izit. This time, he attempts to emulate the workings of Anne Sexton, whose original is an all-time soul groove classic. Sadly Izit don't come close. Not even on the DJ Food remix.

★★★

BUTTER FOUNDATION VERSUS CHILL FREEZE

EP
Eight Ball, USA

A soundclash fought out on vinyl rather than in the dance hall. The A-side is the mammoth "Anaty", a 20-minute blast of funky ambient grooves put together by Jon Creamer and Mike Guldal. On the flip, Mr Freeze chills over on "East Side Drive". Who wins? Buy the record and find out.

★★★★

VARIOUS ARTISTS

Fat Jazzy Grooves
Volume 12

Yes, Smash Hunter has reached the golden dozen with another collection of Nineties-style jazz-funk. And, as always, there's something here for collectors of heady, smoky beats.

★★★★

NICOLE JACKSON

I Like (Remixes)
Expansion

Young Nicole swings with the best of them on one of the monster cuts from her recent "Sensual Loving" album. It's been remixed, washed and hung out to dry. Lovely stuff on a mid-tempo r&b tip.

★★★★

AG THOMAS

Never Say Never
Parlophone

AG has sure made good since the days when he used to spin at hip hop jams in North Carolina. This is a slightly off-centre cut, with beats which are stripped but still very fresh. It should score high on dancefloors on both sides of the pond.

★★★★

UFO

Cosmic Gypsy

Mercury/Brownwood, Japan

The eclectic Japanese trio dip into their goodie bag to pull out another collection of far-out, far-ahead beats and pieces. File under "Take me to your place in space".

★★★★

SOUL BOSSA TRIO

Abstract Truth
Bomba, Germany

Happy music on a Latino vibe by an outfit hailing from a country not normally associated with fat Havanas and dancing in the streets. Despite a few dodgy accents on the chorus, it holds up well on the dancefloor.

★★★★

UNIVERSAL JONES

Phoenix
white label

A monstrous mix with everything chucked in the pot. Soul, funk, boogie and a little disco to give it that extra sweet taste. Grab a slice with a hot espresso and it'll soon kick you into reality.

★★★★

ALBUMS

WILL DOWNING

Moods

4th & Broadway

Over in the States, Will's music is labelled as "Quiet Storm", sort of smooth and classy in the middle but a bit wild around around the edges. On this side of the ocean, let's just say that, somewhere between soul and jazz, sits a man who sends shivers down your spine and brings a smile to all the ladies in the house. This is almost totally faultless and, like a well matured wine, damn tasty.

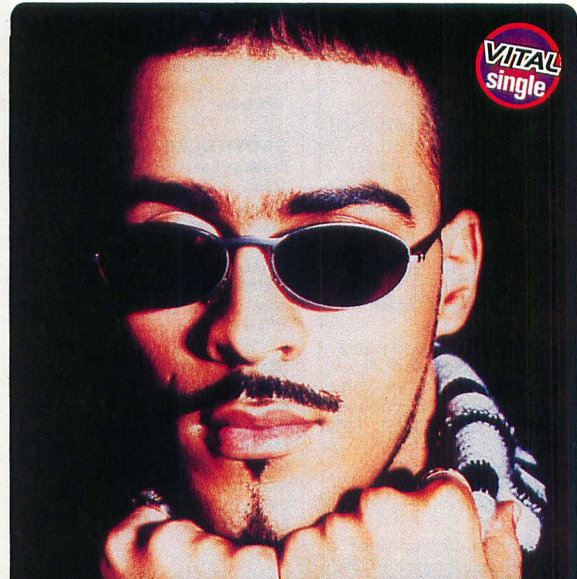
★★★★

BEVERLEY KNIGHT

The B-Funk

Dome/EMI

An extremely nicely produced piece of Nineties soul, vocalised



IVAN MATIAS

I've Had Enough/Good To Come Home To

Arista

He's the nitty gritty, the real deal, the don, the... Oh, you know what we're on about. With a delivery as tough as a camel's breath and as smooth as a dozen oysters, he's the voice! Despite having a name which sounds more like a cheap wine, there's nothing cheap about this single. It's like Donny Hathaway revisited. And there's never been anything wrong with that.

★★★★

A YEAR IN THE LIFE OF QUINCY JONES

I'm trying to remember, man. It all went by so fast. I spent a lot of the year working on my album. I was in studios all over the place, in Miami, New York, Santa Monica... I worked with just about everyone, including Stevie Wonder, Heavy D, Herbie Hancock, Tone Loc, Adeva, Ray Charles, Bono and Barry White.

Beyond music, watching what was going on in places like Bosnia, Rwanda and even South Africa bothered me a lot. I went to the inaugural ceremony for Nelson Mandela last year and I've been very close to the country for a long time now. They've achieved power, but financially they're still in trouble. In terms of industrial growth, they still need a lot of friends.

It's been a good year in many other ways. I've had lots of conversations with people dealing with new technology. I gave a speech at the MIT with these guys like Bill Gates from Microsoft and Alan Kaye from Apple all coming together to talk about the information superhighway. I did it because I'm very concerned nobody is left out. Who'll be left out? Who do you think? The American military? The urban kids, of course. There are gang-bangers out there who are getting right into the Internet. We have to foster that and get people together.

Elsewhere, I won the Humanitarian Oscar this year, which is a very prestigious award from the governors of The Academy. It's a great honour because it's awarded more for who you are than what you've achieved. I also organised the music for the Concert Of The Americas. There were 34 Latin-American presidents attending, so we lined up all the best Latin-American musicians, from ballet groups to Tito Puente

and salsa bands. We had to find a common beat for all of these different musicians, so we opened up with 150 African drummers. And we only had 17 days to put the whole show together.

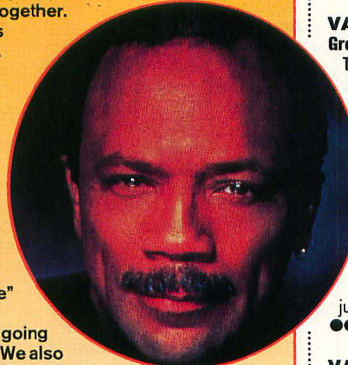
The spirit was unbelievable.

QDE, my television production company, started some new shows this year. We have this one featuring LL Cool J called "In The House" which is very funny and it's going to get better. We also started a show based on Mad magazine for Fox TV. It goes out against "Saturday Night Live" and, believe it or not, we beat them in the ratings in our very first week.

Finally, "Vibe", the magazine I set up, had their second anniversary this year. It's kind of the "Rolling Stone" of urban culture. We had a symposium on hip hop versus politics, with speakers ranging from General Colin Powell to Lakim Shabazz.

I think that's plenty for one year, don't you?

● Quincy Jones' 'Q's Jook Joint' album is out now on WEA



by a young lady who can swing with the very best of them. Crucially, she has a highly individual voice. At last, someone is breaking down the sound-alike barrier us soulsters have had to put up with over the last few years. This is quality soul and, best of all, it's British.

★★★★

VARIOUS ARTISTS

Greater London Groove Volume 2
Three Records

Here we have five up-and-coming hopefuls in Huggy & The Bears, Xiiba, Walter J Wallis & The Love Free Connection, Captain Shifty and Maxine Braham. Black British music needs all the help it can get, but only a couple of these tunes pull through. The rest have the raw and funky beats, but they just don't cut it lyrically.

★★★

VARIOUS ARTISTS

Sense Of Direction
BGP

A superb collection of unfamiliar beats, rhymes and soulful cuts, with the accent on jazz. It pulls in big fish like Dexter Gordon, Roy Haynes, Freddie Hubbard and Johnny Hammond Smith, but also brings us quality sounds from the relatively unknown Lou Bond. His "To The Establishment" is 11 minutes of pure, unadulterated soul. A great introduction to the world of rare jazz gems.

★★★★

Hardbag

Reviews by MUFF FITZGERALD

SINGLES

BABY DOC

Gimme Boy

Opium

"Gimme gimme a man after midnight," says Baby Doc with characteristic uptempo style and panache. And a legion of bare-chested, bug-eyed men shout back, "Who gives a fuck about waiting until midnight? What about right now?"

●●●●●

STAR POWER

Nothing Can Save Us, London

Stay Up Forever

"Oil! Hardfloor! Did you spill my 303? Outside... now! Nuffink can faahking save you, you slags. Eat my faahking shift button and die motherfaahkers @***A*!!!!"

●●●●●

WICKED WIPE

Rok Da House

TBC

Causing much confusion from John O' Groats to my mate Colin's scroat, these tracks are so mental they should be put into the care of the community. Here you will find three banging cuts, the original German "Slaughterhouse Mix", complete with "Access"-style breakdowns and "Rok Da House" hollered vocal samples, Baby Doc's monstrously acidic version and, finally, a gift from Ian "Roller Disco" Pooley. Marvellous and sure to be massive.

●●●●●

DAB

Gotta Keep Movin'

2012

Top, top, top party material. More dangerous than "Road Rash 3", the awesome driving beats carry you into freestyle oblivion. Looks like Christmas just came a couple of weeks early.

●●●●●

PARTYCRASHERS

Work Your Ass

Acacia

"I love them women with their big white asses," yells the vocalist at the beginning of Kenny C & Felix's reworking of this pounding new offering from the wonderful Kelli Hand. Funky-as-fuck grooves pulsate throughout, vying for mix space with a pair of tambourines slapped into a frenzy by a speed freak martinet. Ouch!

●●●●●

MADAME DUBOIS

Ignition

React

An absolutely storming techno scorchers. Light the blue touch paper, retire to a safe distance

and watch it burn brighter than a million stars. It illuminates the charcoal sky with an iridescent splash, the ripples scattering outwards for ever. Whoooooosh!

●●●●●

SCOTT DEEP

Brooklyn Beats

Accor

A deep 'n' hypnotic blast boasting a fabby breakdown. With more tricks than that wee rapsallion, Paul Daniels, this one will seduce and surprise you time and time again. And that's magic.

●●●●●

NUCLEAR HYDE

Speedlake EP

Noom, Germany

Over at Noom Central, they've reached their 15th release with a resolutely dependable breakneck little trancer. Germany calling! Germany calling! We read you loud and clear.

●●●●●

EAST ANGLIA

Unmanageable

Sharp

George Mitchell and Steven React return with a heavyweight sound which this time attends the Armand Van Helden school of remix maestros. The result is a hard-edged belter which is so good it deserves to be put into a class all of its own.

●●●●●

ALLNIGHTERS

Black Is Black

Dos Or Die, Germany

"Black Is Black" is a tough hard-houser from everybody's favourite believer, Calvin Rotane. Pump-meister Central, German-style.

●●●●●

CELVIN ROTANE VERSUS

BAMBY

Ding Ding Dong

Alphabet City

Up and on with another hypnotic monster, once again courtesy of Mr Rotane. A track as subtle as it is mesmerising, this will endure more air-punching punishment than a heavyweight boxer's local friendly shadow.

●●●●●

JON THE DENTIST

The Simirillion

Phoenix Rising

Guaranteed to leave you all open-mouthed, "Simirillion" is a work of wisdom from Jon The Dentist. Your root canal will be well and truly filled. The flip was apparently inspired after an evening playing "Doom 2".

●●●●●



JX

There's Nothing I Won't Do

Hooj Choons

The perverse result of far too many nights at Trade, JX has here produced his most accomplished work to date. A full-on stomper which blends deep, dark, well over the speed limit undercurrents with an gigantic pop vocal, it's so radio-friendly that, if it doesn't go Top Five, I'll eat my chequered Burberry chapeau. The last truly great record of 1995.

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A YEAR IN THE LIFE OF SISTER BLISS

How did 1995 kick off for you?

With a big hangover. I always start off the year with a hangover because my birthday is just before New Year and the celebrations kind of carry through for a couple of days.

Are you surprised by what you've achieved during the year and how popular you've become?

Rollo and I did "Life's a Bitch" last year, so what we've done is to compound the success of that. We've probably done more this year to express ourselves, mainly by working towards our first album, which is due for release in March. I'm not surprised by what we've done, though. I'm still the same when I wake up in the morning. I've still got spots. I'm happy with what we've achieved, but there's a price to pay. It's mostly not having enough time to do what I want.

What have been the clubs of the year for you?

Loads! Small ones, big ones, one-off ones... I always enjoy Pleased at Velvet Underground an awful lot. Rise in Sheffield is also superb and so is Wonderland. Oh, and Queen in Paris. We had a scream there.

What was it like remixing Simply Red?

It was a job! No, it was excellent. They'd done "Fairground" with a house beat and it had a stonkin' chorus, so it was something we could really work with. We really went for it with our mix. It's atmospheric and it takes the song to another extreme. Simply Red's mix was really minimal, with just that funny Goodmen beat and the clarinet on it. Apparently, even Mick Hucknall liked our mix. We got really excited until we saw him on "Top Of The Pops" wearing a really nasty outfit and dancing like a pig. Then we thought, "Does it really matter whether he likes it or not?" He's just not cool. He looks like he's got a piece of red cabbage stuck on his tooth as well. It's supposed to be a ruby. No, to be honest, it was a great pleasure to get a real

song to remix. How can you make something sound good if it's crap to start with?

Highlights of the year?

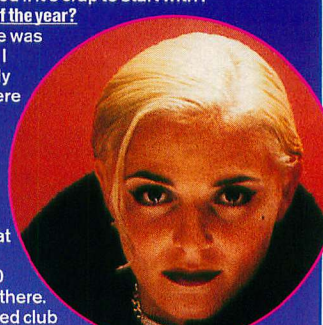
Well, there was Mallorca. I don't really know where to start. I was at BCM, a really big club out there. It has a great system, with 4,500 people in there. It's a wicked club and the place is utterly unpretentious. It's not as stressful as Ibiza. And not as full of idiots, either.

And the downer of the year?

The weather. It's absolutely freezing now. No, none really. Except Arsenal losing to Bolton. It was a pathetic show. Rollo is a big Arsenal fan, but he decided he wasn't any more after that match. Yeah, that and not having a major uprising against the government. But then if everyone is E'd off their heads, that's hardly surprising, is it?

What are your hopes and aims for 1996?

To do more of the same, really. Making the music we love and not having to compromise. And that everyone has a roof over their heads and enough to eat, all that kind of thing. I'd like the Conservatives to just fucking disappear. Actually, I think there should be a new political party with me as Prime Minister. I'd call it The Happy Curry Party. I'm really packing in the curries at the moment!



TRIGGER/AUBURN

Do It

white label

What a nice pair. And with this carefree combination careering dangerously along, Ben Tisdall and Rachel Auburn flatten almost everything which stands in their way. A glorious, natural-born successor to "Partytime".

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CASTLE TRANCEALOT II

Resonance

Slate

It's Patrick Prins again, this time on a deep, dark, trance trip. Short on hooks, but big on atmosphere.

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SEX WAX

The Party

Swank

Directions for use? Apply Wax, leave for several minutes, drink large brandy. Reapply Wax. Listen to the Kraze sample. Listen to the screams. It's guaranteed to kick-start any party right off.

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OUTLINE

Chinese Juice

Boom

A full-on nu-NRG trance-mobile which has been turning heads in the clubs and pockets inside out in the record shops. It's big, bad and most dangerous to know.

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AETHERIUS

Planet Of Drums

Swank

A deep, atmospheric spacer with dreamy breakdowns. And, as the

title suggests, one which enjoys banging more than just its bongos.

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ALBUM

VARIOUS ARTISTS

The Sperm Bank

Sperm

This could come in handy. A full 12 inches of pumping Sperm from

everybody's favourite toy boy, Judge Jules. Featuring all of the killer cuts from YumYum, this lively little compilation will leave you not knowing whether you're coming or, er, coming.

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● All imports supplied by Pure Groove, London



D&T

Up And Down

Tripoli Trax

Daz Saund and Trevor Rockliffe, the finest double act since Jimmy Corkhill and Ron Dixon, roll up their sleeves and deliver one stormer of an argy-bargy. Available in three elevatingly fresh flavours, there's the sizzling "Acid Shakedown", Ben Tisdall's "Rizzo's Funk Electric Mix", and Daz & Trevor's own devastatingly wild "Bleep Me Up And Down" take. One thing's for sure, though, with this top tune, the only way for them is up.

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DownTempo

Reviews by CALVIN BUSH

GREGORY FLECKNER QUINTET Monkey Boots

Clear

An audacious reinvention of the swingers' groove and crooners' swing, this seals the reputation of Clear as the home of impeccable good taste. Sort of nouveau jazz, but rippled throughout with a supremely funky, easy-listening mood, the Quintet (actually a pair, Gregory Watts and Mark Fleckner) swan around a desert island of sultry electropicana where Burt Bacharach, Beach Boys and Global Communications are on the stereo and cherry sticks are in the cocktails. It's an irreverent, demented and finger-snappingly groovy work of genius. These "Monkey Boots" were made for doing the Nineties Charleston, folks.

★★★★



SINGLES

BPMF

Button EP

Rancho Relaxo, USA

Some two years out of synch and several planes distant from this earthly one, New York's BPMF obviously remember the days of cosmic ambio dub and flickering downbeat electronics well. Think early Deep Space Network or Space Time Continuum, add a sprinkle of glamour, some dark electro shades to compensate, and wig out in the comfort of your own straightjacket.

★★★★

PURR

Float On

N-Tone

Apparently something of an N-Tone superjam, the lead track takes a long summer trip along the riverbanks of rural ambience and pastoral tranquility. Orby and dreamy. Flip it over for some excellent breakbeat rifting and funky head-nodding on "The Sun Comes Up..."

★★★★

LEE VAN CLEEF

From Skunk To Drunk

Dust

Trip hop music so dirty it would be welcome at Raymond's Revue bar any time. Loaded to the max on every intoxicant known to man, Lee Van Cleef crunches up bass riffs, breakbeats, acid squelching, wicked scratch-outs and random madness into an excellent one-sided paaaaarty toon.

★★★★

LEE CURTIS CONNECTION

Hip Journey

Blindside

This fresh imprint from Kushti's Richard is off to a stunning start. These eight highly impressive snapshots from post-urban jazz heaven are burning with staunch trumpeting, laden with superbly sweeping strings and turning cartwheels on Dope Beat Road. Remember how you felt when you first heard St Germain's "Street Scene" or Shadow's "In-Flux"? A near-classic.

★★★★

TEK 9

Old Times, New Times

SSR

Tek 9, Dego from 4 Hero's solo venture, takes a right turn at the jungle jazz crossroads and strides boldly into shimmering Jazz Hop Avenue. The lazy phat beats may be familiar, but with all of Dego's production nous and lost, drifting

thrash-trash of "New Yawk Dog". A mixed (doggy) bag.

★★★★

FRESHMESS ON WAX

Nucleus

Flagbearer

More excuses to book a summer holiday on a Jamaican sensimilia farm. From the label which gave us Warp 69 and Hookian Mindz, "Nucleus" is such a slothful and flat-out stoner dub that you'll be hard pushed to find the energy to turn it over to the flip, where you will find the captivating dreamy electroness of "Manuptraus". A heavy, heavy, heady dose of the nine-bar blues.

★★★★

VELOCETTE

Clockworks

Reflective, USA

Is Jason Williams the Ken Ishii of the American West Coast? This is undeniably a skillfully melodic micro-electronic record with a bashful air about it, twisted and warped in a manner which is high on perversely weird. Rather like Ishii's output, "Clockworks" is the art of the floating world which lies between freeform indulgence and extreme crafted beauty.

★★★★

ALBUMS

UNIVERSAL BEING

Universal Being

Holistic

Very nearly the vital album. From the Isle Of Wight, Universal Being attack the world of electronic jazzuality with an imagination to trump that of Lewis Carroll. Like getting caught in a whirlwind jam between Tom Tom Club, Donald Fagen, Parliament and The Mo' Wax All-Stars, the group's debut offering is space-funk music for far-out dope punks. The world of party mania and riotous eclecticism is sure to come crashing through your bedroom window. Hootin', hoochin' and seriously high times are ahead.

★★★★

Seventies memories of a funk-driven childhood filtering through, this is another feather in the Neasden boy's super-groovy cap.

★★★★

AUBREY PASTERNAK

New Hope

Clean Up

KOOP

Sons Of Koop EP

Clean Up

Some well strange post-trip hop messiness from around the globe courtesy of Kevin Beedle's label. Londoners Aubrey Pasternak struggle to find a groove as they throw the entire contents of the world of weirdness into the mix, but Sweden's Koop offer a leaner smorgasbord of instrumentalised phatness, most notably on the analogue melancholy of "Gods Of The Forest".

★★★★ and ★★★★★

SLACK DOG

EP

Lo Recordings

A taster for the "Collaborations" album (reviewed elsewhere on this page), here are some more post-ambient scientists of sound taking jungle to the nether regions of avant-garde. With David Toop, Bedouin Ascent, Wagon Christ and MLO all in the mix, this EP hits the heights on the Dr John-goes-drum 'n' bass of "Ruff Dog" and then sinks to new lows through the utterly unlistenable junglist

A YEAR IN THE LIFE OF JAMES LAVELLE



It's been an interesting year for me, but a bit of slog. A high point was the way all the music I've worked on has been accepted, and the way everybody who has been involved with Mo' Wax worked well together. It's been like 1989 to me,

when you had acts like Happy Mondays, Fresh Four and Inner City, and people were open to everything. That's been the ethos of the label. I like the fact that scenes have linked up a lot more in the last few months.

It was great hooking up with so many different people, especially Carl Craig, but I don't know if I had one favourite artist. Whatever, Portishead,

Goldie and Massive Attack were all up there. Getting to mix Massive Attack's "Karmacoma" was incredible and jungle taking off was most definitely a highlight, especially Photek and Goldie, and I really like what Crystl is doing. This year has also seen the return of a lot of music which is really personal to me, even stuff like Oasis and Black Grape.

I had a great time in Los Angeles working on my UNKLE album. It was wonderful to be away with my partner, Tim, and just getting into recording again. Mo' Wax also had their first Top 40 album with the Keyboard Money Mark record. On top of that, our club at The Blue Note, Dusted, was wicked, especially when Trevor Jackson played. We did a skate art show one night, with all the best skate artists from the worlds of boarding and fashion. Carl Craig and DJ Krust at Headz was also a great night.

Going to Detroit to meet Carl Craig was cool, too. It was so good just to be there and chill out with Carl and get to meet Derrick May. As well as the States, I went over to Japan with Futura and DJ Shadow. That was real madness. And finally, it was great to hear there's a new "Star Wars" movie on the way.

COCTEAU

TWINS

Otherness

Fontana

Seefeel's Mark Clifford is let loose on the Habitat-generation soft-folk ambianteers, and the results are thoroughly chilling and thoroughly detectable. Stripping Liz Frazer's vocals of her cutesy effusiveness, Clifford injects a double shot of prime-time industrial ambience into four tracks from the Cocteau's back catalogue. In particular, the spine-tingling "Feet Like Fins" and the mesmerisingly tranquil version of "Cherry Coloured Funk" are everything "Quique" once promised and more. Evanesence and beauty never sounded quite so on edge.

★★★★



CTI

In Continuum - Library Of Sound

Volume 3

Conspiracy International

AUBE

Magnetostriktion

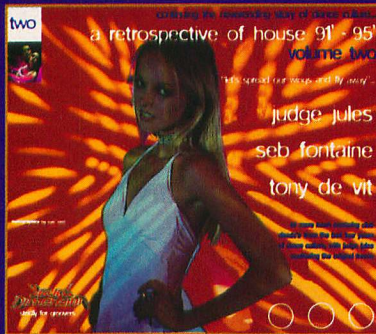
Staalplaat, Holland

Ambient minimalism and off-kilter concrete drone-ology ahoi! All lilting dreamscapes of sepi moodiness, Chris & Cozey's CTI project lay down the perfect alternative "Blade Runner" soundtrack, while AUBE is a Japanese loon who has made an entire album of pure noise using only a Magnetic Resonance Spectroscope. The perfect antidote to dinner guests who simply won't go home.

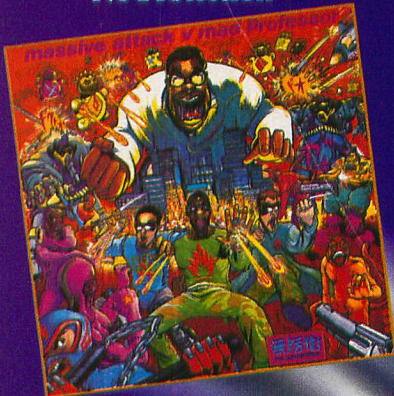
★★★★ and ★★★★★

It's in the Bag!

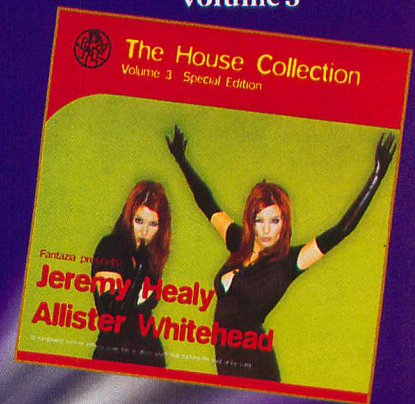
A RETROSPECTIVE OF HOUSE '91 - '95 Volume Two



MASSIVE ATTACK V MAD PROFESSOR No Protection



THE HOUSE COLLECTION Volume 3



CREAM LIVE

TONG COX
SASHA OAKENFOLD
Essential Mix

Christmas at HMV

All titles subject to availability in participating stores

star

gazing



They shine forth like supernovas in the club galaxy. And we've had their astrological stars for 1996 read by our very own bona fide mystic, **Angelica Moonshine**. Will it be dancefloor armageddon or will all their dreams come true? Let Angelica gaze into her crystal ball...



JUAN ATKINS
September 12, 1962
Virgo



ON THE surface, Juan seems responsible, precise and a social animal. The real Juan, however, is a big wobbly jelly. Sunsets, oceans and running after strangers with flowers are what he is all about. Any girl lucky enough to catch this musketeer of techno will be positively blown away by his passion.

The next 12 months should see Juan finally receiving the recognition he deserves. His main ambitions will be realised by the end of 1996. He'll see the first signs of change in March and, to cap it all, he might even get married in December!

Juan Atkins: "I don't read my horoscope every day, but I do take an occasional look. I'm probably more sociable than a social animal and that stuff about passion... I can't even remember the last time I gave anyone flowers. But if Angelica says I'm passionate, that's cool. I hope I do get more recognition in 1996, but I don't think I'm going to get married because I already am! I'd actually like to make a film next year, or maybe star in one."



SVEN VATH
October 26, 1964
Scorpio



SEX will play a big part in Sven's coming year. Magnetic but jealous, possessive and quarrelsome, he can't help attracting exotic babes. He admires strong women, but he'll inevitably end up with a quiet one, due to his Moon being located on his descendant in Cancer.

So is Sven going to be crowned next year? Maybe not. Self-doubt continues to plague his inner thoughts, so it looks like he will have to wait a while longer before laying claim to the techno throne. That said, 1996 is certainly going to be full of surprises for him.

Sven Vath: "I don't know the person who wrote this, but it just sounds like her opinion of me is based on a couple of things she has read. For starters, I have a girlfriend who I'm really in love with and I feel quite comfortable about that. No, she is not a "quiet one". Definitely not. If anything, she is wilder than I am. I don't think this is astrology. This girl probably used Tarot cards. She should have left me alone."



BRIAN TRANSEAU
April 10, 1970
Aries



THERE'S far more to Brian than meets the eye. Beneath his relaxed, open exterior, there lurks a man with secrets. But BT is aware of his own quirks and, as well as being shockingly intelligent, he was born to perform.

Brain can expect plenty of action throughout next year. A hugely enjoyable love affair appears certain. The affair won't last, though, so he'll have to console himself with the success which is assured for any project he starts.

Brian Transeau: "I am a man with secrets, but I'm not prepared to tell them. As for quirks, perhaps she is referring to me being a sucker for sappy American movies. 'Shockingly intelligent'? Well, my IQ is over 150 and I'm a member of MENSA. Not that it's of any use. I'm just a farmer raising pigs and cows out in the wilds. My own predictions for 1996? I've found this company which makes dual hemisphere electro brain scanners. They're radio controlled and you can scan your brainwaves into a computer. So expect to see Sasha and I scanning into our Macs by running through the woods with these on our heads."



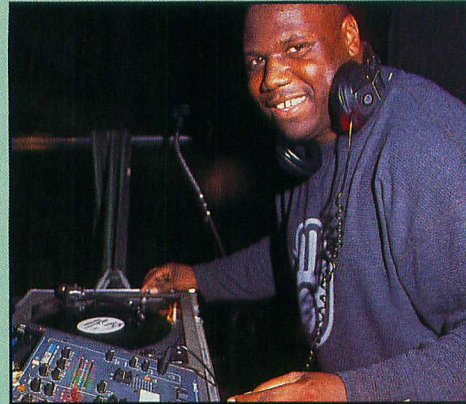
ARMAND VAN HELDEN
February 16, 1970
Aquarius



ARMAND is sure to win several lotteries next year. He's a natural collector and is unable to avoid get-rich-quick schemes, despite his genius-like abilities to make dosh. He's a bit of a softie when it comes to love and anyone he falls for will be elevated to goddess status. He also has a tendency to be a drama queen at any opportunity.

In 1996, Armand will be almost unstoppable. He will be unusually sensitive until the end of July, so if you need a shoulder to cry on Armand is your man. After this, he faces a make-or-break decision for a close relationship.

Armand Van Helden: "It doesn't sound like me at all. It says I'm a softie when it comes to love, but that's certainly not what I'm known for! And as for being a drama queen, I actually run from that stuff because I don't want to deal with any of it. I don't want to live in a soap opera. During 1996, I have three main goals, but I'm not going to say what they are because then people will be watching me too closely. I only hope that it turns out to be as good as this year, which has been the best of my life. The most chaotic, yes, but certainly the best."



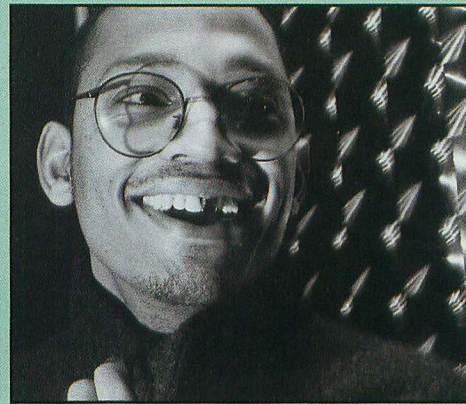
CARL COX
July 29, 1962
Cancer



ENTHUSIASTIC and talkative, Carl is a big, cuddly teddy bear. His nearest and dearest need to look after him in the coming months because the signs are that his fame and fortune will rocket beyond his wildest dreams.

Carl's nice-guy persona translates into seeing the best in everybody. This, of course, might bring trouble in the shark-infested waters of the music industry. He's going to have lots of new "friends". He should let his hair down (so to speak!) and enjoy the trip.

Carl Cox: "I am cuddly, unless you get on the wrong side of me and my wife, Rachel, always looks after me. As soon as she sees a grey hair, she pulls it out. I guess I do see the best in everybody. I think you've got to take people for what they are. As for these new 'friends', I instantly know if people are there for the wrong reasons, but I don't shake them off very easily. Rachel usually has to do it for me! 'Enthusiastic and talkative'? Bang on! For myself, my main dream for 1996 would be to play over in Japan. I've never been there before."



LTJ BUKEM
September 20, 1967
Virgo



POOR old LTJ has a bit of a tendency to catch colds and flu. He is eccentric, rebellious and sometimes so full-on that he frightens timid souls. If you are lucky enough to find him at home, he will probably be sucking on a pipe, wearing slippers and casting his eye over a copy of the "Daily Telegraph". But remember one important detail when dealing with this man. When he wants something, he'll stop at nothing to get it.

Around the end of next July, LTJ will suddenly make a big breakthrough in his career. Since he wholeheartedly embraces change, he could also reveal a startling new musical direction.

LTJ Bukem: "Everything sounds pretty much like me, apart from the bit about colds and flu. And er, no, I don't smoke a pipe! I'd say I am eccentric and pretty rebellious, especially if she is referring to the gigs I don't turn up to! I find that line about a new musical direction very interesting. I was actually working on a hip hop track only last night. My own hopes for the next year are to fly a plane and to get a grand piano for my house."



JOSH WINK
April 20, 1970
Taurus



ACCORDING to his stars, the "Mama's boy" of techno had a nightmare childhood. But young Josh's conflicts appear to have been largely solved by his saint-like persona. Mother Theresa should definitely be worried.

Josh enjoys showing off and Scorpio rising makes him sexually irresistible. In fact, 1996 will see him consumed by a vast sexual appetite. His aversion to drink and drugs is fortunate as any dabbling would result in catastrophe. Sharing his birthday with one Adolf Hitler, next year will certainly be one of global advance for the Winkster.

Josh Wink: "Actually, I had a good childhood. My parents gave me lots of support, which probably helped my 'saint-like persona'. I'm not a show-off. I wish I was. 'Sexually irresistible', eh? Well, I've had my fair share of getting back to hotel rooms and finding girls already there. As for my sexual appetite, what's wrong with that? I'm confused about the word 'consumed' though. By who? By what? In 1996, I'm going concentrate on Ovum Recordings. And I'd love it if dogs and cats could live together in harmony."



RICHIE HAWTIN
June 4, 1970
Gemini



LIFE has been ridiculously easy for Richie. Very artistic, focused and intuitive, the silver spoon has never left his mouth. In fact, he's totally unstoppable. Why? Because as well as being born for Michael Jackson-style success, he's blessed with tons of common sense. Next year will be about stacks of diamond opportunities on the career front and bundles of cash are sure to follow.

Richie is secretive about his love life but in 1996 he will be known as the Don Juan of dance music. Ms Right is out there and, if he's not met her yet, he soon will do.

Richie Hawtin: "I don't really believe in this shit. My life hasn't been easy, I guess I'm just lucky. I'd like to think that I will be "unstoppable" next year and as for "Michael Jackson-style success", I must remember to get myself an oxygen tent! And the "Don Juan of dance music"? I'm not going to meet Ms Right. I've already met her. Sarcasm is high on my list for 1996 and I'm going to be trying to talk to the press as little as possible. I want to get rid of all the shit you have when you become well known. I want to get back to the music and fuck everything else."



TALL PAUL NEWMAN
May 5, 1971
Taurus



TALL Paul doesn't just want to be the biggest DJ in the world, he wants to be the biggest star in the world. The day will surely come when his name appears on a little blue plaque outside of Turnmills which will be constantly photographed by hordes of Japanese tourists paying homage to him.

Despite being a master of seduction, Paul both looks for and offers total commitment in romance. The next few months will see him starting a new three-year cycle which will bring him great success, but with one proviso. Watch that drinking! A sober outlook is required.

Tall Paul: "She's right about the old boozing and the bit about the Japanese tourists is excellent. As for total commitment in romance, that's also completely true. I'd better say that or my girlfriend will go totally apeshit. What I personally want in 1996 is to keep going the way I have so far. I'm having a great time at the moment, meeting new people, playing different clubs. And I'd love to have another Top 40 hit."



DERRICK MAY
April 6, 1963
Aries



ALTHOUGH a total pussycat to just about everybody he meets, Derrick is a homicidal maniac when it comes to his own safety. He also has a tendency to feel a bit gloomy, so sharp objects and guns away should be kept locked away when he's around.

With both good and bad opportunities coming his way, 1996 promises to be an exciting year for Derrick. He just can't resist women, especially exotic ones, and over the coming months he will find himself even more fascinated by the female species. We are talking American gigolo status here. They'll be interested in him, too.

Derrick May: "Wow, it sure is pretty close. That stuff about being a "homicidal maniac" is true. I certainly always live for the moment. And how does she know I like sharp objects? How could she possibly be so informed? I don't have guns, though. On the subject of women, she hit the bullseye again. My own hopes for 1996 are my record label getting the recognition it deserves and Stacey Pullen taking a strong hold on the electronic music industry."



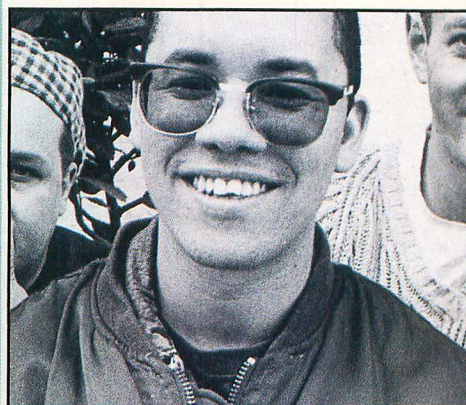
JON PLEASED WIMMIN
May 28, 1969
Gemini



JON has a fabulous gift for flamboyance and nobody is ever able to shut him up. Obsessed with possessions, he either has a large stamp collection or millions of lovers! Astrologically, his love of dressing up can be explained by Neptune in his seventh house in Scorpio and Uranus in his fifth, forcing him to be ostentatious.

Jon's stars for 1996 suggest hard times for romance, as his excessive workload takes him away from loved ones. Along the way, he should be to very, very careful. He needs to develop steady, positive habits and keep away from smoking, drinking and drug-taking, because he is likely to suffer more than the usual side effects.

Jon Pleased: "It's true I'm obsessive. If I like a certain designer, I'll buy the whole collection. As for that bit about millions of lovers, is she saying that I'm a slag? And wouldn't you be ostentatious if Neptune was in Uranus? Work isn't going to take me away from my loved ones, though. Love always comes first. And I hardly ever do drugs. Only once a day! Ha-ha-ha!"



ASHLEY BEEDLE
November 25, 1962
Sagittarius



MAKE no mistake about it, Ashley is the Barry White of dance. Passion, sensuality and an intense curiosity in people make him just about the perfect lover.

Coming up is a year of very big decisions which require objective, long-term solutions. Ashley could become a writer or maybe even a TV celebrity, with his life taking a turn for the better in the summer months. Three words of warning, though. Don't get pompous.

Ashley Beedle: "The Barry White of dance"? You've got to be joking. More like the Wilfred Hyde-White! He's this very old old British actor, in case you don't know. I am passionate, but I wouldn't say I was the perfect lover. I'm more of a traditional romantic, you know, roses, candles, then drop her pants! Nah, I'm very much monogamous. I think there will be a lot of big decisions for me next year. As it goes, I do write poetry, but I can't see it being published. I don't think I will ever be a TV celebrity, but if I was, I'd be Jack and Vera's cellerman on 'Coronation Street!'"

SCANNERS

Lather Than Life

Gone are the times when a soap star's idea of a good night out was appearing in the following day's newspapers. Now they can be found keeping themselves to themselves in some of the country's top clubs.

BACK in the Eighties, it seemed almost impossible to open the tabloid press without reading about the exploits of television stars in London's swankiest clubs and bars. The most notorious had to be Stringfellows, hang-out of a thousand overnight successes, a million failed pop stars and, of course, Dirty Den and his mates. During the Nineties, lifestyles have changed and a new kind of celebrity has emerged. Where going out on the town was once little more than a PR exercise, many actors and actresses now have enough nous to be seen at some of the more credible joints.

But apart from one or two obligatory scenarios based on tabloid daydreams (who could forget the "Emmerdale Rave" or Tracey Barlow's E experience in "Coronation Street"?), club culture has barely touched the soap scripts. The closest they've come to reality are the flyers on Jackie Dixon's "Brookside" kitchen wall. Fearful of being associated with drug culture, the producers avoid the real lives of not only much of their audience, but also many of their actors. Martine McCutcheon, who plays Tiffany in "Eastenders", is adamant that the problem lies with the press.

"The tabloids seem to think if you are a clubber, you are a dodgy, zombie-like druggie person, which I'm certainly not!" Martine's experience of clubs is one of friendly places to have a bit of fun away from the limelight (no pun intended).

"Generally, when I go clubbing at places like Ministry Of Sound or Back To Basics, I can be myself and not a character from the television. Most of the people I meet are very accepting and sociable."

This sentiment is echoed by "Brookside" star Paul Broughton, aka Eddie Banks. Although perhaps not the most obvious party person on the screen, Paul has an unbridled passion for club life. A passion borne out by the recent opening of Eve, his club-cum-bar in Liverpool, which boasts Nottingham's Alistair Whitehead as the resident DJ.

"I love the crowds at places like Cream and Back To Basics," says Paul. "People don't give me any aggro when I'm out clubbing. It's different to pubs, where I sometimes get hassled by bevvvy heads. Maybe it's because they're amazed to see an old git like me in a club!"

Aggravation is, however, something which Martine has to face from time to time. With the image of Tiffany, her cat-tongued and man-hungry character, going before her, Martine has to fend off the occasional lecherous admirer.

"Some guys get a bit over-zealous and think they can bed me because of Tiffany's character,"



Martine McCutcheon, alias Tiffany (above), and with DJ Gareth Cook at Hollywoods in Romford (inset)

she explains with a mischievous giggle. "But I just introduce them to my boyfriend and they usually calm down."

The boyfriend in question is Gareth Cook, the resident DJ at Hollywoods in Romford. Martine's other associations with club culture include adding guest vocals to Uno Cleo's "RU Man Enough" single, which was met with a veritable avalanche of derision from the underground cognoscenti. This reaction is also guaranteed for the forthcoming R&B duet between Bianca and Ricky of "Eastenders", which is currently being recorded at SOUR's Trinity Studios. It is perhaps natural for anyone who is

into dance music to want to record a few tracks, however you can't help but feel a bit suspicious about soap stars. Sure, Ricky and Bianca are regularly seen at places such as The Limelight, Velvet Underground and The Cross, and fellow "Eastender" Phil Mitchell was recently spotted at Ministry Of Sound, but they're hardly crusaders of the underground, are they?

Paul Broughton is not so sure. Having grown up in Toxteth, Liverpool, where he regularly enjoyed reggae and blues parties, the concept of underground raving is not a new one to him.

"Just because you're an actor, it doesn't mean you are immediately cut off from the music you like," he argues. "I even used to go to illegal events like The Pepper Box down in Salisbury. With the convoys and the police blocking the motorways, it was amazing. A lot of the excitement has gone now that things are more organised. I mean, part of the enjoyment was actually finding out where the party was going to be!"

These days, Paul is happy to enjoy the organised splendour of Cream because, as he says, "It's on my doorstep and it's the best thing to happen to Liverpool in years".

SCANNERS Best Of 1995

TELEVISION

- 1 Cracker
- 2 Brookside
- 3 Michael Moore's TV Nation
- 4 Eastenders
- 5 Passengers
- 6 Friends
- 7 Eurotrash
- 8 Loved Up
- 9 Shooting Stars
- 10 Men Behaving Badly

RADIO

- 1 Essential Mix - 1FM
- 2 Love Groove Dance Party - 1FM
- 3 Coldcut's Solid Steel - KISS 100 FM
- 4 One On The Jungle - 1FM
- 5 Essential Selection - 1FM
- 6 Da InteleX - KISS 102 FM
- 7 Bob Jones - KISS 100 FM
- 8 Gilles Peterson - KISS 100 FM
- 9 Get On The Good Foot - Trent FM
- 10 Colin Dale - KISS 100 FM

FILMS

- 1 Shallow Grave
- 2 Natural Born Killers
- 3 Usual Suspects
- 4 Exotica
- 5 Muriel's Wedding
- 6 Batman Forever
- 7 The Madness Of King George
- 8 Leon
- 9 To Die for
- 10 City of Lost Children

BOOKS

- 1 Pollen - Jeff Noon
- 2 Maribou Stork Nightmares - Irvine Welsh
- 3 Ocean Of Sound - David Toop
- 4 Diamond Age - Neil Stephenson
- 5 The New Beats - SH Fernandez Jr
- 6 What Kind Of House Party Is This? - Jonathan Fleming
- 7 Moor's Last Sigh - Salman Rushdie
- 8 Bomb The Suburbs - William "Upski" Wimsatt
- 9 Krautrocksampler - Julian Cope
- 10 Microserfs - Douglas Coupland



Alexandra Fletcher, alias Jackie Dixon

Paul is also a big fan of the Chuff Chuff events and De-Luxe in Nottingham.

The most obvious clubber in soap-land is Alexandra Fletcher, who plays Jackie Dixon alongside Paul in "Brookside". With her big, baby-doll eyes, Barbie hair, skinny-rib T-shirts and pierced belly button, she epitomises the scene she's into. One hundred per cent handbag.

"I love places like Miss MoneyPennies in Birmingham and Ku in Ibiza, and I like DJs such as John Digweed and Jeremy Healey," she explains.

Indeed, Alexandra, Paul and Martine all seem to agree that garage and handbag events are the not only the most fun, but also the most accepting. By contrast, the underground scene seems elitist and suspicious of famous faces. Not that Martine hasn't been known to dabble in this area.

"I occasionally go to places like Speed in London, which I really like, and I'm into some techno, especially Mr C's stuff," she says. "But when I go out, I want to avoid hassle and listen to uplifting music which makes me feel good. I'm too busy with 'Eastenders' to become a trainspotter!"

Back on the tabloid trail, the three soap stars are unanimous in their verdicts. All together now...

"You never hear about the positive side of the scene."

Admitting to occasionally caning it, Paul Broughton strongly advocates a positive view of club life.

"It's something that I feel very strongly about," he notes. "I've got a 17-year-old daughter and I allow her to go to clubbing. I think clubs are a lot safer than pubs. The scene has had a lot of negative press over the last few years and it's totally wrong."

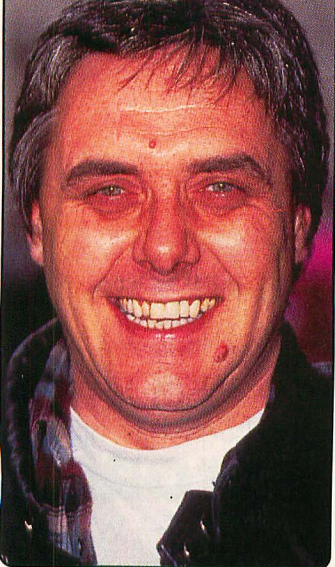
Alexandra is more reflective, suggesting the press coverage means little to the true club spirit.

"At the end of the day, whether the press are positive or negative, clubs are really popular," she says. "And as long as people have a good time and are sensible, it's the best way to let your hair down."

A soap about clubbers, anybody? Now there's an idea.

words **Martin James**

Paul Broughton,
alias **Eddie Banks**



SOFA REPORT

10 REASONS TO STAY IN THIS MONTH

reviews by **Lisa Carson**

RESERVOIR DOGS (MR BLONDE'S DELUXE EDITION) Polygram Filmed Entertainment

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THE DAVID LYNCH COLLECTION Electric/Polygram Videos

Ignore the appalling "Twin Peaks - Fire Walk With Me", with its very dodgy script and miscast actors, and head straight for "Eraserhead", "Wild at Heart" and "Blue Velvet". Each is as violently humorous and wickedly surreal today as they were when they first came out.

SILENT PHASE R&S/Transmat CD Rom

Help Stacey Pullen hack into the Transmat vaults to unleash the "Theory Of The Silent Phase" in this animated cyber-comic, which moves to the sounds of "Psychotic Funk", "Waterdance" and "Spirit Of Sankota". Watch out for Stacey's holiday snaps, too.



THE ESSENTIAL MIX BBC Radio 1FM

Friday December 24, 12-4am

Broadcasting live from Shepherd's Bush Empire in London, the Essential Mix tour comes to a triumphant end with Pete Tong, Danny Rampling, Sasha, Paul Bleasdale and a host of other special guests. All, no doubt, in red suits and white beards.

THE BEST OF ONE ON THE JUNGLE BBC Radio 1FM

Monday December 27, 10-11pm

The highlight from Auntie Beeb's finest series of the year. Set your tape recorders for an hour of ruff-edged hardstep, mind-boggling drum 'n' bass and luscious jazz jungle. But will 1FM's commitment to jungle sounds continue into 1996?



CRAPSTON VILLAS

Channel 4

Fridays, 11.15pm

Animated mayhem as the most disastrous yarns of south east London bedsit-land come alive in a vision more terrifying than something terrifying. You'll recognise some of the characters as your neighbours.

TECHNO PAGAN Edited by Elaine Palmer Pulp Faction

An excellent compendium featuring Scanner, PP Hartnett from Naive and Jeff Noon of "Pollen" and "Vurt" fame. Contorted, gritty and uncomfortably funny.



PARTY ZONE MTV

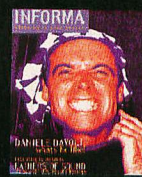
Fridays, December 22 & 29 and January 5, 11pm

The highlights of 1995 spread over three back-to-back mixes, each lasting for two hours. There's plenty of proof that MTV have an ear for the underground.

MORTAL COIL

Sega and Sony Playstation
Virgin Interactive

Ultra-violent shoot 'em up strategy game for networked warmongers. Fantastic graphics and fast action make "Mortal Coil" an essential thumb-twitcher.



INFORMA Club fanzine

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A small but perfectly (in)formed 'zine with Fathers of Sound, Daniele Davoli and record reviews from metal sculptor-cum-steel spinner Phil Sagar.

SETS OF STEEL

Listings from 1FM's ESSENTIAL MIX

Saturdays, midnight - 2am



31 October

Part One: JOHN DIGWEED (Live from Tall Trees, Middlesbrough) Simply Red - "Money's Too Tight To Mention" (east west)... BT & Taylor - "Calling" (acetate)... FK - "Mind Speaks" (Wave)... Angel Moraes - "Heaven Knows" (Tribal UK)... Sweet Drop - "El Tatu's" (Broovicious)... XDX - "Matthew Man" (In Vogue)... Tilt - "I Dream" (Perfecto)... Zoe - "Dreamtime" (More Protein)... The Tabernacle - "I Know The Lord" (acetate)... Mozaic - "Rays Of The Rising Sun" (Perfecto)... Sasha & Marie - "Be As One" (deConstruction).

Part Two: PETE TONG

The Absolute With Susanne Palmer - "I Believe" (Tribal UK)... Morel's Groove - "Boys & Girls Get On Up & Move Around" (Strictly Rhythm)... Plux - "Over & Over" (WT)... Lisa Marie Experience - "Keep Jumpin'" (3 Beat)... Kendo - "Nagasaki" (Base Generator)... Real McCoy - "Automatic Lover" (Van Heiden Mix) (Logic)... Michael Watford - "Love Change Over" (Hard Times)... Klatchi - "Footstompin'" (Mount Air)... Alcatraz - "Give Me Liv" (Yoshitoshi)... Centurians - "This House Is Jumpin'" (Seka)... Donna Giles - "Love Me (Remix)" (KL)... Centurians - "Burn" (Seka)... Crescendo - "Are You Out There" (frr)... Chris & James - "Fox Force Five" (Stress)... Berri - "Shine Like A Star" (frr)... Evoke - "Runaway" (frr)... Scott Deep - "Brooklyn Beats" (Accor).

Part Three: PAUL BLEASDALE

Misjah & Tim - "Access (Extras Volume 1)" (Ore)... Hoschi - "The Tribe" (Overdrive)... Dac Sound Of OC - "Spectrum" (360 Sound)... 999 Disco Babies - "Pump Thing" (Floor Wax)... Head Nodding Society - "Head On" (Work)... Klatchi - "Footstompin'" (Mount Air)... Technohead - "I Wanna Be A Hippie (Carl Cox Mix)" (promo)... La Luna - "To The Beat Of A Drum" (VCL)... Josh Wink - "Higher State Of Consciousness" (Manifesto)... Phoenix - "Rise Up" (Solid Silver)... Electroliners - "Loose Caboose" (Twitch)... Move & Motion - "Re-Funk" (Zebra).

6 November

Part One: PAUL OAKENFOLD (Live from Que, Birmingham) Robert Mills - "Children" (DBX)... Oakenfold & Osborne - "Orange" (Perfecto)... Billy Ray Martin - "Imitation of Life" (Magnet)... Quivver - "Believe in Me" (Perfecto)... In Aura - "Coma Aroma" (EMI)... Utah Saints - "Star" (London)... Floorplay - "Atomica" (Perfecto)... Grace - "Down to Earth" (Perfecto)... Man With No Name - "Floor Essence" (Perfecto Fluro).

Part Two: PETE TONG

Gusto - "Disco Revenge" (JMD)... Heller 'N' Farley - "Ultra Flava" (Jus' Trax)... Ultra Nate - "How Long" (Warner Bros)... Plux - "Over and Over" (WT)... Pulse - "The Lover That You Are" (Jellybean)... Lime - "Keep On Rockin'" (3 Beat)... Real McCoy - "Automatic Lover" (Logic)... Kendo - "Nagasaki" (Base Generator)... Nu Soul Featuring Kelli Rich - "Wide-A-Way" (frr)... Centurians - "This House is Really Jumpin'" (Seka)... Planet Zoom - "The Time Machine" (World Music)... Crescendo - "Are You Out There" (frr)... Bori - "Shine Like A Star" (3 Beat)... Chris & James - "Fox Force Five" (Stress).

Part Three: SASHA

Phoenix - "Rise Up" (Sound Silver)... Techno Cat Featuring Tom Wilson - "Perplexer Mix" (Pukka)... Angel Moraes - "Heaven Knows" (EBU)... Zoe - "Dreamtime" (More Protein)... Evolution - "Look Up To The Light" (deConstruction)... Fluke - "Tosh (Cosh Mix)" (Circa)... Fade - title unknown (test pressing)... Mozaic - "Rays Of The Rising Sun" (Perfecto)... E-N - "The Horn Ride" (Dreambeat)... Minds Of Men - "Brand New Day" (east west).

12 November

Part One: DAVID MORALES

River Ocean - "Love & Happiness" (Cooltempo)... Donna Summer - "I Feel Love" (Mercury)... Rips Volume One - title unknown (acetate)... David Morales & BVC - "In Da Ghetto" (Mercury)... David Morales - "Dance to the House" (acetate)... The Buckleheads - "The Bomb" (Henry Street)... Backstreet Boys - "We've Got It Going On" (Jive)... Ruffneck - "Everybody" (Masters At Work)... Krump - "Get Up" (Strictly Rhythm)... Alison Limerick - "Where Love Lives" (Arista)... Sounds Of Blackness - "Picture Time" (Heart Beat)... Barbara Tucker - "Stay Together" (Strictly Rhythm)... Debra Cox - "Who Do You Love" (Arista).

Part Two: DAVID MORALES

Althea McQueen - "Gotta Get Up" (Dreambeat)... no info - title unknown (Strictly Rhythm)... Jamiroquai - "Space Cowboy" (Sony)... David Morales - "Philadelphia" (Nite Grooves)... Revival - "I Know He Will" (Strictly Rhythm)... no info - "Bounce" (Masters At Work)... Tom Boy - "Freedom" (Strictly Rhythm)... Taylor Dayne - "Say A Prayer" (Arista)... OKC Overload - "Living in the Jungle" (Strictly Rhythm).

19 November

Part One: LAURENT GARNIER

Disco Insects - "Loves Gonna Get U" (Peacefeast)... The Old School Hip Hop - "You Got to Chill" (Dotan)... Daft Punk - "Da Funk" (Soma)... John Carpenter - "The End" (ZYX)... Green Velvet - "Help Me" (TEX)... Recycled Loops - "Tribal Sex" (DV-8)... Dave Angel - "The Scat Man" (Blunted)... Red Planet - "Ghost Dancer" (Red Planet)... Fusion - title unknown (Ferro)... Robert Hood - title unknown (Cheap)... Laurent Garnier - "Side Effects" (F Communications)... Octave One - "I Believe" (Transmat)... Earl Gray - "Lick" (Rugged Vinyl)... Urban Flava - "Urban Style Music" (Metalheadz)... Carlito - "Carlito's Way" (Creative Sound).

Part Two: LAURENT GARNIER

Laurent Garnier - "Aquarius" (F Communication)... Doud Bassino - title unknown (acetate)... Jark Prongo - "Spadel" (acetate)... Chaser - "Sider of Iron" (Soma)... Silent Phase - "Spirit of Sankofa" (Transmat)... Metropolis - "Submarine" (Radical Fear)... La Williams - "Terminal Velocity" (D-Jax)... no info - title unknown (Prince)... Woody McBride - "Units" (Head in the Clouds)... Laurent Garnier - "Roachdo O Bico" (F Communications)... Steve Stoll - "Universal" (Proper)... Scan X - "Blue" (F Communications)... Electronic Experimentation - "Meltdown Ride" (Transparent Sound)... Reload - "Birth of a Disco Dancer" (Warp).

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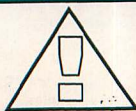


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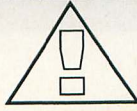
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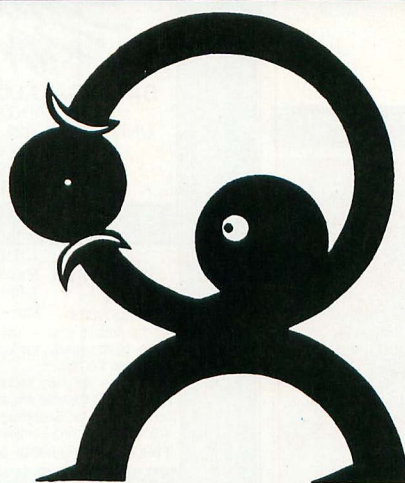
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SAM ELLIS - CLUB LONELY	JOURNEYS BY DJ MIX TAPES 1-6	MASSIVE ATTACK - UNFINISHED SYMPATHY
LEFTFIELD - NOT FORGOTTEN (REMIX)	CYBORTRON - CLEAR	DEE PATTEN - WHO'S THE BADMAN
NJOI - ANTHEM	DUPREE - BRASS DISK (ILLEGAL IMPORT)	LISA B - GLAM
RIVER OCEAN - LOVE & HAPPINESS	SAM ELLIS - CLUB LONELY	SUZI CARR - ALL OVER ME
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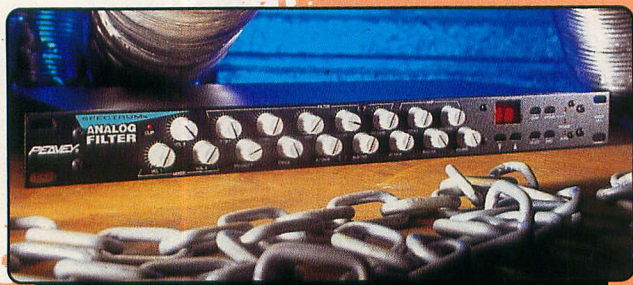
Eq's christmas hamper

It's that time of year again. Yes, the rotund and jovial bearded bloke will soon be in the house and all the would-be Josh Winks will be clawing the wrapping paper off their pressies in the hope of uncovering at least one of EQ's Christmas recommendations. With a price to suit every pocket, except those with no money in them whatsoever, we've no hesitation in guaranteeing that each and every one of you would like at least one of the items featured here. Mums, Dads and significant others would do well to pay close attention if they want a truly happy New Year. Let the festivities commence...



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PEAVEY ANALOGUE FILTER

Picking up on the current interest in analogue sounds, Peavey offer an ingenious rack-mountable kit which will lend some squelchy warmth to even the most unpleasant digital synth. Simply patch in a sound, manipulate it with the Filter's, erm, filters and stash your improvements in one of the 100 memories. It's yours for £359. Talk to Peavey on 01536-205-520.



NOVATION BASS STATION

With two oscillators, ADSR envelopes and an LFO, the Bass Station has become the Nineties replacement for Roland's classic TB303. No wonder Novation have been selling these as fast as they can ship them out since their launch back in May, 1994. It gives crunching basslines and thoroughly convincing acid noises. Screaming lead lines, too. The rack mount version improves on the seven memories of the keyboard version, by offering 100 memories and more meaty midi implementation. You can't miss with one of these. Not with the rack mount at £399.99 and the keyboard version at £349.99. Telephone Novation on 01628-481-992.

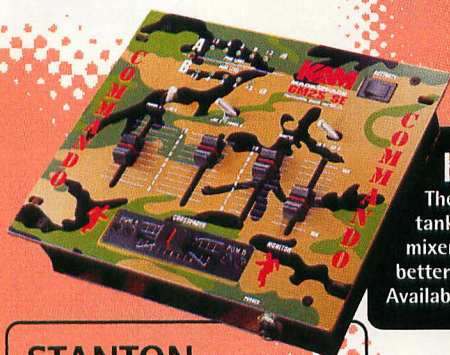




KORG PROPHECY

The Prophecy is, without question, the synthesiser of the moment. One minute it sounds like a 15-handed Terrorthon set loose in an analogue factory after downing a bottle of sherry, the next it provides startlingly real-sounding bass and trumpets. The on-board arpeggiator is likely to be responsible for many of next year's anthems and the "mod log", a type of ribbon controller, gives complete control over the machine's wailings, all of which are midi-recordable. Santa could well find

himself on the receiving end of sexual favours for bringing one of these down the chimney. On top of that, he will get precisely the right change out of £1,000 to buy a lottery ticket. Contact Korg on 0181-427-5377.



KAM COMMANDO MIXER

The limited edition Commando is painted like a Chieftan tank and is the latest in entry-level, industry standard DJ mixers by Made2Fade. And at £89.95, you wouldn't find a better bargain at the Ministry Of Defence winter sale. Available from Lamba on 01727-840-527.

STANTON TRACKMASTER CARTRIDGE

Stanton's glow-in-the-dark cartridge comes complete with go-faster stripes and has won pride of place in the new Ministry Of Sound set-up. Indeed, the Trackmaster is becoming the industry standard so fast that no self-respecting SL 1200 should be seen without one. The price is a very nicely rounded £100. For more information call Stanton on 01727-840-527.



DIRECT BEAT SLIPMAT

Not quite the ultra-sleek paragon of 21st Century technology you might expect, the Direct Beat slipmat looks like someone has ironed a puff-paint transfer onto a gigantic communion wafer. Still, it's made in Detroit and guaranteed to be gracing a deck or two at a Christmas party near you. Available for £16 from the Fat Cat record emporium. Telephone 0171-209-2909.

TECHNICS SL 1200 MARK II TURNTABLE

The SL 1200 is still the best turntable around after over 20 years of DJ abuse. How so? Because Technics have resisted the temptation to fiddle about with the basic design, preferring instead to concentrate their efforts on producing a consistently reliable piece of kit. The price is £450. Call Panasonic on 0344-853-929. The only trouble is, Santa, we need two of these things. . .



EON POWER SYSTEM

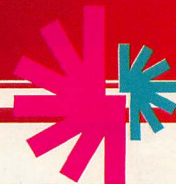
This is basically a PA in a box. For your money, you'll get two JBL powered speakers, 130 watts driving the low end while another 50 watts take care of the top, an eight-channel line mixer with two auxiliaries and EQ, plus a couple of microphones. Easily upgradable by adding more speakers from the range, including monitors and sub-woofers, the Eon Power System is an ideal rig for giving your bedroom sets some extra wellie. The cost is £1,999. Telephone Harman Audio on 0181-207-5050 and see next month's EQ for a full review.



PHILLIPS DCC 730

Tired of manufacturers trying to foist new hardware/software on you? Even so, you can't really argue with CD-quality mastering at this sort of price. Phillips are so eager to popularise the DCC (Digital Compact Cassette), they've slashed their prices and are now offering a package consisting of five free tapes, track titling, plus track and title search facilities. You can play your old cassettes in the machine, too. So how little are we talking about? £249 to you, squire. For more details call SRTL on 01243-379-834.

freebie-jeebies



CHRISTMAS GOODIES!

WIN A PAIR OF TURNTABLES AND A MIXER

DO you have a pile of fabulous records which you know would keep a crowd happy on any dancefloor? Is the only obstacle standing between you and DJ fame the fact that you don't actually own a pair of turntables?

But there comes a point when every wannabe jock has to take the plunge and invest in some equipment to practice on. The immediate problem is usually a lack of the old spondoolies. A couple of decks and a mixer are probably going to set you back the best part of £500, money you'd doubtlessly rather spend on vinyl.

Thanks to those generous folk at **LAMBA**, Muzik might just have the answer. For no more than the price of a first class stamp and a few seconds of thought, we're giving **ONE** lucky reader the opportunity to become the proud owner of the perfect bedroom set-up. The package consists of two (yes two!) **KAM BDX 180 TURNTABLES** and a distinctive **KAM COMMANDO SCRATCH MIXER**. With Stanton 500 AI cartridges, high torque motors, sturdy anti-vibration systems and accurate pitch controls, these decks are ideal for honing your DJ skills.

At a street value of £427.95, you would have to be some kind of an idiot not to enter this one. Especially since all you have to do is answer this easy-peasy question:

What does DJ stand for?

- a) Dodgy Job?
- b) Disc Jockey?
- c) Desperate Joker?

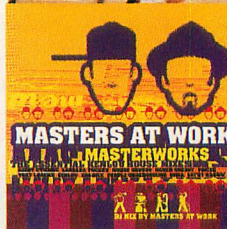
KAM

Mark your postcards "Kam Turntables Competition".
The closing date for entries is Monday, January 8.



Yours tomorrow?

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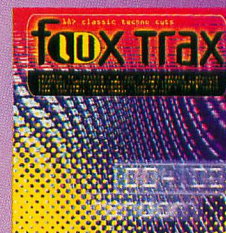


back 2 mono



WELL, we've told you what our favourite albums of 1995 were. But over at **RTM**, the top-hole distributors of some of the world's finest independent dance labels, they have different ideas. For those who don't already know, RTM distribute the likes of Zoom, Junior Boys Own, Moonshine, Eye Q, Dorado, Clear, Wall Of Sound, Mute, Irdial and Narcotic. And to prove how simply spiffing their roster is, they're offering **FIVE** Muzik readers the chance to each win their entire **TOP 20 ALBUMS OF THE YEAR** on CD.

The super-bumper package features Global Communications' "Remotion", Sven Vath's "Touch Themes", Masters At Work's "Masterworks", Cool Breeze's "Assimilation", Renegade Soundwave's "Next Chapter In Dub", The Ballistic Brothers' "London Hooligan Soul", Earth Nation's "Terra Incognito", Jake Slazenger's "Makesaracket", Roger Sanchez's "Secret Weapons Volume 2", Panasonic's "Vakio" and Hardfloor's "Respect". There's also Tall Paul's "Pump" and CJ Bolland's "DJ Kicks" mix albums, and "Hard Times - The Album" and "Who's Zoomin' Who", mixed by Roger Sanchez and Billy Nasty, respectively. Plus the "Flux Trax", "Back To Mono", "Too Many Fools", "This Ain't Trip Hop" and "Give 'Em Enough Dope Volumes 1 & 2" compilations. Just solve this simple riddle:



**HARD TIMES
THE
ALBUM**



ROGER SANCHEZ

Which of these is not one of Global Communications' alter-egos?

- (a) Jedi Knights
- (b) Link
- (c) Stinky Cereal Bowls

Mark your postcards "RTM Competition".
The closing date for entries is Monday, January 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 festively final. Yo-ho-ho.

NOVEMBER'S COMPETITION WINNERS

NETWORK: Dave Poulton, Luton. **RUNNERS UP:** David Morrison, Cookham Dean / M R Ward, Slough / Nick Reece, Manchester / Meredith Jones, Newport / William White, Southend. **AZUL:** Glenn Kiernan, London. **RUNNERS UP:** Richard Watts, Winterton / Jason Muir, Glenrothes / Marcelle Martins, London / Allan Scott, Forfar / Edward Bailey, Alderley Edge. **BEYOND:** Lee McLinden, Liverpool / Simon Armstrong, Workington / Joel Turner, Chester.

GERM PARROT

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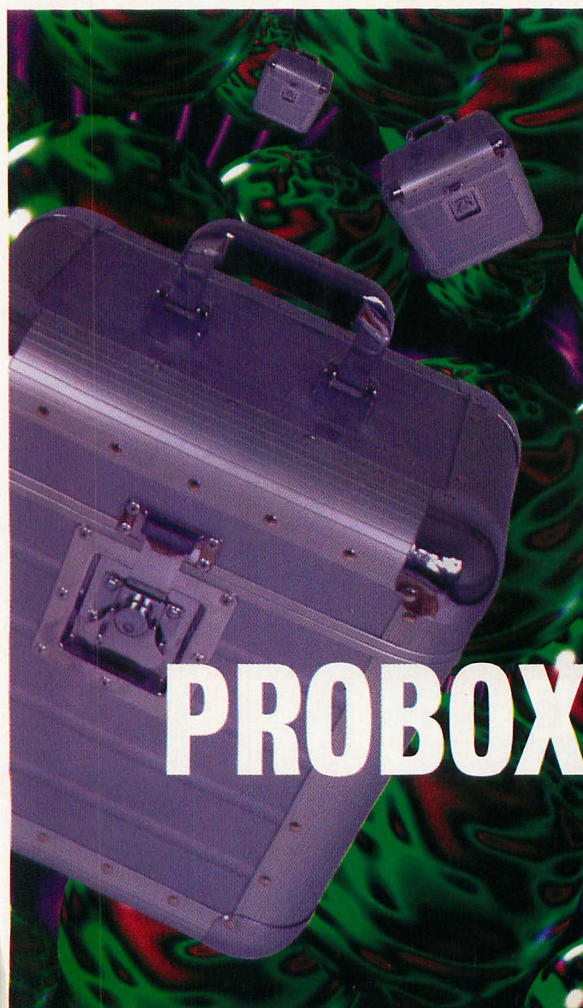
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Insomnia

listings compiled by **Keith Howison** edited by **Ben Turner****PLEASE FAX ALL CLUB LISTINGS TO: 0171-261-7100**

CLUB OF THE MONTH

LONDON: AWOL

Ministry Of Sound, 103 Gaunt St, SE1. 0171-613-4770.
10-6am. £15 members/£17.50 non-members.

MONDAY DECEMBER 25 - CHRISTMAS DAY

WHILE most of the nation's inhabitants are settling down for an evening of vintage Bond, surrounded by the post-turkey debris of pine needles, wrapping paper and squashed mince pies, well-insulated legions of hardy ravers will be converging on the festive mecca that is the Elephant & Castle, for a seasonal knees-up at Ministry of Sound.

Yes, it's another champagne Christmas for the AWOL crew. For the past couple of years, they've held a yearly thank you for their many regulars on a day when there normally isn't all that much to do after the last glass of sherry has been drained. They reason that, rather than entering a state of intoxicated hibernation in front of the old gogglebox, why not have a night of jungling instead?

Naturally, all the regular drum 'n' bass choirboys will be there. The wildstyle specialist Darren Jay. Cut 'n' paste surgeon Dr S Gachet. The evergreen hardcore legend Mickey Finn. Heavyweight junglist champion Kenny Ken. And, of course, the hard steppin', double-impact maestro Randall, who has gone from strength to strength over the last 12 months.

Eight hours of jump-up jungle mayhem may not sound like the most serene way of easing yourself into Boxing Day. But those who overdid the festive cheer and need to mellow out a little can enjoy the warm glow of the house room, where the ever-dependable Roy the Roach, Richard Fingers and Lawrence Bagnell will be firing up the bar.

And let's face it, where else are you going to escape from the family on Christmas Day?

DIRECT-DRIVE [the next five]

2 PROGRESS - THIRD BIRTHDAY (Derby, December 16)

3 SIN CITY (Stoke, December 15)

4 ROBODISCO (Manchester, December 14)

5 DIGITAL NATION (London, December 15)

6 LOGICAL PROGRESSION (London, December 21)

AWOL
A WAY OF LIFE
L O N D O N

Randall

Pic: Jamie B



Back To Basics: 4th Birthday Party

VIBE ALIVE

Forthcoming Live Tour Dates

THE PRODIGY, SYSTEM 7 and THE CHEMICAL BROTHERS
Blackpool Empress Ballrooms
(December 20), London Brixton
Academy (22)

BJÖRK

Dates are as follows: Sheffield Arena
(January 19), Manchester G-Mex

Centre (20), Bournemouth BIC (22),
Wembley Arena (25)
BLACK GRAPE
London Brixton Academy (December
15 & 16), Newport Centre (18),
Wolverhampton Civic Hall (19),
Manchester Apollo (21), Livingston
Forum (22)

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Lakota (Bristol)
Question (The Escape, Brighton)
Rise (Leadmill, Sheffield)
Shindig (Riverside, Newcastle)
Temple Of Sound (Dublin)
Voodoo (Le Bateau, Liverpool)
Wildlife (Ice Factory, Perth)

Wednesday December 13

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BRIGHTON: LONDON DUB CLUB
Zap, Old Ship Beach. 01273-821-588. 10-
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01273-326-439. 10-2am. £3).

EXETER: HANDS ON TRUST
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£4. Chris Newland and PAs from
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LONDON: THE LOFT HQ, West Yard,
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"Trouble" Anderson and guest.
The recent appearance of Mone
and Hippie Torrales here
attracted Danny Tenaglia and
Angel Moraes to join the throng. ...
Jon Pleased Wimmin and Paul
Woods host **PLEASED** (Velvet
Underground, 143 Charing Cross Rd, W1.
0171-439-4655. 10.30-3am. £6).

Alcatraz continues to rule. ...
John Acquaviva from Definitive is
at **SPACE** (Bar Rhumba, 36 Shaftesbury
Av, W1. 0171-287-2715. £5) with Kenny
Hawkes and Luke Solomon. ...
Brandon Block guests at
OVERSEXED (Gardening Club, The
Piazza, Covent Garden, WC2. 0171-497-
3153. 10.30-3am. £5) with Nick Dare. ...
Warlock guests at **TECHNOSIS**
(Gossip, 69 Dean St, Soho, W1. 0181-450-
4506. 9.30-3.30am. £5) with Axis,
Controlled Wierdness and
Barney York.

NOTTINGHAM: PEEL ME OFF
THE CEILING The Hippo Club. 0115-960-
6100. 10.30-2.30am. £3. Jon Smith and
Colin CB.

Thursday December 14

BATH: GORGEOUS The Hub Club.
01225-425-376. 9-2am. £5. Smokin' Jo,
Robin & Mike and Gerard.
BIRMINGHAM: THE CREAM
TOUR Que Club. 01484-846-703. £8.50.
Judge Jules and John Kelly fly the
flag for Cream.

BRIGHTON: QUESTION The
Escape, 10 Marine Parade. 01273-606-
906. 10-2am. £4.50. Peshay, Fraser
Cooke and Req One (Mo' Wax)
doing live graffiti. ...

CROYDON: SPLIT YOUR PANTS
Blue Beyond, 78 South End. 0181-688-
5360. 10-2am. £3. Nick Hugget, Kram
The Destroyer, Lord Bolaka and
Clever Pick.

DUBLIN: LIVIN' LARGE Temple Of
Sound, Ormond Quay. 01-872-1811.
10.30-late. £3. Mark Dixon and
Stephen Mulhall. ...

EDINBURGH:
BURGER QUEEN Wide Awake Club,
Cowgate. 11-3am. £4. Craig & Huggy
return to the Edinburgh scene with
a bang. ... Phil Smallcock, Stuart
Knobend and Dodge Dildo from
the infamous Stoned & Useless
Crew man the wheels of steel at **HI
SOCIETY** (Red Hot Pepper Club, Tollcross.
0131-229-8238. 10-3am. £3).

LEEDS: HAYWIRE Mex, 2 Call Lane.
0113-266-1292. 9-2am. £4. Derrick
Carter (drunk as a lord when he
took to the decks at the Muzik
night at Shindig), Andrew

Weatherall (dropping Francois
Kervorkian's "FK EP" in among
the deepest house set possible at
Sabresonic) and Daz Quayle. ...

LONDON: SPEED Mars, 12 Sutton
Row, W1. 0171-439-4655. 10-2.30am. £7.
LTJ Bukem, Fabio, DJ Lee and
MC Conrad. ... Kevin Swain and
Kevin Hurry from DOP guest at
ANIMAL HOUSE (Gardening Club, 4 The
Piazza, WC2. 0171-497-3153. 10.30-3am.
£5) alongside Steve Lee. ...

Aphrodisiac, Star Sounds
Orchestra and House Of Mullah
are at **MEGATROPOLIS** (Heaven, Under
The Arches, Villiers St WC2. 0181-960-
0030. 8.30-3.30am. £7). ... Bob Jones
tells us all to **SHAKE IT LOOSE**
(Bar Rhumba, Shaftesbury Avenue, W1.
10-3am).

MANCHESTER: ROBODISCO
Paradise Factory. 0161-273-5422.
Miles Hollway and Elliot Eastwick,
residents from Hard Times in
Leeds, go it alone for a monthly
night which promises to be an
essential new edition to
Manchester's club scene. J
oined by fellow resident Ben
Davies, tonight they play
alongside Derrick Carter (just
two days after teaming up with
Miles and Elliot at Muzik's
Christmas party) and Pete Heller
from Junior Boys Own.

NOTTINGHAM: THE GARAGE The
House, 169 Huntingdon St. 0115-956-
5324. 10-2am. £3. Ricky Morrison,
Jon Of The Wicked Bitches, Matt
Wolf and Dave Grantham.

READING: CHECKPOINT CHARLIE
Alley Cats Live, Gun St. 0171-486-1877.
9-2am. £7. Laurent Garnier spins
one of his now legendary five-
hour sets.

WHITLEY BAY: LUST Sands.
0370-386-187. 9-2am. £5. DJ
Madtech, Mikey B and Smurf.
WOKINGHAM: INTER-
WONDERLAND Phoenix Plaza,
Wellington Rd. 01344-486-216. 9-2am.
£5. Chris & James, Tony Belamy
and Simon Thorpe.

Friday December 15

ABERDEEN: TRIPLE KIRKS
Belmont St. 0122-624-288. Terrence
Parker spins.

BIRMINGHAM: S.I.A.G. Steering
Wheel, Wrottesley St. 0121-415-4313. 10-
2am. £7. Ricky Stone, Paul
Rockard and Owen Owens in the
Race Track and Rob Clough and
Kervin from Bottom Bunk in the
Pitstop. ... Farley "Jackmaster"
Funk goes to **CRUNCH** (The Venue,
Branston St. 0121-472-4581. 10.30-6am)
with Jon Hollis and Mark Jarman. ...
DJ Lee spins at **ZOOMORPHIA**

(Newhalls, 11 Newhall St. 01374-894-040.
10-2.30 am. £6). ... Medicine Drum
and Green Nuns Of Revolution
are live on stage at **SPACEHOPPER**
(Que Club, Corporation St. 0121-212-
0770. 10-6.30am. £10) with Tsuyshi
and Chrisbo.

BRIGHTON: TUFF RED 7 Zap, Old
Ship Beach. 01273-821-588. 10-5am. £7.
Tall Paul, Eric Powell and
Fleming. ... Camarad drops
POSITIVE SOUNDS (The Loft, 11 Dyke
Rd. 01273-683-704. 10-2am. £4.50) with
the Olympic Disco Mixing Team. ...
Derrick Carter joins Kenny
Fabulous and Andy Mac at **CLUB
FOOT** (Escape, 10 Marine Parade. 01273-
606-906. 10-2am. £5).

BRISTOL: TEMPTATION Lakota, 6
Upper York St. 0117-942-6208. 8.30-
4.30am. Darren Emerson, Electric
Orgasm, Jody, Ian Wilkie and
Leon Alexander.

CARDIFF: THE UNION OF DANCE
Cardiff University. 01705-642-764. Pure
Sex host a room with Steve
Conrad and Stu Rising.

CHESTER: SWEET Blimpers, City
Rd. 01244-343-781. 9.30-2am. £6. Russ
K Klass, Phil Cooper and guests.
CLWYD: VOYEUR Time And Space.
01244-537-750. £7. K-Klass DJs and
Patrick Smooove.

DERBY: THE FRIDAY CLUB Blue
Note, 14a Sadler Gate. 01332-295-155.
10-2.30am. £4. Nicky Holloway and
Timm & Laurie.

DEVON: THE BUD CLUB Tube, 9 Gold
St, Tiverton. 01884-258534. 8-1am. £4.50.
Deep progressive house special.
DOVER: THE FEEL GOOD FACTOR
Legends Nightclub, New St. 01304-225-
555. 9-2am. DJs Rocky & Diesel
join Tim.

DUBLIN: TEMPLE OF SOUND
Ormond Quay. 00-3531-872-1811.
10.30-late. £6. Johnny Moy and
Billy Scurry. ...

DUNFERMLINE: LOVESEXY Klub
Kreole, 33 Carnegie Drive. 01383-741-087.
9-2am. £4. Kevin Jones guests
alongside Colin Cook (from
Horny Monkey).

EDINBURGH: PURE Venue, 17-21
Caltoun St. 0131-558-3824. 10.30-3am. £7.
Twitch, Brainstorm, The Dribbler
and The Bill.

ELGIN: MAD TECH The Bishops
Complex. The Eurobeat 2000 club
tour with Frankie D, Bass
Generator and Scott Brown.

EXETER: MOVING HOUSE The Loft
Club, Barts. 01392-420-580. Jo Shiva
and Sonique.

GLASGOW: PHAR-OUT Art School,
168 Renfrew St. 0141-332-0691. 10-
2.30am. £2.50. Mike Cawly, where
LTJ Bukem recently took the drum
'n' bass style to Glasgow. ...

Stuart McMillan and Orde Meikle
reside at **SLAM** (Arches, 22 Midland St.
0141-221-8385. 11-3am. £7). ... Michael
Kilkie, Duncan Reid, Scott
Mackay and Simon Foy all reside
at **THE ARK** (The Tunnel, Mitchell St.
0141-204-1000. 10-3am. £7). ... Gareth
Sommerville and Stuart
McKrossin are in **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. Darren Price and guest.

KENT: ESSENCE The Old Barn, Stocks
Green Road, Hildenborough. 01732-834-
444. 9-2am. £8. Fallatio, Steve
Stomp, Danny Wilks, Errol D and
various guests.

KINGSTON: GOING GA GA Fruits
Of Labour, No 4 Bishops Hall, Bishops
Palace House. 0181-313-0696. 9-2am.
£7/£5. Matt Frost, Tricky Dicky
and Tee Smith.

LEEDS: UP YER RONSON Pleasure
Rooms, Marston St. 0113-244-9474.
10-4am. £10/£8. Jeremy Healy,
Marshall and Neil Metzner. ...
Ann Savage guests at **OPAL**
(The Music Factory. 0113-247-0480.
10-4am. £6/£4) with Billy Da Kid,
Steve Luigi, Pete De Santos,
Russ Richardson, Johnny E
and Craig Cosway.

LEICESTER: GOODBYE CRUEL
WORLD Streetlife 24 Dryden Street.
0836-768-182. 10-3am. Kelvin
Andrews (three-hour set), Simon
Owen and Paul Harris.

LONDON: DIGITAL NATION
Bagleys Studios, Goods Way, Kings
Cross, N1. 0181-678-0460. 10-6am.
£10/£8. Robert Armani (who
has a ferocious new double-
pack out now on ACV), Joey
Beltram, the mighty Woody
McBride, Craig Thomas and
Terry Mitchell. ... Harri and Kenny
Hawkes reside at **FRIDAYS R FIRIN**
(Plastic People, Oxford St, W1. 0181-981-
3144. 11-6am. £5) London's
best-kept house secret. ...

10.30-4am. £8/£4). ... Justin
Berkman, Linden C and Paul
Williams guest at **HANKY PANKY**
(SW1 Club, 191 Victoria St, SW1. 0171-
630-8980. 10.30-6am. £10) with Roy
The Roach. ... Brenda Russel,
Pete Lazony, Evolution,
Zebedee, Nick Sekulic and Ade
Pressley are at **CLUB ALIEN** (The
Rocket, Holloway Rd. 0973-324-188. 10-
6am. £10/£7). ... Danny Rampling
guests at **VELVET UNDERGROUND**
(Velvet Underground, 143 Charing Cross
Rd, W1. 0171-734-4687. 10.30-4am.
£10/£8) with Nicky Holloway. ...
Keith, Abbey and Dodge play
some damn funky tunes at **JAZZBAH**
(The Square Room, Leicester Sq, WC2.
0171-738-6527. 10-3am. £5). ... Kiss
100FM host **SLINKY** (Legends, 29 Old
Burlington St, W1. 0171-437-9933. 10-
6am. £10/£7/£5) with Nev Johnson,
David Dunne and Rob Blake. ...
Graham Gold, Dave Lambert,
Darren Pearce and Craig Dimech
ram out **PEACH** (Leisure Lounge, 121
Holborn, EC1. 0171-700-6100. 10-6am. £7).
... Dodge, Alex Baby, Femi Fem
and Sam B reside at **ROTATION**
(Subterania, Acklam Rd, W10. 0181-747-
9145. 10.30-3.30. £8). ... DJ Fitzroy
mixes everything up at **SOUL'D OUT**
(Jazz Cafe, Parkway, Camden, NW1. 0171-
277-1454. 11.30-2am. £5/£3). Marcello
is expected to spin at The End.
MANCHESTER: BUGGED OUT
Sankeys Soap, Jersey St, Ancoats. 0161-
950-4215. 10-3am. £6. James Holroyd



Mark Moore is at **WHOOP IT UP!**
(Gardening Club, The Piazza, Covent
Garden, WC2. 0171-497-3153. 11-5am.
£8) with Terry Marks, Joel Xavier
and Uncle Al. ... Laurent Garnier,
Mark Spoon (who recently
celebrated his birthday with a
star-studded party in Frankfurt)
and Jim Masters play in the front
room at **OPEN ALL HOURS** (Ministry Of
Sound, 103 Gaunt St, SE1. 0171-378-6528.
11-8am. £12/£8) with Jon Pleased
Wimmin, Jon Da Silva and Al
McKenzie in the bar. ... Jeff Mills,
Dave Angel and Luke Slater spin
in the Cosmic cave at **FINAL
FRONTIER** (Club UK, Buckhold Rd, SW18.
0181-877-0110. 10-6am. £11/£9) while
Carl Cox, Phil Perry and Matt
Tangent play in the Tribal Temple.
Sex, Love & Motion host the
Shangri-La. ... Brandon Block,
Darren Stokes, Tall Paul, Steve
Lee, Oliver McGregor and Danny
Keith are at **THE GALLERY** (Turnmills,
63 Clerkenwell Rd, E1. 0171-250-3409.
10-7.30am. £10/£8). ... Mark Moore,
John Kelly, Seb Fontaine and
Ross Travill play at **GLITTERATI**
MEETS DEBBIE DOES DALLAS (Cross,
Goods Yd, N1. 0171-837-0828. 10-6am.
£12). ... Unique, Mathew B,
Macello, Clive Henry, Jasper The
Vinyl Junkie and Martin Mad
Hatter are at **FLAVOUR** (The End, West
Central St, WC1. 0171-379-4770. 10-7am.
£13/£10). ... Mrs Woods, Blat Peter,
Princess Julia, Steven React and
Steve Young are at **GARAGE**
(Heaven, Villiers St, WC2. 0171-839-5210.

and guest. ... Sasha and John
Digweed host a Northern
Exposure Party at **PLANET SHINE**
(Hacienda, 11-13 Whitworth St. 0161-
236-5051. 10-3am. £5). ... Scott
Rutherford, Bodie, Sarah Furey
and Nickolia reside at **DRIFT**
(Club Code. 0161-236-4899. 10.30-
2.30am. £5/£4).
MANSFIELD: RIPE The Yard, 61
West Gate. 0162-322-230. 8-2am. £5.
Nick Rogers and Duncan Betts.
MIDDLEBROUGH: SUGAR
SHACK Empire, Corporation Rd. 01642-
253-553. £8. Lisa Loud and Angel
join Alan Appleton and Phil
Faversham.
NEWCASTLE: NICE Planet Earth,
Low Friars St. 0191-232-5244. 9.30-2am.
£6. Skev and Hans.
NOTTINGHAM: CAFE LATINO
The House, 169 Huntingdon St. 0115-956-
5324. 10-late. John Kelly and Angels
Of Love. ... DIY present the **DOG
HOUSE ALLNIGHTER** (Marcus Garvey
Centre. 0115-947-3100. 10-6am. £5)
with guest DJs.
PERTH: WILDLIFE Ice Factory, Shore
Road. 01382-581-140. 10-3am. £7.
Zammo, Gareth Sommerville and
Mark Stuart. ...
PORTSMOUTH: BALERIA Club
Esprit! 223 Kingston Rd, North End.
01705-655-999. £8/£7. Dave Locke,
Paul Slattery, Little Mark and
Sarah Chapman.
PRESTON: CHEEKY MONKY 21
Cannon St. 01772-257-041. 10-2am. £4.
Dominic North joins Jamie and
Dave Williams.

ROMFORD: MALARKY Hollywood, Atlanta Boulevard. 0860-548-938. 9-6am. £8. Tony Grier, Gareth Cooke and guests at this Romford institution.

SHEFFIELD: RISE Leadmill, 6-7 Leadmill Rd. 0114-275-4500. 9.30-4am. £8. Jon Marsh (back from a recent visit to New York, taking in a reportedly good set from Junior Vasquez at The Tunnel), Pete "Shaker" Bones, Luv Dup and Mike... Winston Hazel, Greg Robinson and Solid State are at **THE REPUBLIC** (The Republic, 112 Arundel St. £6).

STAFFORD: SWOON Colliseum, Newport Rd. 01785-229-384-9. 2am. £7. With Al Mackenzie and Craig Campbell.

STOKE: SIN CITY The Academy, 20 Glass St. Hanley. 01782-410-733. 9-2am. £6. Doc Martin (three decks) with Sanjay and John Taylor... Demand, Slipmatt, Vibes, DJ FX, Mikey B, Brisk and MCs Connie and Cougar spin in the main arena at **CLUB KINETIC** (The Leisure Bowl, Longton. 01952-402-772. 8-2am. £10/£8) while Daba, Ralf EP and Vinnie & Diabolo spin house tunes in Arena 2.

SWANSEA: UP FOR IT Escape, Northampton Lane. 01792-290-504. 9-2.30am. £10. Deja Vu live, Paul Harris, Danny Slade, Andy Cleaton and K.J.B..

WOLVERHAMPTON: PIMP Picassos, 34-36 Broad St. 01902-711-619. 9.30-2am. £7. Brandon Block, Alex P and Scott Bond.

Saturday December 16

ABERDEEN: TRIPLE KIRKS Belmont St. 0122-624-288. Toggias Schimidt plays live alongside Dave Tarrida from Sativa.

BANGOR: JUICE Bangor University Refectory. 01248-353-709. 7.30pm-late. £5. Jon Da Silva guests alongside Mister Christian and Jules.

BASILDON: HEAVEN ON EARTH Raquels, Market Pavement, Town Square. 0956-457-546. 9-2am. £8. Kenny Ken. **BELFAST: WISDOM** Network, 11a Lower North. 01232-238-226. 8-late. £7. Marc Auerbach and Jon Marsh... Col Hamilton and Willie Newbury are at **RESOLUTION** (The Venue, Bruce St. 0129-556-355. 9-1.30am. £10).

BIRMINGHAM: FUN Steering Wheel, Wrotesley St. 0121-622-1332. 10-late. £8. Jon Pleased Wimmin, Roger The Doctor, John Locke and Phil Cooper... Sasha and Dave Seaman spin at **MISS MONEYPENNIES** (Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50)... Justin Robertson visits **WOBBLE** (Venue, Branstons St. 0121-233-0339. 11-7am) with Phil Gifford, Si Long, Matt Skinner and The Lovely Helen...

Phil Sagar hosts an Informer Night at **REPUBLICA** (Bakers, 162 Broad St. 0121-633-3839. 10-3am. £8/£5) with Scott Bond and Andy Cleaton... A Guy Called Gerald, LTJ Bukem, Surgeon and Nathan Gregory are at **HOT FOOT** (Que Club. 0121-212-0550. 10-8am. £10). DIY take over the second room with Digs & Woosh, K Grove, Osbourne and Dr Wicked.

BLACKPOOL: FEDERATION The Main Entrance, Central Promenade. 01253-292-335. £8. Paul "Trouble" Anderson, Rick Bonetti and Dean Bell.

BOURNEMOUTH: DEJA VU International Centre. 01202-290-421. Phil Cheeseman, Evil O, Wain Morrison, Greg B, Steve Oates, and Simon Aston.

BRIGHTON: GLAMOROUS Escape, 10 Marine Parade. 01273-606-906. 10-2am. £6.50. Roy The Roach, Marcus Sanderson and Paul Clarke... La Luna perform live at **GO IT GIRL** (The Zap, Old Ship Beach. 01273-821-588. 10-4am. £7.50) with Paulette and O O Fleming. But don't expect to see Patrick Prins... Derek

Delarge, Jon Carter and Mark Jones and Robert Luis are at **HEAVY VIBEZ** (The Concorde, Madeira Drive. 01273-606-460. 10-2am. £5/£4). **Bristol: SATURDAYS** Lakota, 6 Upper York St. 01272-426-208. 9.30-4am. £9. Angel, Nick Warren, Grayson Shipley and Ivor Wilson.

BURNLEY: GET LIFTED Angels, Curzon St. 0128-235-222. 9-2am. £10/£8. Nigel Benn, Paul Taylor, George Thompson and Matt Bell.

COALVILLE: PASSION The Emporium, 69 Belvoir Rd. Coalville, Leicestershire. 01530-815-278. 9-2am. £7.50. Smokin' Jo, Paul Chiswick, Jason Moore, JFK, Tee Smith and Sensual Steph...

DERBY: PROGRESS Conservatory, Cathedral Rd. 01332-362-266. 8-2am. Progress celebrate three years with DJ Disciple, Jon Pleased Wimmin, Allister Whitehead, Pete & Russell and the Progress band... Alfredo guests at **SHOPPING** (The Holy Trinity, Willow Row. 01332-372-374. £7/£6) alongside Brett and Maisy.

DUBLIN: TEMPLE OF SOUND Ormond Quay. 00-3531-872-1811. 10.30-late. £8. Johnny Moy and guest... **EDINBURGH: YIP YAP** La Belle Angele, 11 Hasties Close. 0131-225-2774. 10.30-3.30am. £6. Gareth

Sommerville and Dave Brown... Alan and Maggie host Scotland's wildest gay night, **JOY** (New Calton, Calton Rd. 0131-558-3776. 11-4am. £7/£6)... Dave Brown and Neil McDonald reside at **RAW** (Negotians, Lothian St. 0131-225-6313. 10-3am. Free) for a friendly pre-club warm up.

GLASGOW: TRIUMPH The Tunnel, Mitchell St. 0141-337-2603. 10-5am. £7/£5. Chris & James make their monthly journey to The Tunnel... Harri, Dominic and Oscar host **THE SUB CLUB** (22 Jamaica St. 0141-248-4600. 11-4.30am. £8).

HUDDERSFIELD: DAMNATION

18-20 Georges Square. 0973-285-421. £8. Jonnie B and Mark Wilkinson... Digs & Woosh and Mark Wilkinson guest at **ALCHEMY** (Follies Nightclub, Lockwood Rd. 0113-244-9511. 10-3am. £8/£6.50) with Mike The Mechanic and Jamie Garry.

IPSWICH: UK Hollywoods Nightclub, Princes St. 01473-230-666. 9-3am. £6. Please call for guest details.

KENT: PROMISE The Old Barn, Stocks Green Rd, Hildenborough. 0171-610-9448. 9-late. £10/£8. Paul "Trouble" Anderson, Andy Carroll, The Boot Boys, Ginger Jones and Jon Hodge.

LEEDS: THE ORBIT After Dark, South Queen St. Morley. 0113-252-3542. 9-2am. £10/£8. Jeff Mills. Need we say any more?... Jeremy Healy is at **BACK TO BASICS** (Pleasure Rooms. Marriorn St. 0113-244-9474. 10-6am. £12/£10) with Jim Masters, Jam MCs, Huggy, Ralph Lawson, Lee Wright, James Holroyd and Simon Mu... Tasha From The Killer Pussies plays at **VAGUE** (Wherehouse, Summer St. 0113-246-1033. 10-4.30am. £9) with Daisy & Havoc... Paul Chiswick from Rise plays at **MEX** (Mex, 2 Call Lane. 0113-242-8522. £4/£3) with resident Carl Bedford...

LIVERPOOL: CREAM Nation, Wolstenholme Sq. 0151-709-1693. 9-2am. £8. Laurent Garnier plays a six-hour set, joining Judge Jules, John Kelly, Andy Carroll, Paul Bleasdale and James Barton... Stuart McMillan spins at **VOODOO** (Le Bateau, 62 Duke St. 0151-709-6508. 9-2am. £6) with Skitch, Andy Nicholson, Secret Weapon and Steve Shiels... Dave Graham hosts **CLUB 051** (Mount Pleasant. 0151-709-9586. 9-2am. £6).

LONDON: JUNIOR BOYS OWN CHRISTMAS PARTY Chunnel Club, 101 Tinworth St. SE1. 0181-980-4485. Derrick Carter (whose last appearance at a Junior party will go down as one of the best sets performed in 1995), Rocky & Diesel, Terry Farley, Pete Heller, Ashley Beedle and Norman Jay... DOP and Craig Campbell guest at **CLUB FOR LIFE** (Gardening Club 2, 196 Piccadilly. 0171-497-3153. 10.30-6am. £12/£10 Life Organ Members) with Brandon Block, Laurence Nelson, Simon Cross and James Mac... John Digweed, Claudio Coccoluto and Ian Ossia are at **RENAISSANCE** (Cross, Goods Yard, York Way. 0171-837-0828. 10-6am. £15)...

Mike Edwards (from Jesus Jones) takes to the decks at **SEX LOVE & MOTION** (Soundshaft, Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8/£7) alongside Keith Fielder, Paul Tibbs and Russ Cox... Seb Fontaine visits **JUST CAN'T GET ENOUGH** (Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-379-4793. £12) with Paul Gardener... CJ Mackintosh, Rhythm Doctor and Frankie Knuckles are at **RULIN'** (Ministry Of Sound, 103 Gaunt St. SE1. 0171-378-6528. 11-9am. £15) with Ashley Beedle, Kid Batchelor and Jazzy M... Andy Morris and Craig Dimech spin uplifting house at **THE SATELLITE CLUB** (The Colosseum, Nine Elms Lane, Vauxhall. 0171-582-0300. 10-6am. £12)... Micky Finn, Kenny Ken, DR S, Randall and MC Fearless are at **AWOL** (SW1 Club, 191 Victoria, SW1. 0171-613-4770. 10-6am. £12)... The **EVENING STANDARDS** (Plastic People, 37 Oxford St. W1. 0956-437-774. 10.30-6am. £8) continue to be set... Breeze, Luke Neville, Gordon Kaye, Richio Suzuki, Andy Morris and DOP spin at **SIGN OF THE TIMES/PERFORMANCE** (216-220 Holloway Rd. 0171-240-6694. 10-6am. £12)... CJ Mackintosh, Jeremy Newall and Dennis Valentine visit **GARAGE CITY** (Bar

Rumba, 36 Shaftesbury Avenue, W1. 0171-287-2715. 10-6am. £10) with Bobbi & Steve, Chrissy T and Rude Boy Rupert... Jon Marsh, Nancy Noise, Arron, Phil Perry, Dominic Moir, Terry Marks, Jon "Half" Nelson, Ricky Stone, Jason Hurt and Craig Bartlett are all at **UNITED KINGDOM** (Club UK, Buckhold Rd. SW18. 0181-877-0110. 10-6am. £12/£10)... Mark Moore visits **MALIBU STACEY** (Hanover Grand, Hanover Square, W1. 0181-964-9132. 10-4.30am. £12) with Tall Paul and Luke Neville... Patrick Forge plays **GOES POP** (Turnmills, Turnmill St. EC1. 0171-250-6042. 10.30-3am. £5)... Tall Paul and Tony De Vit join Malcolm at **TRADE** (Turnmills, Turnmill St. EC1. 0171-250-3409. 3am-noon. £10)... Ege Bag Yasi performs live at **CHUNGAWOK** (The Brix, Brixton Hill, SW2. 0171-738-6605. 11-late. £7) with Oz, Mellomaniac, Spike, Rokitt and Gabby... Nicky Holloway and Chris Good remain at **THE VELVET UNDERGROUND** (143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10)... K Klass and Tall Paul are at **BLISS** (Wag, 35 Wardour St. W1. 0589-966-143. 10-6am. £12/£10)... Rob Wood and Matt Munday spin deep, soulful house at **SHARK ATTACK'S CHRISTMAS SOIREE** (254 Edgware Rd, W2. 9-late. £3) with CJ Carr... Dan Tyler joins Paul Murphy and Tommy Lee at **THE DROP** (Zeebrabar, 62 Friar St. Soho. 9.30-3am. £7/£4).

MAIDSTONE: BABYLOVE Polo Club, Wierton Place, Boughton Monchelsea. 01622-758-257. 9-2am. Sarah Chapman, The Boot Boys and Athos.

MANCHESTER: GOLDEN Sankeys Soap, Beehive Mill, Jersey St. 01782-621-454. 9-3am. £10. TWA, Al McKenzie and Pete Bromley... Stu Allen is at **LIFE** (Bowlers, Longbridge Rd. 0891-517-499. 8-late. £12)... Graeme Park, Tom Wainwright, Bobby Langley and Dick Johnson reside at **THE HACIENDA** (Whitworth St. 0161-236-5051. 9.30-3am. £12) ... Andy & Darren (808 State), Matt Thompson and Doctor D reside at **KUDOS** (Club Underground. 0161-232-1251. 10-3am. £6/£4) with guests... Beaumont Hannant spins hip hop at **PRANA** (Nia Centre, Chichester Rd, Hulme. 0161-227-9254. 9-2am. £10/£8) with Moloko, Andy Lees, Steve Moran and the Siras Sound System.

NEWCASTLE: SHINDIG Riverside, Melbourn St. 0468-132-142. 9-3am. £7/£6. Daniele Davoli, John Acquaviva, Scott and Scooby... **NEWCASTLE-UNDER-LYME: SPOILT** Time & Space, The Midway. 9.30-2am. £10. Nic Loveur and Al Mackenzie.

NOTTINGHAM: 100% PURE DELUXE Deluxe, 22 St James' St. 0115-947-4819. 9.30-late. Jeremy Healy, Dize Dufibre, Timm & Laurie and Ossie... Smokin' Jo and Tony Clark guest at **THE HOUSE** (The House, 169 Huntington St. 0115-956-5324. 10-late. £8) with Dino and Of The Wicked Bitches.

PAISLEY: CLUB 69 Roxy's, 40 New Sneddon St. 0141-552-5791. 9.30-2am. £5. Martin and Willy.

PORSMOUTH: EXPRESSION Club Esprit! 223 Kingston Rd, North End. 01705-655-999. 9-2am. £8. Dave Locke, Tony Tone and Little Mark.

RUGBY: VARIATIONS O'Hagons, Regent St. 01788-565-017. 9-2am. £3. Danny from Chuff Chuff, Raymond Franklyn, Funky Doug and Collar.

SHEFFIELD: LOVE TO BE Music Factory, London Rd. 0113-242-7845. 9-5am. £12. Stress Records Party with Dave Seaman, Chris & James and Gordon Kaye... Frankie Foncett guests at the newly opened **REPUBLIC**

BEDROOM BEDLAM

Mix Tape Of The Month

NAME: Alexander Cooke.
LIVES: Dronefield, Sheffield.
CONTACT: 01246-419-942.
BORN: Sheffield. 8/6/78.
EXPERIENCE: "None whatsoever. I got my first pair of decks two years ago.

I paid for them myself by working in a bar one night a week. I hadn't even been buying any records. When I started off I was into hardcore, then I got really into happy hardcore. That became a bit pathetic, so I moved over to house. But then that started going really handbaggy, so I got tired of it. In the past five or six months I've pretty much stuck to hard house and acid house. I've only really ever played out at my brother's birthday parties. I haven't really made an effort to get a residency anywhere, but if I don't start earning some money soon, I won't be able to keep up to date on my tunes."

FAVOURITE DJs: Carl Cox, Darren Emerson, Billy Nasty, Josh Wink, Dave Clarke.

FAVOURITE CLUBS: Ministry Of Sound (London), Sankeys Soap (Manchester), Final Frontier (London), Full On at Cream (Liverpool).

FAVOURITE LABELS: Relief, Synewave, Force Inc, Bush, Peacefrog.

ALL-TIME FAVOURITE TRACK: Frank De Wolf - "B-Sides".

CURRENT CLASSIC TRACKS: DJ HMC - "Phreakin'" (Dirty House, Australia),

Ian Pooley - "The Move" (Definitive, USA), Shortfiction - "Red Star" (Underwater), Neil Landstrumm - "Brown By August" (Peacefrog), Damon Wild - "Subtractive Synthesis 2" (Synewave).

FRUSTRATIONS: "The main thing that gets me is the so-called top name DJs out there who get loads of money and can't mix. There are others who are much better but just don't get the chance. These big DJs only get where they are because of the contacts they've got in the business and the fact they get the records months before anyone else. By the time I get to play them, they've already been hammered to death. The other thing is how crap clubbing in Sheffield is at the moment. It's really dominated by handbag, and not even by good crowds. Also, buying records in Sheffield isn't easy. Even Warp seem to be a little behind everyone else, so I have to use mail order from London shops like Tag, Zoom and Fat Cat."

MUZIK'S VERDICT: Having only just reached 17, Alex has plenty time on his hands and his tape is startling evidence of the speed with which a gifted deck-nician can get to grips with some seriously firin' mixing. And he's only working with Technics copies. The best advice he's read, he admitted, was John Acquaviva telling



Alexander Cooke

all new DJs to get out there and start their own small club where they can play long sets. On the evidence of this tape, he'll get a fan-base pretty quickly. For someone who has only immersed themselves in techno in the last six months, Alex's mix tape shows remarkable maturity and poise. It's got big tunes (Green Velvet - "Flash", Funk D'Void - "Jack Me Off", Jeff Mills - "Changes Of Life") and hard, driving Chicago funk (DJ Sneak - "Tweekin'", Ian Pooley - "The Move"), but the controlled mixing sees them played out almost in their entirety. The timing and cross-fading are as seamless as to be almost imperceptible. If you heard this out at the Ministry or The Orbit, you'd be right up there at the box to carry him home shoulder-high. A hard drive down the fast-lane of house in the hands of a highly promising teen pilot. Aspiring techno promoters in the Sheffield area take note.

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DECEMBER 15th - **K-KLASS Dj's** + **PATRICK SMOOVE** (FUN)

DECEMBER 18th - NORTHERN EXPOSURE @ **TIME + SPACE:**
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DECEMBER 29th - **PAUL BLEASDALE** (CREAM), **PAUL 'TROUBLE' ANDERSON**

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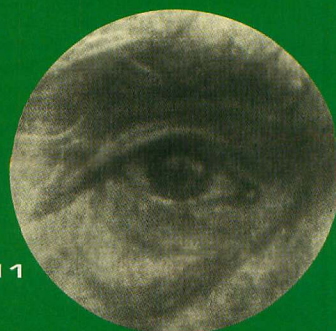
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(The Republic, 112 Arundel St. £8/£7) with Neil Hinde, Pat Barry, Paul Ingall and Pipes.

SOUTHEND: ENOUGH TO MAKE YOU COME Club Art, 9 Elmer Approach. 01702-333-277. £6. Graham Gold and Si Barry.

STOKE: PLATINUM The Academy, Glass St, Hanley. 01782-213-838. 9-4am. £10. Freshly Squeezed host Digit, Ra Soul, DJ Buck, Max Mistry and Aquatherium live.

SWANSEA: ESSENCE Escape, Northampton Lane. 01792-290-504. 9-2.30am. £10. Tom & Jerry Bouthier, Rob Roar, Danny Slade, James Savage and Big Al.

SWINDON: FRISKY Brunel Rooms, Havelock Sq. 01793-531-384. 9-2am. £7/£6. Martin Pickard and guests.

WOLVERHAMPTON: UK MIDLANDS - NORTHERN EXPOSURE NIGHT Foxes Lane. 01902-450-011. 9-2am. £8/£7. Sasha, John Digweed, Paul Daley, Ian Ossia, Scott Braithwaite, Freedy, Ashley James and Banji & Jonathon. Brian Transeau plays live... Mastervibe, Seduction, Sass, Frantic and MC Reality all perform at **PANDEMONIUM** (Mr Bs, Rose Hill, Willenhall. 01952-503-803. 9-2am. £7).

Sunday December 17

EDINBURGH: TASTE The Vaults, Niddry St. info 0131-556-0079. 10-3am. £5. Fisher and Price.

GLASGOW: LUSH Voodoo Rooms, Cambridge St. 0141-332-3437. 11-3.15am. £5. Harri and Oscar.

LONDON: HABIT The Vestry, Blacklion Lane, Chiswick. 0181-748-1035. 6.30-10.30pm. FREE! Jo Mills and Lee Davis host an eclectic house night, this week featuring Ashley Beedle and Dave Hill from The Ballistic Brothers... Andrew Weatherall is at **STRUETT** (Cross, Goods Yd, N1. 0181-964-3172. 8-1am. £6) with Nick James and Tom & Josh... Nicky Holloway, Oliver McGregor and Joe Fish host **THE USUAL SUSPECTS** (Velvet Underground, 143 Charing Cross Rd. WC2. 0171-439-4655. 6-midnight. £5)... Craig Dimech is at **SUNNY SIDE UP** (The Chunnel Club, 101 Tinworth St, SE1. 0181-723-4884. 7am-6pm. £5)... MK Ultra and Xavier 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)... Nick James, Ant Man and Captain Scarlet at **AFRODISCOHACK** (Kings Head, 4 Fulham High St, SW6. 0181-519-1919. £3). **SLOUGH: FULL CIRCLE** Greyhound, Colnbrook Bypass. 0181-898-5935. 2-6pm. £5. Derrick Carter and Phil Perry. A lethal partnership.

Monday December 18

BRIGHTON: CLUB FOR LIFE

DJ PROFILE

French spinner LADY B in the spotlight

WHERE AND WHEN WERE YOU BORN?

Near Paris, December 1970.

HOW DID YOU START DJING?

I started working in music in 1989, when some friends of mine were organising house parties and I helped out with their publicity. I actually began DJing when I opened my restaurant in Cannes. It was May 16, 1993 and I was DJing because I couldn't afford to pay DJs every night.

HOW WOULD YOU DESCRIBE YOUR SOUND?

It basically depends on the crowd I have in front of me. If they are into very hard techno, then that's what I will play. If it's a gay crowd, I like to play happy house music. My influences include Chicago, Detroit and house music from its early beginnings.

WHAT WAS THE FIRST RECORD YOU EVER BOUGHT?

I discovered music from my mother. She's a dance teacher and I've listened to music since I was very young because she used to prepare her lessons to music. She taught dancing using the electronic music of 20 years ago, such as Tangerine Dream, Yello and people like Laurie Anderson. From that I learned to like electronic music. I was maybe 11 or 12 when I bought my first

record but I really can't remember what it was!

AND THE LAST?

I bought around 20 records two days ago at Fat Cat Records in London. I think that the last one of those I listened to was Prosan 7 on the Prosan label.

HOW MUCH DO YOU SPEND ON RECORDS?

I spend about 4,000-5,000 francs a month, I don't know what this is in pounds. (£400-500) I buy a lot of music, including electronic, pop ambient, and new and interesting trip hop acts. I bought the new David Bowie album and it's a really great record. I've recently bought an African percussion CD which is also very good.

WHAT CHANGES WOULD YOU MAKE TO THE DJ SCENE?

I can't do anything! I'm afraid house will have the same problem as disco 25 years ago. Society rules! The majors will take this music and make it vulgar and it'll end up like disco. In 10 years, we will have another name for house.

WHAT ARE YOUR STRENGTHS AND WEAKNESSES?

It is important to me to play as well as I can so that people can dance and enjoy. Sometimes I can create a feeling, I can get people to open their minds to the night and to what I'm playing. My weakness is



when a crowd is really hard to get going, I don't have the experience to open their minds.

WHO ARE YOUR FAVOURITE DJs?

Laurent Garnier, Jeff Mills, Luke Slater and Cajmere.

AND YOUR FAVOURITE CLUBS?

The MAD in Lausanne and Club UK in London.

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

I'd be working at my restaurant! I work at the restaurant every day from 8pm to 2am.

WHAT NEXT FOR LADY B?

I opened my studio last year and I've been working hard and learning. I put out a record for FNAC and F Communications, which was produced by Scan X. It was my first experience in the studio. Now I've been working hard producing myself and my first release, which will be funky house and hard techno.

Lady B's next release on F Communications is due in January. Lady B owns the world's first techno restaurant in Cannes, where food is named after all the DJs who have performed there

Tuesday December 19

LONDON: THE BALLISTIC BROTHERS The Blue Note, Hoxton Sq. N1. 9-3am. £5. Ashley Beedle, Rocky & Diesel and Dave Hill (aka The Ballistic Brothers), joined by Ross Allen and Ben Wilcox... Fabio Paras hosts **THE PINCH CHRISTMAS PARTY** (Gardening Club 2, 196 Piccadilly, W1. 0171-497-3153. 10-3am. £6) with Halal Sachs (one of Paras' favourite DJs). Crawling King Snakes, This Chemical Life and 11 Quinze all play live... Femi, Ben, Pete and Felix Parker are at **BITCHES BREW** (Venom, Bear St, WC2. 0958-338-278. 10-3am. £5). **STAFFORD: SWOON** Colliseum, Newport Rd. 01785-229-384. 9-2am. £7. Swoon host an Xmas fashion show in aid of the National Drugs Helpline. Jeremy Healy and Mark Rowley both spin.

Wednesday December 20

BATH: DIG THE NEW BREED Moles Club, George St. 0378-355-426. £3.50.

Hanover St perform a three-hour set with supporting DJs.

BRIGHTON: TEMPLE Beachcomber, 214 Kings Arches. 01273-724-593. 10-4am. £4. Dolcie Danger plays hard house... Robert Luis is at **SHAKE YER WIG** (The Jazz Place, 10 Ship St. 01273-328-439. 10-2am. £3).

LONDON: SPACE Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £5/£3. Terry Farley and Pete Heller join Luke Solomon and Kenny Hawkes... Jon Pleased Wimmin and Paul Woods are at **PLEASED** (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10.30-3am. £6)... Paul "Trouble" Anderson resides at **THE LOFT** (HQ, West Yard, NW1. 0171-813-5266. 9.30-3am. £5)... Colin Faver spins at **TECHNOSIS** (Gossip, 69 Dean St, Soho, W1. 0181-450-4506. 9.30-3.30am. £5/£4) alongside Terry Mitchell, Stacy and Dope On Wax... Luv Dup are at **OVERSEXED** (Gardening Club, The Piazza, Covent Garden, WC2. 0171-497-3153. 10.30-3am. £5) with Nick Dare.

MIDDLESBROUGH: SUGAR

SHACK Empire, Corporation Rd. 01642-253-553. £8. DJ Disciple.

NOTTINGHAM: PEEL ME OFF THE CEILING The Hippo Club. 0115-960-6100. 10.30-2.30am. £3. With Jon Smith and Colin CB.

Thursday December 21

BATH: GORGEOUS The Hub Club. 01225-425-376. 9-2am. £5. Lisa Loud, Angel, Robin & Mike and Gerard.

BRISTOL: TIME FLIES CHRISTMAS PARTY Lakota, Upper York St. 01222-222-915. 9-2am. Jeremy Healy, Billy Nasty, Jim "Shaff" Ryan, Craig Bartlett and Dave Jones.

CROYDON: SPLIT YUR PANTS Blue Beyond, 78 South End. 0181-688-5360. 10-2am. £3. Nick Hugget, Kram The Destroyer, Lord Bolaka and Clever Pick.

DUBLIN: LIVIN' LARGE Temple Of Sound, Ormond Quay. 00-3531-872-1811. 10.30-late. £3. Mark Dixon and Stephen Mulhull.

EDINBURGH: BURGER QUEEN Wide Awake Club, Cowgate. 11-3am. £4. Craig & Huggy and Miss Stella.

GUILDFORD: THE W.O.K CLUB Bojanglez, Woodbridge Rd. 01483-456-987. 9-3am. £8. Jon Pleased Wimmin, Seb Fontaine and The Fabulous Hutchinson Bros.

KEELE: SKOOL DISKO Keele University, Staffordshire. 01207-522-204. Kelvin Andrews.

LONDON: LOGICAL PROGRESSION Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. LTJ Bukem, Fabio, Grooverider, Peshay and further

guest DJs who have inspired Bukem... Jeremy Healy plays at **THE GARDENING CLUB'S 5TH BIRTHDAY PARTY** (Gardening Club, The Piazza, Covent Garden, WC2. 0171-497-3153. 10-6am. £10) with Steve Lee, Chris & James and James Mac, all celebrating five years at one of London's finest venues... Fabio, LTJ Bukem, Doc Scott, Kemistry & Storm and MC Conrad are at

THE SPEED CHRISTMAS PARTY (Mars, 12 Sutton Row, W1. 0171-439-4655. 10-5am. £10)... John Kelly and Luke Neville both guest at **WINTER WONDERLAND** (The Cross, Goods Yard, Kings Cross. 0171-351-9431. 10.30-4.30am. £15) with Damon Thomas, Gordon Young and Simon Fagan... Richard Grey, Marco Arnaldi and Colin Dale guest in the Cathedral at **MEGATROPOLIS** (Heaven, Under The Arches, Villiers St WC2. 0181-960-0030. 8.30-3.30am. £7), Andrea Parker and Pete Ardrin play in the Cauldron... The Advent, Mark Broom, Craig Thomas and Stephanovitch spin at **CONTINUUM** (EC1 Club, Farringdon Rd, EC1. 0181-678-0460. 10-5am. £5/£4) with Memory Tree live.

NOTTINGHAM: ASK YER DAD Deluxe, 22 James St. 0115-947-4819. Call for guest details...

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PORTSMOUTH: PURE SEX Martines Nightclub. 01705-642-764. £5/£4. Al McKenzie with Steve Conway and Stu Rising.
READING: CHECKPOINT CHARLIE CHRISTMAS SPECIAL R61 Club, Caversham Rd. 0171-486-1877. 9-4am. £10. Richard Ford along with Stripe and Pierre.
WOKINGHAM: INTER- WOKINGHAM Phoenix Plaza, Wellington Rd. 01344-486-216. 9-2am. £3. Marc Auerbach, Michael O'Sullivan and Darren Butcher.

Friday December 22

BATH: KARANGA The Pavilion, North Parade. 0973-339-992. 8-2am. £10. Jon Pleased Wimmin, Danny Rampling, Jim Ryan, Andy Fisher and Ben Hudson.
BIRMINGHAM: S.L.A.G. Steering Wheel, Wrotesley St. 0121-415-4313. 10-2am. £5. Mark Jarman, Doc Savage, Si Skinnup, James Revival and Owen Owens... A Guy Called Gerald plays at **ZOOMORPHIA** (Newhalls, 11 Newhall St. 0374-894-040. 10-2.30am. £6)... Mike E-Bloc is at **CRUNCH** (The Venue, Branston St. 0121-472-4581. 10.30-6am) with Jon Hollis and Mark Jarman.
BRIGHTON: CLUB FOOT Escape, 10 Marine Parade. 01273-606-906. 10-2am. £5. Judge Jules and Andy Mac... Eric Powell and Dave Randall spin at **TUFF RED 7** (Zap, Old Ship Beach. 01273-821-588. 10.30-5am. £7).
BRISTOL: TEMPTATION Lakota, 6 Upper York St. 01272-426-208. 9.30-4.30am. Ruff Neck take over for a night of jungle.
BURNLEY: RETRO V BACK TO THE OLD SKOOL Angels, Curzon St. 0128-235-222. 9-2am. £8. Nipper, Welly, Moggy and John J spin a selection of all-time classics.
CHESTER: SWEET Blimpers, City Rd. 01244-343-781. 9.30-2am. £6. Russ K Klass and guests.
CLWYD: VOYEUR Time And Space. 01244-537-750. £7. Craig Walsh and Fabio Paras.
DERBY: THE FRIDAY CLUB Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. £4. Tony De Vit and Timm & Laurie.
DEVON: THE BUD CLUB Tube, 9 Gold St, Tiverton. 01884-258-534. 8-1am. £4.50. Deep progressive house
DUNFERMLINE: LOVESEX Klub Kreole, 33 Carnegie Drive. 01383-741-087. 9-2am. £4. With Colin Cook and Jon Mancini.
EDINBURGH: PURE Venue, 17-21 Calton St. 0131-558-3824. 10.30-3am. £7. Twitch, Brainstorm, The Dribbler and The Bill.
GLASGOW: SLAM Arches, 22 Midland St. 0141-221-8385. 10.30-3am. £7.

Justin Robertson join Meikle and McMillan... Mike Cawley gets **PHAR-OUT** (Art School, 168 Renfrew St. 0141-332-0691. 10-2.30am. £2.50)... Michael Kilkie, Duncan Reid, Scott Mackay and Simon Foy reside at **THE ARK** (The Tunnel, Mitchell St. 0141-204-1000. 10-3am. £7)... 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. Darren Price and guest.
KENT: ESSENCE The Old Barn, Stocks Green Road, Hildenborough. 01732-834-444. 9-2am. £8. Residents Fallatio, Steve Stomp, Danny Wilks, Errol D and guests.
KINGSTON: GOING GA GA Fruits Of Labour, No 4 Bishops Hall, Bishops Palace House. 0181-313-0696. 9-2am. £7. Tom & Jerry Bouthier, Jack 'n' Daniels, Paul Gardener and Tee Smith.
LEEDS: UP YER RONSON Pleasure Rooms, Marston St. 0113-244-5521. 10-4am. £10. Allister Whitehead, Brandon Block, Marshall and Neil Metzner.
LEICESTER: GOODBYE CRUEL WORLD Streetlife 24 Dryden Street. 0836-768-182. 10-3am. Luv Dup, Simon Owen and Paul Harris.
LONDON: THE PRODIGY Brixton Academy, Stockwell Rd, Brixton. The Prodigy, System 7 and The Chemical Brothers live... Harri and Kenny Hawkes reside at **FRIDAYS R FIRIN'** (Plastic People, Oxford St. W1. 0181-981-3144. 11-6am. £5)... Sunscreen play live at **OPEN ALL HOURS** (Ministry Of Sound, 103 Gaunt St. SE1. 0171-378-6528. 11-8am. £12/£8) with Derrick May, Carl Cox and Stacy Pullen. Buzz Records take over the back room... DJ QJ, Rui, K-Mart and Krito play underground techno at **METAMORPHOSIS** (George IV, 144 Brixton Hill, SW2. 0181-427-5418. 8-2am. £4)... DJ Dag is at **FINAL FRONTIER** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £11/£9) with Tanith, DJ Dag, Frank Lorber, Billy Nasty, Fabio Paras, Gayle San, Jon Carter, The Chemical Brothers and Richard Fearless... Judge Jules and Craig (Trax) guest at **THE GALLERY** (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 10-7.30am. £10) with Tall Paul and Darren Stokes... Luke Neville, Craig Jensen, Johnathon Moore and Paul Jackson perform at **GLITTERATI MEETS BAMBI AND BO** (Cross, Goods Yd, N1. 0171-837-0828. 10.30-4.30am. £10)... Nick Warren visits **WHOOPT UP!** (Gardening Club, The Piazza, Covent Garden, WC2. 0171-497-3153. 11-5am. £8) with Nick Hook, Terry Marks, Lekker and Joel Xavier... Mrs Woods, Blu Peter, Princess Julia, Steven React and Steve Young are at **GARAGE** (Heaven,

Villiers St, WC2. 0171-839-5210. 10.30-4am. £8)... Marvin Conner spins at **VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10) alongside Nicky Holloway... Colin Favor, Evil Eddie Richards and Stick join Unique and Martin Mad Hatter at **FLAVOUR** (The End, West Central St, WC1. 0171-379-4770. 10-7am. £13)... Tom & Jerry Bouthier, Craig Campbell, Martin Pickard and Unity play at **KITE HIGH** (Bagleys, The Blue Studio, Goods Way, Kings Cross, N1. 0973-433-862. 10-6am. £10)... Paul "Trouble" Anderson, Seamus and Sanjay are at **HANKY PANKY** (SW1 Club, 191 Victoria St, SW1. 0171-630-8980. 10.30-6am. £10) with Roy The Roach... Rob Maynard and Colin Bickell guest at **SLINKY** (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £10) alongside Dominic Moir and Rob Blake... Graham Gold is at **PEACH** (Leisure Lounge, 121 Holborn, EC1. 0171-700-6100. 10-6am. £7) with Dave Lambert, Darren Pearce and Craig Dimech... Dodge, Femi Fem and Sam B are at **ROTATION** (Subterania, Acklam Rd, W10. 0181-747-9145. 10.30-3.30am. £8)... DJ Fitzroy mixes it up at **SOUL'D OUT** (Jazz Cafe, Camden, NW1. 0171-277-1454. 11.30-2am. £5).
MANCHESTER: BUGGED OUT Sankeys Soap, Jersey St, Ancoats. 0161-950-4215. 10-3am. £6. James Holroyd... Paul Cons presents **CHRISTMAS FLESH** (Hacienda, 11-13 Whitworth St. 0161-236-5051. 9.30-3am. £6)... Scott Rutherford, Sarah Furey and Nickolia reside at **DRIFT** (Club Code. 0161-238-4899. 10.30-2.30am. £5/£4).
MANSFIELD: RIPE The Yard, 61 West Gate. 0162-322-230. 8-2am. £5. Nick Rogers and Duncan Betts.
NEWCASTLE: NICE Planet Earth, Low Friars St. 0191-232-5244. 9.30-2am. £6. Skev and Hans.
PERTH: WILDLIFE Ice Factory, Shore Road. 01382-581-140. 10.30-3am. £8. Zammo, Gareth Sommerville and Mark Stuart...
PORTSMOUTH: BALERIA Club Espirit! 223 Kingston Rd, North End. 01705-655-999. £8. Dave Locke, Paul Slattery and Little Mark.
PRESTON: CHEEKY MONKY 21 Cannon St. 01772-257-041. 10-2am. £4. Dominic North, Jamie and Dave Williams.
READING: FULL MONTY The Holy Rumes, 11 Castle St. 0831-313-322. 9-4am. £8. Carl Cox, Luv Dup and Stacey Tough.
ROMFORD: MALARKY Hollywood, Atlanta Boulevard. 0860-548-938. 9-6am. 8am. Tony Grimley and Gareth Cooke.
SHEFFIELD: RISE Leadmill, 6-7 Leadmill Rd. 0114-275-4500. 9.30-4am. £6. Luv Dup... Winston Hazel,

DOUBLE EGG



PEANUT PETE



DAVID HOLMES

Greg Robinson and Solid State are at **THE REPUBLIC** (The Republic, 112 Arundel St. £6)... Marshall and Neil Metzner host **STEEL** (Music Factory, 33 London Rd. 0113-244-5521. 9-4am. £8).
STAFFORD: SWOON Colliseum, Newport Rd. 01785-229-384. 9-2am. £7. Allister Whitehead and Angel.
STOKE: SIN CITY The Academy, 20 Glass St, Hanley. 01782-410-733. 9-2am. £6. Rob Tissera, Sanjay and John Taylor... Seduction, SJ SY, Slipmatt, Dougal, Brisk, Stu Allen and MC Connie are at **CLUB KINETIC XMAS PARTY** (The Leisurebowl, Longton. 01952-402-772. 8-2am. £10/£8) with Daba.
SUFFOLK: THE QAT CLUB The Bluenotes, Claremont Leisure Centre, Lowestoft. 01502-589-426. Dave C, Busta Gonad and Egg play truly happy hardcore.
SWANSEA: UP FOR IT Escape, Northampton Lane. 01792-290-504. 9-2.30am. £10. DJ Camachio, Clive Henry, Andy Morris, Danny Slade, Dave Rees and Andy Cleeton.
SWINDON: THE FRUIT CLUB Brunel Rooms, Havelock Sq. 01793-531-348. 9-3am. £7. With Luv Dup, Donovan Smith, DJ Lee, Top Buzz and Menace...
WOLVERHAMPTON: PIMP Picassos. Broad St. 01902-711-619. 9.30-4am. £9. The Cream Tour with Dave Seaman, Paul Bleasdale, Judge Jules and Phil Gifford.

Saturday December 23

ABERDEEN: TRIPLE KIRKS Belmont St. 0122-624-288. Skintade live, the Soma band whose cut on Francesco Farfa's "Trancefloor" made the compilation.
BASILDON: HEAVEN ON EARTH Raquels, Market Pavement, Town Square. 0956-457546. 9-2am. £6. Randall, Lennox and Da Full Vibe.
BELFAST: WISDOM Network, 11a Lower North St. 01232-238-226. 8-1.30am. £7. K Klass, Camon

Beagon and Mark Jackson.
BIRMINGHAM: FUN Steering Wheel, Wrotesley St. 0121-622-1332. 10-late. £8. John Kelly and Patrick Smoove with Simon Fathead and Bowen... Luv Dup and Paul Harris guest at **WOBBLE** (Venue, Branston St. 0121-233-0339. 11-7am) with Gifford, Long, Skinner and The Lovely Helen... Jon Pleased Wimmin pops the cracker at **MISS MONEYPENNIES** (Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50 advance)... Parks & Wilson are at **REPUBLICA** (Bakers, 162 Broad St. 0121-633-3839. 10-3am. £8) with Andy Cleeton and Scott Bond... G-Man, Colin Dale, Tim Taylor, Colin Faver, Luke Slater and Nathan Gregory spin at the **ATOMIC JAM** (Que Club, Corporation St. 01902-711-619. 9.30-7am. £11.50). The DIY sound system are in room 2, while Mike Foskett, Matt Lehman and Tom Grant spin the funky tunes in room 3. Seek out Weird Science, too.
BLACKPOOL: FEDERATION The Main Entrance, Central Promenade. 01253-292-335. £8. Matthew Roberts, Rick Bonetti and Dean Bell.
BRIGHTON: GLAMOROUS Escape, 10 Marine Parade. 01273-606-906. 10-2am. £6.50. Chris & James with Macus Sanderson and Paul Clarke... Roger Trinity guests at **GO IT GIRL** (The Zap, Old Ship Beach. 01273-821-588. 10-4am. £7.50) with Neil... Lewis Dene and Mark Titcombe play the first of two days at the **LONDON TO BRIGHTON XMAS MARATHON '95** (The Joint Club, West St. 01273-419-633. 10-2am).
BRISTOL: SATURDAYS Lakota, 6 Upper York St. 0117-842-6208. 9.30-4am. £9. Grayson Shipley, Ivor Wilson, Mark Davies, Jody, Ian Wilkie and Leon Alexander.
BROOKWOOD: THE CLIQ The Main Ballroom, Bisley Camp, Queens Rd. 01483-489-270. 9-late. £12. Auerbach, Whitehead and Bleasdale.

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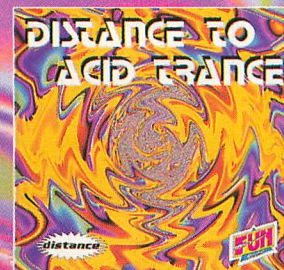
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ALL NIGHT CINEMA

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BURNLEY: GET LIFTED Angels, Curzon St. 01282-352-22. 9-2am. £8. Pete Bromley, Paul Taylor and Big Danny.

COALVILLE: PASSION The Emporium, 69 Belvoir Rd, Coalville, Leicestershire. 01530-815-278. 9-2am. £7.50. Daniele Davoli, Princess Julia, Justin Berkman, JFK & Tee Smith and Sensual Step.

DERBY: PROGRESS Conservatory, Cathedral Rd. 01332-362-266. 9-2am. £8. Smokin' Jo, Daniele Davoli and Pete & Russel. Angel guests at **SHOPPING** (The Holy Trinity, Willow Row. 01332-372-374. £7/£6) with Brett and Maisy.

DUBLIN: HARMONY AT THE ORMAND Ormand Centre. 00-353-1872-3500. 9-late. £13.50. React night with Mrs Wood, Blu Peter, Alan Bloomfield and Seven live. Billy Scurry resides at **TEMPLE OF SOUND** (Ormand Quay. 00-3531-872-1811. 10.30-late. £8).

EDINBURGH: STRIPPED La Belle Angelle, 11 Hasties Close. 0131-225-2774. 10.30-3.30am. £6. Zammo and Kris Keegan. Stuart Duncan, Colin Cook, Steve Livingston and Alan Dundas host a resident's party at **HORNY MONKEY** (The Vaults, Niddray St. 0421-452-977. 10-3am. £10). US guests at **TRIBAL FUNCTION** (The Venue, Calton Rd. 0131-557-3073. 11-3am. £5). Alan and Maggie host **JOY** (New Calton, Calton Rd. 0131-558-3776. 11-4am. £7/£6).

GLASGOW: SUB CLUB 22 Jamaica St. 0141-248-4600. 11-3am. £8. Harri, Dominic and Oscar.

Huddersfield: ALCHEMY Folies Nightclub, Lockwood Rd. 0113-244-9511. 10-3am. £8. Alan Luv Dup, Mike The Mechanic and Jamie Garry.

LEEDS: BACK TO BASICS Pleasure Rooms. Marston St. 01132-449-474. 10-6am. £12. Rocky & Diesel, Helen Rhodes, DJ Maurice, Ralph Lawson, Huggy, Lee Wright, James Holroyd and Simon Mu. TWA are at **VAGUE** (Warehouse, Summer St. 0113-246-1033. 10-4.30am. £9/£7) with Daisy & Havoc. Derrick May is at **THE ORBIT** (After Dark, South Queen St. Morley. 0113-252-3542. 9-2am. £10/£8). Ralph Lawson also guests at **MEX** (Mex, 2 Call Lane. 0113-242-8522. 8.30-3am. £4/£3) with Carl Bedford.

LIVERPOOL: CREAM Nation, Wolstenholme Square. 0151-709-1693. 9-2am. £8. Jon Pleased Wimmin,

Dave Seaman, Paul Bleasdale, James Barton, Andy Carroll. Alex Knight guests at **VOODOO** (Le Bateau, 62 Duke St. 0151-709-6508. 9-2am. £6) with Skitch, Andy Nicholson, Secret Weapon and Steve Shiels.

LONDON: RENAISSANCE XMAS PARTY Ministry Of Sound, 103 Gault St. SE1. 0171-378-6528. 10-6am. £20/£15. Renaissance host an Xmas Party with Fathers Of Sound, John Digweed, Justin Berkman, Ian Ossia, Dave Seaman, Daniel Divoli, Frankie Foncett, Tom Wainwright and Smokin' Jo. Dave Angel and Mark Broom guest at **STRUT DELUXE** (The Chunnel Club, Tinworth St. SE1. 0181-964-3172. 10-5am. £12/£10) with John Kennedy, Nick James, Curly and Van Basten. Pete Tong, Danny Rampling and Sasha are at **THE ESSENTIAL MIX TOUR** (Shepherds Bush Empire, Shepherds Bush. Till 4am). Jeremy Healy stars at **CLUB FOR LIFE PRESENTS "HOLLY"** (Gardening Club 2, 196 Piccadilly. 0171-497-3153. 10.30-6am. £12/£10 Life Organ Members) with Laurence Nelson, Phil Mison, Chris & James and Danny Keith. John Kelly and Paul Gardener visit **BLISS** (The Wag Club, 35 Wardour St. W1. 0589-966-143. 10-6am. £12/£10) with Phil Mison. Patrick Forge plays at **JAZZ GOES POP** (Turnmills, Turnmill St. EC1. 0171-250-6042. 10.30-3am. £5). Tall Paul and Tony De Vit join Malcolm at **TRADE** (Turnmills, Turnmill St. EC1. 0171-250-3409. 3am-noon. £10). Micky Finn, Kenny Ken, DR S, Randall and MC Fearless are at **AVOL** (SW1 Club, 191 Victoria, SW1. 0171-613-4770. 10-6am. £12/£10). Alex P is at **JUST CANT GET ENOUGH** (Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-379-4793. £12) with Paul Gardener. Andy Morris hosts **THE LEISURE LOUNGE** (121 Holborn, WC2. 0171-242-1345. 10-6am. £12). Judge Jules, Norman Jay, Marvin Connor, John Carter (Wall Of Sound), Pete Wardmen and Rad Rice all spin at **SIGN OF THE TIMES/PERFORMANCE** (216-220 Holloway Rd. 0171-240-6694. 10-6am. £12). Nicky Holloway and Chris Good get fresh at **THE VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10/£8). Rob Acteson, Matt Jam Lamont, Femi B and Dana Down are at **GARAGE CITY** (Bar Rumba, 36

Shaftesbury Avenue, W1. 0171-287-2715. 10-6am. £10) with Bobbi & Steve, Chrissy T and Rude Boy Rupert. Keith Fielder, Russ Cox and Paul Tibbs host a residents party at **SEX LOVE & MOTION** (Soundshaft, Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8/£7). Danny Rampling, Fat Tony and Biko are in the Club Room at **UNITED KINGDOM** (Black UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £12/£10) while UFG sound System, Red Marc and Andy Morris play in the Pop Art Room. Tom Costello, Simeon and Steve Harvey are in the Barbarella. Jeremy Healy shakes the floorboards at **MALIBU STACEY** (Hanover Grand, Hanover Square, W1. 0181-964-9132. 10-4.30am. £12) alongside Seb Fontaine and Brandon Block. Jesse James and KCK Keashan are at **SPRINGS** (330 Kennington Rd, Vauxhall SE11). Craig Diech spins the house tunes at **THE SATELLITE CLUB** (The Colosseum, Nine Elms Lane, Vauxhall. 0171-582-0300. 10-6am. £12).

MAIDSTONE: BABYLOVE Polo Club, Worton Place, Boughton Monchelsea. 01622-758-257. 9-2am. Nick Luvier, Boot Boys and Athos.

MANCHESTER: THE HACIENDA Whitworth St. 0161-236-5051. 9.30-3am. £13. Graeme Park, Tom Wainwright, Bobby Langley and Dick Johnson. Norman Jay spins at **GOLDEN** (Sankeys Soap, Beehive Mill, Jersey St. 01782-621-454. 9-3am. £10) with Gordon Kaye, Kelvin Andrews and Dean Wilson. **LIFE** is closed until December 31st. John McCready guests at **CLUB BASTARDI** (The Thirsty Scholar, Oxford Rd. £5) with Scott Emmerson, Paul Benny and John Burgess. Andy & Darren (808 State), Matt Thompson and Doctor D are at **KUDOS** (Club Underground. 0161-232-1251. 10-3am. £6/£4).

NEWCASTLE: SHINDIG Riverside, Melbourne St. 0468-132-142. 9-3am. £7/£6. Alfredo, Nick Detron, Scott and Scooby.

NEWCASTLE-UNDER-LYME: SPOILT Time & Space, The Midway. 9.30-2am. £10/£9. Marc Auerbach and Luv Dup.

NOTTINGHAM: 100% PURE DELUXE Deluxe, 22 St James St. 0115-947-4819. 9.30-late. Crackers For Yer Knackers night with Seb Fontaine, Angel, Timm & Laurie, Ossie and Johnathan. Doc Martin and Dino play at the Christmas Ball at **THE HOUSE** (The House, 169 Huntingdon St. 0115-956-5324. 10-late. £8).

PAISLEY: CLUB 69 Roky's, 40 New Sneddon St. 0141-552-5791. 9.30-2am. £5. Martin & Willy.

PORTSMOUTH: EXPRESSION Club Esprit! 223 Kingston Rd, North End. 01705-655-999. 9-2am. £8. Dave Locke, Tony Tone, Little Mark and guests.

SHEFFIELD: LOVE TO BE Music Factory, 33 London Rd. 0113-242-7845. 9-4am. £10. Classic Night with Lady Bump, Billy Idle and Love To Be residents. Harvey and Ross Allen are at **REPUBLIC** (The Republic, 112 Arundel St. £8) with Neil Hinde.

SOUTHEND: ENOUGH TO MAKE YOU COME Club Art, 9 Elmer Approach. 01702-333-277. £6. Allister Whitehead and Dave Valentine.

STOKE: PLATINUM The Academy, Glass St, Hanley. 01782-213-638. 9-4am. £10. Paul "Trouble" Anderson, Paul Chiswick, Sanjay, Nick Sheldon, Craig Brown, Kirstie McAra and Alex Sparrow.

SWANSEA: ESSENCE Escape, Northampton Lane. 01792-290-504. 9-2.30am. £10. With Carl Cox, Al Mackenzie, Danny Slade, Craig Bartlett and Dave Jones.

SWINDON: FRISKY Brunel Rooms, Havelock Sq. 01793-531-384. 9-2am. £7. Mike Shaw, James Savage and Ian Wilkie.

WATERFORD: SEVENTH HEAVEN Garter Lane Arts Centre, O'Connell St, Ireland. 11-late. £5. Paul Flynn, DJ Orange and guests.

WOLVERHAMPTON: UK MIDLANDS Foxes Lane. 01902-450-011. 9-2am. £8. Kevin Saunders, Martin Pickard, Danny Rampling, Terry Farley, Clive Henry and Barry from Deja Vu. Full Effect, Hype, Vibe, MC Man Parris and MC Connie are at **CLUB KINETIC** (Mr Bs, Rose Hill, Willenhall. 01952-503-803. 9-2am. £7).

proceeds go to Great Ormond Street Children's Hospital. And respect to Mills and Lee Davies for putting something positive back into London clubland. The best place to chill on a Sunday evening. Tom & Jerry Bouthier join Nicky Holloway for pre-Xmas dinner at **THE VELVET UNDERGROUND** (143 Charing Cross Rd, WC2. 0171-439-4655. £15). Nick James resides at **STRUTT** (Cross, Goods Yd, N1. 0181-964-3172. 9-4am. £6). Craig Dimech is at **SUNNY SIDE UP** (The Chunnel Club, 101 Tinworth St. SE1. 0181-723-4884. 7am-6pm. £5). Xavier and MK Ultra reside at **THE ROMPUS ROOM** (The Albany, Great Portland St. 7-12am. £3). Princess Julia and Luke Howard host **QUEER NATION** (Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 10-3.30am. £5). Nick James, Ant Man and Captain Scarlet reside at **AFRODISCOSHACK** (Kings Head, 4 Fulham High St, SW6. 0181-519-1919. £3). There is no **FULL CIRCLE** this week.

PRESTON: CHEEKY MONKEY 21 Cannon St. 01772-257-041. 10-2am. £6. Dominic North, Jamie and Dave Williams.

SOUTHAMPTON: CERT 18 Jolly's Nightclub, Chapel St. 0378-863-111. 8-2am. Mr Hyde, DJ Betts and residents D Rat and Dirty Dee.

WOLVERHAMPTON: PANDEMONIUM Mr Bs, Rose Hill, Willenhall. 01952-503-803. 8-2am. £8. DJ SS, Full Effect, Vinylgroover, Pilgrim, MC Ronnie G, Dougal MC, MC Ranski, Nexus, Jon Hollis and Jason Ball.

Monday December 25

LONDON: AWOL Ministry Of Sound, 103 Gault St. SE1. 0171-613-4770. There really is only one place to be on Christmas night, and that's here with the annual AWOL Christmas night special. Expect to hear Randall, Mickey Finn, Kenny Ken, Darren Jay, MCs Fearless and GQ in the main room, with Roy The Roach, Richard Fingers and Laurence Bagnell in the house room. See Club Of The Month.

Tuesday December 26

BELFAST: WISDOM Network, 11a Lower North St. 01232-238-226. 8-1.30am. £7. Rob Tissera, Terry Marks, Camon Beagon and Mark Jackson.

BIRMINGHAM: WOBBLE MEETS CLUB FOR LIFE Snobs Nightclub, Paradise Circus. 0121-233-0339. 9.30-4am. £12. Jeremy Healy, Laurence Nelson, Phil Gifford and Si Long play at this annual meeting. Jon Hollis, Scott Bond, Mark Jarman, Owen Owens, Emma Frisco, Jon Snakehips and Dave the Madman play at **SAVAGE BOXING DAY SPECIAL** (The Steering Wheel Club, Knotwall House, Wrotesley St. 0973-278-219. 10-6am. £10/£8) with Charlie's Angels, Bowen and Bob Skinup.

BRADFORD: UP YER RONSON/HER MAJESTY PLEASURE Maestro. 0113-244-5521. 9-6am. £20. Jeremy Healy, Dave Seaman, Brandon Block, Marc Auerbach, Marshall and Darren Bouthier.

BRIGHTON: FUNK TO HOUSE Escape, 10 Marine Parade. 01273-606-906. 10-2am. Norman Jay.

BRISTOL: LAKOTA Lakota, 6 Upper York St. 01272-426-208. 9.30-6am. Todd Terry, Roger Sanchez, Paul "Trouble" Anderson, Deli G, Grayson Shipley and James Savage. Danny Rampling, Mark Moore, Ian Wilkie, Gerard & Mike guest at **KARANGA** (New Trinity Hall. 0871-339-992. 9-4am. £10) with Ben Hudson and Andy Fisher.

CARLISLE: JUMPIN' Club 25,

CLASSIC clubs

SCOTT JAMES on his classic SHAVE YER TONGUE club in Bracknell

THE club received its name one Sunday morning, when we'd been out all night and my mate said he needed to shave his tongue. It had been that sort of a weekend. The club began in October 1990 at the Ring in Bracknell. I was the resident DJ and co-promoted it with Moira. It ran every Sunday for about two years and, after that, once a month. It was a combination of all the regular clubs that were off the beaten track at the time, like Queens, Passion and Yikes. Ours was a relaxing club. We were supposed to finish at midnight but often went on until one or two. We had our own door staff so there were no pushy bouncers. The club was underneath a multi-storey car-park so it was genuinely "underground".

It started off well and was full to capacity every Sunday. We had coaches coming from Liverpool, Nottingham and Brighton. It was unbelievable. We had everyone down there. Andrew Weatherall was the first to play, followed by Rocky & Diesel, Alfredo, Sasha (we were one of the first clubs to use Sasha down south), Kevin Saunderson, Terry Farley, Phil Perry and Justin Robertson. With our booking policy, we were pushing the best music around. These DJs were fresh and exciting. They played really challenging music, which was probably why people travelled to come to the club. We had a nice back room where we played leftfield music, while the main room was really banging. There was a good musical scope in both

rooms. It had one of most energetic atmospheres I can remember. The DJs played as if their lives depended on it. Bank holidays were always special, people used to flood in after their weekend. The most interesting night was when it started to rain with condensation from the ceiling. It was mad. Andy Weatherall was playing and had to stop because of water falling on his records. We had to rig up a curtain to keep the decks dry. Andy trashed a lot of his best records that night. He didn't seem bothered, though!

Scott James' new SYT album, 'Cubic Space', is out now on Magic Eye



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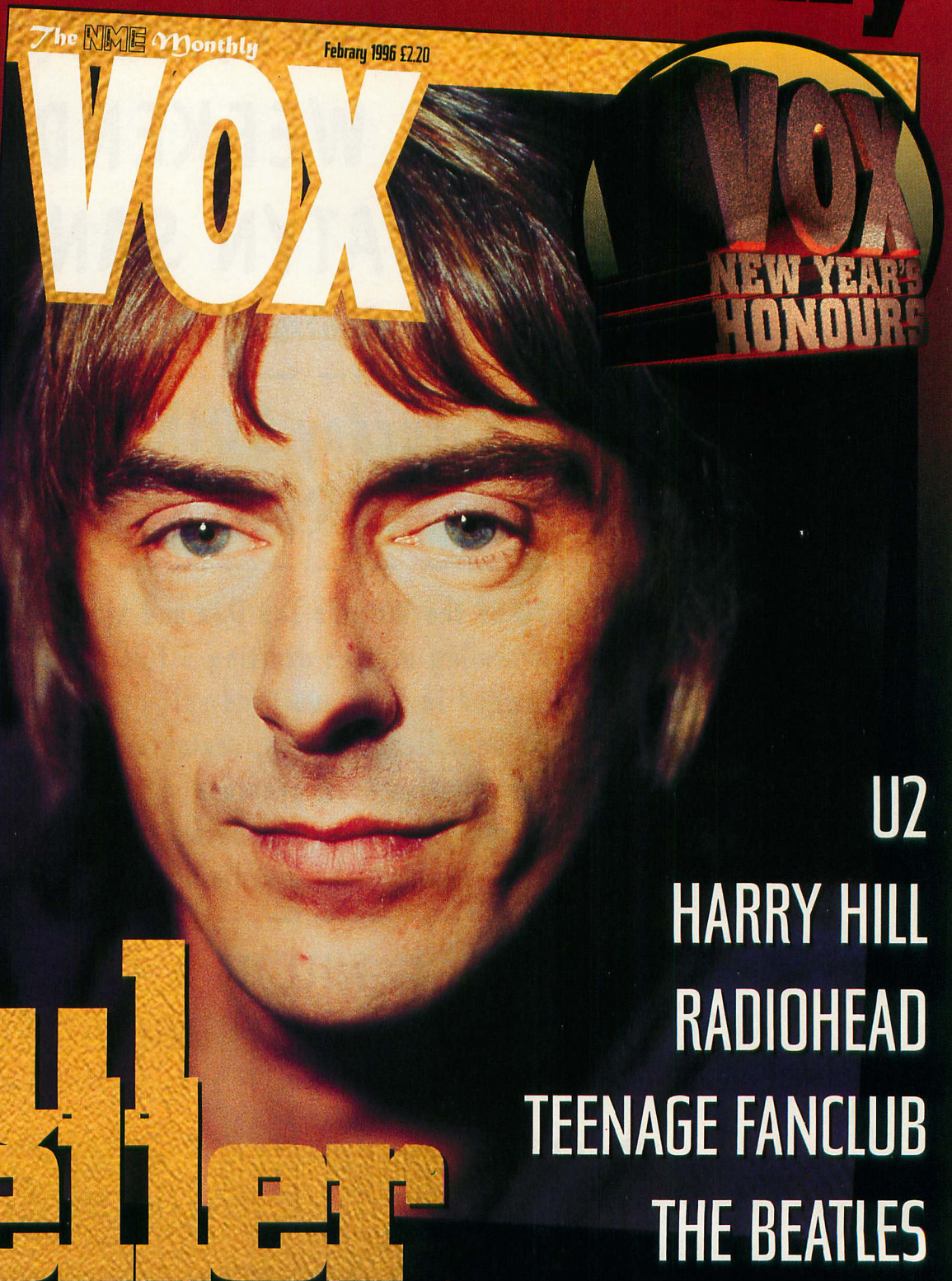
Oasis

Tricky

Shaun Ryder

Michael Eavis

PJ Harvey



Paul Weller

He's mod for it, him!

U2

HARRY HILL

RADIOHEAD

TEENAGE FANCLUB

THE BEATLES

Don't miss it! On sale December 20th Only £2.20

Legends, West Walls. 9-2am. £5. Elliot Eastwick guests alongside Paul Thompson and Patrick Irwin.

COALVILLE: PASSION The Emporium, 69 Belvoir Rd, Coalville, Leicestershire. 01530-815-278. 9-2am. £7.50. Boxing night special with Gordon Kaye, JFK, Tee Smith and Cecil Moore.

DUBLIN: HARMONY AT THE ORMAND Ormand Centre. 00-353-4055-3005. 8-late. Liam Dollard, Billy Scurry, Brian Keogh and guests.

EXETER: MOVING HOUSE - THE BOXING DAY BASH The Tube, Cowick St. 01392-420-580. 1pm-1am. £12. Tsuyoshi, Ferdinand, Martian, Toby, Sonique, Doctor D, Bliss and Digital Dread.

GATWICK: JOY The Gatwick Manor, Surrey. 0181-681-5802. 8-2am. £8. Graham Simmons, Andy Maddox, James S and Danny Gee are joined by Gerideau live.

KINGSTON: GOING GA GA Fruits Of Labour, No 4 Bishops Hall, Bishops Palace House. 0181-313-0696. 9-2am. £7. Paul Slattery, Jon Jules, Matt Frost, Tee Smith and special guest.

LEEDS: BACK TO BASICS & UP YER RONSON Pleasure Rooms. Marston St. 0133-244-9474. 10-4am. £12/£10. Brandon Block, Alex P, Jon Pleased Wimmin, Doc Martin, Marc Auerbach and Marshall.

LIVERPOOL: CREAM Nation, Wolstenholme Square. 0151-709-1693. 9-2am. £20. Cream deliver a monster line-up for this Boxing Day bash with Boy George, Jon Pleased Wimmin, Judge Jules, Justin Robertson, John Kelly, Dave Seaman, Nick Warren, Smokin' Jo, Tall Paul, Paul Bleasdale, James Barton and Andy Carroll.

LONDON: THE PINCH Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5/£4/£3. Fabio Paras spins a five-hour set. Jay Blackmarket guests at **SERIAL SHAGGER** (The Market Tavern, 1 Nine Elm Lane, Vauxhall. 0171-622-5655. 10-4am. £4/£3) with Vodka Ball and Miss T... Sven Vath, Dave Clarke, Frankie DF, Alex Hazzard, T23 and John Berry play at **COLD TURKEY** (Leisure Lounge, 121 Holborn, EC1. 10-6am) with Phonic live on stage. Ben & Pete, Mark Webster, Stuart Patterson and Stuart Hogg are joined by Bob Jones at **SHRINK TO FIT** (Subterania, 12 Acklam Rd, W10. 0956-470-210. 6-2.30am. £7).

MANCHESTER: DOMINA Hacienda, Whitworth St. 0161-236-5051. 9-2am. Derrick May will be guesting alongside residents from Sleuth, Basics and Bugged Out. Brandon Block and Alex P guest at **D'ETRE** (The Paradise Factory, 0115-701-191. £12) with Dave Kendrick and Creation's own Dale and Ali.

MIDDLESBROUGH: SUGAR SHACK Empire, Corporation Rd. 01642-253-553. £8. An Up Yer Ronson special with Marshall, Metzner and guests.

NOTTINGHAM: 100% PURE DELUXE Deluxe, 22 St James' St. 0115-947-4819. 9.30-late. Timm & Laurie with guests.

READING: ESTA LOCO Holy Rooms. 0589-226-262. 10-4am. £12. Tony De Vit, Mark & Adrian Luv Dup, Andy Manston (Clockwork Orange), Lowey and Gary Mac. 10 per cent of all profits go to the John Radcliffe Children's Cancer fund. Respect.

RUGBY: FOCUS/VARIATIONS O'Hagons, Regent St. 01788-565-017. 9-2am. £5. Ivor Wilson from Lakota, Raymond Franklyn, Funky Doug and Colar.

SHEFFIELD: LOVE TO BE Music Factory, 33 London Rd. 0113-242-7845. 10-4am. £10. Boxing Day Ball with DJ Disciple, Alistair Whitehead,

Tom Wainwright, Tony Walker, Roberto and Greg Robinson.

SLOUGH: FULL CIRCLE Greyhound, Colnbrook Bypass. 0181-890-5935. 2-6pm. £5. Phil Perry is joined by Carl Cox, Jim Masters and Derrick May. Pete Bones is at **MONTY'S RECORD BUNKER PARTY** (Studio 412, Uxbridge Rd. 0831-313-322. 7-1am. £6) with Leslie Nash and Jay Evans.

SOUTHAMPTON: MENAGE A TROIS The Rhino, Waterloo Terrace. 0860-146-822. 10-2am. £5/£4. Paul Sawyer, Gary Bennetton, Conrad and Simon Aston.

STAFFORD: SWOON Colliseum, Newport Rd. 01785-229-384. 9-2am. £7. Allister Whitehead and Dave Seaman.

SWANSEA: GARDEN OF EDEN FIRST BIRTHDAY Escape, Northampton Lane. 01792-290-504. 9-2.30am. £10. Danny Slade, Andy Cleeton, Eddie Taurus, Jamie Griffiths and a surprise guest.

WOLVERHAMPTON: UK MIDLANDS Foxes Lane. 01902-450-011. 9-2am. £8/£7. Renaissance night with Joe T Vinelli, Ian Ossia, Anthony Pappa, Chris and James, Parks & Wilson and Nigel Dawson.

YORK: THE SWEAT BOX Toffs Nightclub, Toff Green. 0194-620-203. 9.30-2am. £5/£4. Beaumont Hannant, Rockee, Soul Pete and Bri Walker.

Wednesday December 27

ABROATH: THE RHUMBA CHRISTMAS PARTY Club Metro, Queens Drive. 01382-581-140. 7.30-2.30am. £13.50 (ticket only). John Digweed, Chris & James, Dave Seaman and Zammo.

BATH: DIG THE NEW BREED Moles Club, George St. 0378-355-426. £3.50. Second birthday party with Norman Jay.

BRIGHTON: SHAKE YOUR WIG The Jazz Place, 10 Ship St. 01273-328-439. 10-2am. £3/£2. Robert Luis.

BRISTOL: HEAVENLY Lakota, 6 Upper York St. 0117-942-6297. 9.30-4am. £4/£3. Paul Harris.

DERBY: THE FRIDAY CLUB CHRISTMAS PARTY Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. £9. Lisa Loud, Allister Whitehead and Timm & Laurie.

LONDON: PLEASED Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10-3am. £6. Jon Pleased Wimmin and Paul Woods. Andy Morris guests at **OVERSEXED** (The Gardening Club, The Piazza, Covent Garden, WC2. 0171-497-3153. 10.30-3am. £5/£4/£3) with Nick Dare. Paul "Trouble" Anderson resides at **THE LOFT** (HQ, West Yard, NW1. 0171-813-5266. 9.30-3am. £5). Kenny Hawkes and Luke Solomon host a resident's party at **SPACE** (Bar Rumba, 36 Shaftesbury Avenue, W1. 0171-287-2715. £5/£3). Dave Clarke guests at **TECHNOSIS** (Gossip, 69 Dean St, Soho, W1. 0181-450-4506. 9.30-3.30am. £5/£4) with Frankie D, Alex Hazzard and Patrick Samuels.

NOTTINGHAM: PEEL ME OFF THE CEILING The Hippo Club. 0115-960-6100. 10.30-2.30am. £3. Jon Smith and Colin CB spin 100% club classics. DIY present **ALL SYSTEMS GO** (Marcus Garvey Centre. 0115-947-3100. 10-6am. £5) with Digs, Woosh and Pippa.

PETERBOROUGH: DAMN FINE Shanghai Sams, Geneva St. 9.30-2am. £3/£2. Lee Softly, Mark Goodliff, Nick Slater, Pat Unwin and Julian Peck.

SOUTHAMPTON: MENAGE A TROIS Martines 2, Market St, Eastleigh. 0860-146-822. 9-2am. £10. Jeremy Healy, Paul Sawyer and Gary Bennetton.

Thursday January 28

CROYDON: SPLIT YOUR PANTS Blue Beyond, 78 South End. 0181-688-5360. 10-2am. £3. Nick Hugget, Kram The Destroyer, Lord Bolaka and Clever Pick.

DUBLIN: RENAISSANCE The Pod, Harcourt St. 01782-717-874. 9-3am. £tbc. John Digweed, Dave Seaman and Nigel Dawson.

EDINBURGH: BURGER QUEEN Wide Awake Club, Cowgate. 11-3am. £4. Craig & Huggy and Miss Stella.

LONDON: LORDS OF THE UNDERGROUND Camden Palace. 0171-734-0610. 10-6am. £tbc. DJ Disciple, Dave Camacho, Danny "Budda" Morales, Nelson Rosado, Paul "Trouble" Anderson, Ricky Morrison, Matt Jam Lamont, Bobbi & Steve and Chrissy T... LTJ Bukem, Fabio, Kemistry & Storm and MC Conrad continue at **SPEED** (Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. £7). Darren Stokes spins at **ANIMAL HOUSE** (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-3am. £5/£3 NUS members) with Steve Lee. Dik Silver, Transender, James Muro, Mad Club, Daniel Pemberton and Kid Chameleon are at **MEGATRIPODIS** (Heaven, Under The Arches, Villiers St WC2. 0181-960-0030. 8.30-3.30am. £7).

WOKINGHAM: INTER-WONDERLAND Phoenix Plaza, Wellington Rd. 01344-486-216. 9-2am. £3. Martin Madigan, Keith Stacey and Darren Polkingthorpe.

Friday December 29

BIRMINGHAM: SLAG Steering Wheel, Wrottesley St. 0121-415-4313. 10-2am. £5. Scott Bond, Steve Cugin, Dean Meredith and Ian Gordan. Fabio visits **zoomORPHIA** (Newhalls, 11 Newhall St. 0374-894-040. 10-2.30am. £6).

BOURNEMOUTH: INDULGENCE The Academy, Christchurch Rd. 0860-146-822. 8.30-1am. £5/£4. Global Grooves Tour with Matt Booker, Paul Sawyer, Gary Bennetton and Robert Webb.

BRIGHTON: CLUB FOOT Escape, 10 Marine Parade. 01273-606-906. 10-2am. £5. Andy Mac, Norman Cook and Kenny Fabulous. Eric Powell, OO Fleming and John Weatherly are at **TUFF RED 7** (Zap, Old Ship Beach. 01273-821-588. 10.30-5am. £7).

BRISTOL: TEMPTATION Lakota, 6 Upper York St. 0117-942-6208. 9.30-6am. Gayle San, Fabio Paras, Charlie Hall, Shimmy, Leon Alexander and Ian Wilkie.

CARLISLE: PURR-FECT The Pagoda, Lancaster St. 01228-446-67. 9.30-2am. £5. Peter James, Darren Laws and guests.

CHESTER: SWEET Blimpers, City Rd. 01244-343-781. 9.30-2am. £6. Russ K Klass and Phil Cooper.

CLWYD: VOYEUR Time And Space. 01244-537-750. £7. Paul Bleasdale and Paul "Trouble" Anderson.

DERBY: THE FRIDAY CLUB Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. £5/£4. Jim "Shaft" Ryan, Timm and Laurie.

DEVON: THE BUD CLUB Tube, 9 Gold St, Tiverton. 01884-258-534. 8-1am. £4.50. Deep progressive house

DOVER: THE FEEL GOOD FACTOR Legends Nightclub, New St. 01304-225-555. 9-2am. Digs & Woosh along with Timmo.

DUNFERMLINE: LOVESEXY Klub Kreole, 33 Carnegie Drive. 01383-741-087. 9-2am. £4. Colin Cook hosts a resident's party.

EDINBURGH: PURE Venue, 17-21 Colton St. 01391-558-3824. 10.30-3am. £7. Twitch, Brainstorm, The Dribbler and The Bill.

GLASGOW: SLAM Arches, 22 Midland St. 0141-221-8385. 10.30-3am.

£7. David Holmes, Orde Meikle and Stuart McMillan... Gareth Sommerville plays at **THE YARD** (Sub Club, 22 Jamaica St. 0141-248-4600. 10-3am). Michael Kilkie, Duncan Reid, Scott Mackay and Simon Foy all reside at **THE ARK** (The Tunnel, Mitchell St. 0141-204-1000. 10-3am. £7).

HEREFORD: NAUGHTY BUT NICE The Rooms, Bridge St. 01432-267-378. 10-2am. £6. Darren Price and friends.

KENT: ESSENCE The Old Barn, Stocks Green Road, Hildenborough. 01732-834-444. 9-2am. £8. Fallatio, Steve Stomp, Danny Wilks, Errol D and guests.

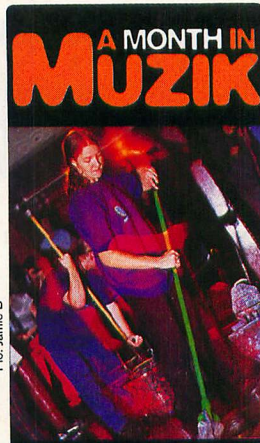
KINGSTON: GOING GA GA Fruits Of Labour, No 4 Bishops Hall, Bishops Palace House. 0181-313-0696. 9-2am. £7/£5. Tee Smith and guests.

LEEDS: UP YER RONSON Music Factory, Briggate. 0113-244-5521. 10-4am. £9. Jeremy Healy, Craig Campbell, Marshall and Neil Metzner. Daz Quayle plays at **HAYWIRE** (Cafe Mex, Call Lane. 0113-266-1292. 9-4am. £5) with special guests. Rachel Auburn visits **OPAL** (The Music Factory. 0113-247-0480. 10-4am. £6/£4) with Billy Da Kid, Pete De Santos, Russ Richardson, Johnny E and Craig Cosway.

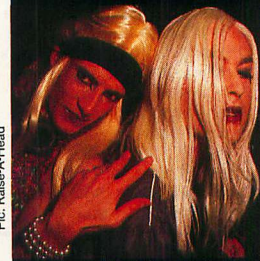
LEICESTER: GOODBYE CRUEL WORLD Streetlife 24 Dryden Street. 0836-768-182. 10-3am. Resident's Party with Paul Harris and Simon Owen.

LONDON: FRIDAYS R FIRIN Plastic People, Oxford St, W1. 0181-981-3144. 11-6am. £5. Harri and Kenny Hawkes. Steve Lee is at **THE GALLERY** (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 10-7.30am. £10) with Darren Stokes, Tall Paul, Danny Keith and Scorpio. Jim Masters, Fabio Paras, Billy Nasty, Phil Perry and Jon Marsh spin at the **OPEN ALL HOURS END OF YEAR PARTY** (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 10.30-7am. £12). Femi B, Kenny C, DJ Ra Soul, Malcolm Duffy and Hooch guest at **FLAVOUR** (The End, West Central St, WC1. 0171-379-4770. 10-7am. £13/£10) alongside Jasper The Vinyl Junkie and Unique. **GLITTERATI** at The Cross is closed until the 31st. CJ Bolland, Trevor Rockliffe and Colin Dale spin at **FINAL FRONTIER** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £11/£9) with Charlie Hall, Jonathan Cooke and Mark Sinclair. Mrs Woods, Blu Peter, Princess Julia, Steven React and Steve Young are at **GARAGE** (Heaven, Villiers St, WC2. 0171-839-5210. 10.30-4am. £8). Nicky Holloway resides at **THE VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-439-4655. 10.30-4am. £10). Graham Gold and Dave Lambert continue at **PEACH** (Leisure Lounge, 121 Holborn, EC1. 0171-700-6100. 10-6am. £7). Harvey, Matt "Jam" Lamont and Dan Clark visit **HANKY PANKY** (SW1 Club, 191 Victoria St, SW1. 0171-630-8980. 10.30-6am. £10) with Roy The Roach. Dean Savonne, Scott Mac and Rob Blake are at **SLINKY** (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £10). Femi Fem, Dodge and Sam B are at **ROTATION** (Subterania, Acklam Rd, W10. 0181-747-9145. 10.30-3.30. £8). Sister Bliss plays at **WHOOO IT UP!** (The Gardening Club, The Piazza, Covent Garden, WC2. 0171-497-3153. 11-5am. £8) alongside Nick Hook, Lekker and Paul Mankoo. Keith Allen hosts **JAZBAH** (The Square Room, Leicester Sq, WC2. 0171-738-6527. 10-3am. £5) with Abby and Dodge.

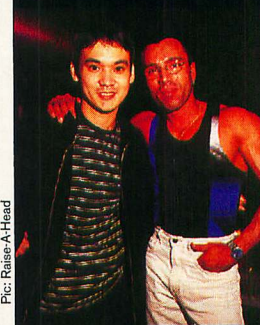
MANCHESTER: BUGGED OUT Sankeys Soap, Jersey St, Ancoats. 0161-950-4215. 10-3am. £6. James Holroyd.



Clearing the floor at Cream



Jon Pleased (right) and Lady B at Checkpoint Charlie



Satoshi Tomeii and David Morales at Wembley



Carl Craig, Kenny Larkin & Stacey Pullen at the Metroplex Party, Detroit



The Happy Clappers celebrate their top ten success at Shindig

CHRISTMAS IN BRISTOL



DEC 26th BOXING DAY

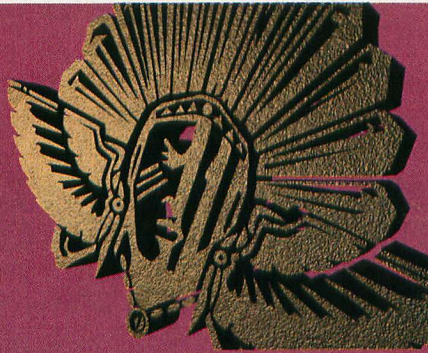
ROGER SANCHEZ

TODD TERRY

DELI G

PAUL TROUBLE ANDERSON

IVOR WILSON JAMES SAVAGE



DEC 29th TEMPTATION

DAVE CLARKE CHARLIE HALL

FABIO PARAS GAYLE SAN

JODY IAN WILKIE

LEON ALEXANDER

FLUID



DEC 31st NEW YEARS EVE

TONY DE VIT JON DA SILVA

GORDON KAYE NICK WARREN

JIM SHAFT RYAN

NATHAN POPE

GRAYSON SHIPLEY IVOR WILSON

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BIRMINGHAM - THE DEPOT - 0891 715745
BOURNEMOUTH - SIX GUN - 01202 319297
BRISTOL - LAKOTA @ JASPERS - 0117 9494932
CARDIFF - CATAPULT 100% VINYL - 01222 228990
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CHEPSTOW - DOMINION RECORDS - 01291 627165
EXETER - BRAVE NEW WORLD - 01392 435577
EXETER - URBAN COLLECTIVE - 01392 436088

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GLOUCESTER - KROSS SECTION CLOTHING -
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PLYMOUTH - URBAN COLLECTIVE - 01752 25639

READING - RECORD BASEMENT - 01734 573922
SWANSEA - DERRICKS RECORDS - 01792 654226
SWINDON - NATTY GEAR - 01793 511019
TAUNTON - SOUND CHECK - 01823 321385
TELFORD - CLUB KINETIC - 01952 612500
TORQUAY - I.D - 01803 24368
WESTON-S-MARE - 10:15 RECORDS - 01934 635901
WOLVERHAMPTON - RUBY RED - 01902 771186
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NO TICKETS AVAILABLE IN ADVANCE FOR DEC 29th TEMPTATION

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room one - space

december 16th **seb fontaine, nigel dawson**
december 23rd **marc auerbach, luv dup**
december 30th **tony de vit, danny slade**
january 6th **gordon kaye, residents**
january 13th **peer, nigel dawson**
residents **jon cotton, heaven**

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room two - time

december 16th **al mackenzie**
december 23rd **christian woodyatt**
december 30th **angel, steve yates**
january 6th **al mackenzie, residents**
january 13th **norman jay, paul chiswick**
residents **allan price, chris lyons**

SUNDAY 31 - NEW YEAR'S EVE

BIRMINGHAM: WOBBLER

Venue, Branton St. 0121-233-0339. 10-7am. Phil Gifford, Si Long, Matt Skinner and The Lovely Helen... Jeremy Healy, Danny Rampling, Allistair and Patrick Smoove play at **CREAM** (Que Club, 0151-709-1693. 9-8am. £32)... Jon Da Silva and Danny Technici bring 1995 to an end at **FUN** (Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. £8)... Lisa Loud and Jim "Shaft" Ryan play at **MISS MONEYPENNIES** (Bonds, Bond St. 0121-633-0397. 9.30-late. £10c)... Scott Bond, Andy Cleeton and Richie Roberts host **REPUBLICA/ LOVESEXY** (Bakers, 162 Broad St. 0121-633-3839. 10-late. £20).

BLACKPOOL: FEDERATION The Main Entrance, Central Promenade. 01253-292-335. Danny Morales, Cleveland City, Loveland, Rick Bonetti, Dean Bell and Chris O'Brien.

BRIGHTON: EXTRAVAGANZA Escape, 10 Marine Parade. 01273-606-906. Chad Jackson, Pete Hayward, Kenny Fabulous and Roastin Dave... Frankie Foncett plays at **THE ZAP** (Zap, Old Ship Beach. 01273-821-588. 10-5am. £20/£30) with Eric Powell and Paulette.

BRISTOL: LAKOTA, 6 Upper York St. 01272-426-208. 9.30-6am. Tony De Vit (who sequenced a stunning mix on Kiss 100FM's "Givin' It Up On Kiss" slot), Nick Warren, Jon Da Silva, Gordon Kaye, Jim "Shaft" Ryan, Grayson Shipley, Ivor Wilson and Nathan Pope... Paul Harris, Alan Luv Dup, Mike Shawe, James Savage and Ian Wilkie are at **ONE LOVE** (Ashton Court Mansion. 0117-973-2968. 8-4am) with Dig The New Breed and Rainy But Funky.

BURNLEY: ANGELS Angels, Curzon St. 0128-235-222. £25. Paul Taylor and guests.

CHERTSEY: THE W.O.K CLUB Quay Club, Chertsey Bridge. 01483-456-987. 9-late. £18/£16. Mark Luv Dup, Marvin Conner, The Fabulous Hutchinson Bros, Joe Flanagan, Darren Norman and Ed Wilman.

CLWYD: VOYEUR Time And Space. 01244-537750. £7. Boy George, Chris Lyons and John Cotton.

COALVILLE: PASSION The Emporium, 69 Belvoir Rd, Coalville, Leicestershire. 01530-815-278. 9-4am. £20. Chris & James, Ian Ossia, Christain Woodyatt, Junior Perez, Chris Anslow, Johnny Dangerously, JFK, Tee Smith, Andy Weaver, The Sensual Steph and PA's by Ideal and The Commission.

DERBY: PROGRESS Conservatory, Cathedral Rd. 01332-362266. 9-2am. Jon Pleased Wimmin, Lisa Loud, Pete & Russel and The Progress band... Jon Da Silva and Mike E Bloc are at **SHOPPING** (The Holy Trinity, Willow Row) with Brett and Maisy.

EDINBURGH: REZERECION - THE AWAKENING OF 1996 Royal Highland Centre, Edinburgh. 01661-844-449. 8-8am. Spinning the wheels of steel are Ramos, Force & Evolution, DJ Demand, Hixxy, Bass Generator & Technotrance, Marc Smith, Scott Brown, Mickey B and Mark McLauchlan with The Ruffneck Alliance, Ramos,

Supreme & Sunset Regime, Bass X and Kinetic Pleasure live on stage. MCs for the night are Marley, MC G and MC Badboy... Gareth Sommerville is at **YIP YAP** (La Belle Angele, 11 Hasties Close. 0131-225-2774. 10.30-3.30am. £12) with Dave Brown.

with Daisy & Havoc and Curtis Zack... Paul Murray stars at **MEX** (Mex, 2 Call Lane. 0113-242-8522. 9.30-3.30am. £12/£10)... Joey Beltram is behind the decks at **THE ORBIT** (After Dark, South Queen St, Morley. 0113-252-3542. 9-2am. £10/£8).

Do-It Sound System take over Studio Four... Brandon Block and Phil Mison are at **CLUB FOR LIFE PRESENTS THE LAND OF MAKE BELIEVE** (Gardening Club 2, 196 Piccadilly. 0171-497-3153. 10.30-6am. £30 Life Organ members only) with Laurence Nelson, Chris &

James, Steve Lee, Darren Stokes and James Mac... Miss Barbie, K Klass, Craig Jensen and Fat Tony are at **PUSHA** (Central Film Studios. Call 0171-734-7110 for info)... Smokin' Jo, Rocky & Diesel, Norman Jay, Phil Perry, Clive Henry and Phil Mison guest at **FULL MONTY/FULL CIRCLE** (Empire, NW10. 0831-313-322. 9-late. £25) with Marshall Jefferson... Micky Finn, Fabio, Randall, Grooverider, Ellis Dee, DJ Rap, DJ Hype, Slipmatt, Dougal & Vibes and MCs Fearless & GQ play in one room at **WORLD DANCE** (London Arena, Docklands. 0171-613-4768. 8.30-7.30am. £30/£25), while Steve Proctor, Tony De Vit, Tall Paul, Luv Dup, Pete Heller and Terry Farley play in Arena 2. This'll be an explosive night out... Terry Farley & Pete Heller join Graham Gold, Biko, Fabio Paras, Phil Perry, DOP, Rad Rice, Steve Harvey and Paul Kelly at **UNITED KINGDOM** (Club UK, Buckhold Rd, Wandsworth, SW18. 0181-877-0110. 10-6am. £30)... Graham Gold, Darren Pearce, Amanda, Vivien Markey, Simon Lawrance, Tom Costelloe, Chris Gee, Arron and Paul Woods have fun at **ONE FOR YOU** (Happy Jax, Arch 5, Crucifix Lane, London Bridge, SE1. 0171-378-9828. 10-8am)... Randall, Micky Finn and Darren Jay lead the way at **AVOL** (SW1 Club, 191 Victoria St, SW1. 9-6am. £25)... **MALIBU STACEY AND GEORGIE** present **THE DEVIL IS A SISSY** (Secret Venue. Call 0181-964-9132) with Mark Moore, John Kelly, Seb Fontaine, Smokin' Jo, Luke Neville, Ben & Andy and Marky P... Frankie Foncett, Ricky Morrison, Tommy D, Bobbi & Steve, Smokin' Jo, Jazzy M, Terry Hunter, Harvey and Satoshi Tomei play at **MINISTRY OF SOUND** (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-8528) with Michael Watford live on stage... Billy Nasty, Andy Morris, Breeze, Roy The Roach, Judge Jules, Tom Costello and Steve Harvey are at **SIGN OF THE TIMES/PERFORMANCE** (216-220 Holloway Rd. 0171-240-6894. 10-6am)... Flying Records and Beggars Banquet have Terry Farley, Rocky & Diesel, Mark Wilkinson, Lofty and Dave Jarvis at their **NEW YEAR'S EVE BASH** (0171-938-4407. £20)... Nicky Holloway and Chris Good bring in the New Year at **THE VELVET UNDERGROUND** (143 Charing Cross Rd, WC2. 0171-439-4655. 10-6am. £30)...

Derrick May, on a mission at Bugged Out's Birthday bash, Manchester



GLASGOW: LUSH Voodoo Rooms, Cambridge St. 0141-332-3437. 11-3.15am. £5. Harri and Oscar.

HUDDERSFIELD: UP YER RONSON Eden. 0113-244-5521. 9-3am. £25. Sasha, Marc

Auerbach, Buckley and Marshall... K Klass are at **ALCHEMY** (Follies Nightclub, Lockwood Rd. 0113-244-9511. 10-3am. £10c) with Mike The Mechanic.

LEEDS: BACK TO BASICS & UP YER RONSON Pleasure Rooms. Marston St. 0113-244-9474. 10-6am.

Derrick Carter, Jeremy Healy, Allister Whitehead, Marc Auerbach, Marshall, Craig Campbell, Ralph Lawson, Neal Metzner, Huggy, Andy Ward, Lee Wright, Paul Murray, James Holroyd, Tino, Hutchy and Simon Mu... Ann Savage invites you to the Masquerade Ball at **VAGUE** (Wherehouse, Summer St. 0113-246-1033. 10-4.30am. £10c)

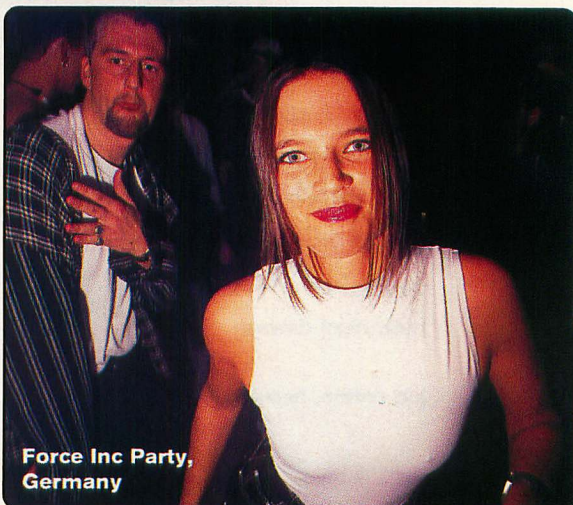
LIVERPOOL: CREAM Nation, Wolstenholme Sq. 0151-709-1693. 9-6am. £30. Sasha, Roger

Sanchez, Carl Cox, Justin Robertson, Paul Bleasdale, James Barton and Andy Carroll... **VOODOO** (Le Bateau, 62 Duke St. 0151-709-6508. 9-2am. £10c) is hosted by Skitch, Andy Nicholson, Secret

Weapon, Steve Shiels, with guests yet to be announced... **LONDON: ISLAND UNIVERSE**

Free Mills Island, 3 Mill Lane, Bow, E3. 0181-963-0940. 9-6am. £25.

Universe take over a new venue to provide Laurent Garnier, Gayle San, Johnathan Cooke, The Advent and Scan X in Studio One; Andrew Weatherall, Billy Nasty, Fabio Paras, Darren Emerson and Steve Johnson in Studio Two; Andry, Tin Tin, Dominic and Roy in Studio Three, and The



Force Inc Party, Germany

SUNDAY 31 - NEW YEAR'S EVE

Keith Fielder, Russ Cox and Paul Tibbs bring in the New Year at **SEX LOVE & MOTION** (Soundshaft, Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8/£7) ... Goodtime

Promotions present **CHEEKY PEOPLE** (Secret venue. Call 0181-789-1918. 9-5am) with Luke Neville, Smokin' Jo, Johnathon Moore, Paul Harris, Paul Jackson and Andrew Galea ... Alex P gets **SUPER SLINKY** (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am) with Dominic Moir, Scott Mac and Rob Blake ... John Kelly, Tall Paul, Graham Gold and Jay Farrugia are at **BLISS** (Wag Club, 35 Wardour St, W1. 0589-966-143. 9-7am. £30) ... Billy Nasty, Eric Powell, John Kennedy, Nick James and Van Basten Dub are at **STRUTT** (Central location. 0181-964-3172. 9-6am) ... Stuart Patterson, Alvin, Simon Lee, D & D and Stuart Hogg mix the disco and jazz at **SHRINK TO FIT** (Ormonds, 91 Jermyn St, W1. 0956-470-210. 8.30-5am. £20) ... Andy Dixon, Chit Chat, DJ Moods, John Dixon, Richie R and Mick W play at **SHAKE** (The Shooters Club, 638 Wandsworth Rd, SW8. 0589-362-003. 10-6am. £15). **MAIDSTONE: BABYLOVE** Polo Club, Wierton Place, Boughton Monchelsea. 01622-758-257. 9-2am. £10. The Boot Boys and Athos do it in style.

MANCHESTER: THE HACIENDA Whitworth St. 0161-236-5051. £40. Who the hell does Todd Terry think he is? There is one

Nipper, Paul Walker and MC Rush all appear at **LIFE** (Bowlers, Longbridge Rd. 0891-517-499. 8-4am. £30) with Maniac live on stage. **MANSFIELD: HOT TO TROT** Venue 44, 44 Belvedere St. 01332-362-266. 11-7.30am. £35. Jeremy Healy (who will be hiring a personal jet tonight in order to earn as

Seaman, Daniele Davoli, Chris & James, Marc Auerbach and Nigel Dawson ... Al McKenzie guests at **THE HOUSE** (The House, 169 Huntington St. 0115-956-5324. 10-late. £19/£17) with Jon Of The Wicked Bitches, Cleveland City, Dino, Junior Perez, Mark Wilkinson and a PA from

northern party with Pip, Digs & Woosh and further guests.

SKEGNESS: FANTASY ISLAND Ingoldmells, Lincolnshire. 01754-610-414/318. 6pm-7am. £27. Nine separate arenas and a capacity of 10,000. DJs include Sasha, CJ Bolland, Craig Walsh, Trevor Rockliffe, Daz Saund,

Robinson are at **REPUBLIC** (The Republic, 112 Arundel St. 9-6am. £25).

SOUTHAMPTON: MENAGE A TROIS BOAT PARTY Ocean Village. 0860-146-822. 9-3am. £20.

With Paul Sawyer, Gary Bennetton, Robert Webb and Simon Aston.

SOUTHEAST: ENOUGH TO MAKE YOU COME Club Art, 9 Elmer Approach. 01702-333-277. 9-3am. Chocci, Adam Carter, Si Barry and Chris Powell.

STAFFORD: SWOON Colliseum, Newport Rd. 01785-229-384. 9-2am. £1bc. Al Mackenzie, Angel and Mark Rowley.

STOKE: PLATINUM The Academy, Glass St, Hanley. 01782-213-838. 9-6am. £1bc. John McReady, Greg Fenton, Lee Fisher, Sanjay, Nick Sheldon, Craig Brown, Kirstie McAra, Alex Sparrow and Paul Burgess ... Dougal, Stu Allan, Slipmatt, SJ SY, Brisk, Mikey B, Demand, Loftgroover and Dream are spinning at **CLUB KINETIC** (Leisurebowl, Longton. 01952-402-772. 8-2am) with Ralf EP and Lee Stockley.

SWANSEA: NEW YEAR SPECIAL Escape, Northampton Lane. 01792-290-504. 9-2.30am. Tony Devit, Danny Slade, Andy Cleeton, Craig Bartlett and Dave Jones.

WOLVERHAMPTON: UK MIDLANDS Foxes Lane. 01902-450-011. 9-2am. Kelvin Andrews, Digit & Rasoul, Lee Fischer, Jo Mills, Scott Braithwaite and Roc & Kato ... Boy George, Al Mackenzie, Lee Fisher and Paul Harris are all guests at **PIMP** (Picassos, Broad St. 01902-711-619. 9.30-4am. £18) with a PA from Gravity Train ... Hardcore vibes can be heard at **PANDEMONIUM** (Mr B's, Rose Hill, Willenhall. 01952-503-803. 9-2am. £8) with Nexus, Reflex, Menace, Man Parris, Pilgrim, Jay Prescott and Mastervibe. Carling bottled beer is a mere £1 all night long!

Please note: Sunday licensing laws require that everyone must be a member of a club before they can gain entrance. As most New Year's Eve events are ticket-only, it is more than likely that you'll have to become a member first. Therefore, it is advisable that you phone and check. Either that, or get yourself a copy of Deep Dish's "Penetrate Deeper" compilation and stay at home with a bottle of wine. The choice is yours. . .

NEW YEAR'S EVE - MUZIK'S TOP TEN CHOICES

- 1 **THE LOCAL PUB** (Anywhere)
- 2 **CREAM** (Nation, Liverpool)
- 3 **ISLAND UNIVERSE** (Free Mills Island, London)
- 4 **PROGRESS** (Conservatory, Derby)
- 5 **BUGGED OUT** (Sankeys Soap, Manchester)
- 6 **BACK TO BASICS & UP YER RONSON** (Pleasure Rooms, Leeds)
- 7 **SHINDIG** (Riverside, Newcastle)
- 8 **FANTASY ISLAND** (Ingoldmells, Skegness)
- 9 **REZERECTION - THE AWAKENING OF 1996** (Royal Highland Centre, Edinburgh)
- 10 **DIY** (Secret location, Shetland Islands)

much money as is humanly possible), joins Jon Pleased Wimmin, Lisa Loud and Pete & Russel.

Anthony ... Danny Rampling leads the way at **100% PURE DELUXE** (Deluxe, 22 St James' St. 0115-947-4819. 9.30-late) with Allister Whitehead, Craig Campbell, Timm & Laurie and Johnathan.

POOLE: DEJA-VU Poole Arts Centre. 01202-290-421. 9-6am. £25. Rhythm Doctor, Sarah Chapman, Matt Jam Lamont, Frankie Bones, Wain Morrison, Greg B, Steve Oates, Simon Aston, Gaz White, Ross Jeffries and Seth Sanchez.

PORTSMOUTH: PURE SEX South Parade Pier. 01705-642-764. 9-2am. £15/£10. John Flemming, Steve Conway and Stu Rising.

PRESTON: CHEEKY MONKEY 21 Cannon St. 01772-257-041. 10-2am. £8. Dominic North, Jamie and Dave Williams.

READING: JUNGLE SOUNDCLASH Reading Leisure Centre, Richfield Av. 0171-609-6700. 8-6am. £28. Fabio, Doc Scott, Peshay, DJ Lee, Sub 13, DR S Gachet, Ratty, Devious Dee, LSD, Ray Keith, Kenny Ken, Rap, Nicky Blackmarket, Micky Finn, Darren Jay, DJ Ron and a PA from Orca ... Sarah Chapman (who

rocked Pleased with Slam's "Positive Education"), Luv Dup, Patrick Smoove, Martin Madigan, Jon Dunstan, Lowey and Gary Mac all spin at **ESTA LOCO** (Holy Rooms. 0589-226-262. 10-4am. £12).

RUGBY: VARIATIONS/FOCUS O'Hagons, Regent St. 01788-565-017. 9-2am. £8. Parks & Wilson, Funky Doug, Raymond Franklin and Collar.

SHEPTON MALLET: DREAMSCAPE Shepton Mallet Showground, Nr Bath. Eurobeat 2000 host a marquee with Frankie D, Mark EG, Clarke and Ribez.

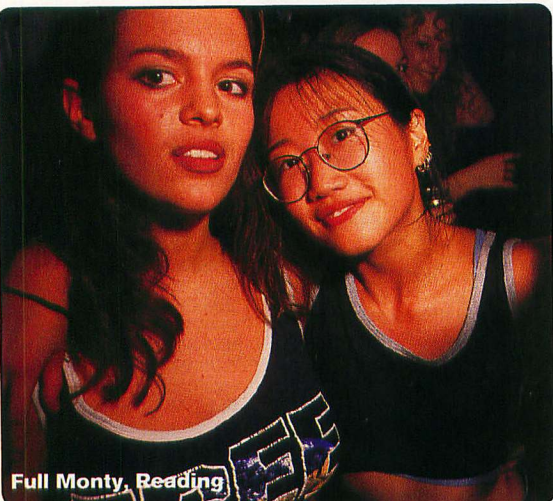
SHETLAND ISLANDS: DIY. 0115-947-3100. Ring for info on flights and coaches to this

Jay Chappell, Grooverider, Nicky Blackmarket, SS, Hyper, Dougal, Slipmatt, Vibe, Ratty, Vinyl Junkie, Lomas, Brisk, Seduction, Farley "Jackmaster" Funk, Danielle Davoli, Paul Kane, Paul Woods, Steve Butler, Les Samms, Ralph EP, Chiiny, Merv, Fat Controller, Marie Chantel and Dean Maltby. **SHEFFIELD: LOVE TO BE** Music Factory, 33 London Rd. 0113-242-7845. 9-6am. Farley "Jackmaster" Funk, Daniele Davoli, DJ Pants, Jason Bye, Roberto and Tony Walker ... Dave Camacho, Ashley Beedle, Harvey, Pat Barry, Greg

Sweet, Chester



Pic: Mark McNulty



Full Monty, Reading

reason why you are expected to pay £40 tonight, and that's because Todd Terry is reportedly earning over £10,000. Tonight he joins Graeme Park, Tom Wainwright, Bobby Langley, Dick Johnson, Jason Bye and Stuart B ... Carl Cox, Justin Robertson, Derrick Carter, Dean Holroyd, Dean Wilson and Rob Bright are at **BUGGED OUT** (Sankeys Soap, Beehive Mill, Jersey St. 0161-950-4215. 9-4am. £22.50/£25) ... Allister Whitehead, Dave Seaman and Gordon Kaye are at **GOLDEN** (Academy. 01782-621-454. 9-6am. £30) with Kelvin Andrews, Pete Bromley and Dean Wilson ... John Waddicker, Bowa, Roo, Triple X, Vertigo, Stu Allen,

MIDDLESBROUGH: SUGAR SHACK Empire, Corporation Rd. 01642-253-553. £1bc. Jeremy Healy,

John Digweed, Alan Appleton and Phil Faversham.

MILTON KEYNES: NATURAL BORN KILLERS/IQ2 Winter Gardens, Central Milton Keynes. 01908-218-795. 8-late. £8. Glen Woods, Richie L, Ashley and Nick Norman.

NEWCASTLE: SHINDIG Riverside, Melbourne St. 0468-132-142. 9-3am. Danny Buddha Morales, Miles Holloway, Elliot Eastwick, Jon Marsh, Scott and Scooby ...

NOTTINGHAM: RENAISSANCE NEW YEARS EVE BALL Colwick Hall, Colwick Park. 01782-717-874. 8-3am. £35. Fathers Of Sound, John Digweed, Ian Ossia, Dave

Monday January 1

LONDON: MINISTRY OF SOUND MEMBER'S PARTY Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. Roger Sanchez, Tony Humphries, Harvey, Princess Julia, Jon Marsh and Seb Fontaine at the legendary Ministry Of Sound Member's Party... Nicky Holloway and Paul Harris are at **WORLD RECEPTION** (The Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734. 10-3am. £5).

Tuesday January 2

LONDON: THE PINCH Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5. Fabio Paras spins a five-hour set... Femi, Ben and Pete are at **BITCHES BREW** (Venom, Bear St, WC2. 0956-338-278. 10-3am. £5).

Wednesday January 3

BATH: DIG THE NEW BREED Moles Club, George St. 0378-355-426. £3.50. Resident's night with Gerard, Tim and Nathan. **BRIGHTON: SHAKE YOUR WIG** The Jazz Place, 10 Ship St. 01273-328-439. 10-2am. £3. Robert Luis and Patrick Forge. **BRISTOL: HOUSE OF SUTRA** Odyssey, Nelson St. 0117-976-3904. 9-2am. £5/£4. Jeremy Healy, Greg Evans, Hooker Alex and Noel Morrow. **LONDON: PLEASED** Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10-3am. £6. Jon Pleased Wimmin and Paul Woods... Paul "Trouble" Anderson is at **THE LOFT** (HQ, West Yard, NW1. 0181-813-5266. 9.30-3am. £5)... Nick Dare hosts **OVERSEXED** (The Gardening Club, The Piazza, Covent Garden, WC2. 0171-497-3153. 10.30-3am. £5)... Kenny Hawkes and Luke Solomon spin at **SPACE** (Bar Rumba, 36 Shaftesbury Av, W1. 0171-287-2715. £5). **NOTTINGHAM: PEEL ME OFF THE CEILING** The Hippo Club. 0115-960-6100. 10.30-2.30am. £3. Jon Smith and Colin CB.

Thursday January 4

BATH: GORGEOUS The Hub Club. 01225-425-376. 9-2am. £5/£3. Robin & Mike and Gerard. **EDINBURGH: BURGER QUEEN** Wide Awake Club, Cowgate. 11-3am. £4. Craig & Huggy and Miss Stella. **LONDON: SPEED** Mars, 12 Sulton Row, W1. 0171-439-4655. 10-3.30am. £7. LTJ Bukem, Fabio, Doc Scott and MC Conrad... Steve Lee entertains another wild guest at **ANIMAL HOUSE** (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. £5/£3). **MANCHESTER: SECONDS OUT** Hacienda, Whitworth St. 0161-236-5051. 10-3am. £6.50. Ian Ossia, Greg Robinson and Rick Vlemmicks. **NOTTINGHAM: GARAGE** The House, 169 Huntington St. 0115-956-5324. 10-2am. £3. JFK, Matt Wolf, Dave Grantham and Jon Of The Wicked Bitches.

Friday January 5

BIRMINGHAM: S.L.A.G. Steering Wheel, Wrottesley St. 0121-415-4313. 10-2am. £5. Simon Baker, Emma Frisko and Charlies Angels. **BRIGHTON: CLUB FOOT** Escape, 10 Marine Parade. 01273-606-906. 10-2am. £5. Paul Clarke and Kenny Fabulous... Eric Powell and Tall Paul are at **RED** (The Zap, Old Ship Beach. 01273-821-588. 10-5am. £7). **BRISTOL: TEMPTATION** Lakota, 6 Upper York St. 0117-942-6208. 9.30-4.30am. Trevor Rockcliffe, Jody, Leon Alexander and Ian Wilkie. **CARLISLE: JUMPIN'** Club 25, Legends, West Walls. 9-2am. £5. Tom

Southport Soul Weekender, November 1995



Wainwright, Paul Thompson and Patrick Irwin. **CHESTER: SWEET!** Blimpers, City Rd. 01244-343-781. 9-2am. £6. Wilson K Klass and Phil Cooper. **DERBY: THE FRIDAY CLUB** Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. £5. Ricky Stone joins Timm & Laurie. **DUBLIN: TEMPLE OF SOUND** Ormond Quay. 10.30-late. £6. Billy Scurry and Johnny Moy. **DUNFERMLINE: LOVESEXY** Klub Kreole, 33 Carnegie Drive. 01383-741-087. 9-2am. £4. Colin Cook is your host. **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. £7. Meikle and McMillan... Gareth Sommerville continues at **THE YARD** (Sub Club, Jamaica St. 0141-248-4600. 10-3am)... Michael Kilkie, Duncan Reid, Scott Mackay and Simon Foy all reside at **THE ARK** (The Tunnel, Mitchell St. 0141-204-1000. 10-3am. £7)... Mike Cawly gets **PHAR-OUT** (Art School. 0141-883-1323. 10-late. £5). **HEREFORD: NAUGHTY BUT NICE** The Rooms, Bridge St. 01432-287-378. 10-2am. £6. Darren Price and guest. **KENT: ESSENCE** The Old Barn, Stocks

Green Road, Hildenborough. 01732-634-444. 9-2am. £6. Fallatio, Steve Stomp, Danny Wilks, Errol D and guests. **KINGSTON: GOING GA GA** Fruits Of Labour, No 4 Bishops Hall, Bishops Palace House. 0181-313-0696. 9-2am. £7. Tee Smith and guests. **LEEDS: UP YER RONSON** Music Factory, Briggate. 0113-244-5521. 10-4am. £10. Marshall, Ward, Neil Metzner and guests. **LEICESTER: GOODBYE CRUEL** WORLD Streetlife 24 Dryden Street. 0836-768-182. 10-3am. Jay Chappel, Paul Harris, Simon Owen and Rob Webster. **LONDON: FRIDAYS R FIRIN** Plastic People, Oxford St, W1. 0181-981-3144. 11-6am. £5. Harri and Kenny Hawkes... Colin Dale is at **VAPOURSPACE** (Fridge, Town Hall Parade, SW2. 0171-254-6683. 10-6am. £12) with Mark Dale and the usual Vapourspace guests... Bumpy house can be heard at **GLITTERATI** (The Cross, Goods Yard, N1. 0171-837-8640. 10.30-4.30am. £10)... Jon Pleased Wimmin guests at **OPEN ALL HOURS** (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 10.30-7am. £12/£8) with resident Jim Masters and further guests... **FINAL FRONTIER** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £11) approaches its birthday party... Unique and Jasper The Vinyl

Junkie reside at **FLAVOUR** (The End, West Central St, WC1. 0171-379-4770. 10-7am. £13)... Nicky Holloway hosts **VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-439-4655. 10.30-4am. £10/£8)... Tall Paul, Darren Stokes, Danny Keith and Steve Lee are at **THE GALLERY** (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 10-7.30am. £10/£8)... Joel Xavier, Lekker, Terry Marks and Nick Hook host **WHOOOP IT UP!** (The Gardening Club, The Piazza, Covent Garden, WC2. 0171-497-3153. 11-5am. £8)... Graham Gold, Dave Lambert, Darren Pearce and Craig Dimech are at **PEACH** (Leisure Lounge, 121 Holborn, EC1. 0171-700-6100. 10-6am. £7)... Keith, Abbey and Dodge are at **THE JAZBAH** (The Square Room, Leicester Sq, WC2. 0171-738-6527. 10-3am. £5)... Scott Savonne, Dominic Moir and Rob Blake get **SLINKY** (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £10/£7/£5). **MANCHESTER: SHINE** Hacienda, Whitworth St. 0171-261-7518. 10-3am. £6. Call for details... Luke Slater and Ian Pooley spin at **BUGGED OUT** (Sankeys Soap, Jersey St, Ancoats. 0161-950-4215. 10-3am. £6) with James Holroyd... Scott Rutherford, Bodie, Sarah Furey and Nickolia reside at **DRIFT** (Club Code. 0161-236-4899. 10.30-2.30am. £5/£4).

MIDDLESBROUGH: SUGAR SHACK Empire, Corporation Rd. 01642-253-553. £8. Al MacKenzie, Alan Appleton and Phil Faversham. **NEWCASTLE: NICE** Planet Earth, Low Friars St. 0191-232-5244. 9.30-2am. £6. With Skiv and Hans. **PERTH: WILDLIFE** Ice Factory, Shore Road. 01382-581-140. 10.30-3am. £7. Zammo, Gareth Sommerville and Mark Stuart. **PORTSMOUTH: BALERIA** Club Espirit! 223 Kingston Rd, North End. 01705-655-999. £8/£7. Dave Locke, Paul Slatery, Little Mark and guests. **PRESTON: CHEEKY MONKEY** 21 Cannon St. 01772-257-041. 10-2am. £6. Dominic North, Jamie and Dave Williams. **ROMFORD: MALARKY** Hollywood, Atlanta Boulevard. 0860-548-936. 9-6am. £8. Tony Grimley and guests. **SHEFFIELD: RISE** Leadmill, 6-7 Leadmill Rd. 01742-754-500. £7. Luv Dup... Winston Hazel, Greg Robinson and Solid State are at **THE REPUBLIC** (The Republic, 112 Arundel St. £6/£5). **STAFFORD: SWOON** Colliseum, Newport Rd. 01785-229-384. 9-2am. £7. Angel. **STOKE: SIN CITY** The Academy, 20 Glass St, Hanley. 01782-410-733. 9-2am. £6. Sanjay and John Taylor... Slipmatt and Stu Allan are at **CLUB KINETIC** (The Leisurebowl, Longton. 01952-402-772. 8-2am. £10). **SWINDON: THE FRUIT CLUB** Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £7. Dr S Gachet and Nicky Blackmarket.

Saturday January 6

ABERDEEN: TRIPLE KIRKS Belmont St. 0122-624-288. G-Man live. **BASILDON: HEAVEN ON EARTH** Raquels, Market Pavement, Town Square. 0956-457-546. 9-2am. £6. DJ Rap, Lennox & Da Full Vibe, MCs Raw and Whitelocks. **BELFAST: WISDOM** Network, 11a Lower North St. 01232-238-226. 8-1.30am. £7. Camon Beagon and Mark Jackson host a resident's night. **BIRMINGHAM: WOBBLE** Venue, Branston St. 0121-233-0339. 11-7am. £5. Gifford, Long, Skinner and The Lovely Helen host the Big Pay Back night... **FUN** (Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. £8) can be relied upon for the perfect Saturday night out... Danny Slade guests at **REPUBLICA** (Bakers, 162 Broad St. 0121-633-3839. 10-late. £6)... Jeremy Healy is at **MISS MONEYPENNIES** (Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50) with Rob Roar. **BLACKPOOL: FEDERATION** The Main Entrance, Central Promenade. 01253-292-335. £12. Daniele Davoli and Antoni Pappa. **BOURNMOUTH: BITE THE BULLET** The Showbar. 01202-290-421. "Evil" Eddie Richards and Steve Oates. **BRIGHTON: GLAMOROUS** Escape, 10 Marine Parade. 01273-606-906. 10-2am. £6.50. Lazy D, Paul Clarke and Marcus Sanderson. **BRISTOL: SATURDAYS** Lakota, 6 Upper York St. 0117-942-6208. 9.30-4am. Mark Moore, Norman Jay, Patrick Smoove, Ivor Wilson and Grayson Shepley. **COALVILLE: PASSION** The Emporium, 69 Belvoir Rd, Coalville, Leicestershire. 01530-815-278. 9-2am. £7.50. DJ Disciple, JFK, Junior Perez and Ian Ossia. **DERBY: PROGRESS** Conservatory, Cathedral Rd. 01332-362-266. 9-2am. £9. Pete & Russel and a very special guest. **EDINBURGH: STRIPPED** La Belle Angele, 11 Hasties Close. 0131-225-2774. 10.30-3.30am. £6. Zammo and Kris Keegan...

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A MUZIK MAGAZINE & POLYDOR RECORDS ANNOUNCEMENT

We are all deeply shocked and saddened by the death of Roger McKenzie (aka Wildchild). Roger died suddenly on Saturday 25th November 1995, in his hometown of Southampton, Hampshire, aged 24. We all have fond memories of Roger and our thoughts are with his friends, family and girlfriend Donna Snell. His music will forever remain close to our hearts

**All donations for The Wildchild Foundation will be gratefully received: The Wildchild Foundation, Polydor/Hi-Life, PO Box 1421,
1 Sussex Place, Hammersmith, London W6**



Metropolis Music by arrangement with I.T.B. presents

19 Sheffield Arena

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Credit Card Bookings 01142 565656 & 01142 797997 (Subject to booking fee)
Personal applications from Arena B/O, Sheffield City Hall,
Selby's Travel (Hull), Solid Entertainments (Grimsby) Way Ahead (Nottingham),
Cavendish Travel (Leeds) & all usual outlets.
No booking fee on cash purchases from Arena Box Office.

20 Manchester G-Mex Centre

Tickets price £14.00
Credit Card Bookings 0161 832 9000 & 0161 832 1111 (Subject to booking fee)
Personal application from G-Mex B/O, Piccadilly B/O (Virgin Megastore),
Liverpool Royal Court, Way Ahead (Nottingham) & all usual outlets.
No booking fee on cash purchases from G-Mex Box Office.

22 Bournemouth BIC

Tickets price £14.00
Credit Card Bookings 01203 297297 (Subject to booking fee)
Personal application from BIC Box Office (No booking fee),
Concert Travel Company (Barnstaple) and usual agents.

25 Wembley Arena

Tickets price £14.00 and £15.50
Available from Wembley Box Office 0181 900 1234
Credit Card Hotlines 0171 257 0932 (Subject to booking fee)
Personal applications from Arena Box Office (No booking fee)
Agents: Stargreen 0171 734 8932, First Call 0171 420 1000,
Ticketmaster 0171 344 4444, Rakes 0171 240 0771,
Rough Trade (Neal's Yard & Talbot Rd), Rhythm Records (Camden)
Virgin Megastore (Tottenham Court Rd & Marble Arch)
and HMV and Tower Records throughout London & the south east.

NATIONWIDE COACH INFORMATION HOTLINE 0159 342026



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SUNDAY 31st DECEMBER

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Sid Shanti
Onstage:
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The Revolution,
Outer Active,
Mindfield

TRIBAL FOYER
Deck Wizards:
Solo & Felix
Mark Sinclair
Onstage:
Solar Quest
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Stuart Duncan, Colin Cook, Steve Livingston and Alan Dundas host **HORNY MONKEY** (The Vaults, Niddry St. 0421-452-977. 10-3am. £10/£8)... Alan and Maggie host **JOY** (New Calton, Calton Rd. 0131-558-3776. 11-4am. £7)... Dave Brown and Neil McDonald reside at **RAW** (Negotiants, Lothian St. 0131-225-6313. 10-3am. Free).

GLASGOW: LOVE BOUTIQUE Arches, 22 Midland St. 0141-221-8385. 11-3am. £8. Glasgow's strongest mixed/gay Saturday night out.

HUDDERSFIELD: ALCHEMY Follies Nightclub, Lockwood Rd. 0113-244-9511. 10-3am. £8. Digit, Mike The Mechanic and Jamie Garry.

LEEDS: BACK TO BASICS Pleasure Rooms. Marston St. 0153-244-9474. 10-6am. £12/£10. Ralph Lawson, Huggy, Lee Wright, James Holroyd and Simon Mu... Daisy & Havoc host **VAGUE** (Wherehouse, Summer St. 0113-246-1033. 10-4.30am. £9) with Curtis Zack... David Holmes is at **THE ORBIT** (After Dark, South Queen St, Morley. 01132-523-542. 9-2am. £10/£8) with Mark Turner, Nigel Walker and Jan Bury.

LIVERPOOL: CREAM Nation, Wolstenholme Sq. 0151-709-1693. 9.30-2am. £8. Andy Carroll, Paul Bleasdale, James Barton and Matthew Roberts... Skitch is at **VOODOO** (Le Bateau, 62 Duke St. 0151-709-6508. 9-2am. £8) with Andy Nicholson, Secret Weapon, Steve Shields.

LONDON: RULIN' Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-10am. £15. With Danny Tenaglia, Bobby & Steve and CJ Mackintosh... Von and Laurence Nelson perform at **CLUB FOR LIFE** (Gardening Club 2, 196 Piccadilly. 0171-497-3153. 10.30-6am. £12)... Jay resides at **BLISS** (The Wag Club, 35 Wardour St, W1. 0589-966-143. 10-6am. £12)... Keith Fielder, Paul Tibbs and Russ Cox are your residents at **SEX LOVE & MOTION** (Soundshaft, Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8)... Micky Finn, Kenny Ken, DR S, Randall and MC Fearless are at **AWOL** (SW1 Club, 191 Victoria, SW1. 0171-613-4770. 10-6am. £12/£10)... Nick Hollaway and Chris Good remain at **THE VELVET UNDERGROUND** (143 Charing Cross Rd, WC2. 0171-439-4655. 10.30-4am. £10/£8)... Norman Jay, Seb Fontaine and Luke Neville visit **MALIBU STACEY** (Hanover Grand, Hanover Square, W1. 0181-984-9132. 10-4.30am. £14)... Paul "Trouble" Anderson visits **GARAGE CITY** (Bar Rumba, 36 Shaftesbury Av, W1. 0171-287-2715. £10) with Melvin Moore, Bobbi & Steve and Chrissy T... Paul Gardner hosts **JUST CAN'T GET ENOUGH** (Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-379-4793. £12)... Craig Dimech plays at **THE SATELLITE CLUB** (The Colosseum, Nine

Elms Lane, Vauxhall. 0171-582-0300. 10-6am. £12) with Andy Morris and Nancy Noise.

MAIDSTONE: BABYLOVE Polo Club, Wierton Place, Boughton Monchelsea. 01622-758-257. 9-2am. Steve Lee joins Athos and The Boot Boys.

MANCHESTER: THE HACIENDA Whitworth St. 0161-236-5051. 9.30-3am. £13. Graeme Park, Tom Wainwright, Bobby Langley and Dick Johnson... John Kelly joins Kelvin Andrews and Dean Wilson at **GOLDEN** Sankeys Soap, Beehive Mill, Jersey St. 01782-621-454. 9-3am. £10) Norman Jay... **NEWCASTLE: SHINDIG** Riverside, Melbourne St. 0468-132-142. 9-3am. £7. Scott & Scooby, plus some top guests... **NEWCASTLE-UNDER-LYME: SPOILT** Time & Space, The Midway. 9.30-2am. £10. John Cotton, Allan Price and Chris Lyons.

NOTTINGHAM: 100% PURE DELUXE Deluxe, 22 St James St. 0115-947-4819. 9.30-late. Timm & Laurie, Ossia and Johnathan... Tony Clark spins club classics at **THE HOUSE** (The House, 169 Huntington St. 0115-956-5324. 10-late. £8).

PAISLEY: CLUB 69 Roxy's, 40 New Sneddon St. 0141-552-5791. 9.30-2am. £5. Martin and Willy.

PORTSMOUTH: EXPRESSION Club Esprit! 223 Kingston Rd, North End. 01705-655-999. 9-2am. £8. Dave Locke, Tony Tone and Little Mark.

RINGWOOD: FANCY THAT The Manor, 240 Hurn Rd, Matchams. 01425-480-855. 9-2am. £9. Sarah Chapman, Jon Fleming, Seth Sanchez and Steve Moule.

RUGBY: VARIATIONS O'Hagons, Regent St. 01788-565-017. 9-2am. £3. With Raymond Franklin, Funky Doug and Collar.

SHEFFIELD: LOVE TO BE Music Factory, 33 London Rd. 0113-242-7845. 9-4am. £10. John Kelly, Craig Campbell and Tony Walker... Neil Hinde, Pat Barry, Paul Ingall and Pipes reside at **REPUBLIC** (The Republic, 112 Arundel St. £8/£7).

SOUTHEAST: ENOUGH TO MAKE YOU COME Club Art, 9 Elmer Approach. 01702-333-277. £6. Biko and Si Barry on the decks.

STOKE: PLATINUM The Academy, Glass St, Hanley. 01782-213-838. 9-4am. £10/£8. Justin Berkman, John Flemming, John Wetherley, Sanjay, Nick Sheldon, Craig Brown, Pete Bromley, Kirstie McAra and Alex Sparrow.

WOLVERHAMPTON: UK MIDLANDS Foxes Lane. 0121-530-2233. 8-2am. £8. Loads of top guests at this purpose-built super-club.

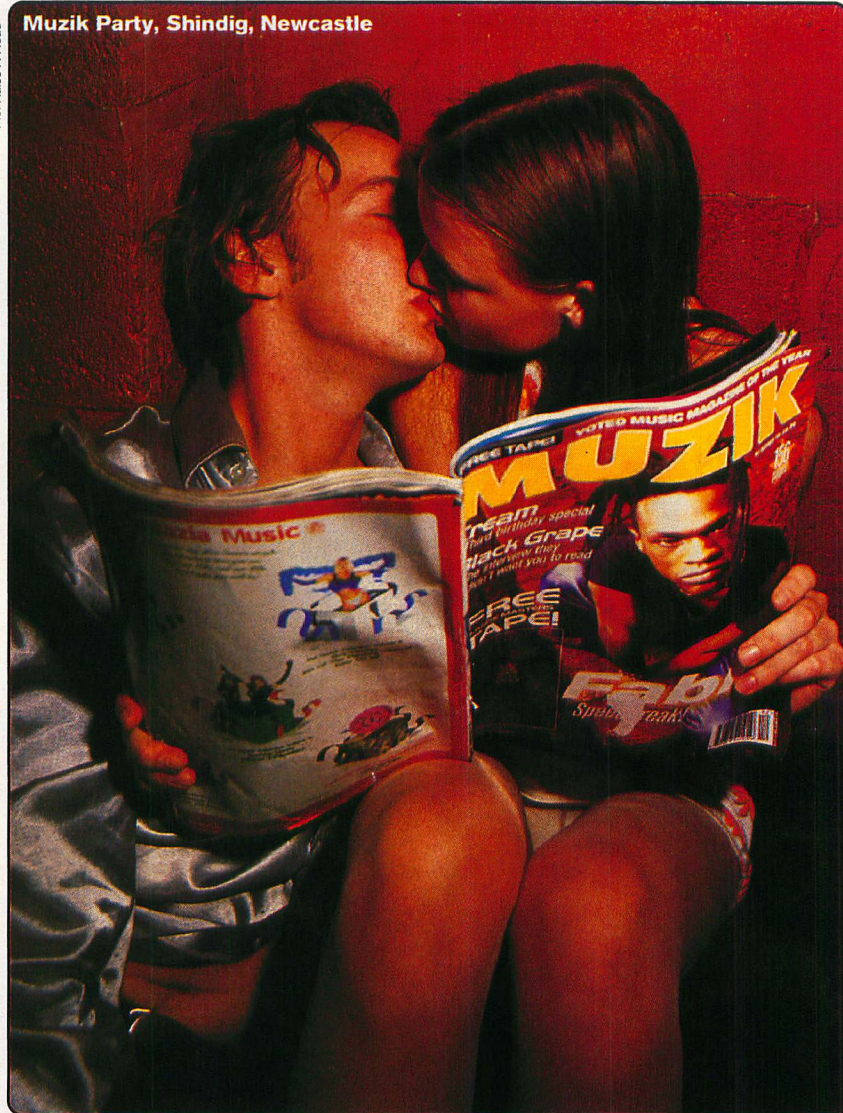
Sunday January 7

EDINBURGH: TASTE The Vaults, Niddry St. info 0131 556 0079. 10-3am. £5. Fisher & Price.

GLASGOW: LUSH Voodoo Rooms,

Muzik Party, Shindig, Newcastle

Pic: Raise-A-Head



Cambridge St. 0141-332-3437. 10-3am. £5. Harri and Oscar.

LONDON: QUEER NATION Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 9-2am. £5. Princess Julia... Jo Mills helps feed the **HABIT** (The Vestry, Blacklion Lane, Chiswick. 0181-748-1035. 6.30-12.30am. £3) for those who just can't stay in. With recent appearances from Roc & Kato, Terry Farley, Lofty and Mark Wilkinson, this is unquestionably a refreshing addition to the capital... Nicky Holloway, Oliver McGregor and Joe Fish host **THE USUAL SUSPECTS** (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-439-4655. 6-midnight. £5).

SLOUGH: FULL CIRCLE Greyhound,

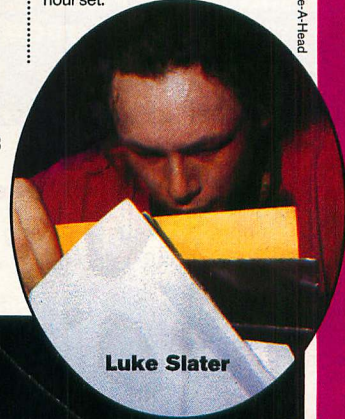
Colnbrook Bypass. 0181-898-5935. 2-6pm. £5. Andy Morris and Phil Perry.

Monday January 8

LONDON: THAT'S HOW IT IS Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £3. With James Lavelle, Ben Wilcox and Gilles Peterson... Jim Masters is **CHILLIN'** (Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free)... Phil Brill and DJ Alice are at **CLUB TROPICANA** (The Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-3am. £5)... Nicky Holloway and Paul Harris are at **WORLD RECESSION** (The Velvet Underground, 143 Charing Cross Rd, WC2. 0171-436-1659. 10-3am. £5).

Tuesday January 9

LONDON: THE PINCH Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5. Fabio Paras plays a five-hour set.



Luke Slater

Pic: Raise-A-Head

WORLD CLUBBING

All club promoters and booking agents for DJs should fax full itineraries for any club dates between January 10 and February 13 to: 0171-261-7100

Saturday December 16

BELGIUM: FUSE Blaasstraat 208-1000, Brussels. 0002-567-1697. 10-7am. Colin Dale and Trevor Rockliffe take to the decks at Belgium's top techno club.
USA: JUNIOR VASQUEZ The Tunnel, 220 12th Avenue, New York. 11-2pm. \$20. Junior Vasquez plays one of his legendary 14-hour sets.

Friday December 22

BELGIUM: FUSE Blaasstraat 208-1000, Brussels. 0002-567-1697. 10-7am. Nicky Holloway.
HOLLAND: THE MELKWEG Amsterdam. 01908-270811. Luke Slater.

Saturday December 23

BELGIUM: FUSE Blaasstraat 208-1000, Brussels. 0002-567-1697. 10-7am. Stacey Pullen.
ITALY: ASHRAM Ashram, Lucca. 01908-270-811. Baby Ford.
USA: JUNIOR VASQUEZ The Tunnel, 220 12th Avenue, New York. 11-2pm. \$20. Junior Vasquez plays for 14 hours.

Wednesday December 27

SWEDEN: KOMPANIT Party, Gothenburg. 01908-270-811. Derrick May.

Saturday December 30

BELGIUM: FUSE Blaasstraat 208-1000, Brussels. 0002-567-

1697. 10-7am. Laurent Garnier and Koenig.

Sunday December 31

BELGIUM: FUSE Blaasstraat 208-1000, Brussels. 0002-567-1697. 10-7am. Carl Craig and Mark Broom.
HOLLAND: MAZZO Voorburgwal 216, Amsterdam. 020-626-7500. 11-late. Steve Green, Paul Jay, Angelo, Carlijn, Zen and Yaco.

Saturday January 6

ITALY: ASHRAM Ashram, Lucca. 01908-270-811. "Evil" Eddie Richards.
USA: JUNIOR VASQUEZ The Tunnel, 220 12th Avenue, New York. 11-2pm. \$20. Junior Vasquez plays for 14 hours.

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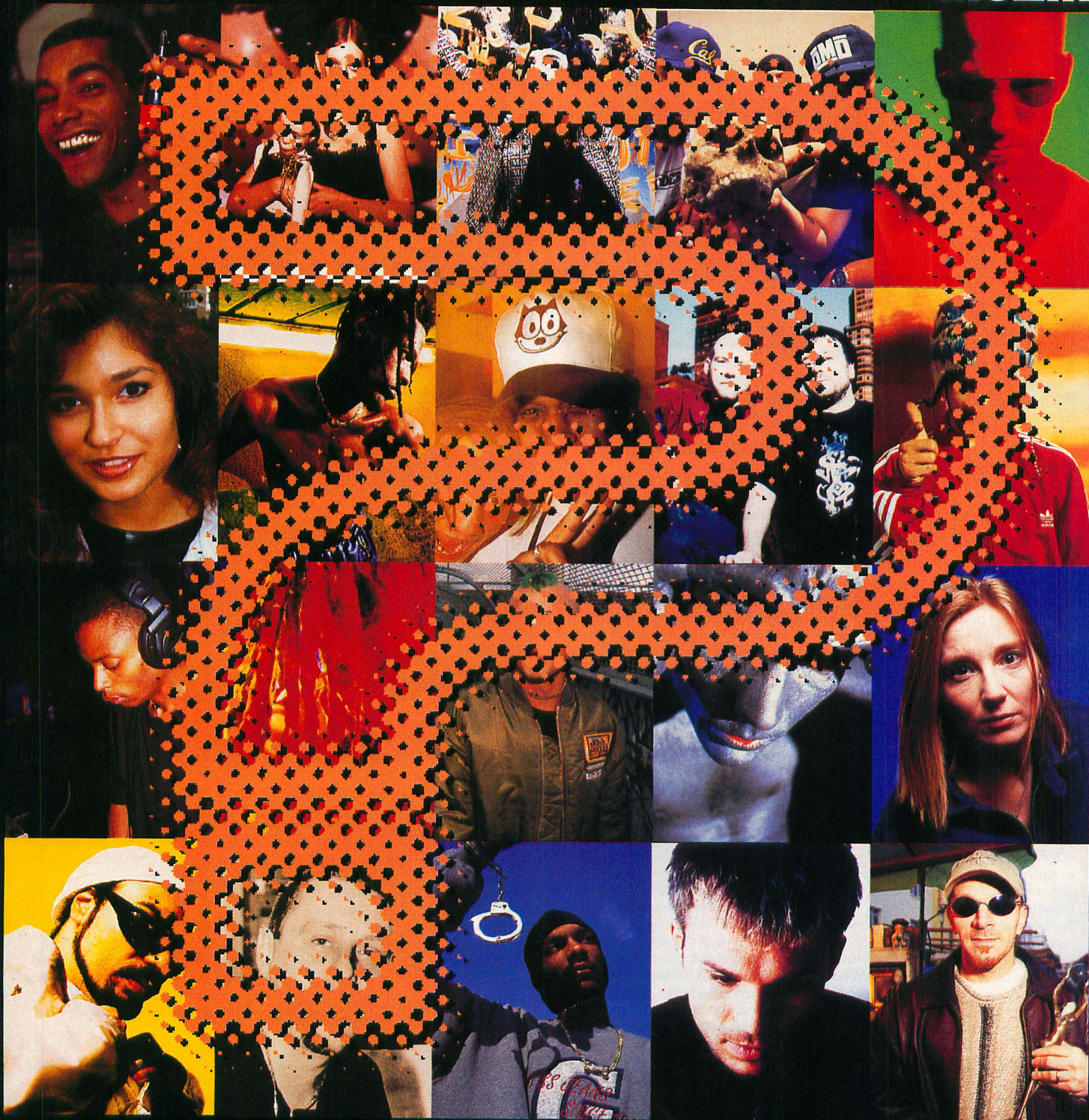
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WHO'S WON THE READERS POLL?

The next edition of Muzik hits the streets on Wednesday, January 10. And if you thought you'd never shake off your Christmas hangover, this will be the miracle cure.

For starters, we'll be giving the full results of our readers poll. Your singles, albums and clubs of 1995, what tickled your fancy and what sent you scuttling to the therapist. It's your chance to find out what good taste you all have. There'll also be interviews and comments from the award winners, and Muzik's tips for the top over the next 12 months. Plus, of course, our usual heaving smorgasbord of news, reviews, comings, goings, listings and all round lip-smacking dancefloor sustenance. And the occasional hanging.

MUZIK on sale **Wednesday January 10**

edited by Calvin Bush

Mouth Off!

Send your comments, compliments, gripes, groans and moans to: **Mouth Off**, Muzik, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS e:mail edit@muzik.ipc.co.uk

ALLOWING Calvin Bush to write about a genre such as hardcore (Rezerection review, Issue 6) is like letting the Spanish Inquisition review a Jewish gathering. (eh? - Ed.) His knowledge of the current scene stems from sweeping references to the days of 1989/90 when, in his opinion, raves were real raves and not preoccupied with Scottish, cropped-hair, Easterhouse council estate types. You have your head up your arse, mate.

Did Muzik sanction this review because Calvin is Scottish? Or does everybody at your magazine share such contempt for music they themselves do not enjoy? This blatant musical snobbery is as much to blame for the destruction of dance events as the "government, hell-bent on eradicating civil rights" which Calvin talks about. This article was nothing but an insult to anyone who doesn't play with the so-called cool kids.

JAMIE RAE BURN, Clubscene Magazine, Grangemouth

I FELT I had to write to you after reading Calvin Bush's pompous, patronising and clueless live review of Rezerection. He certainly didn't go to the same event as me. Ege Bam Yasi got a great reception, and "Scotland's council estate kids" did not stand and "scratch their cropped heads in befuddlement".

This statement says more about Calvin Bush's own class prejudices than the minds of the Rezerection regulars. Is he implying that if you come from a council estate, then Ege Bam Yasi's sound is too complicated for you to understand? Does he believe if you are under 21 and living in a housing scheme, you are, by right of birth, stupid?

One other point. The rave scene is not exclusively Scottish and we're not stuck in the past. Indeed, English events like Dreamscape, Dance Planet and United Dance attract probably twice as many people as Rezerection. There are also clubs such as Kinetic in Stoke-on-Trent, Diehard in Leicester, Tomorrow's World in Mansfield and The Dock in Liverpool. You'll find lots of lightsticks and whistles in many, if not all of these venues.

CLAIRE WYBURN, M8 Magazine, Glasgow

I WAS very alarmed to find that my band, QFX had been mistakenly reviewed in the Rezerection article. QFX did appear at the night, but were not the group who played "No DS (Drug Squad) Allowed".

QFX have a massive following, we are well-known to be drug-free and are very respected inside and outside the rave scene. At the moment, we are working with the Durham Police on the Durham Youth Enterprise Scheme, which benefits underprivileged kids, and are involved in the Drugs Awareness campaign.

The reputation of my group is at stake. We want to help these kids with their future progress, but worry what their mums will think if they read this article. Please amend this situation.

J BRODIE, QFX Management

FIRST, sorry to QFX for any confusion. For the record, "No DS Allowed" was by TRS (The Rhythmic State). Sometimes these mnemonics get on top of you.

Jamie and Claire's complaints, though, seem to have missed the point. On one hand, yes, I found most of the music on offer limited in terms of creativity. Like a lot of disposable dancefloor music, it didn't provide more substance than an irresistible pogo 'n' hand-raising urge.

Nevertheless, I adored the event and not simply because of the intense unity and common energy I witnessed. It had a bonded, youthful political anger which I found extremely inspiring. And plenty compensation for what I thought was a lack of genuinely innovative records.

The reason I went to Rezerection was because I'd been at the first four or five in 1991/92 and was eager to see what progress, if any, had been made. My opinion is not a lot. Yours differ. Fine. Both views are equally valid.

There is no "party" line at Muzik. We are merely keen to print entertaining and honest opinions, and the day everybody agrees with everything we say will be a sad one. We reflect the many-coloured splendour that is subjective reviewing.

As fellow writers (for Clubscene and M8 magazine), surely you, Jamie and Claire, should be able to understand that more than anyone.



HOW can you dare say that Sven Vath's "Harlequin..." was hyped-up and horrible. I think it's one of the best techno albums ever made. Which is more than I can say for his "Astral Pilot".

You could call me a hypocrite, because I've never even been to a club or a rave before. I've taken Prozac, though, but only for a depressive illness. Still, music is probably the only thing which has kept me sane. I'm glad to say, I'm better now.

Don't mess with Prozac people, it fucks with your head. If people need drugs to listen to rave music, then it must be shit in the first place!

MATT, Swindon

I JUST wanted to put UK clubbers' minds at rest if they thought they were missing out after reading about New York's

Tunnel in your magazine (EQ, Issue 6).

I visited the Tunnel a few weeks ago and having read your article, I thought, "What a load of bull". They may like their shit-load of technology, but it ain't loud enough. While I was there, I met a few other Limeys and guess where they were dancing? Inches away from those speaker stacks. In fact, the closer to the speaker stacks I got, the more Dorothy Perkins labels I saw.

Respect to the UK girls, though. They're the best in the world.

MILES NEWLYN, Leicester

I'VE been a Christian since April and have been into dance music since last year, and I thought your article on Christian dance music was very well written and argued.

You were totally correct to say that the main conflict arises when Christians try to convert people, but you seem to suggest this is quite sinister. When I tell people what I have received from following God, I'm not trying to brainwash them. I am merely saying, "Look, here's what I've got. Now it's up to you if you want to follow God or not." I befriend people, not purely for evangelistic reasons, but because it actually says in the Bible you should love everyone as a brother/sister.

Turning to a less serious note, I wouldn't recommend the music of the World Wide Message Tribe to Muzik readers. They deserve respect for the positive message they're trying to spread, but they need to get their music sorted. Their sound is fairly cheesy Euro-pop and their clothes look like pyjamas!

HADLEIGH WILKS, Letheringham

I AM heading up the music team in a new "Rave Worship"-style meeting connected to Crossroads Church in

CLUBBERS' COMPLAINTS DEPARTMENT

HAVING

read the dance section of my local paper, I saw that Sasha was to play at Aberdeen's Ministry Of Sin. The article said the club was operating a voucher system for the tickets. Under this, you would get two vouchers if you attended Ministry Of Sin on two consecutive Sundays and people with these would be given first option to buy tickets for the Sasha night.

My friend and I went on the first Sunday but, after paying to get in, we didn't receive vouchers. We were told something would be sorted out before the end of the night. After several beers and bad mixes, the night ended, and we asked the manageress about getting our vouchers. She replied, "Erm, I think they'll be doing it next week." So home we went, a lot poorer and without any of these bloody vouchers.

At first we thought about going the following Sunday, but then we wondered, "What if there are still no vouchers?" It brought back memories of Ibiza, where some promoters hyped-up events by naming DJs on their flyers who they had never even booked in the first place. As an ex-DJ and promoter, I know only too well about the shady affairs of some people running clubs.

MARTIN, Aberdeen

PS This ain't the first time this has happened at Ministry Of Sin.

Dear Martin,

Being "an ex-DJ and promoter" (sacked rather than retired, I presume), you must realise you have to look after the regular clientele and this is precisely what we endeavoured to do.

Everybody attending the Ministry Of Sound night received a voucher and a complimentary ticket for the well-known DJ Pierre the following week, a fair deal in anybody's eyes. The night of DJ Pierre, everyone got a ticket for the following week and the second voucher. The mixing and the music on both nights were first class.

A voucher system has never been used in Aberdeen before or at a Wicked event. However, as you seem totally confused by this, we will gladly provide you with a "1,2,3 Of Clubbing". If you require any other special facilities on any night, you only have to ask somebody at the club.

Agents and promoters know who the reliable promoters are. That's why we've provided the north of Scotland with Sasha, Cream, Ministry Of Sound, Roger Sanchez and David Morales, to name but a few. No wonder you have a chip on your shoulder. Ex-promoters will always wannabe.

WICKED at MINISTRY OF SIN

PS Not once have we promised an artist who hasn't appeared.

AND ANOTHER THING...

THE letter from The Rubberman (right) asks us to keep certain labels "secret", away from the "hordes of underground wannabes". But what does "underground" mean, anyway? Some would say that any record which enters the Top 40 can never be underground. Look at the UK-Dance discussion board on the Internet and you'll find people raging against Josh Wink's apparent "selling out" for "allowing" his "Higher State Of Consciousness" to go Top 40. By the same token, they'd no doubt rage against The Buckheads, De'Lacy, and, further back, Leftfield & Lydon's awesome "Open Up".

Others define "underground" according to intention. What was the artist's state of mind when they made the record? Did they do it to further the progression of dance music, or were they just out for a fast buck? Stock, Aitken & Waterman were clearly adherents of the latter ethic, but where do we draw the line? Underground Resistance, the hardest of hardcore devotees of the supposed "underground" also make happy garage tunes which have, in the case of Yolanda's "Living For The Nite", dented the charts. Does that make "Riot EP" or "Stardancer" any less incredible? Of course not.

It's time we rid ourselves of this ludicrous concept of a battle between "underground" and "commercial" music. The real fight is to get more good music made, not to keep it "secret", hidden away from popular access. If people aren't exposed to the outstanding innovations in music, how can it ever advance?

One of the great highlights of 1995 was hearing the Josh Wink record played out on One FM in the middle of the day. You could almost hear the older generation muttering, "Call that music? Pah! It's just noise". But if hearing it inspired just one person to buy another Wink record before something by Michael Bolton, that's a triumph. To accuse Wink of "selling out" is absurd. As soon as a record goes on sale to the public, however limited, it's a commercial product. Who makes music to deliberately lose money?

And what would be worse? A world where Aphex Twin, Smack Productions, Derrick Carter and Alex Reece were top of the charts? Or one where, to buy records by these artists, you had to undergo an inquisition about your knowledge and understanding of them by self-appointed guardians like The Rubberman to judge your worthiness?

Forget the inverted snobbery of the supposed "underground". It's a meaningless term and a distraction. Concentrate on the real issues. Good music should be heard by, and exposed to, as many people as possible. Now go out there and buy it in your droves.

Calvin Bush

Ashington, Northumberland, and I bought a recent copy of Muzik magazine after seeing the heading, "More E Vicar?" on the cover (Issue 6).

I started out with the usual gritted teeth, in preparation for an onslaught of cynicism and Bible-bashing bitterness with a hint of pious hypocrisy thrown in just for good measure. Almost without exception, this has been the media standpoint. As such, I was pleased to find that Jonty Adderley's article in your magazine was a refreshing and uplifting exception. Jonty deserves my warmest congratulations for approaching the subject in an open-minded, mature and responsible way.

I believe, like those interviewed in Jonty's article, that God is using all styles of dance music to bring a vital, powerful message to those willing to listen.

So, thanks again for publishing a quality music magazine. Now I'm off to a club to smile at some more people.

JASON THOMPSON, Northumberland

I'd like to heap praise upon the event I was privileged to witness at the Que Club in Birmingham last Saturday. But just one gripe. That old favourite, overcrowding. It's really only a matter of time before clubland has its own "Hillsborough".

It's getting dangerous. I may be wrong, but I believe that the capacity restrictions for clubs are set by the local fire authority. Well, I don't want to cuss them, but do they know what it's like in there. These capacities have to come down.

FELIX HALLENZY, Warwickshire

WELL done on your award for best Music Magazine Of The Year (ITC Awards). Some might say giving this to a magazine which is only a few months old is a bit early, but I'd say they were wrong.

Apart from giving away three free tapes this year, I think Muzik is great visually. Vincent McDonald's photos are just so cool, so sexy! In fact, only the other night, I had my torch under my duvet with Muzik opened at one of Mr McDonald's photos in

one hand and the other hand giving my bishop a good ol' bash.

ROB, Gravesend

PS Do I win a prize for brown-nosing? No prize this time round, Rob. But it's nice to know that the only wankers reading Muzik are the genuine article.

In your Fly By Night article on Dublin (Issue 6), you forgot to mention our club, The Magic Roundabout. It's a trip to technotown, bouncy picnic or Zebedee all night (you what? - Ed) courtesy of ourselves, the organisers. Did you know four or five photos in the article were taken at the club and feature some of our regular heads, so how come we weren't mentioned in the piece? Our resident, Ed Case, attracts one of the biggest followings in Dublin. But despite all this, the article was great.

ANGRY CANDY, Dublin

THIS letter is in response to some of the blatant falsehoods which have appeared in various dance magazines with regard to the supposed "discovery" by Danny Rampling and Paul Joakenfold (sic) of the "underground" Goa trance sound. Since when could anything knocked out in the studios of the millionaire producer of Paul McCartney, The Orb and Crowded House be described as remotely "underground"?

Well, Danny, just because Youth took the girl from Blue Pearl out to Goa for the 1992 season, it doesn't make her music Goa trance and it certainly does not make you the discoverer of this "new" phenomenon! For those who were there, including Flying Rhino's Dominic Lamb, Mark Allan, Chris Decker, DJ Chrisbo from Return To The Source, Slinky Wizard's George Barker, Mixmaster Morris and Tin Tin, Panjaa's Floating Focal Point hit the London club scene with the very first legal Goa trance events in the autumn of 1992, and have been going ever since.

So to all of Joakey's mates down at Boys Own... Sorry lads, been there, done that and got the T-shirt already.

MASTER RUPERT

MUCH praise for your gripping magazine. My only complaint is that you're telling the masses about labels which I think should be a secret, labels like Bassex, Love From San Francisco, After Dark and others you have exposed whose names escape me right at the moment. Everybody obviously now knows Prescription Underground, Nitegrooves, Empire State, Definitive... So let's try and save some from the hordes of underground wannabes.

THE RUBBERMAN, London SW19
See And Another Thing...

I'd like to add my support to your Thirst Aid campaign. At last the ball has started rolling towards safer clubbing.

I was, however, shocked and angry at Congress after seeing Rowan Chernin's review of the club. Although he said that only hot water was available there, I felt that Rowan could have highlighted this more. The review was more of a thumbs-up. Should we be crediting clubs with excellent reviews and recommendations if promoter's continue to act so irresponsibly towards the punters, especially in the light of a recent E-related death in Blackpool?

Come on Congress, sort it out and join the Thirst Aid campaign.

CLAIRE, Burnley

This is just one of the many letters we're continuing to receive in response to our Thirst Aid campaign. Keep 'em coming. In the meantime, from our next issue, all clubs in which cold drinking water is freely available will be denoted by a tap symbol in the Floor Fillers reviews section, as well as in the Insomnia listings pages.

YOUR recent article on Roger Sanchez incorrectly and maliciously stated that our label, One Records, had collapsed. Furthermore, I would like to make the following points, which I believe to be valid as I was Roger's partner for three years and know him all too well.

On the subject of the so-called feud between Roger and Masters At Work, I hope I'm not the only one who finds it ironic that the dispute, which calls into question the originality of the respective artists, is centered around the use of a sample. Creative maybe, but original?

Secondly, I wonder who Roger is referring to when he proclaims his belief in the importance of giving back to the community. In all the time we worked together, I never once knew him to donate to any cause other than The Roger Sanchez - I'll Mix Anything For Money Fund!

Thirdly, Roger's career must have taken a nosedive since he was ejected from One Records, for how else would he have found time to become an architect? To my knowledge, it takes more than one year of college, which is all he ever had.

But seriously, reading through Roger's inane diatribe about the crippling effects of drugs and AIDS on our community made me want to hurl. Being a Hispanic and a parent, I am offended by his use of this politically correct bullshit in a fluff piece opaquely designed to promote his album. I hope I'm not the only one who feels that this type of rhetoric sounds incredibly disingenuous coming from someone who called his label Narcotic.

Finally, to reiterate, rumours of One Records' demise have been greatly exaggerated. If you really want to hear what smooth, precise mixing techniques on a compilation sound like, then check out "DJs Take Control Volume 1 & 2".

And remember, "Don't believe the hype!".

EDDIE COLON, One Records, New York

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Humbucker it!

Paranoïa

THE MUZIK NATIVITY

(Sponsored by TERRY FARLEY'S RUSKS - the vital nourishment which make the babies of today, the messiahs of tomorrow)

(Scene: Nazareth. THE VIRGIN MARY, played by MARIAH CAREY, is sewing in her room)

MARIAH/MARY: "Sweet, sweet fantasy baby... Fantasy? Huh! I wish. Not here in this stoopid freakin' one-donkey town. How the freak did I get into this freakin' mess? I'm young, I'm hot and I'm sewing my ass off all day waiting for that loser freakin' husband of mine to come home from his piece of shit carpentry job, feeling too popped to get it up! Goddamn it! Why doesn't anything ever happen around here?" (A sudden flash of light. Enter THE ARCHANGEL GABRIEL, played by JOSH WINK)

JOSH/GABRIEL: "Behold! I am the Archangel Gabriel. I come bearing glad tidings. You are to be with child. And he shall be the Messiah."

MARIAH/MARY: "Yeah? I'm gonna get banged up? You're for real? Cool! I finally get to break my duck. Well, golden boy, let's get it on! Only we'd better hurry up, my husband gets back at five and..."

JOSH/GABRIEL: "No, no, no. You misunderstand. You shall bear a child, but you shall remain a virgin."

MARIAH/MARY: "Oh, that's terrific! Great fun for me, huh? I don't even get laid! C'mon, angel, take your halo off for a while, let your dreadlocks down."

JOSH/GABRIEL: "No. It cannot be."

MARIAH/MARY: "Why the hell not?"

JOSH/GABRIEL: "You have to be philosophical. To every height there is a depth and to every depth there is a height. The further we go up, the further we go down. Which came first, the chicken or the egg? Well, just as you cannot make an omelette without cracking eggs, so you cannot have roast chicken without first roasting the chicken. It is really that simple, once you've attained an Archangel's higher state of consciousness."

MARIAH/MARY: "Oh, well, that clears everything up. Jerk! Higher state of consciousness my ass. You're in cloud cuckoo land! Get outta here!"

(GABRIEL disappears in a cloud of dry ice. Enter JOSEPH, played by Mr C)

MR C/JOSEPH: "I'm Mr C, I'm a-Mr C, with a hip and a hop and a hippe-dee-dee! I'm Mr C, that's what they call me, and I've a-come back home cos it's time for my tea!"

MARIAH/MARY: "Shut it with that freakin' irritating rapping, awreddy, ya deadbeat! And why the hell do you call yourself 'Mr C'? Your name's Joseph!"

MR C/JOSEPH: "It's short for Mr Carpenter. I'm a carpenter, right? 'I'm Mr C, with a plane and a lathe/Now I'm comin' on home cos I need to bathe!'"

MARIAH/MARY: "You'll be 'Dead C' in a minute if you don't shut up. 'Dead C'! Geddit? You may want to know, pal, while you were fiddling with balsa wood, some stranger came here and knocked me up! So now I'm pregnant, right? And you're gonna have to pick up the tab!"

MR C/JOSEPH: "Wicked! 'I'm a Dad, I'm a Dad, a-comin' on with rhymes that are rad/I'm a Dad, I'm a Dad and I'm very, very glad/A-very very glad and I hope it's a lad!'"

MARIAH/MARY: "SHUT UP!"

RAMPLING: "Okay, pumping it up with the crispiest of flavours from the biblical account! This is Danny Rampling with the show where there is less chat, more nativity, not like Matthew, Mark, Luke and John, this is strictly VIBES working the mix. Big shout going out to the Samaritan posse..."

GOD: "Get ON with it!"

RAMPLING: "Oh. Yeah. And a decree did come to pass whereby the



Starring:

DANNY RAMPLING as The Narrator

JOSH WINK as the Archangel Gabriel

MARIAH CAREY as The Virgin Mary

MR C as Joseph

CARL COX as The Three Wise Decks

MOBY and THE CHEMICAL BROTHERS

as The Three Shepherds

GOD as Himself

DANNY RAMPLING: "This is Danny Rampling coming at you, pumpin' for three hours with the ruffest, tuffest..."

GOD: "Get on with it."

RAMPLING: "Oh, right. Like, lo, it came to pass in the little town of Nazareth... Big shout out to the Nazareth Massive, that's 'hi' to Josh, Darren, Josh, Darren, Darren, Josh and Josh. And Carl. But enough of all of that, less chat, more nativity, coming at you LARGE! Erm, where were we now? Oh, yeah, so, like, the Archangel Gabriel did appear to The Virgin Mary and, yeah, I think there's just time for one more big shout out to..."

GOD: "Shut it or I'll smite you."

SAINTS & SINNERS

DARK RAVER

We've never heard him DJ and we've never heard his records, but the man is a total legend. He always will be. He has flair, attitude, a cape and he weilds a bleedin' great axe while he plays. What a star! If only a few more DJs could boast this level of charisma.

MINISTRY OF SOUND

For severe disrespect to the Hard Times crew. When Huddersfield's finest held their album launch night at the Ministry, which slot were Hard Times' casually ace residents Miles and Elliot offered? Opening up in the back room. So much for supporting new British talent.

DAVID PLATT

Never meet your heroes. Especially not in a club. Platt was spotted cutting a rather nifty rug during the Muzik party at UK Midlands, but would he allow us to take his picture to celebrate this momentous occasion? No way. You'll never score round here again, mate.

SASHA

Knackered after returning from a hectic American tour, Sasha pulled out of a gig only to have the promoters call up and offer him £7,000 to change his mind. How long did it take him to decide to relieve them of their excess profits? Oh, about a nano-second.

A CERTAIN EMPLOYEE AT DORADO RECORDS

No names here. "A certain employee" failed to make check-out time at a hotel in Cologne. After 10 minutes of bashing on the door, the manager forced it open to discover our man unconscious on the bed, stark naked, family jewels firmly in hand and the porn channel still on.

CRAIG WALSH

Walsh made a fool of himself after Full Circle's fifth birthday. Amid the post-party messiness, he spotted a softly-spoken gent in the corner, took the piss out of him for half an hour, then ventured, "What's your name, anyway Paddy?" "Dan Curtin," replied the top US techno bod.

BRIAN TRANSEAU

BT was woken up by strangulated animal screams coming from the woods on his ranch in the middle of the night. Terrified, he somehow convinced himself it was a dinosaur and telephoned the local animal welfare, who rushed round to find the source of the noise was... a turkey.

ANDY CARROLL

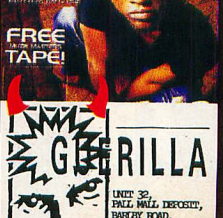
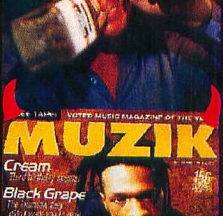
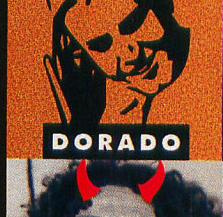
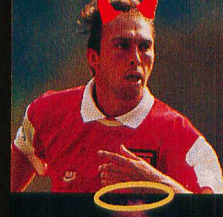
A man devoted to his job far beyond the call of duty. Booked to play at UK Midlands, his car broke down in Ladbroke Grove en route from Folkestone. So he jumped in a cab and told the driver to take him to Wolverhampton. But what was he doing in Ladbroke Grove, anyway?

MUZIK

For last month's hiccups in the photo department. We got some captions in the Birmingham article wrong, we said Rocky & Diesel were Farley & Heller, we had a picture of God knows who instead of Paul Bleasdale, and we slipped in one of our sub's holiday snaps and told you it was Hardfloor. Blame the drugs.

DICK O'DELL

Now managing stadium dub rockers Ramshackle, things are so tight for the former head honcho of Guerilla Records that he was spotted fly-posting for the group's new single himself. The Old Bill have been duly notified.



authorities came down heavy and everybody had to, like, go back to their place of birth, which in Joseph's case was Bethlehem. We got time for one big shout out to the Bethlehem crew?"
GOD: "No."

(Scene: Bethlehem. MARY and JOSEPH are having trouble finding a room for the night)
DOORMAN: "You're not on the list, you're not getting in."

MARIAH/MARY: "Listen, buttcheese, I've had a five-hour journey on this freakin' mule. My ass is so blue and throbbing you could use it for a damn police siren. I've had this idiot of a husband rapping in my ear about every tree and stone he saw on the way, 'til I blackened his eye, so now I wanna cop me some Z's. So ARIBA! Before I dump this nine-month load right on your nice red carpet!"

DOORMAN: "You're not on the list, you're not getting in."
(Later...)

MRC/JOSEPH: "Success! I've found us a room. Well, a stable."

MARIAH/MARY: "A stable? What do you think I am? A horse? Are you plannin' to ride me in the freakin' Kentucky Derby, jockey boy? Cos if you think..."

MRC/JOSEPH: "A stable and a stable, was all that was available/It's a stable, it's a stable, and it doesn't have a table/It doesn't have a trouser press and the TV don't do cable/A-comin' on with a manger, it's a stable and a..." Ouch! My other eye!"

RAMPLING: "Now it came to pass that some Kings and Sheperds, like, heard the glad tidings that The Messiah had been born. So they followed the star to Bethlehem and there found a stable and inside was the baby Jesus. Big shout out and much respect to Jesus. While we're at it, there's just time for another big shout to...
ARRRRGH!"

GOD: "I warned you."

(Scene: The Stable. Jesus has just been born)
MRC/JOSEPH: "It's a boy, it's a boy, it's a little baby boy/A-comin' on with a..."

MARIAH/MARY: "Noisy little brat!"

MRC/JOSEPH: "That's no way to talk about the baby Jesus, Mary!"

MARIAH/MARY: "I was talking about YOU!"
(Enter THE THREE WISE DECKS, all played by CARL COX)

MARIAH/MARY: "And who the hell is this?"
MRC/JOSEPH: "It's Carl Cox, Master Of The Triple Deck!"

MARIAH/MARY: "What do ya mean? Triple deck sandwiches? Looks like he's eaten a few of them in his time!"

CARL COX: "Verily, I am Carl Cox and I come bearing my three wise decks. I bring you gifts of Goldie, Frankie Knuckles and Morph."

(Sets up and plays all three records at once)

MARIAH/MARY: "Get outta here! If you wanna bring me gifts, bring me a couple of bottles of Jack Daniels, ya know what I'm saying?"

(Enter the THREE SHEPHERDS, played by MOBY and THE CHEMICAL BROTHERS)

MOBY: "Greetings."

MARIAH/MARY: "What is this, Grand Central? A little PRIVACY, awreddy!"

MOBY: "We are the shepherds."

MARIAH/MARY: "So where's ya sheep?"

MOBY: "We do not believe in being followed around by sheep. We believe our fans should act like individuals. They should make up their own minds, find their own paths to follow, their own directions."

MRC: "How did you guys get here? Did you follow the star?"

THE CHEMICAL BROTHERS: "No. We don't believe in following stars. We believe music lovers should act like individuals and, erm, all of that other stuff Moby said a moment ago."

MRC/JOSEPH: "How about something to eat, Moby? A chicken sandwich, perhaps?"

MOBY: "Thank you, but no."

MRC/JOSEPH: "Well how about a cheese sandwich, then?"

MOBY: "Thank you, but no. I am a vegan."

MARIAH/MARY: "Some straw, jerk?"

MOBY: "I already ate straw today."

(The baby Jesus gurgles, burps and...)

JESUS: "BLEURRRGGGHI!"

MOBY: "Hmmm. That looks tasty..."

RAMPLING: "And so, a quick recap on the last 2,000 years. Jesus grew up, he got crucified, he rose again, then they threw the Christians to some well serious lions, swiftly followed by the Spanish Inquisition, then Cliff Richard, Billy Graham, Thora Hird on 'Songs Of Praise' and, finally, the great Sheffield rave scene. Big shout going out! And that's the story of Christianity. This is Danny Rampling, it's just after nine on Saturday night and here, taking you up to midnight, is a track by Brian Transeau..."

TRICKS OF THE TRADE THIS IS NOT CLEVER



1/ Bloody charlie! The drug which is God's way of telling you you've got too much bleedin' money is taking over clubland, making everyone moody and clogging up the toilet cubicles. Wanna know how bad it is? Read on...



2/ Uh-oh, looks like the snow ye olde Santa's been sleighing around on is white, powdery and far more narcotic than Michael Fish predicted. Maybe it's due to the population explosion. Or cut-backs in personnel at Christmas HQ. Too many pressies to deliver, not enough time.



3/ How not to do drugs, part 33. Here's one for the totally sad bastards. Like, can you think of anything dumber than laying it out on a turntable with the pitch slowed to minus 16 (see Dave Angel's Tricks Of The Trade), starting it at 33rpm and going for it? Perhaps only doing it at 45rpm and plus 16 and getting really trolled. If your Christmas pressies go AWOL this year, you'll know why. Get wise, people.



Roasting the DJ

**This month we roast
M PEOPLE
for crimes against...**

MUZIK. Christmas? Festive spirit? Good will to all men? With this in mind, we were thinking about a complete amnesty on hanging this month. If Carl Cox had turned up in a 2 Unlimited video waving an inflatable banana in the air, we'd have turned the other way. If Junior Vasquez had been caught spinning "Get Your Hands Off My Nan" down the Goole Working Men's Club, we'd have shrugged our shoulders and tossed back another sherry. We wanted this to be a whitewash Christmas, where everyone, whatever their transgressions, would be forgiven. Honest. But then it happened – the worst cover version in the entire history of music. They could have gone for "I Saw Mummy Kissing Santa Claus". Or even "Merry Xmas Everybody". But no. Not M People. What do they choose in their bid for the Christmas top spot? The Small Faces' "Itchycoo Park". Naturally! A song which has absolutely nothing to do with yule logs or snowmen. It doesn't even have anything to do with M People. We couldn't let it go. The only place Mike Pickering's posse are moving on up to is to the gallows. Then we remembered we'd given our hangman a holiday. So we've drafted in Josie The Housewife instead. She may look like a demure Fanny Craddock, but her oven is hotter than Lucifer's coals. And when she turned on her radio and heard this abysmal cover, on went the gas and in went Mike Pickering. How do we like our turkeys? Roasted to a crisp please, Josie. Don't mess!

HARDFLOOR

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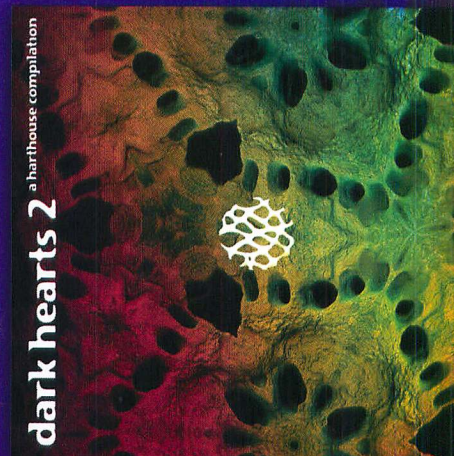
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