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No15 AUGUST 1996 £2.30

MUZIK

VOTED MUSIC MAGAZINE OF THE YEAR



*Nicky Holloway
nude photos!*

Blaze Alex Reece Ed Rush Aphex Twin A Tribe Called Quest

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CREAM

AUGUST 3RD
BOY GEORGE, DARREN EMMERSON,
ALLISTAIR WHITEHEAD, JOHN KELLY,
COURTYARD: MO WAX PRESENTS JAMES LAVELLE
AND GUESTS.

AUGUST 10TH
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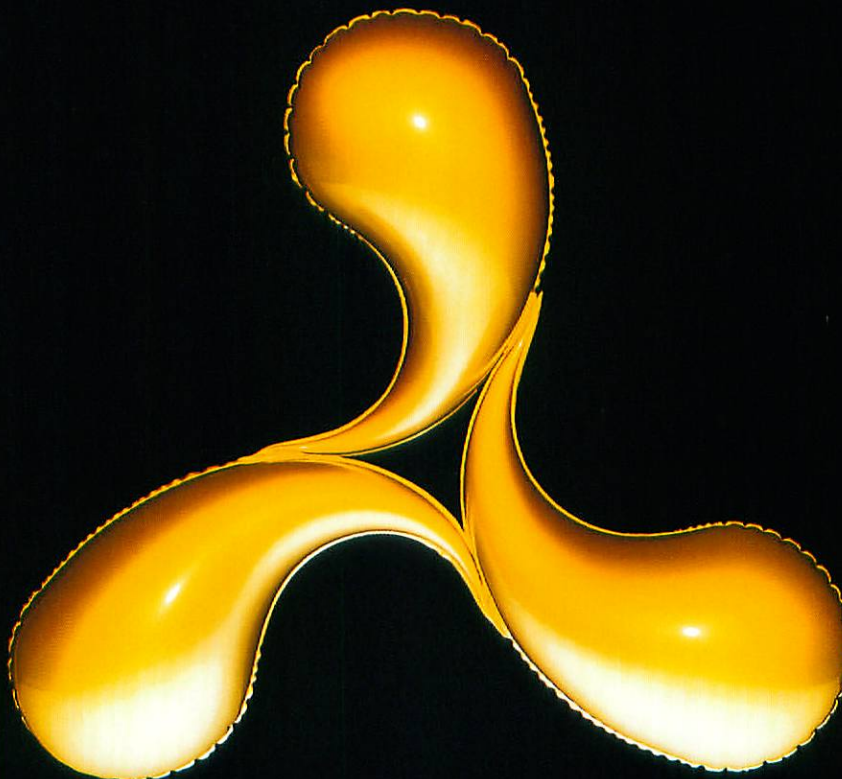
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BOLTON - BEAT STREET
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0141 234 9129
01238 600 037
0131 225 2134
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HAMILTON - IMPULSE
KIRKCALDY - SLEEVES
MOTHERWELL - IMPULSE
STIRLING - STONE

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01796 482 848

Saturday June 29, 1996

MUZIK

... A DAY which will be remembered for a long, long time. A day on which 30,000 people united in a field near Luton for the biggest celebration of dance music this country has ever seen. After all the legal battles and petty obstructions, Tribal Gathering '96 finally took place and proved how responsible and law-abiding we actually are.

Anyone who stayed the distance will know why Tribal Gathering was so special. Wherever you were when the plug was eventually pulled, you will probably never forget the feeling.

Standing in the Starship Universe tent at 7am and hearing "World 2 World" by Underground Resistance with sunlight filtering in through the exits, is something I will never forget. Looking at the thousands of tired, but ecstatic people around me made the fight seem worthwhile.

But I should have known it would be an emotional event. I'd felt it in the air at Liverpool's Mello Mello bar the week before. It may have been football related, but it proved how important unity is to every aspect of life.

England were playing Spain in a gripping Euro '96 quarter-final clash. And when England won, the bar erupted. I turned to my left to embrace a man who is more commonly known for his hard-hitting comments and hard-hitting techno tunes. He removed his sunglasses to reveal eyes wet with tears. It was Dave Clarke.

And it is precisely this kind of passion which made Saturday June 29 such a fantastic day. Everybody at Tribal Gathering '96 seemed to suddenly realise the immense hold dance music has over us. A power which will forever help us overcome the negative outside forces. See you next year...

Ben Turner



Planet Nexus, Tribal Gathering

ipcmagazines
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1996 Winner of the Music Magazine of the Year (ITC Awards)

Cover picture: **Vincent McDonald**
This picture: **Raise-A-Head**

MUZIK voted Music Magazine Of The Year (ITC Awards)

in the mix

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Australia. Kylie, her sister, kangaroos, nice weather, cricket and a label pumping out some of the finest techno in the world. Howzat?

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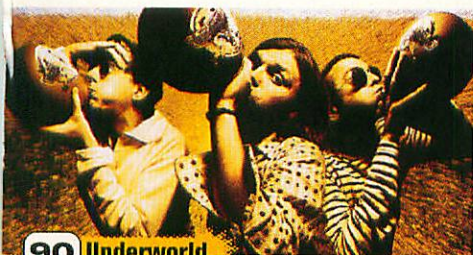


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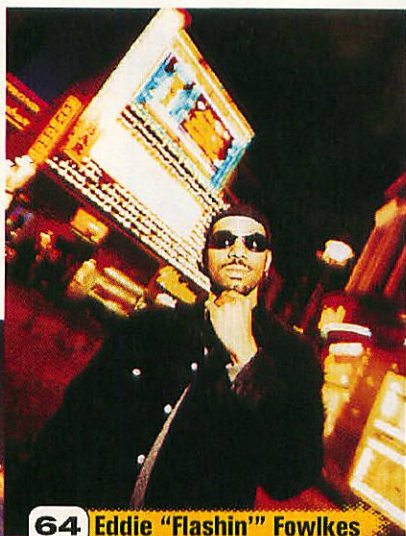


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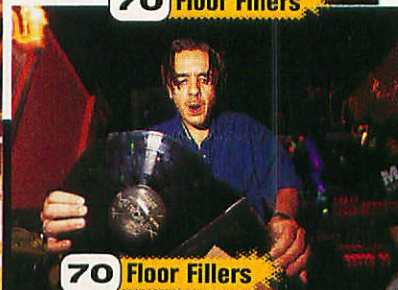
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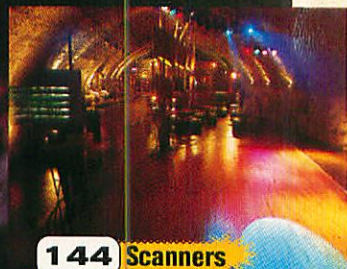
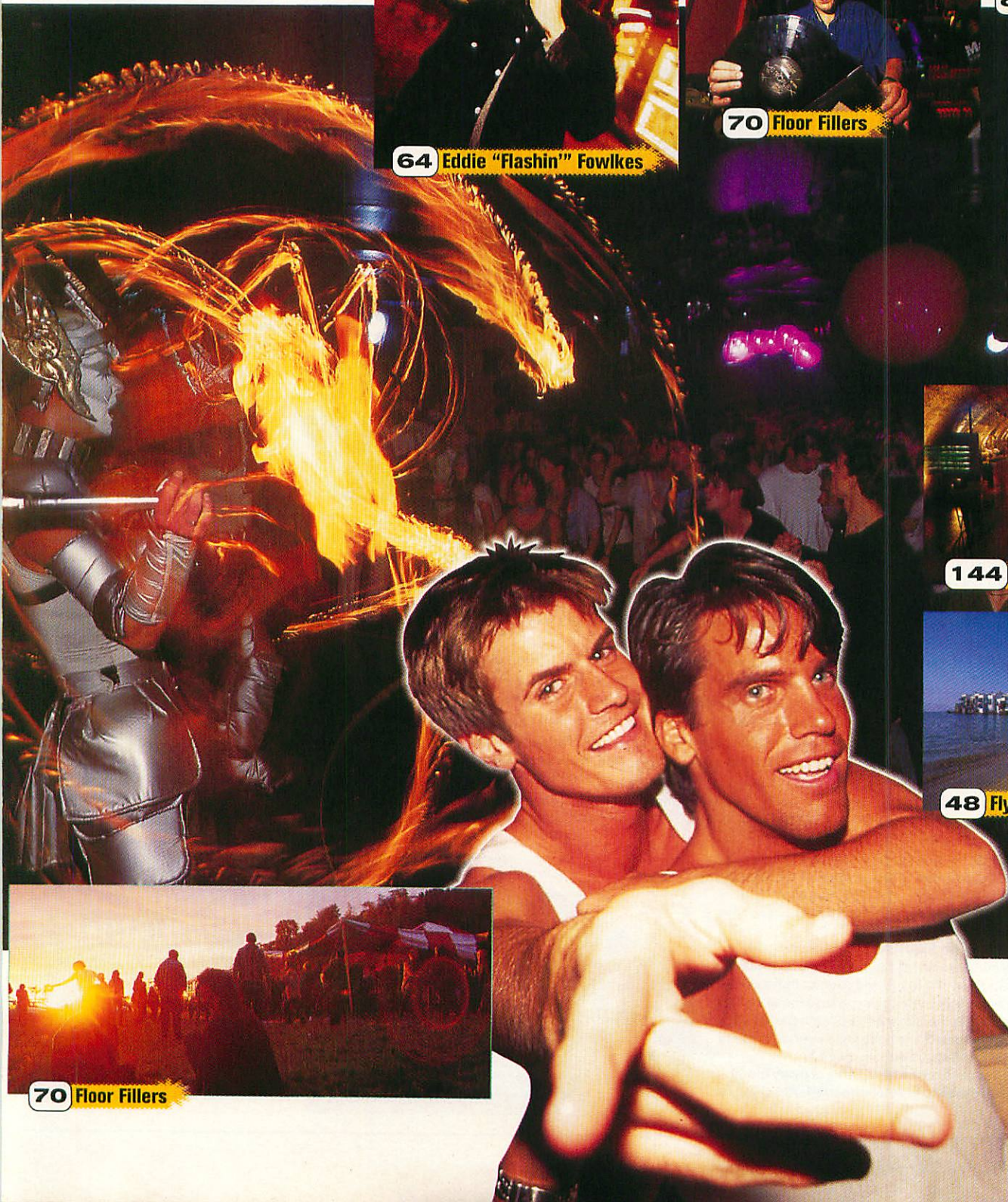
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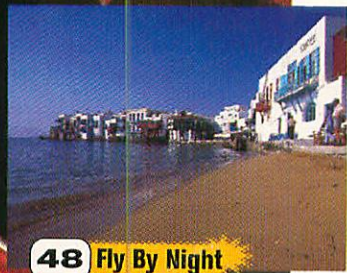
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70 Floor Fillers

news

The latest stories from around the world



BEDROOM DJs TO PLAY RADIO ONE'S 'ESSENTIAL MIX'

RADIO ONE'S "Essential Mix" is to broadcast a special show devoted to Muzik's Bedroom Bedlam column, the monthly mix tape competition open to all our readers. The column has developed into one of the most positive outlets for new DJs, with winners going on to secure residencies and guest spots in major clubs, and even hosting their own radio shows.

"The Essential Mix" goes out between 2am and 4am on Sunday mornings, and has featured sets from the likes of Carl Cox, Sasha, Paul Oakenfold, LTJ Bukem and Underworld. It was recently voted Radio Show Of The Year by Muzik readers at our SAS Awards. In mid-October, Muzik will co-host the show with Pete Tong and there will be a two-hour set from one of our winners. Depending on the response to this one-off show, it could appear on a regular basis next year.

"It's important for us to prove that the 'Essential Mix' isn't a closed shop," explained Eddie Gordon, the show's producer. "This is a window of opportunity for everybody. We hope this special show can help us to find the next Darren Emerson. I've watched Darren progress, from playing small clubs in Romford to becoming one of the most credible purveyors of new music".

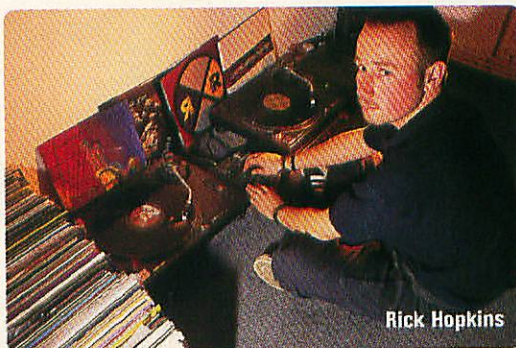
One, we see Muzik as a breeding ground for new talent and new genres in dance music. It's an attitude we ourselves embrace and we also share the belief that we can only move forward by looking for change".

★ To take part in Bedroom Bedlam and get the chance of appearing on the "Essential Mix", please send your mix tapes to Ben Turner at the usual Muzik address (see page 177). Don't forget to include a full track listing and a passport-sized photograph.

★ **RICK HOPKINS**, the first ever DJ to feature in Bedroom Bedlam, has secured a resident slot at Andrew Weatherall's new monthly club, Bloodsugar. The club started on July 5, with Weatherall and Hopkins appearing back-to-back in the main room.

"It all happened after Andrew read the article in Muzik, in which I said how much I rated his Sabresonic club," explained Rick. "I kept seeing him at the club and eventually he asked me to send him some tapes. He then spoke to me at the final Sabresonic and said he wanted me to become part of the firm. Sabresonic was one of the best clubs ever, so I'm very excited about playing at Andrew's new night."

Bloodsugar takes place on the first Friday of every month at London's Blue Note venue. Telephone 0171-729-8440 for further details.



Rick Hopkins

BEDROOM BEDLAM AUGUST Mix Tape Of The Month



NAME: Andrew Morrison.

CONTACT: 01865-726-795.

BORN: Glasgow. October 22, 1970.

EXPERIENCE: "The first gig I ever did was at The Good Life at Glasgow Art School. I played it with my partner, Graham, and we had Jeremy Healy as a guest! We also did some Friday nights at Ventura and a few parties at The Sub Club with people like Phil Perry. Since I moved down south, I've played the odd one-off, like a Submarine party on the Thames, and Something Else in Oxford, as well as private parties in peoples' houses."

FAVOURITE DJs: Orde and Stuart (Slam), Harri, Stacey Pullen, Graham Doyle.

FAVOURITE CLUBS: Sub Club (Glasgow), Plastic People (London), Vapourspace (London), Strutt (London).

FAVOURITE LABELS: Soma, Source, Monkey Fruit, Ladomat, Nuphonic.

CURRENT FAVOURITE TRACKS: Gemini - "103" (Perspective), Glory B - "Friday Island" (Growth), Hot Lizard - "Big Air" (Pacific), Secret Ingredients - "Taking Over Me" (Universal Language).

FRUSTRATIONS: "Making it in this business has absolutely fuck all to do with talent. It's all to do with luck. If people cared enough about the music, there would be more room for DJs who are genuinely talented to come through. The scene in Oxford, where I'm living at the moment, is virtually non-existent in terms of good house nights. Everything here is either handbag or Euro-trance."

MUZIK'S VERDICT:

It's not too hard to see the link when Andrew Morrison names the Slam boys among his fave DJs. Like Slam, he favours the sound of Detroit

THIS MONTH'S NEXT FIVE

MARK BALL (London)

CAN TAN JACK (Liverpool)

UNCLE BEN (London)

PHILLIP HOLDEN (Wakefield)

LOUISE MARSHALL (Isle Of Wight)

techno and new electronica. His mix is skilfully constructed without resorting to flashy tricks and, again like Orde and Stuart, Andrew refuses to resort to white label one-upmanship, preferring to mix in neglected old classics from the likes of Kenny Larkin, Pluto, Scan 7 and Steve Rachmad's Black Scorpion project. The tempo stays fairly constant throughout, reaching a climax in Dave Clarke's "Red 3" and then giving way to (who else but), Slam, with Luke Slater's mix of "Positive Education". Which is clearly something the Glasgow lads have given Andrew. So when does he get the warm-up slot then, boys?

ST. MARY'S HEARING CENTRE

DECIBEL HELL UPDATE

Ear, ear...
Rocky and Sister Bliss

FOLLOWING our article on the dangers of excessive volume levels in clubs (Decibel Hell, Issue 10), DJs and clubbers have been flocking to get their hearing checked. Robert Beiny, an audiologist who provides ER 15's (the premium protection devices) said, "I've been inundated with telephone calls ever since the article, some of them from as far away as Iceland."

Tall Paul Newman is among the DJs who have contacted Robert as a result of the article and he now owns a pair of ER 15's. Although he is only 25, Paul's ears are already damaged and his advice for any other DJ is, "Ignore this potential problem at your peril. The damage is irreparable. If your hearing has been affected, there is nothing you can do."

Rocky from X-Press 2, who appeared as a guinea pig in the original feature and has also bought a supply of ear plugs and commented, "I think the article drew a lot of people's attention to the problem. I know Pete Heller went for a consultation in Harley Street following the story. He now has his own custom-made earplugs."

★ For further information about hearing testing and protection devices, contact the following organisations:

Robert Beiny at Nottingham's Hearing Healthcare Practice (01582-767-218), Jackie Brown at St Mary's Hearing Centre in London (0171-706-3051), Mr Rowe at Anti Noise Limited in Stockport (0161-480-8454).

DAMIER & TRENT SPLIT

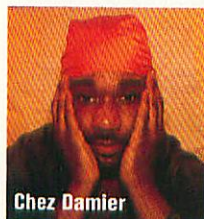
CHEZ DAMIER and **RON TRENT**, the acclaimed Chicago production duo behind the Prescription Recordings imprint, have gone their separate ways.

Speaking from his Chicago home, **Ron Trent** told Muzik, "The partnership has come to the end of its road. Our opinions differ on several areas, including the way the business should be run. We decided there wasn't a future left for

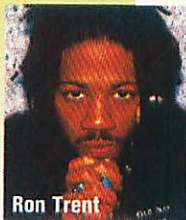
us and that's pretty much how it stands".

Trent will continue to run Prescription with D'Bora Rivers, while Damier will take charge of its sister label, Balance.

The next releases on Prescription will be Roy Davis Junior & Pevean Everett's "Enchantment", A Man Called Adam's Nineties take on the classic "Que Tal America?" and a new twelve from Sundiata. Trent's Urban Sound Gallery project also has a cover of "People Hold On" in the pipeline.



Chez Damier



Ron Trent

SASHA, DIGWEED SIGN MINISTRY DEALS

SASHA and **JOHN DIGWEED** have signed an exclusive deal with the Ministry Of Sound label. The deal will see the pair linking up for a series of compilations named after Digweed's historic club night, Northern Exposure.

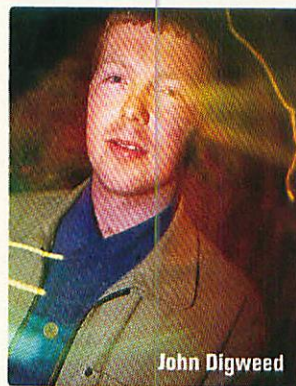
"This deal is very significant for us," stated the Ministry's Lynne Cosgrove. "It shows that people recognise our label as a force to be reckoned with. The plan is to try and release at least two albums a year and sell over 100,000 copies of each one."

The first mix compilation is expected to be released on September 30.

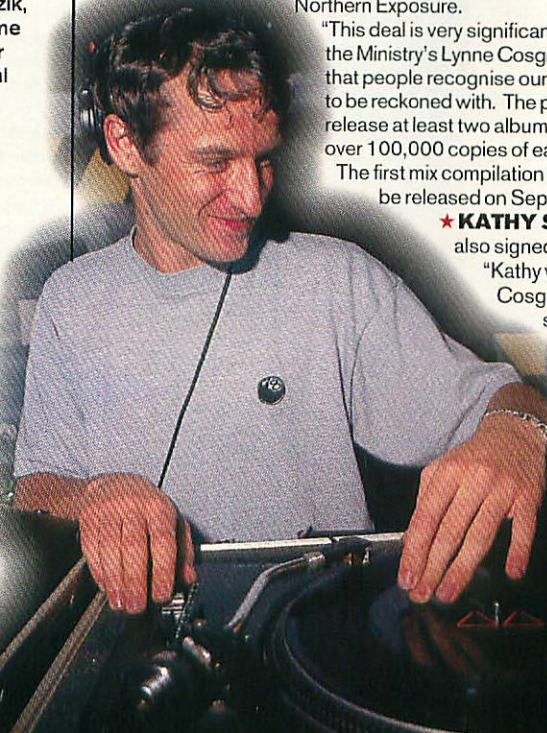
★ **KATHY SLEDGE** has also signed a three-album deal with Ministry Of Sound.

"Kathy will become a big artist in her own right," said Lynne Cosgrove. "Not only is she compatible with our sound, she's also destined to cross over to the mainstream. Her pedigree is truly incredible. She's just such a talented singer."

Kathy Sledge will continue to work with Roger Sanchez and is also about to start writing tracks with Todd Terry. Her first single on Ministry Of Sound will be out this year, with an album to follow in 1997.

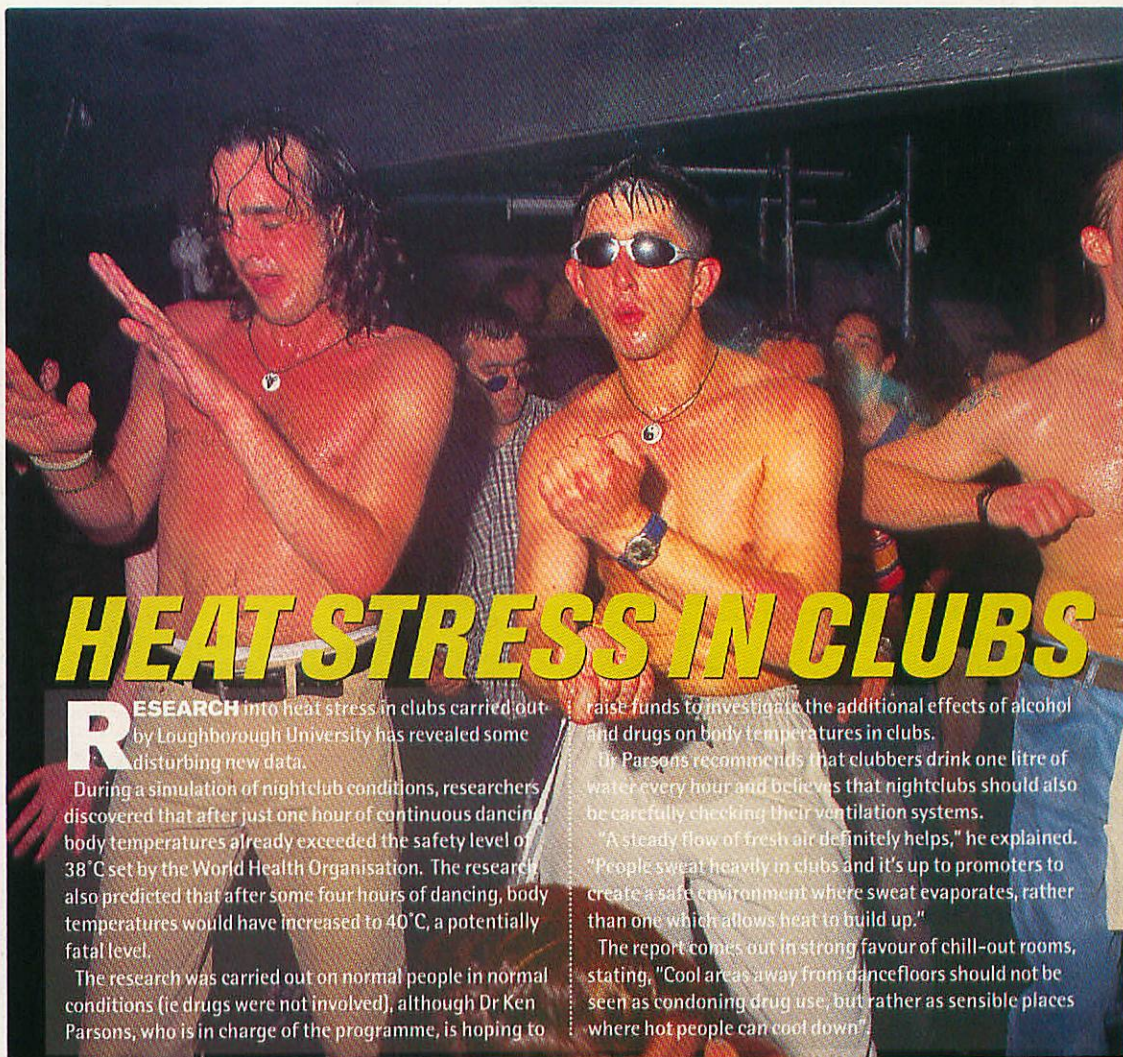


John Digweed



news

RADIO ONE's next "Essential Mix" album features sessions from Derrick Carter (voted Best New DJ by Muzik readers at the SAS Awards), Judge Jules, Dave Seaman and Pete Tong. The album is due out on August 26. The station is also set to host a special documentary on female DJs on August 18. Entitled "Sound Sirens", the show goes out on air at 7pm and is presented by That's How It Is resident, DJ Debra. DJ Rap, Rachel Auburn, Tasha Killer Pussies and Kemistry & Storm all feature in the show... Summer dates for the Mad Club in MYKONOS are as follows: Sonique from S-Express (July 18), Judge Jules (25), iD World Party (August 2), Submission night (9), Trade night (16) and Cream night (23). For further details contact Dextox Promotions on 0171-251-4964... **COLIN FAVOR** has mixed a compilation album for React. **DJ SNEAK** and Japan's Takiya Roshinu are also both mixing albums for the label... **CJ BOLLARD**'s next single on Internal will feature mixes from Armand Van Helden and Jon Carter's Monkey Mafia... **PETE TONG** recently declared on Radio One that "Todd is God". And he wasn't talking about Todd Terry. He was talking about new London signing, Todd Edwards, who has a single due out at the end of July... **AL MACKENZIE** has recorded a new single for the Progress imprint... **ROLLO** is to remix the forthcoming single from Moby for NovaMute... **DEEP DISH** and Mark Pichiotti are set to remix the next Pet Shop Boys single, due out in September. Deep Dish are also remixing Tina Turner and Victor Romeo, as well as working on their second single for deConstruction. Mood II Swing's Lem Springsteen will be doing the vocals. The Dish boys have also announced they are to set up a web site. In the meantime, you can e-mail them at "deepdish@earthlink.net". Finally, Ali and Sharam have also set up a new hip hop label called Middle East. The first single, Ring's "One Game Left To Play", is released this month. The next singles on their Yoshitoshi imprint are Mood II Swing remixes of Mysterious People's "Love Revolution" and a new Mysterious People EP, "The Rude Movements EP"... **ROBERT OWENS** has a new single ("Ordinary People") and an album due shortly on P&C Records... **COOL JACK**'s massive "Just Come", a former Muzik single of the month, has been licensed to AM:PM... **DERRICK MAY**, Danny Tenaglia, Roger Sanchez, Marcus Wyatt, Westbam and John Aquaviva



HEAT STRESS IN CLUBS

RESearch into heat stress in clubs carried out by Loughborough University has revealed some disturbing new data. During a simulation of nightclub conditions, researchers discovered that after just one hour of continuous dancing, body temperatures already exceeded the safety level of 38°C set by the World Health Organisation. The research also predicted that after some four hours of dancing, body temperatures would have increased to 40°C, a potentially fatal level. The research was carried out on normal people in normal conditions (ie drugs were not involved), although Dr Ken Parsons, who is in charge of the programme, is hoping to

raise funds to investigate the additional effects of alcohol and drugs on body temperatures in clubs. Dr Parsons recommends that clubbers drink one litre of water every hour and believes that nightclubs should also be carefully checking their ventilation systems. "A steady flow of fresh air definitely helps," he explained. "People sweat heavily in clubs and it's up to promoters to create a safe environment where sweat evaporates, rather than one which allows heat to build up." The report comes out in strong favour of chill-out rooms, stating, "Cool areas away from dancefloors should not be seen as condoning drug use, but rather as sensible places where hot people can cool down".

WINK DEBUT ALBUM

JOSH WINK has been talking to Muzik about his forthcoming debut album, "Left Above The Clouds". It will be available in September and is being simultaneously released in America and Britain, by Nervous and XL Records, respectively.

When asked about the title, Wink explained, "It has a double meaning. I've done a lot of flying and I think it always feels pretty peaceful above the clouds. It's a brilliant way to escape. So the title means 'Left' as in someone's left you there, but a lot of the cuts are also left of the norm".

Indeed, the album is likely to confound anybody expecting re-writes of Wink's biggest hits, "Higher State Of Consciousness" and "Don't Laugh". Advance tapes suggest there will be jungle, techno, house, vocal tracks and even spoken word poetry without any music.

"The album is really a reflection of myself," continued Wink. "It's a very nice, laid-back, listening album, which is very good for flying. It definitely tells a story, but it's for each listener to find out what that might be."

Wink's next single is "You Are The One", a track taken from the album. Remixes come courtesy of 4 Hero, DJ Sneak, King Britt and Nigel Richards.

He has also revealed that his own label, Ovum, has signed a worldwide distribution deal with Sony. The first fruits will be another Wink single, "Are You There", together with albums from King Britt and junglist Jamie Myerson.

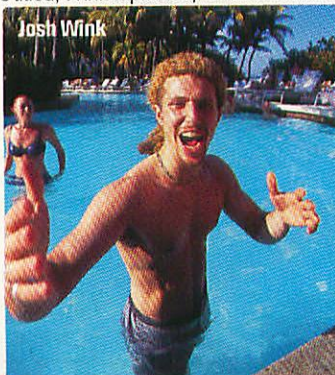


Photo: Martyn Galloway/Photo A Head

UR HIT OUT AT LONDON CLUB

MAD MIKE from Detroit's legendary Underground Resistance has sent a fax to Muzik expressing his anger about a London club night which billed an Independence Day party as an "Underground Resistance Special".

The flyer listed DJ Rolando and Suburban Knight as main guests for the event, which was due to take place at Turnmills on July 4.

Mad Mike stated, "The advertised gig has not been authorised by UR, it is a completely false advertisement which should be totally disregarded!"

"UR doesn't and will never celebrate Independence Day, because while one group of people were celebrating their freedom in this country, our forefathers were being forcibly removed from their homes and herded onto reservations, or waiting in the bottom of slave ships en route from Africa for a lifetime of forced labour here in the Americas."

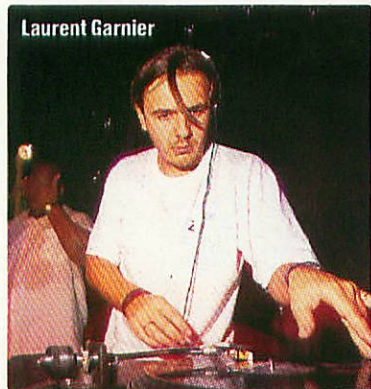
"To all the programmers, booking agents and promoters who have tried to organise this event without my authorisation, if you have even an ounce of moral character in your soul, you should all publicly apologise to the great fans of techno in the UK. If you don't apologise, I'm sure that you will have to deal with their wrath, because the underground is vast and uncompromising, and it does not take kindly to perpetrators, to frauds or to SELL-OUTS!"

"To the rest of my brothers and sisters in the underground, stay low, stay strong, stay underground. Peace. Mad Mike."



Mad Mike (left) with the Underground Resistance crew

Laurent Garnier



LAURENT GARNIER ALBUM DETAILS

LAURENT GARNIER is to release a mix compilation on React on September 9.

The album is a double-pack entitled "The Laboratoire Mix", of which the vinyl edition will remain unmixed in honour of the rarities and classic house cuts. Laurent Garnier has described compiling the album as the hardest task he has ever set himself.

Muzik can exclusively announce that the tracklisting of the album is as follows:

ONE: Jungle Wonz - "The Jungle", Funky People Presents The Blaze Tracks - "Moonwalk", Green Velvet - "Help Me", Braxton Holmes With John Redman - "People Everyday", AJ Sound - "Basemental", Broccoli Brothers - "Ruhrschnellweg", Chaser - "Sides Of Iron", BK - "Tomorrow Is The First Day", FRD - "You Gotta Believe", Neil Landstrum - "Taks", DJ Deon - "House-O-Matic", Robert Armani - "Ambulance", Speaker - "Speaker", Stephen Brown - "Gas Mask", Sean X - "Bleu", Kosmic Messenger - "Flash", K-Hand - "XTC", Bytes - "Bytes (A Capellas)".

TWO: Laurent Garnier - "The Force", 3MB Featuring Juan Atkins - "Die Kosmischen Kuriere", Tyree - "Let It Go", Tete - "The Wipe", Big Foot Part 2 - "All The Way In", Ratio - "Confaxx", Club MCM - "Mind Control Music", Purpose Maker - "Reverting", Timeblind - "Tre' Qua", DJ Schufflemaster - "Man-Me", Essit Musique 1 - "Essit Musique", Bobby Konders - "Nervous Acid", Choice - "Acid Giffel", Rhythm Is Rhythm - "Beyond The Dance", Aphex Twin - "Icst Hedral (Philip Glass Orchestration)".

MONEYPENNIES & RONSON TO CHANGE MUSIC POLICY

MISS MONEYPENNIES and **UP YER RONSON**, two of the biggest clubs in the UK, have announced plans to radically change their music policy.

Up Yer Ronson, Leeds' premier Friday night, are set to introduce a "Heavenly Social vibe" to one of their rooms later in the year, while Moneypennies are opening a new night, MP's, at The Void in Stoke (the one-time Academy venue and the original home of Golden).

Jim "Shaft" Ryan from Moneypennies stated, "We're going to be more innovative. Because this venue is much bigger, there's more opportunity and money for us to use bigger DJs. We're hoping to use MP's in conjunction with our existing night in Birmingham. We'd love to get the likes of Carl Cox and American DJs such as Marshall Jefferson playing both clubs on the same night. MP's will give us the chance to voice the whole musical side of our persona".

The opening night of MP's is July 27, and it will then continue on the last Saturday of each month. For further details call 0121-693-6960.

★ Miss Moneypennies are hosting Pacha in Ibiza every Sunday night until September 15.



Frankie Knuckles



KNUCKLES ON GRAMMY PANEL

FRANKIE KNUCKLES, the New York house legend, has been accepted on to the board of governors for the illustrious Grammy Awards. The move represents a fantastic sign of acceptance for dance music in the States. The prestigious awards have yet to host a dance category and Knuckles has made it clear that such an award will be his main priority.

Speaking from Rimini, Knuckles stated, "I wasn't expecting this at all. I was extremely surprised. It's a great honour and by being on the board of governors, I can hopefully help to introduce some kind of award for house music."

Knuckles' manager, Judy Weinstein, added, "The only way to change the artists people nominate is to change the nature of the board. This is a very significant step forward for everyone in the dance scene."

THE FUTURE OF HOUSE?

TRIBAL RECORDS founders Rob Di Stefano and Mark Davenport have launched a new label, Twisted, through MCA.

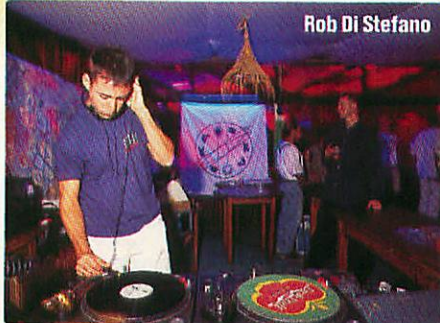
Taking with them the likes of Danny Tenaglia and Eric Kupper, they promise that their new imprint will pick up where Tribal left off.

"By pursuing an active A&R policy, Twisted will capitalise on the fruits of the British dance market far more than Tribal has in the past," commented Di Stefano.

The first release on Twisted will be Murk's latest Funky Green Dogs project, with albums scheduled from Danny Tenaglia, Club 69, Kupper's K-Scope venture and Robin Albers (aka Jaydee and Karnak). They will also be continuing the long-term label association which they have established with Kaos in Portugal and with Murk's Kumba label.

Twisted also plan to issue a collaboration between Danny Tenaglia and Underground Sound Of Lisbon, under the NYLX guise.

For further details on Twisted call 0181-961-6356.



Rob Di Stefano

news

snapshots

will spin at a special event to celebrate the end of the 1996 Olympics. The party will take place in Atlanta between August 1-3...

STACEY PULLEN has a new single taken from his "Silent Phase" album due out on Transmat on July 22, featuring a remix by Kenny Larkin... **LAURENT X**, aka Mark Imperial, has a new EP due on Imperial Records next month... A man in Preston has had his stereo and turntables impounded as a warning to all home music listeners. John Spoor, 21, was convicted of breaking a noise abatement notice served under The Environmental Health Act. In a rare prosecution of its kind, Spoor was not only fined £200, but faces having his equipment sold, with the profits going to charity, should he lose his appeal. "It was five in the afternoon," Spoor counters, "and the only reason you could hear the music was because my windows were open and the speakers were next to the windows..."

CREAM won the British Entertainments And Discoteques Association award for both Best Northern Club and UK Dance Club Of The Year. The End won the award for Best Southern Club. Also, "Cream Live Volume 1" has been nominated for a BBC Design Award in the Graphic Design section...

SLICE, everyone's favourite promotion company, are starting their own label. It will be managed by ex-Acid Jazz person Dean Rutland. The first single is by Segun, Earthling's jazz vocalist and dancer, and it will be followed by a cut from Federation's Sally Larkin. The third single scheduled is apparently "the world's first easy listening drum 'n' bass single", while the fourth is the Underdog-produced "Bulletproof" by Moni... **PATRICK PRINS** has signed a deal with XL. However, it is only thought to cover material Prins has already released on his own Urban Sound Of Amsterdam and Movin' Melodies labels. Others artists currently thought to be close to signing deals with major labels include jungle producer DJ Pulse, top house man Grant Nelson and Brighton's trip hoppy Strata 3... Producer **DAVE VALENTINE** of Self Preservation Society fame is looking for a rapper or vocalist to work with. Send your tapes to Strongroom, 120 Curtain Road, London EC2A 3PJ... **ARMANDO** is planning to relaunch his legendary Chicago house label, Warehouse... **CARL CRAIG** has announced that he is to give up DJing for the moment to concentrate on production. His last gig was at Glasgow's Sub Club in June...

London's **STRUTT** celebrate their Fourth birthday with a party at a central London location on Saturday July 4 with Slam's Stuart McMillan the special guest. For information, call 0181-964-3172... **Avex** have signed a deal with Birmingham's **NETWORK**, which could finally result in a re-release for all those lost techno and house classics like Pin Up Girls... **ARTHUR BAKER** has signed a deal with Island. The first single, "Go Around", comes with X-Press 2 remixes... Bournemouth junglists **AQUASKY** have left Moving Shadow. "Our contract expired," commented the band's Kieran. "We're cool with not being signed to anyone and just being able to get on with our work." Aquasky's last Moving Shadow single, "Cosmic Glue/Nylon Roadster", will be released next month. The band have also remixed Art Of Noise, A Guy Called Gerald and Galliano for future release... **ANDY WEATHERALL** is to produce an album by ex-Red Snapper singer **Beth Orton**. It will be his first album production since Primal Scream's "Screamadelica"... **SURGEON** is recording an album for Tresor... **FELIX DA HOUSECAT** is rumoured to have closed down his Radikal Fear label... A&M have licensed **H.O FEATURING BILLIE**'s "Nobody's Business" from Liquid Grooves in America... **MISS MONEYPENNIES** will be taking over Sunday nights at the legendary Pacha in Ibiza until September 15. Guest DJs booked to appear so far include Sasha, Taul Paul, Tony De Vit and Lisa Loud... **QUICK RELEASE** have signed "Makao" by Bamboo and Muy Larga. New York jazz house maestro DJ Shorty provides a selection of previously unreleased mixes... Deep House specialists **HABIT** have opened a DJ agency under the monicker "Habit Management". They are already representing a number of DJs, including Jo Mills, Kenny Hawkes, Phil Asher and Dominic Moir. Call 0181-876-5890 for further details. Habit will also be holding their summer bash in a central London marquee on Saturday August 24. The line-up includes The Ballistic Brothers' Dave Hill and New York's Kato... Detroit label **GENERATOR** is to be wound down by owner/label manager Alan D Oldham. Alan, who is better known as T-1000, will be launching a brand new label called Pure Sonik, through which he will release only T-1000 material. The final release on Generator is "Enginefloater", a track which will only be available in a vinyl format...



MUZIK MASTERS

Compilation released in conjunction with deConstruction/Cream

MUZIK's debut compilation, a triple-album pack featuring mixes from Roger Sanchez, Dave Clarke and Fabio, will be released by deConstruction in conjunction with Cream on August 12.

Available as a triple-CD or cassette, the package also includes a booklet containing photographs, interviews, and facts and figures on all three DJs.

Featuring over 45 tracks, "Muzik Masters" covers techno, house and drum 'n' bass, and includes some of the finest recordings from recent months. The release is the first in an ongoing series of compilation albums mixed by Muzik cover stars.

The triple-pack will be available direct from the Muzik office or at your local record store. See next month's issue for details of how to get hold of a copy.

At the time of going to press, the full tracklisting is as follows:

ROGER SANCHEZ Dave Clarke - "Southside", Lovetribes - "Stand Up", Black Phunk - "Funk For People", Secret Knowledge - "Love Me Now", DJ Linus - "Compose", DJQ - "We Are One", DJQ - "Spacedance", Nu Colours - "Desire", Transatlantic Soul - "Release Yo' Self", The Republic - "Let's Do It", Roger Sanchez - "Rhumba", Xodus - "Lift Up Your Hands", Francois Kevorkian - "Hypnodelic", Paul Johnson - "No Big Thang", Kenlou - "What A Sensation", Boris Dlugosh - "Keep Pushin'", Reel 2 Real - "Jazz It Up"

DAVE CLARKE Outline - "First Contact", Regis - "Ital", Thomas Bangalter - "Outrun", Surgeon - "Badger Bite", ODC Verses Cari Lekebusch - "Mecano", Kid Acid - "Kid Acid Live Appearance", Kid Acid - "Back & Forward", Lester Fitzpatrick - "L Trax", Blunted Boy Wonder - "Times Square", Kareem Smith - "Killer Beez", Santone - "D-Tech", DJ Milton - "Runnin'", DJ Valium - "Running In October", Group X - "Something Different", Cheap Knob Gags - "Bell Winch", Raoul Delgado - "Distant Avenues", Emperion - "Narcotic Influence", DJ Deon - "On Da Run"

FABIO Wax Doctor - "Drums In A Grip", Digital - "Spacefunk", Source Direct - "Artificial Meaning", JMJ & Ritchie - "Free La Funk (PFM Remix)", Model 500 - "The Flow (Alex Reece Remix)", Subject 13 - "Floatation", PFM - "One And Only", Carlito - "Carlito's Way", Jay Majik - untitled, Q Project - "Airtight", Johnny L - "Johnny L", Moulie & Lucidia - "Spirit"

Photos: Vincent McDonald



RACHEL AUBURN OUT OF HER BOX

14 HARD HITTING TRACKS
COMPILED & MIXED
BY THE UK'S FRESHEST DJ



EAST ANGLIA
MR WHIPPY
TECMANIA REBEL
COOL JACK
HAPPY CLAPPERS
BILLABONG
DJ KALPA
TRIGGER AND AUBURN
BLUE AMAZON
SCOT PROJECT
STONE FACTORY
SUBLIMINAL CUTS
DIGITAL MAN
DEMONIC EMOTIONS

A CONTEST OF 14 ROUNDS OVER 12 INCHES

**14 TRACKS OF HARD HITTING HOUSE AND BOUNCY TECHNO
COMPILED & MIXED BY THE UK'S FRESHEST DJ**

MIXED CD & CASSETTE PLUS UNMIXED SELECTION ON DOUBLE VINYL



Aloof

Sinking

'Sinking' offers that rare thing, an album without fillers. Indeed, as an example of the waves of techno and indie breaking into each other, The Aloof are not so much "Sinking" as surfing the sonic boundaries.'

Melody Maker

'A come-down album from which you might never want to get up again...'Sinking' is the sound of Sunday morning still being tormented by Saturday night.'

Select ****

'How can that much self-abuse be this good for you ?' *NME*

CD•LP•MC

'The best live band I've seen in three years!' *Melody Maker*:

THE ALOOF play live:

29 June TRIBAL GATHERING

18/21 July THE PHEONIX

18 August CHELMSFORD

VIRGIN FESTIVAL

Pacha

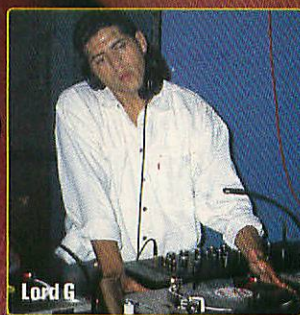
LORD G TO PLAY MUZIK'S IBIZA PARTY

LORD G, one of the hottest new house spinners in the world, is to appear at the Muzik/Renaissance party in Ibiza. At only 21, Lord G is the regular DJ at the Cafe Con Leche parties in New York. Playing deep New York house and dropping in sections of Latin and salsa, before building back into house without the dancefloor even noticing, his style captures the flavour of Ibiza perfectly.

The night, which takes place at Pacha on August 7, has one

of the finest DJ line-ups of the summer season. It includes Def-Mix DJ, Satoshi Tomiie, Joe Vannelli and a live PA from Justine. Call Renaissance on 01782-717-872 for further details of the night.

★ Lord G will make his British debut at the Hard Times Third Birthday in Leeds on August 3. He then appears at Ministry Of Sound in London on August 10. Tomiie will also play both dates, with Barbara Tucker performing live at Hard Times.



Lord G

Derrick May



DERRICK MAY RECORDS NEW LEVI'S AD

DERRICK MAY is recording a track for a new Levi's TV advertisement, which will be used to promote their new fragrance.

May told Muzik that this was the final springboard for his album, which the dance world has waited many, many years to hear. "This has got me back in the studio," he stated. "The album will now hopefully be finished by September."

When asked if the Levi's track was techno in style, May replied, "I don't make techno. I make music". May is also about to release Rhythm Is Rhythm's long-lost "Icon" single on Transmat, USA.

VENUE REFIT FOR LOVE TO BE

LOVE TO BE, one of Sheffield's top clubs, will close for refurbishment on August 17. The club estimate around £600,000 will be spent on The Music Factory venue, which will then re-open on September 14 with a Muzik party.

DJs for the party night include Allister Whitehead, Jon Pleased Wimmin, John Kelly, Buckley and Craig Jenson, with Evolution performing a PA.

For more Love To Be information, call 01132-242-7845.

JOSH ABRAHAMS and CLAUDE YOUNG

are the latest overseas artists to fall foul of Britain's immigration laws. Young was intending to debut tracks from his new album with a live set at Carl Cox's Ultimate Base club, but was denied entry for not having the correct visa. Australia's Abrahams was meant to play at Tribal Gathering, but he too was refused a work permit. At the time of going to press, Abrahams was not allowed to perform at Tribal Gathering, but he was allowed to enter the UK.

Abrahams has also announced he is planning to record a track with Cox.

HACIENDA are renaming their Friday nights as Hardware and will be concentrating on UK hard house. DJ Nipper will be resident with Carl Cox's Ultimatum looking after the third Friday of each month... **PETE TONG**'s "ESSENTIAL SELECTION" will be broadcast live from Ibiza's Cafe Del Mar, on Friday 26 July between 7-10pm. Pete will be joined by the Cafe's Jose Padilla to blend an Ibiza Hot Mix. On Saturday 27, Danny Rampling's "Love Groove Island" will also come from the island, followed at midnight by an all-star "Essential Mix" featuring Sasha and Cream's Andy Carroll... **THE GOVERNMENT** is to fund a nationwide survey looking into drug use and its link with road traffic fatalities. Government ministers are also considering the introduction of special US-style "drug courts" and compulsory drug treatment for offenders... **KRIS NEEDS** has been busy in the studio, remixing a wide variety of material. As well as "Age of Love", he's reworked Cygnus X's "Hypermetrical", Inner City's "Changes", Crystal Method's "Now Is The Time", Disco Eruption, Age Department's "The Rabbit's Name Was..." and X-Cabs' "Neuro". He's also found time to remix "What's in the Box" by Britpop stars, The Boo Radleys... **ITV** have started broadcasting a new dance music television programme called "Flux", which is being produced in association with Up Yer Ronson. The show will run for 26 weeks and is being filmed at Leeds venue The Faversham... **Talkin' Loud** have signed US act **ABSTRACT TRUTH**, in a special deal with Francois Kervorkian's Wave Music label. "Get Another Plan" will be the first track Talkin' Loud release and has been remixed by Francois K and Eric Kupper...

FREEWHEELERS is a new car-share service designed specifically for festivals and clubbing. For a £10 fee, members register and are matched with car drivers heading to the same location (travel costs are shared). Call 0191-222-0090... **PEACH**, renowned for their residents-only approach to booking DJs, have moved to The Camden Palace and will now be introducing special guest DJs...

JUNIOR BOYS OWN will be holding their summer ball on Saturday August 3 at London's Shepherd's Bush Empire. Claudio Cocolutto and DJ Ralf are headlining... **FULL CIRCLE** have taken up a new summer residency at Studio 412, Uxbridge Road, Slough. Derrick Carter will appear on July 28, with Armand Van Helden making his Full Circle debut on the same day.



DIVINE PRODUCTIONS

♥ SATURDAY JULY 20TH

DIVINE
@ BAGLEYS WAREHOUSE

ROOM 1 (PROGRESSIVE)

JUDGE JULES
DANIELLE DAVOLI
FAT TONY
JOHN KELLY

ROOM 2 (GARAGE)

PAUL TROUBLE ANDERSON
LINDEN C
ROGER THE DOCTOR
ROY THE ROACH

ROOM 3 (FUNKY TECHNO)

COLIN DALE
BLU PETER
CLIVE HENRY
MATHEW B

ROOM 4 (DIVINE ANTHEMS)

MARC JAMES
DANNY KEITH
HUTCHIE
RAY LOCK
DJ MARIE

ADVANCE TICKETS £13
(MORE ON THE DOOR)
CREDIT CARD BOOKINGS:
0181 840 4852
BAGLEYS INFO LINE: 0171 278 2171
DIVINE INFO LINE:
0181 575 6103/9951
TIME 10PM - 6AM

♥ SATURDAY AUGUST 3RD

DIVINE
@ THE CAMDEN PALACE

WITH DJ S

DANNY RAMPLING
JUDGE JULES
ROCKY & DIESEL
GRAHAM GOLD
DAVE LAMBERT

6 DIVINE RESIDENTS
UPSTAIRS

ADVANCE TICKETS

£12
(MORE ON THE DOOR)

INFO: 0181 575 6103
CREDIT CARD BOOKINGS:
0171 387 0428
TIME 10PM - 8AM

DESIGN MDC
SPONSORED BY CLUB A VISION
& CLUBZONE



♥ SATURDAY AUGUST 24TH

DIVINE (BANK HOLIDAY SPECIAL)
@ BAGLEYS WAREHOUSE

ROOM 1 (PROGRESSIVE)

DANNY RAMPLING
JUDGE JULES
FAT TONY
TONY DE VIT

ROOM 2 (GARAGE)

PAUL TROUBLE ANDERSON
SMOKIN JO
ROY THE ROACH
NORMSKI

ROOM 3 (FUNKY TECHNO)

COLIN FAVOR
CLIVE HENRY
PHIL PERRY
MATHEW B

ROOM 4 (DIVINE ANTHEMS)

MARC JAMES
JUSTIN TIPPER
HUTCHIE
RJD & STYLLI

ADVANCE TICKETS £16
(MORE ON THE DOOR)
CREDIT CARD BOOKINGS:
0181 840 4852
BAGLEYS INFO LINE: 0171 278 2171
DIVINE INFO LINE:
0181 575 6103/9951
TIME 10PM - 6AM



MISSION: IMPOSSIBLE

IBIZA '96

Privilege
I B I Z A



RESIDENT DJs

BRANDON BLOCK
ALEX P.
SMIFFY
MARTIN LARNER

DJs

DANNY RAMPLING
CLAUDIO COCCOLUTO
TONY DE VIT
RALF *(Italy)*
SMOKIN JO
PAUL DALEY *(L.Field)*
ROC & KATO *(NYC)*
MISS BARBIE
FARLEY & HELLER
DANIELE DAVOLI
ROCKY *(Xpress)*

DJs

NICKY HOLLOWAY
MARC JAMES *(Divine)*
LITTLE LOUIE VEGA *the*
PAUL TROUBLE ANDERSON
GRAHAM GOLD
TALL PAUL NEWMAN
FAT TONY *(Fierce Child)*
PHIL CHEESEMAN
JUSTIN BERKMAN
HUTCHIE *(Divine)*
NORRIS WINDROSS

EVERY THURSDAY / CADA JEUVES

phuture

Setting the agenda

A Swing And A Prayer

Their last two EPs have been stuck in the boxes of everyone from Deep Dish to Danny Tenaglia. And with the amount of remixing MOOD II SWING have been doing lately, it's a trend which looks set to continue

MOOD II SWING are back. Following a couple of years break from the limelight, the deep house duo of Lern Springsteen and John Ciafone are once again rocking dancefloors the world over.

The pair first came together in 1992, after an r&b project they were trying to get off the ground fell through. Lern and John dropped the band idea and got into the production side of things. With Lern's classic soul and gospel background meeting the turntable experience which John gained as a hip hop DJ, it was always going to be an interesting combination.

From their earliest vinyl outings, such as Sindae's rhythm-crazed "Hardrive" and Urbanized's timeless vocal anthem, "Helpless", right up to their recent remixes of Mysterious People's "Love Revolution" for Yoshitoshi, the duo have consistently set an inventive and individual tone to their productions. As a result, they've left most New Yorkian remixers dead on their feet.

"You have to do things your own way," explains John. "If you want to produce a vocal on a house vibe today, you need to do it a bit differently to the way it's been done before. People want to hear something new."

With Mood II Swing, you certainly get that. Check their "Like It (All Night Long)" for one of the most outstanding vocal grooves of the year so far. But that's not all. Look back through their list of productions and you'll see that it's full of supremely classic songs and unforgettable remixes. Take any of the duo's earliest work with Loni Clark or Wall Of Sound and you'll discover deep, soulful workouts so good that they're still being played by DJs today.

Recently, though, the Mood II Swing sound has been mutating somewhat. Sure, the classic elements are still intact and they are as musically tight as ever, but over the past few projects they have worked on, Lern and John have taken the New York sound and stretched it to its limit.

"We always like to do two different mixes," explains Lern. "I can be myself on the musical mix and John can be himself on the dub. I understand where he wants to go and, although it's not me, it's a piece of me. And vice versa."

"With the songs, you can take them home and play on your stereo or walkman," adds John. "That's cool, but the dubs are designed to be pounded out in a club. You don't just want to hear them, you want to feel them too."

And now that the club scene in New York is back on its feet again, Lern and John are getting inspiration from the floor, checking out DJs like Danny Tenaglia, Louie Vega and Tony Humphries. John is a regular clubber and has even been known to DJ himself every now and again. But it takes something pretty special to get Lern out on the town.

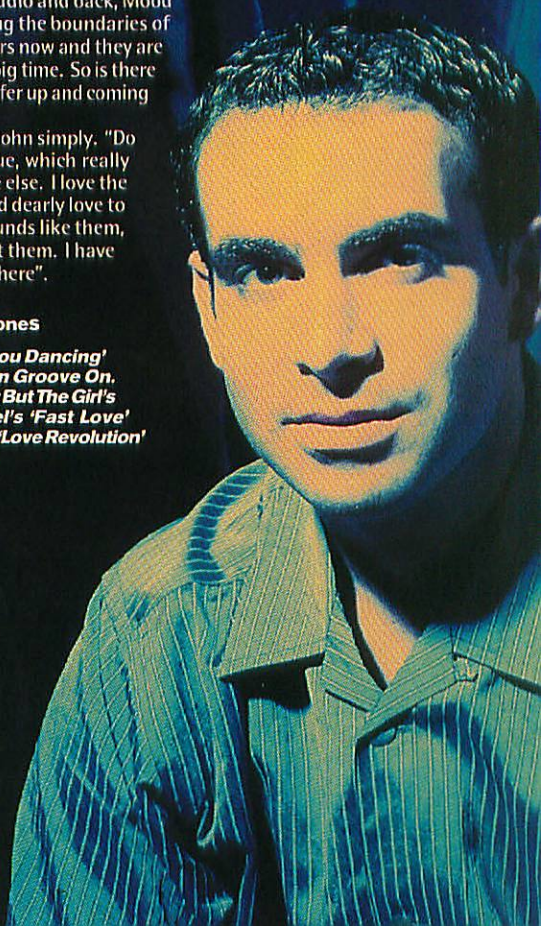
"When I used to hang out, I'd go and hear Junior Vasquez when he was spinning people like Fast Eddie," he offers. "It was probably around 1990. Anyway, he would play a lot of fast tracks and then, at the end of the night, he'd play ballads. And on the Sound Factory system, the bass was just incredible. It was like a release. If you were with somebody it was like, 'Let's get home, before we start having sex on the dancefloor'. That was hot. That was definitely hot".

From the clubs to the studio and back, Mood II Swing have been pushing the boundaries of house for around four years now and they are about to seriously hit the big time. So is there any advice they'd like to offer up and coming DJs and producers?

"Just be yourself," says John simply. "Do something which is unique, which really doesn't sound like anyone else. I love the Basic Channel stuff and I'd dearly love to turn out a track which sounds like them, but I can't because I'm not them. I have to put whatever is me in there".

words **Kevin Lewis**
picture **Martyn Gallina-Jones**

Mood II Swing's 'I See You Dancing' and 'Do It' are out now on Groove On. Their mixes of Everything But The Girl's 'Wrong', George Michael's 'Fast Love' and Mysterious People's 'Love Revolution' will all be released soon



Moody geezers, Lern Springsteen (left) and John Ciafone



UPPERS & DOWNERS

MUZIK's guide to modern clubbing

UPPERS

- Muzik Bedroom Bedlam winners to be broadcast on Radio One's "Essential Mix" show. At last, the new generation of DJs are given the support they deserve
- Muzik Bedroom Bedlam winner Rick Hopkins becoming a resident at Andy Weatherall's Bloodsugar club. Respect is due
- Way Out West's new single, "The Gift". The holiday anthem of 1996
- DJs playing free sets at Sunday afternoon disco barbecue sessions. Well done Sasha and K Klass
- Full moon parties out in Vietnam. Fuck Goa, this place is for the really hardcore
- Robotic House. The sound of Salt City Orchestra and Herbert. Kraftwerk-inspired house music at its most finest
- Trance remixes of Alex Reece by Blue Amazon and deep house remixes of Mr C by Alex Reece
- Summer solstice parties kicking off just about everywhere. Ideal replacements for Glasters
- Eddie "Flashin'" Fowlkes and Carl Cox battling it out on Sega's Euro '96. Fowlkes is currently sitting at the top of the league
- Strata 3. A future Chemical Brothers in the making?

DOWNERS

- Turntable Stress. We're simply not prepared to watch our heroes die. All DJs please take note
- The inevitable Josh Wink backlash for his courageous spoken poetry on his forthcoming album for XL. Just remember who defended him first!
- The hot weather and European footie wiping most dancefloors and clubs clean
- "Swimwear Tunes" (aka Summer Anthems) on Pete Tong's "Essential Selection" show. The lowest form of house music
- DJs found sleeping in hotel rooms when they should have been spinning. You know who you are
- The Cobra club in "Eastenders". We await the predictable E scare
- Female industry workmates all sharking the same superstar DJs
- England players caught lording it in clubs after their Euro '96 games
- Sweaty ravers dancing in bare feet. As spotted (and stamped on) at The Absolute

phuture

Causing A Commotion

There are some remarkable people around. Take BALIHU's Daniel Wang. He's the master of the song title, he used to share a flat with Ru Paul and he makes the funkier disco tunes this side of the Seventies

"It's just a random word," explains Daniel Wang, the man behind the funky nu-skoool disco grooves emanating from the bizarrely-named **BALIHU** label. "It just came to me one day on the subway. I'd been looking for a name nobody had used before. American house labels all seem to stick to words like vibe, project, deep and so on. That is so dreadfully mundane. I prefer nonsense words."

The name might be nonsense, but the music certainly isn't. Just flick through the Balihu back catalogue and you'll unearth a killer collection of Salsoul-style cuts and twisted retro vibes. And unlike a lot of Chicago's here today, gone tomorrow cut-up kings, Daniel is not simply stringing together a list of cool samples and pumping them up with a fat Nineties kick-drum groove.

Daniel's records are filled with the kind of musical touches which made the original disco cuts pioneered by Larry Levan, Francois Kevorkian and Walter Gibbons so special. And while British producers such as Idjut Boys, JPR and Black Science Orchestra are rewiring the late Seventies sound, this man is on a mission to add his own distinct flavour to that sometimes predictable entity known as the New York house scene.

"There's far too much technology being used in music these days," he offers. "Tracks end up sounding mechanical and repetitive. And even though I love records such as DJ Pierre's 'Masterblaster', they are all in one-measure grooves instead of classic two-measure disco basslines and grooves. It makes the music incredibly forgettable and disposable. But a cut like Dinosaur L's 'Go Bang' is fantastic because you don't know when the breaks are going to come in. Instead of everything happening on the four, the track shoots off in twos, threes, fives and sevens."

It's a freestyle attitude Daniel would like to see coming back and his latest production for Oxygen Music Works proves it. Released as Danny Ultra Omni, it's a flipped-out, voguing masterpiece called "Salasha Dip". He says that the project name is taken from the New York voguers' "House Of Ultra Omni", a set of people he's quite close to, and namechecks Junior Vasquez' "Dub Break" as a classic voguing track. He also lets on that, at one point, he used to share an apartment with Ru Paul.

"Yeah, I do prefer things a bit on the wild side," he admits. "I mean, places like the Sound Factory Bar are just so boring."

words **Kevin Lewis**

The next Balihu release, 'The Probe, The Strobe', is out shortly. Daniel Ultra Omni's 'Ballroom Boom Boom Volume One', featuring 'Salasha Dip' and with remixes from Idjut Boys, is out now on Oxygen Music Works



BALIHU DISCOGRAPHY

BAL 001: "Look Ma No Drum Machine"

BAL 003: "Aphroasiatetchnubian"

BAL 004: "The Morning Kids"

BAL 005: "Chroma Oscura"

Also...

BALIHU - "We'll Do Whatever We Want" (Dig It, USA)

RAW OXYGEN VOLUME 4 - "Slippin' Away" (OMW, USA)

(both co-productions with DJ Tyree Buford)

Forthcoming...

GOMI - "Good Music, Good People (Balihu Remix)" (OMW, USA)

Generation Game

You wouldn't expect a Wu-Tang understudy to appear in a Disney film alongside Whitney Houston. But since when have the Wu-Tang or their mates done anything you've expected? Lights, camera, action, it's **SHYHEIM**

WE'VE all become desensitised by rappers talking about hard times. But when **SHYHEIM** issued his 1994 debut album, "Shyheim Aka The Rugged Child", and talked about a life where drug dealing, prostitution and murder were the norm, people sat up and listened. Unlike most of the self-exaltation which imbues rap, he didn't speak in jocular fantasy. And he was only 15.

There's also the fact that Shyheim is associated with fellow Staten Islanders, Wu-Tang Clan. He says RZA, the group's producer, is his mentor. Hence the shock when RZA didn't work on his debut.

"Every summer, RZA would holiday in Ohio and I'd chill with RNS, another Wu-Tanger," explains Shyheim. "One year, RNS made a move and signed me up to his production company for two albums. When RZA came back, it all hit the fan, but they're cool now. With that deal fulfilled, I'll soon be free to work with RZA."

The second of the albums is "Lost Generation", which boasts contributions from Smoother Tha Hustler and RZA's younger brother, Mad Man, as well as Shyheim's own crew, The LG 27 Mortal Squad. But although his stark reportage remains, it's backed up by a more developed personality.

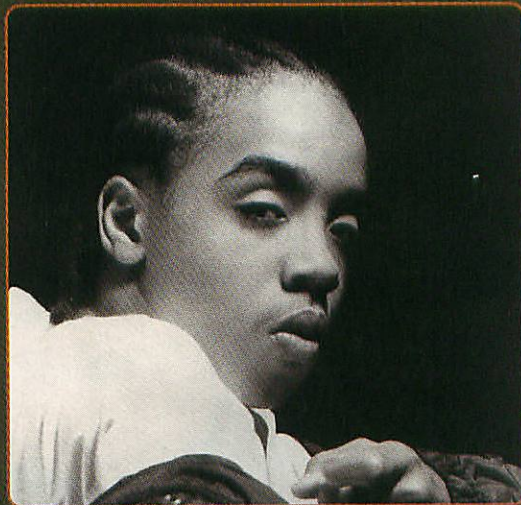
"After that first album, I spent my money stupidly. When everything died down, I was broke and I had to resort to what I was doing before I got a deal. There I was with a record out and I was selling drugs."

During the interim period, Shyheim starred in TLC's "Waterfalls" video, which encouraged him to diversify into acting. Look out for him in the forthcoming blaxploitation reunion movie, "Original Gangstas", and in Disney's "The Preacher's Wife", which stars Whitney Houston. Yeah, you read right. Disney and Whitney.

"As long as my cheque clears, I don't give a fuck," he spits. "That's not me up there, I'm just acting!"

words **Jacqueline Springer**

'Lost Generation' is out now on Noo Trybe/Virgin



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Alive And Kickin'

DJ PULSE, the former hardcore specialist and sometime Alex Reece and Wax Doctor sidekick, finds chilling in the suburbs makes for a more soulful brand of drum 'n' bass

"THESE are exciting times," muses **DJ PULSE** over his morning coffee.

Understatements don't come any bigger than this. And Pulse, aka Ashley Brown, knows it.

Sitting in his home town of High Wycombe, Ashley is watching everything around him go supernova. Fabio, Alex Reece and LTJ Bukem are hammering "U Down", his vocal track on RETS' All Good Vinyl offshoot, as well as "Streetplayer", his jazzed-out release on Al's Records. He's also gaining quite a reputation as a remixer, his credits including Reece's "Feel The Sunshine", the imminent follow-up, "Candles", and Mark Morrison's "Crazy" single.

He's been here before, though. Rewind back to 1992 and "Dub War", Dance Conspiracy's hardcore anthem. Ashley, then an unassuming 19-year-old, found it hard to deal with the success of the track. And even harder to cope with the pressure from XL to come up with something equally strong. Dance Conspiracy fluffed it and walked away from a potentially lucrative album deal.

Ashley simply wasn't ready. He needed time to experiment and develop. The only way to do it, he reasoned, was to release records on his own label, Creative Wax. Reece engineered them and Wax Doctor chipped in the odd contribution. The trio collaborated under names such as The Bounty Killers, Unit 1, Fallen Angels and The Radioactive Kids, all of whom featured on the recent "Revolutionary Generation" compilation.

Following the success of his cohorts, it's now DJ Pulse's turn. Last year, he produced two records for Moving Shadow which marked the beginning of a more soulful style. Soon after, he exchanged the hustle and bustle of London to work out of a studio on an isolated farm near his home town. He hasn't looked back since.

"London is such hard work," he sighs. "You run around like a nutter, but you get nothing done. It's like you're running on the spot. You get very tired going nowhere. The countryside is my breathing space away from that madness. It helps me to keep my music focussed."

words **Oliver Swanton**

DJ Pulse's 'U Down' is out now on All Good Vinyl and 'Streetplayer' follows in late July on Al's

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- WAY OUT WEST - "The Gift" (deConstruction 12-inch)
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- WAYWARD MINDS - "Homeland" (Bush promo cassette)
- ARTHUR BAKER PRESENTS BLOW OUT EXPRESS - "You're Mine" (Minimal 12-inch)
- X-MEN - "Ultrabliss" (Tanjobi 12-inch, Germany)
- WINX - "Left Above The Clouds" (XL promo cassette)
- FUTURE PERFECT - "The Hustle" (Honeydipped 12-inch)
- VARIOUS ARTISTS - "Chill Out Too" (Avex UK album)
- DAVID ALVARADO'S SUN CHILDREN - "Seduction" (Bomb Records 12-inch, USA)
- IN 2 DEEP - "Shakedown EP" (909 Music 12-inch)
- DE'LACY - "That Look" (Slip 'N' Slide 12-inch)
- SPIDER NET - "The Sleeper" (No U-Turn 12-inch)
- 16B - "Secrets" (Alola 12-inch)
- POINT BLANK - "Game Of Two Halves/Rog EP" (Phono 12-inch)
- BASKETBALL HERDES VERSUS STAIRWAY TO HEADPHONES - "The Remixes" (Communiqué 12-inch, USA)
- STREET CORNER SYMPHONY - "Symphony For The Devil" (Open 12-inch)
- SKY CUTTER - "Blue Notes" (Blood 10-inch)
- ANGELA LEWIS - "Dream Come True" (deConstruction 12-inch)
- VARIOUS ARTISTS - "Selected Works" (ITP album)
- ORKESTRA GALACTICA - "The Andromeda Variations" (Galactic Disco 12-inch)
- OLIVE - "Miracle" (RCA 12-inch)

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The Man Who Can Can

He's not the one from Deee-lite. He's not the Dutch one, either. He's the French one and to avoid any confusion he comes clearly labelled as **DIMITRI FROM PARIS**

UNLESS you've been incarcerated in the darkest recesses of clubland, you can't help but have noticed the decidedly tedious easy listening revival. It suddenly seems as though everyone is a long-time lover of John Barry scores, an ardent admirer of Lalo Schiffrin's kitsch cops 'n' robbers theme music and a huge fan of Eschavel's Crimplene salsa. The main problem is that, in spite of this widely proclaimed deep appreciation of the genre, most of the people who have tried to rework the sound for the Nineties have failed dismally. Nobody has had that good old "je ne sais quoi".

Enter **DIMITRI FROM PARIS**, whose brilliant debut album, "Sacrebleu", takes the champagne exotica of easy listening and melts it into a selection of delicious deep house beats. The end result is an effortlessly lavish soirée with a dash of French glamour.

"The album is supposed to be a play on everybody's stereotyped ideas about Parisians," laughs Dimitri. "It's like a musical version of Inspector Clouseau or Pepe Le Pew. But I'm not sure that too many Parisians will get the joke."

Not that "Sacrebleu" is in any sense a cheap comedy album. Even though it does often evoke the decadent atmosphere of a Fifties catwalk.

"Well, many of the tunes were written for a fashion show," reveals Dimitri. "I was trying to create something which was a bit ironic. A laugh at the expense of the glamour industry, if you like. But the beats are very Nineties, so there's nothing throwaway about it."

Indeed, Dimitri's love of contemporary house surges throughout the record, betraying his "day job" of 10 years as the leading dance music DJ on NRG, the French equivalent of Radio One.

"The radio work has caused me a few problems with the house underground because they think I just play what I'm told. The truth is that I'm probably the only French radio DJ, and one of the few club jocks, who can still play what he likes. And what I like is top quality music from all different areas of the dance scene. Plus, of course, soundtracks. That is why there are so many influences to the music I'm making."

Influences which Dimitri has shown since he initially came to prominence with his remixes for such luminaries as Afrika Bambaataa, Frankie Knuckles, Björk, Coldeut and Brothers In Rhythm. As a matter of fact, it was remix work which provided him with his moniker.

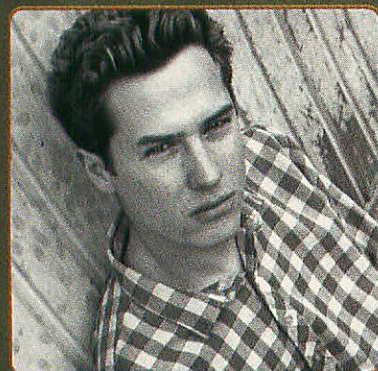
"The Deee-Lite Dimitri claimed my remix of Björk's 'Human Behaviour' as his own. So I decided to become Dimitri From Paris. It makes me sound like a cheap Parisian hairdresser, but it also distinguishes me from the rest."



And distinguished he certainly is. On the strength of last year's excellent "Jazzin' The House" 12-inch under the guise of Da Mothafunkin' Phrog on Nitegrooves, his exquisite "Esquisses EP" on Yellow Productions, and the "Sacrebleu" album, Dimitri From Paris has clearly arrived on the international scene with rather more than his fair share of that rare trait called style.

words **Martin James** picture **Piers Allardyce**

'Sacrebleu' is available now on **Yellow Productions, France**



Toy Boy

To some, the very notion of German house music is a bit of a red herring. But if you sniff the platters of Frankfurt's DJ **TONKA**, you'll smell nothing but roses

LIKE his closest friend, Ian Pooley, **DJ TONKA** is fast becoming a name to watch. And while Pooley is building himself a considerable following on the techno and deeper house scenes, Tonka is hooking in UK house heads left, right and centre.

It's about time too. Despite the fact that he's German and into house not doing him any favours. When he and

Pooley were at high school, their stories about the amazing records coming out of America were the last thing their mates wanted to hear.

"Most of our friends listened to indie or punk," explains Tonka. "They laughed at house music, saying house was just turning buttons on machines. Everyone poked fun at us. It's crazy because that's all they listen to nowadays."

The pair carried on regardless, scouring equipment magazines for interviews with their heroes, Kevin Saunderson and Derrick May. It wasn't long before they started picking up the machines they read about. Roland's TR-808, TR-909 and TB-303.

"That was when it was possible to buy that kind of gear," laughs Tonka.

It was also roughly the same time that he launched his DJing career.

"I started to mix on two cheap ghetto blasters which you could listen to two tapes on at the same time," he admits. "I used to mix tapes together on one and record the mix on the other. Even on holiday, I'd be in my parents' caravan making tapes."

His hard work paid off. The tough T 'N' I and Space Cube projects he constructed with Pooley began getting noticed. For some reason, however, their house releases on Intense, the Force Inc offshoot, were completely ignored.

"We stopped Intense because we were only selling a couple of thousand copies of each track. Nobody in Germany was interested. Later on, after we accumulated some more tracks, we launched another house label called Force Inc US."

And that's when it really took off. Tonka and Pooley's solo house tunes were caned right across the world and, since then, everybody from Roy Davis Jr to Gene Farris has got in on the action. Force Inc US have broken German house and the disco kid known as DJ Tonka is reaping the benefits.

words **Kevin Lewis**

DJ Tonka's 'Feel' and DJ Tonka Versus Deskee's 'Feel The Sunshine' are both out now on Force Inc US. Tonka's 'Radical Noise' is out in late July on Outland



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Writing On The Wall

As hip hop embraced 'real' and it became the norm, many felt it was time for a change of tack. NAS seems to have caught the wind in his sail

HE may be something of a veteran rapper, but **NAS** seems even younger than his 22 years. He is quiet, almost shy, his voice reminiscent of Bobby De Niro as the young Don Corleone. He even says things you could imagine the Don saying.

"A family situation is always best because that way you last longer," notes Nas of his new crew, The Firm, whose members include AZ, Foxy Brown and Cormega. "If you get everyone working together, you're unstoppable."

Nas' 1994 debut, "Illmatic", established him as one of the great hopes for East Coast hip hop after several years of G-funk domination. Now, with his follow-up, "It Was Written", the time has come for him to take his place at the top table. No wonder he believes that his two-year sabbatical was well spent.

"First and foremost, I tried to make all the people around me comfortable. Whether they were family members, people on my crew or just guys I grew up with, I wanted to give all of them a much better understanding of life from my perception, from what my experiences had taught me. I wanted to show them that there is a bigger world outside of the Projects we come from."

Nas seems to be continuing this aim with "It Was Written". When "Illmatic" came out, its "keep it real" tales were fresh and original. Two years on, they've become the norm.

"On that last album, I spoke about life and how it is to grow up living in the ghetto," says Nas. "But every rap record is about that now. This time around, I'm still speaking about real situations, but from different angles. I've seen how a lot of people follow rappers because they're from the Projects and they put across an image of being a rude boy or a bad type of person. Youngsters look up to that and I don't think that's too good."

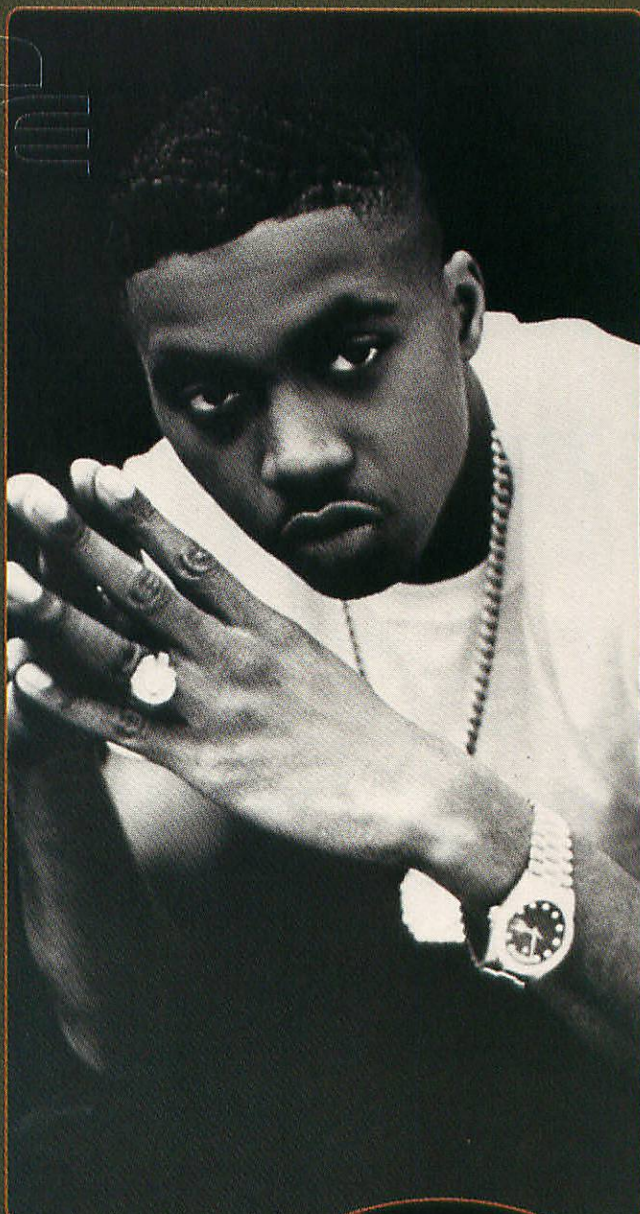
Whether or not Nas can make this leap as smoothly as he would like to is another matter. Perhaps it's because his comments seem somewhat out of place from someone who, since working with Rakwon, has sometimes called himself Nas Escobar. But regardless of this, few would argue with the high quality of his lyrics.

"There are some good lyricists around now, but I still think a lot of rappers don't say much at all. Then there's another group of MCs who are just caught in the middle and don't know what they're saying."

Which way will Nas end up jumping?

words **Will Ashon**

'It Was Written' is out now on Columbia



Play Back

Kevin Swain from DOP selects his all-time favourite groovy beats

ALANDRA & CO

Belo E Samba (Nu Music)

My DOP partner Kevin Hurry and I used to be a couple of right trainspotters. When we first heard this Balaerie-ish tune, we jumped on a plane and went all the way to Milan to get a copy. This geezer from Disco Magic Records met us in the middle of the city and brought the track out of his briefcase. Kev and I were jumping around like schoolboys. You might laugh, but it meant the fucking world to us at the time. We're not that mad now, of course.

STABS

You Are Mine (MB)

"You Are Mine" is a weird one. It's the sort of track you hear a lot in Ibiza, especially when you're shit-faced. You've almost got to be in that state to fully appreciate it. This inspired me to want to make music in the first place and I still listen to it now. Even though it reminds me of how fucking old I am!

TALKING HEADS

Once In A Lifetime (Sire)

I've loved this single since I was a kid and to hear it out in a club is just brilliant. Hats off to David Byrne and Talking Heads because they are such great musicians. They pioneered many of the sampling sounds around today. Like lots of their songs, this was basically a send-up of Middle American values, but their ideas also touched on

many other areas, even stuff like the authorities' attitudes towards clubs. I reckon that is why people of any generation can get into this track.

PHOENIX

Revelations (Atmosphere)

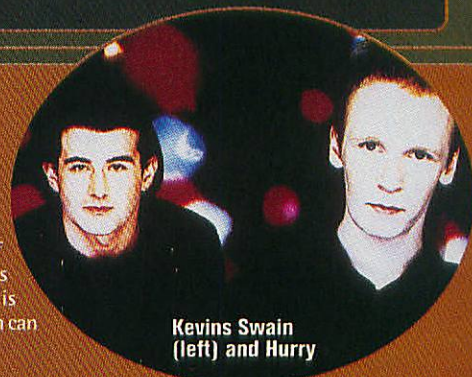
"Revelations" initially came out as "First Power" by Mundo Musique. It's one of the original house sounds, the sort of record which really gets to you. I first heard it at Peter Pan in Rimini towards the end of the Eighties and it's got to me ever since.

DAVID SYLVIAN

Nostalgia (Virgin)

If I had to choose one all-time favourite above any other, it would be this. When he started out, David Sylvian took a lot of stick for sounding a bit like Bryan Ferry, but I didn't care about that. He used to sing with Japan and the way they manipulated their keyboards was very similar to what people are doing now. I've got friends who would sell their grannies to get hold of the type of equipment they had. If you have never heard "Nostalgia", then grab a listen as soon as you can.

DOP's 'Groovy Beat' is out now on Hi-Life/Polydor



Kevin Swain (left) and Hurry

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- ★ Wood Allen ➡ Airport '89 ★
- ★ Outdance ➡ Pump The Jumpin' ★
- ★ Baffa ➡ Piano On ★
- ★ Starlight ➡ Numero Uno ★
- ★ Izit ➡ Stories ★
- ★ Ester B ➡ Pleasure In The Music ★
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- ★ Dilemma ➡ In Spirit ★
- ★ Black Machine ➡ How Gee ★
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- ★ Korda ➡ Move Your Body ★

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STYLE NEVER GOES OUT OF FASHION

Heroes

TODD TERRY faces up to the penetrative prodding of fellow New York production maestro, **BENJI CANDELARIO**

BENJI CANDELARIO: HOW MANY TIMES HAVE YOU USED THE "PRODUCER" LINE TO PICK UP WOMEN? BE TRUTHFUL HERE...

Todd Terry: I have never done that. It's not me. I don't walk up to girls and say, "Hi, I am Todd Terry, the world's greatest producer." I don't think that it would work. I don't actually have any favourite lines with women. For me, it usually starts out as more of a conversation.

BC: NOW YOU'VE ACHIEVED POP STAR STATUS, ARE YOU GOING TO DYE YOUR HAIR BLONDE, WEAR LEOPARD SKIN PANTS AND START CALLING YOURSELF ROD?

TT: No, not at all. That's for people who can't control themselves.

BC: WHAT DOES A TYPICAL DAY ENTAIL FOR YOU? WORK, WORK, WORK?

TT: Well, I'm constantly planning for the future and thinking about what my next moves should be, so I am usually either in the studio or in some kind of meeting. I try to take Saturdays and Sundays off, though.

BC: HAVE YOU EVER LIFTED THE NEEDLE OFF A RECORD YOU WERE PLAYING? IF SO, WHAT WAS THE REACTION OF THE CROWD?

TT: Yeah, I have occasionally done that. The last time was about nine months ago, when I was at the Hacienda in Manchester. Luckily, I always have an *acapella* or a Todd Terry production on another turntable, so I can be a little flexible. That night, the crowd thought it was a planned gimmick, so they started applauding.

BC: WHAT'S BEEN YOUR BIGGEST DJING NIGHTMARE?

TT: Having to use one turntable and one cassette deck in Blackpool around four or five years ago. But the show must go on...

BC: IN 10 WORDS OR LESS, DESCRIBE THE PROPER BEATDOWN. AND WHO DO YOU THINK DESERVES ONE?

TT: I guess it means hitting or bashing a guy down... But it doesn't really happen

these days. I can't say who deserves one, because I've got law suits going on about something like that right now.

BC: OVER THE YEARS, I HAVE NOTICED MORE AND MORE PEOPLE TRYING TO LOOK LIKE YOU. THERE'S YOUR MANAGER, GARY SALZMAN, WILL OUT OF FREEZE, AND RICKY MORRISON. FOR A START, ANY THOUGHTS ON THIS?

TT: I don't actually think that's right. I wear sneakers and jeans, and I wear my hat backwards, but Gary likes to dress in suits and Will has his own clothes. Only Ricky wears glasses and his hat backwards.

BC: ARE ANY OTHER MEMBERS OF YOUR FAMILY IN THE MUSIC BUSINESS?

TT: I have a cousin who goes under the name of DJ Holiday and another cousin who is apparently working on some kind of jazz project. He put out some decent tracks back in the day, but we haven't been in touch for several years now.

BC: WHERE DO YOU GO FROM HERE? ARE THERE PLANS FOR A MOVIE, OR MAYBE YOUR OWN TALK SHOW?

TT: We're trying to get something started at the moment, but I can't say what it is. I don't want someone to rob my idea. I wouldn't mind accepting a role in a movie, but there are only two parts I could play. A gangster or a cop... I don't think I'd fit any other kinds of roles.

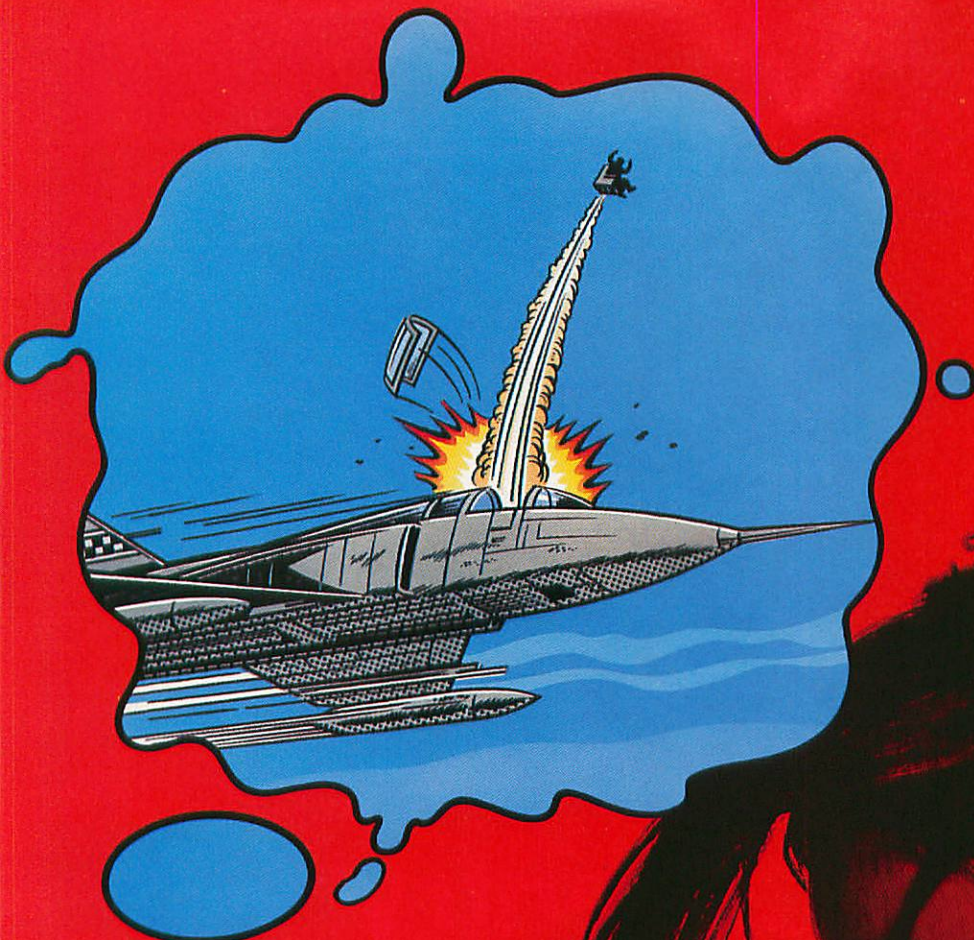
BC: FINALLY, IF YOU WEREN'T IN THE MUSIC BUSINESS, WHAT DO YOU THINK YOU WOULD YOU BE DOING?

TT: I guess I'd be in something like computers. I don't know if I could ever do a full office job, but maybe I could be a seller or a buyer.

Todd Terry's 'Jumpin' and 'Just Make That Move' singles, the latter featuring Tonya Wynne, are out now on Manifesto and Sound Of Ministry, respectively



Benji Candelario



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Jeff Mills showcase at Zoom Records. London, June 1996. picture Piers Allardyce



FRAMED
MUZIK

Relief Records Posse. Chicago, April 1995. Front row (left to right): Tim Harper, Glenn Underground and Steve Smith. Middle row (l-r): Green Velvet, Ivan, Rob, Mr Smith, Solomon (DJ Tools) and Boo Williams. Back row (l-r): Gene Farris, DJ Sneak, Baby Pop and Reginald Rogers (DJ Tools).



FRAMED
MUZIK

Strictly Rhythm launch for "The Next Generation" album. New York, May 1995.
Back row (left to right): Isaac Santiago, James Christian, Ian Pooley, George Acosta (Planet Soul), Erick Morillo, Frankie Feliciano and Angel Moraes.
Front row (l-r): Dana Kelley (Krimp), That Kid Chris, Gladys Pizarro (Strictly A&R Supremo), Junior Sanchez, DJ Sneak and Armand Van Helden.

FRAMED
MUZIK

Luke Slater and spotters at The Orbit's Fourth Birthday Party.
Morley, June 1995. picture Raise-A-Head





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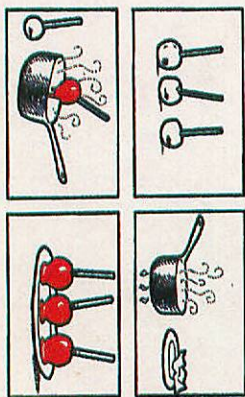
blaggers plc

Our parents spent a whole 24 hours after Tribal Gathering scouring the site like mangy dogs for dropped packets of drugs and all they brought us back was this lot. Pah! Pass the Rizlas, Pops



FILTH VERMIN SCUM!

Quite why Filter, the world's best little leftfield housey jazzbo label, would want to put "Filth Vermin Scum" on their T-shirts eludes us, but we're sure there's a very good reason. They have probably adapted a job-lot of second-hand Exploited T-shirts or something. Anyway, it glows in the dark, it's cotton and it's the best abuse you can hand out in pitch black without getting arrested. Contact Filter on 0171-287-1689.

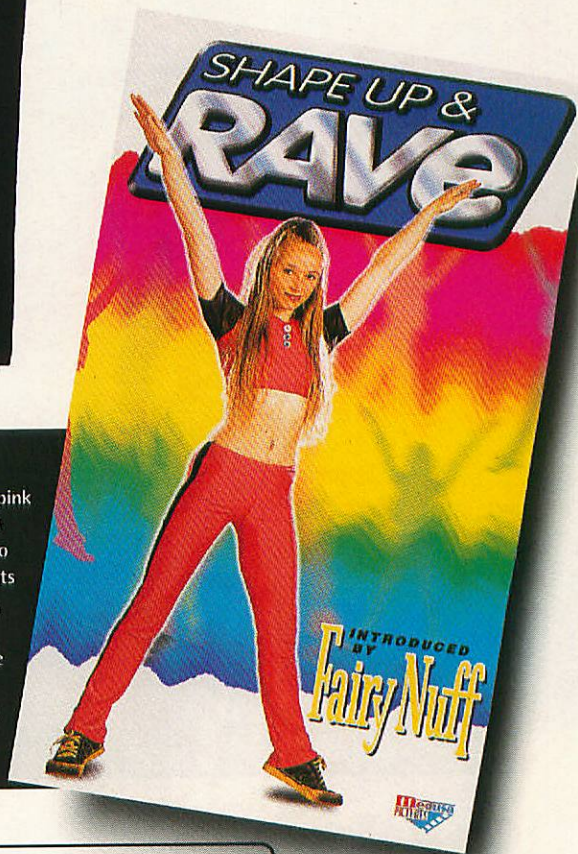


These are just some of the many ways you can use a spoon. For more information on the many uses of a spoon, please visit our website at www.spoon.com. We are not responsible for any damage caused by the use of a spoon. Please use a spoon responsibly.

blood sugar

GET FIT MADE E-ASY

Do you hop around the room in a bizarrely tight-fitting pink leotard to Hardfloor remixes of Robert Armani? Do you have a full-length mirror standing in the corner, just so you can practice your shape-throwing hand movements before hitting the Ritz of a Saturday night? If you do, the "Shape Up Et Rave" video is for you. Presented by the bijou little "Fairy Nuff" (honest!), here is the elusive answer to that persistent mystery, "just what are the correct hip movements for Lenny Dee records?". Priced at £10.99 and available through Medusa Pictures. Call 0171-700-3388 for stockists.



FLYER OF THE MONTH

Okay, it might not win any awards in the design stakes, but this flyer for Andrew Weatherall's new Bloodsugar night at London's Blue Note does more than just hail the return of the dark lord of electronica. You see, on the back, you'll find a recipe for no less a childhood fave than toffee apples. So does this mean we can expect to see Keith Floyd, Delia Smith and Raymond Blanc on the guest list, then?



GOLD-PLATED TECHNICS DECKS

Following on from the Louis Vuitton record box, here's the latest in rather excessive presents for the DJ in your life who has everything. The Gold Technics are a limited edition of 1,000 turntables and each comes with purpose-designed Technics headphones, plus a 24-carat gold-plated tonearm and platter. Laurent Garnier apparently already owns a pair. Retailing at a mere £999.95.

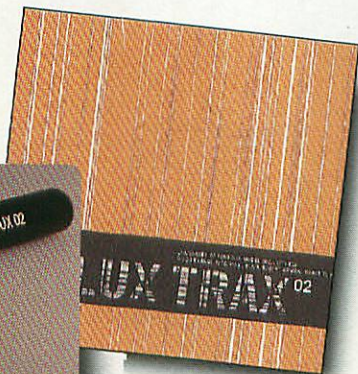
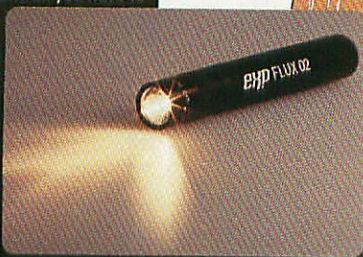
HEADWORX SURF WEAR

How do you achieve that as cool-as-yeer-Reef-sandals surf dude look? Fly to the Gold Coast in Australia, hang out, grow your hair long and bleach your way through a dozen bottles of industrial strength Sun-In? No. Urban surf dudes can now hang loose without getting so much as their big toes wet. Headworx's latest collection of cult gear has everything for the hardcore and the would-be surfer. There are Hawaiian shirts, beach pants, shades and wallets for the boys. There's a also ladies range, called Voodoo Dolls, with swimsuits and dresses. Call 0171-240-3022 for stockists.



FLUX GIVEAWAY

The coolest promotional item of the month simply has to be this little high-powered Mag-Lite torch used to promote the "Flux Trax 2" compilation. If you didn't get our June issue with the free "Flux Trax" tape, here's a chance to win a copy of the limited edition vinyl box set of the album, as well as one of these dandy little torches, as used by pro jocks to find that elusive dub plate in the darkest of DJ boxes. We've got FIVE prize packs to give away and all you have to do is put your name and address on a postcard and send it to "Flux Trax Giveaway", Muzik, King's Reach Tower, Stamford Street, London SE1 9LS by Friday, August 9. The first five postcards out of the bag will win. The editor's decision is both flashing and final.



BAR OF THE MONTH



THE ESCAPE

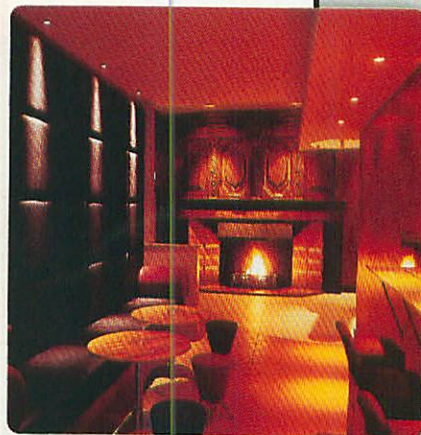
Brighton

BACK in the days BD (Before Dry 201), our concept of pre-club drinking was a pub with a geezer knocking out pills next to the fruit machine. Britain has moved on. Most cities now boast a chewn-playing style-palace for punters to strut their stuff before the mascara runs. But with few exceptions, they all look the same and have attitudes as inflated as the bar prices.

Then, at the start of this year, the upstairs bar at The Escape in Brighton had a refit. The MED design team broke the mould by blending a unlikely mix of influences ranging from Baronial to Balearic. There's avant garde furniture, wood panelling, stained glass and a huge fireplace, which together create a vibe which is both pleasantly palatable and refreshingly different.

This fresh thinking is also applied to The Escape's club nights. Anybody with the right attitude, anybody who wants to party, is welcome to join the 700 capacity crowd. Club Foot on Fridays presents an innovative range of music, from Derrick Carter to Carl Craig via Ege Bam Yasi. Kinky Casino on Saturdays offers the cream of British house and an eclectic selection of DJs flown in from all around the world. And in the upstairs bar, resident DJs Pete Hayward and Marcus Saunderson play to please on the sexy Blue Room sound system.

Escape promoter Kenny Fabulous believes that, in spite of the relatively small numbers, punters in Brighton have mature tastes deserving more than the bog-standard deal which most venues offer. With The Escape, he has worked to create an atmosphere which is easy-going but holds its own at the cutting edge of the dance scene. Luckily for the South Coast, Kenny Fabulous' creation appears to be working pretty well.



words **Mary-Anna Wright**

The Escape is at 10 Marine Parade, Brighton
The bar opens 12pm-3pm and 6pm-2am on weekdays,
and 12pm-2am at weekends. Expect to have to re-enter
via the club after 10.45pm
Kenny Fabulous' Information Line is 0973-501-913



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Turntable Stress

words Jonty Adderley picture Adrian Batty

'til death us do part

With the ever-increasing pressure of packed diaries, global itineraries and big bucks, is **TURNTABLE STRESS** set to cause the world's top DJs to self-destruct?

"IN 1990, I TOOK A DELIBERATE OVERDOSE OF 40 distalgesic tablets. I remember waking up in the middle of the night, crawling to the bathroom and being violently sick. The next thing I knew, it was the following evening. After that, I ended up being in hospital for a few days."

DJ Nipper's bungled suicide attempt came just as his career appeared to be moving into overdrive. Playing headlining dates alongside Sasha, Carl Cox and Laurent Garnier, his future was so bright that he should have been wearing shades rather than seeking oblivion with the help of a bottle of pills. If anything, though, his success merely exacerbated his problems.

"It happened because of the pressure," continues Nipper. "I had this driving ambition to be the best DJ, people were constantly hassling me and, at the same time, I was doing lots of drugs. I ate, slept and drank music. I didn't dare go on a holiday, in case I missed something. It was ferocious and I eventually became completely paranoid. I thought everybody was talking about me."

THE FACT IS, WHEN YOU ARE A SUPERSTAR DJ, EVERYBODY IS TALKING ABOUT YOU. Take Carl Cox, who has appeared on "The Big Breakfast", Radio One favourite Danny Rampling or Paul Oakenfold who, in addition to his extensive DJing work, runs the hugely successful Warners-backed Perfecto label. These days, global travel, sleep deprivation and juggling three or more careers are common features for many of those who started out spinning for free to zero public acclaim. But the resulting pressure and stress can have life-threatening implications.

Professor Cary Cooper, the author of a book about stress among the pop fraternity, is acknowledged as a leading expert in the field. He sees many similarities between DJs and pop stars.

"DJs are often working too much, they have no private life and, like any pop star, they are extremely visible, which means they have no personal space," says Professor Cooper. "Because they're so busy doing their multiple jobs, they also have difficulty forming and sustaining relationships. Because they are in a drug culture in the broadest sense, it's easy to pick up on substances which may initially appear to help them through it. But it really is only initially."

Professor Cooper's scenario fits perfectly with Nipper's experiences. After recovering



from his overdose, he went straight back into the furor of clubland and managed to stay out of hospital for several years. However, the onset of bad stomach pains finally brought the matter to a head.

"I thought my appendix had burst and I was rushed to Hope Hospital in Manchester," he says. "They took lots of blood tests and asked me if I did drugs."

Although he denied any substance abuse, Nipper was a bit embarrassed to see the results of his tests.

"The doctors came back with this long list," he says. "It included LSD, cocaine, cannabis and Ecstasy. They were all there. One doctor told me that, unless I started to take it easy, I faced permanent damage."

Carl Cox, one of Nipper's former contemporaries during his hardcore

days has made a couple of emergency dashes to hospital, one as recently as last December. Carl's problems also appear to be stress-related.

"I have had a heart problem twice," admits Carl. "I was in New York two years ago and ended up in intensive care having a CAT scan. It wasn't a heart attack, it was a heart pain which started shooting down my arms. It turned out I had an infection caused by lack of sleep and being run-down. It was an infection in the fluids surrounding the heart. As it developed, it expanded the tissues around the heart."

The most recent incident happened when Carl was promoting his new Ultimatum label and the "F.A.C.T." compilation. Coupled with his Christmas DJ bookings, he ended up working for 23 days non-stop. However, despite these incidents, Carl's schedule has since become busier than ever.

"Last week, from Wednesday through to Sunday, I got three hours sleep. This week, I'm pre-recording three shows for Kiss, the next day I'm in Manchester, then Birmingham, then Stoke."

From Stoke, Carl journeys to Switzerland, makes a video the following day, then flies out to Australia for a non-stop tour of DJing and press calls. Add jet lag to this schedule and the results are potentially dangerous.

Mental pressure also often follows the increasing physical demands which are put on a DJ. Professor Cooper identifies a common problem. ➡

EUROBEAT 2000

Thursday 18th July

Brothers in arms abstrakt dance special

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COLIN DALE (KISS FM), MARK DALE (GROWTH, DEEPSPACE)

DARK STAR - LIVE (TREVOR DALE), ADOPTED BROS, FRANKIE D, T23 CRAIG THOMAS

AMBIENT CAFE - SILVERFISH PARTY, HEROUDA (JAPAN),

LOWENBANDIGER (ITALY) ROCKIT RON.

Thursday 1st August

Herbal Tea Party Special

DJ MISJAH (ACCESS + TRAX), COLIN FAVER (DEEP SPACE),

CARL CLARKE (ELECTRONICA), FRANKIE D,

ALEX HAZZARD, ROB FLETCHER (HERBAL T PARTY) + PSYCHE (LIVE PA)

AMBIENT CAFE - CLANDESTINE COMMUNICATIONS WITH STRATA 3
(BUSH RECORDS), DIFFICULT CHILD, IO16 (BUSH)

Thursday 15th August

"Drum Club Reunion Special"

CHARLIE HALL (DRUM CLUB, MC PROJECTS), FABIO PARAS (PINCH, DRUM CLUB)

STEVE BICKNELL (LOST, DRUM CLUB, BURUNDI), FRANKIE D, AXIS

AMBIENT CAFE - MARK E.G. (ETERNITY) - 8 HOUR ELECTRONIC/AMBIENT SET!

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Turntable Stress



"Entertainers are scared they're going to lose their next job. They think if they say no they won't get asked again, so they end up saying yes to just about everything. And the more popular you are, the more requests you have. When you are at the top of the tree, everyone expects you to constantly perform at that level, but what happens if you can't maintain it?"

IT'S CLEAR THAT LEADING DJs FACE UNPRECEDENTED PRESSURE. WHAT MATTERS FOR the long-term health of jocks is whether they can prevent it developing into stress. Dr Malcolm Caruthers, another acknowledged expert in this particular field, explains the consequences when pressure becomes stress.

"I use the original engineering definition of stress," he says. "Stress is a force which, when applied to a body, sets up strains within it."

Pressure shouldn't necessarily cause strains. But Professor Cooper is less traditional in his interpretation.

"Pressure stimulates you. It gets you off of your backside, it motivates and energises you. But when pressure exceeds your ability to cope, you fall straight into the stress arena."

"Ability to cope" is the important phrase here. It's the most essential requirement for staying at the top. Paul Oakenfold is extremely conscious of the dangers facing DJs who don't take care of their general health.

"There will certainly be casualties if people do not look after themselves," states Paul. "It's important to achieve a balance. It's as important as playing. If you're in the right mental state, you will deliver time and time again. And you have to deliver in this profession."

Paul looks after himself by periodically detoxing ("I take no stimulants, no coffee, tea, chocolate or beer for a week or two"), doing cardio vascular workouts and eating plenty of fish. Most importantly of all, he recognises the need for holidays.

"I plan my year and make sure that I take holidays at the right times," he says. "For instance, I'll go to Bombay, play one gig, but stay for a few days holiday. I'll recharge my batteries, come back, work hard, then go away again. That's the secret for me."

"Of course what I do is stressful," he adds. "DJing is hugely important to me and I absolutely love it. But when I reach the point where I no longer enjoy it, I will stop. There's nothing worse than a DJ who has lost their passion."

Losing the passion, though, might not be just a matter of growing bored with dance music. As Dr Caruthers points out.

"One of the key signs of being under stress is when people stop enjoying both their work and leisure time, meaning that their life becomes no fun," he warns. "They might start sleeping badly and feeling tired all of the time. Older DJs can even speed up towards the male menopause. A midlife crisis can happen to DJs between the ages of 35 and 45, when they start thinking, 'Where is my career going?', or 'Is my marriage failing because I'm zipping about the country and working irregular hours?'."

That's unlikely to happen to Carl Cox, whose wife Rachel always travels with him and is fully supportive of his work. But Carl admits family life could ultimately see him putting his record boxes in the loft.

"I can't see myself doing less than two gigs a week at least for the next two years, but I'll have to stop when Rachel has kiddies," he notes. "I can't expect Rachel to sit at home alone with a baby. I do want to have a family and a home life, and I can't do that and still maintain this kind of lifestyle."

Danny Rampling is also married and his wife, Jenny, acts as his manager. But like Carl, Danny has set a time limit on his clubbing career.

"I'll be playing for another year or two, I'm not ready to quit yet, although I'm sure that won't please some journalists," he laughs. "I can't see myself taking on this kind of workload in 10 years time, though. I give it two years maximum, for my own health and well-being."

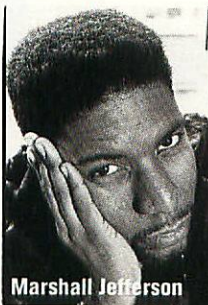
Danny uses various techniques to unwind, including aromatherapy and reflexology, and also takes stress-reducing measures, like limiting his motorway driving. He stopped his Saturday night slot at Cream in Liverpool because of the drive from London. But he still finds stress manifesting itself in his life.

"I've recently resorted to smoking and I don't understand it," he reveals. "I'm 33 years old, which is really late to start. I wouldn't go anywhere near a cigarette in the week, but I want one as soon as I step inside a club."

Danny admits to having smoked marijuana in the past (and inhaling it!) and he adds, "There is not enough joint smoking in clubs, unfortunately." He is equally enthusiastic about the merits of valium, a legal drug, for relieving stress.

"I went through a period of taking valium to sleep," he says. "When you have just four hours to sleep and you've still got house music pounding through your head, you need something to knock you out. I tried herbal remedies, but they didn't work. Valium was the only thing which worked for me."

Danny has now given up valium, but he understands the importance of proper sleep.



Marshall Jefferson

"To calm me down, I generally try to sleep well on Mondays and Tuesdays. People sometimes can't understand why I'm getting up at two in the afternoon on a Monday, but I do need to do that."

Like Paul Oakenfold, he also takes frequent overseas holidays. Travelling is, however, often one of the biggest causes of stress and making overseas trips (especially short ones) can be very problematic. As Dr Jennifer Lisle, another stress expert, explains.

"Whenever you change time zones, there's a great deal of disturbance to the body's natural rhythms," she states. "There is an adjustment period so your Circadian rhythm, the 24-hour body clock, can settle."

For some of the DJs, flying brings even worse problems. Marshall Jefferson is not the kind of guy you'd expect to be afraid of anything, but stick him on an aeroplane and he turns to jelly.

"Not only am I getting terrible jet lag, but I'm absolutely petrified the whole time I'm in the air," says Marshall.

He's also experienced serious physical problems caused by flying.

Last May, I was hospitalised with extreme dehydration as a result of flying

too much. I was at home when I collapsed, which was lucky, but it was still really bad."

Marshall's philosophy on DJing is nevertheless extremely positive, although there is one reason why, one day, he may pack it all in.

"I tell you, man, the real problem with DJing is carrying the records. Those heavy record boxes, man. If it wasn't for them, I would DJ for the rest of my life."

MOST of the top DJs have now been spinning for well over 10 years and it is clear that retirement is an option which many are starting to seriously consider. Those who continue to disregard stress may be forced to stop anyway.

"In the end, stress will hit them all," points out Professor Cooper. "There is no escape. You will always find people who think they're different, but they'll all go down in the end, some heavier than others."

DJ Nipper would be the first to agree.

"The best thing that I ever did was going over to Thailand for a long break," he says. "I went with my girlfriend and we came back a year later with a son."

Nipper says he spent the whole of 1994 chilling out on the beaches and re-evaluating his life.

"I'm a very different person now. I'm more relaxed and less uptight. If something goes wrong I think, 'Fair enough, it's not meant to be'. I did my last E before I went to Thailand and I haven't touched one since. I like to keep my head straight. I've got a son, I've got responsibilities. Because of him, there's no way I'd do drugs now."

Nipper has just released a single on Hi-Life ("It's Nineties electro with scratching and hip hop samples") and he is also DJing again, including regular slots at The Hacienda in Manchester. He is keen to thank Ange and Billy from the club for offering him a second chance and is optimistic about the future.

"My attitude to DJing is more relaxed because I know that, in about four years time, no matter what I'm doing or how well I'm doing, my girlfriend and I will be applying for citizenship in Australia."

Carl Cox is similarly positive, believing that his experience will carry him through any psychological pressures.

"I've been a DJ for 18 years and I do it for three main reasons," he says. "Because I love music, I love pushing musical boundaries and I love seeing people enjoying themselves. My biggest problem is if I see a booking alongside, say, Air Liquide or Orbital or Laurent Garnier, I can't turn it down. I enjoy their music too much."

Fair enough. But let's give the last word to Dr Jennifer Lisle.

"Many people don't recognise stress until something dramatic happens, such as chest pains," she says. "The way it gradually creeps up on you is very insidious. People who are caught up in stressful situations are not usually very good at recognising them."

"But having said that, a degree of moderation will give them a chance to keep going without facing major problems. DJs ought to take up some form of exercise which they enjoy, to burn off the harmful effects of stress. A game of tennis could be a good thing, for example. They could even try dancing."

Now there's an idea. On a more serious note, it is clearly easy to ignore the warnings and unless the top names begin to take their health seriously, it might take the death of one of the world's leading DJs for the message to really hit home.

A sobering thought, isn't it?



Paul Oakenfold



Carl Cox

A Tribe Called Quest

words Will Ashon

simply the

quest

In the early Nineties, they helped lead hip hop into pastures new.

In the late Nineties, the notoriously media-shy and ever-inventive

THERE'S A SUDDEN SMASH AND A SPLATTER OF RED AMONG THE broken glass. The room goes still. But before anyone can do anything, a security man is bursting through the door.

"Where did that come from?"

"It was behind me," says **Ali Shaheed Muhammad** as he edges gingerly away from the smashed ketchup bottle.

"It got on you?" asks **Phife**.

"No, I just feel bad because these guys are letting us use their office."

GETTING NEAR A TRIBE CALLED QUEST IS NOT EASY. THE TRIO (QUARTET IF YOU COUNT the "missing" member Jarobi) behind three of the most well received hip hop albums of the Nineties aren't too fond of giving interviews. No matter that they have a new album to promote. Even their massed ranks of publicists, press officers, private PRs, A&Rs and product managers on both sides of the Atlantic seem to have difficulty getting to speak to them. An interview next week soon turns into an interview the week after.

Which is how, one Friday evening, you can find yourself in the storeroom of the Hard Rock Cafe in San Francisco, trying to ask perceptive, intelligent questions (in fact, trying to ask *any* question) while surrounded by bottles of Ketchup and ranks of cola dispensers slurping away like frogs on heat. Oh, and a latterday Elvis impersonator (or is it the real thing?) changing in the corner. That's show business, folks.

But then, these days, hip hop is big. A Tribe Called Quest are stars. Ask the manager at the Hard Rock who has given them all jackets. Ask the lines of people queuing up to get menus autographed when the group are sat in the restaurant.

"If you look at the charts, hip hop is dominating and has been for the last 10 years," says Ali, his headphones glued to his ears and a toothpick sticking out of his mouth. "It's been mainstream for 15 years. There will always be an underground base, but this music is far too big, far too marketable, far too everything to ever take that step back into the underground. I mean, you have even got a company like General Mills [the cereal giants] doing Fred and Barney rapping..."

And where the mainstream goes, money and power follows. Hip hop is totally different from how it was back in the early Eighties. It's even very different from how it was in the early Nineties, when the Tribe appeared alongside De La Soul and The Jungle Brothers as the third prong of the Native Tongues posse. Times have changed and the crew which started off as junior partners are now as big as any from either coast of America. Or beyond. Like anybody involved in this culture-turned-industry, they are forced to wrestle with the contradictions and problems this throws up. But, just as you'd expect from this most inventive of groups, they're doing it their own way.

THE TWO AND A HALF YEARS SINCE "MIDNIGHT MARAUDERS" CAME OUT HAS BEEN A time of flux for A Tribe Called Quest, a time which Phife describes as "a growth period".

A TRIBE CALLED QUEST

are continuing their search for fresh fields. . .

Faced with the prospect of another 40 years in and around hip hop, with the process of trying to stay at the top, plus all the trappings of stardom and success, decisions were made about the future amid persistent rumours of a break-up. These decisions feed into and inform the rhyming and the music on the group's new album, "Beats, Rhymes And Life", a record which looks at life in the broadest possible way.

"When I say, 'Hip hop is not a way of life' on the record, I'm just speaking for myself," explains **Q-Tip**, the **Abstract Poet**, with a calm, steady gaze. "Hip hop is a way of life. Anything can be a way of life. Some people collect stamps and that's their way of life. For me, hip hop is definitely a *part* of a life, but my main way of life is Islam, because for me it presents life as a totality. A lot of people live through just a couple

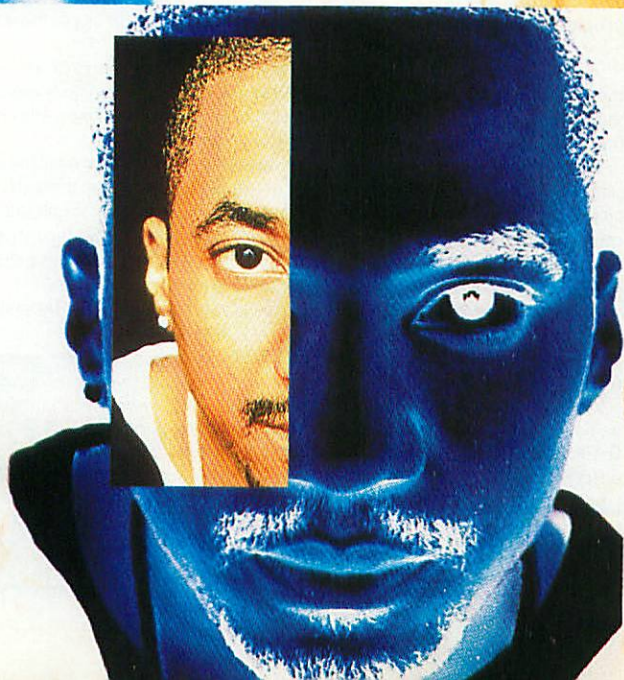
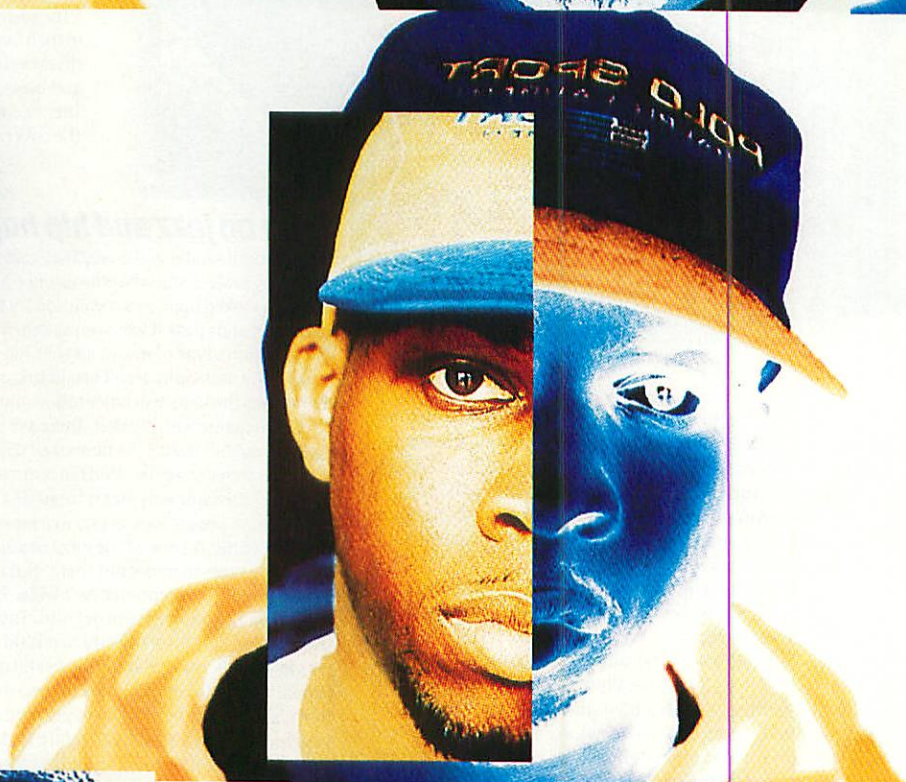
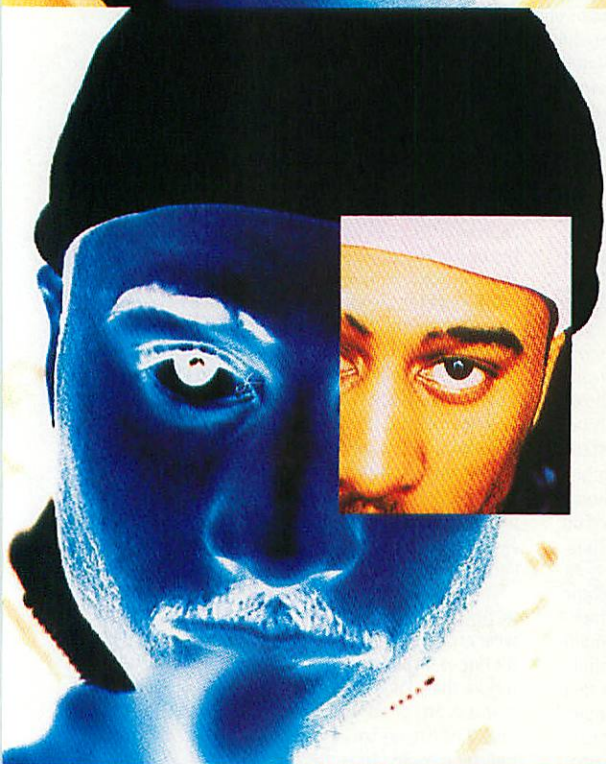
of dimensions, perhaps only one. I try to be multi-faceted and I really feel that Islam is the only complete way forward for me."

Q-Tip's conversion to Islam came about through the influence of Ali Shaheed Muhammad, a life-long Muslim. As a result of this, he has since changed his real name from Jonathon to Kamaal. He also now abstains from drink, drugs and sex.

These life-altering decisions do not, however, come across on vinyl in a particularly direct manner. Q-Tip and Ali's take on Islam is considerably more traditional than that of Farrakhan and his Nation Of Islam. And as you'd expect from the Abstract, there's something of the Sufi about his pronouncements.

"The spirituality of 'Beats, Rhymes And Life' is important," explains Q-Tip. "I mean, we still have freestyles, but they are less like the braggadocio type of rhyme. We're stepping into our responsibilities and we're using the music to try and find solutions to some of the many problems we face."





A Tribe Called Quest



Q-Tip on jazz and hip hop

"They're both similar in the way they care about what they project and what the essence of that is. Jazz is looked upon as a revolutionary type of music, but at its peak it was seen as degenerate, as a hoodlum's type of music, just like hip hop is today. Jazz musicians aren't afraid to express themselves through instrumentation and prose. And it's the same with hip hop. There's really no limit. I wouldn't say it's the new jazz, I'd just say they're extremely similar. Will hip hop ever be treated in the same way jazz is treated? I hope not, because people look at jazz in a messed up way and, to me, it's one of the most beautifully expressive types of music out there. But it gets disrespected. Its acceptance isn't wide. People see it as being too intense to get into. The fact that hip hop has this simplicity to it is the main reason why it's so huge and why it's still going. People have to be able to relate to it, so the fact that it's simple means it's a lot easier for people to get into. I think people can relate to jazz and its instrumentation, but it just takes more of a thought process. And people are basically lazy."

"Is it more spiritual because of my conversion? It's something to do with that, yeah, but that's just how everything turned out. We've always been socially caring. It's been in the lyrics and the music from the outset. Now, instead of just talking about it, we want to talk about some of the possible solutions and make the music sound more and more overtly positive. Particularly when everything's looking so bleak."

Q-Tip's religion, it seems, is a personal one. He's not very keen to talk about it, not least because he believes that Islam is widely misunderstood in America.

"The West is afraid of Islam because of the way its civilisation is, if you get what I'm saying. In the West, we tend to make our own worlds and, because of the freedom which we have, we take that for granted and act out of our own nature. We make up our own rules, but the problem is they're imperfect. Whereas with Islam, we follow a set of rules from the Creator, That Which Is Perfect, so we have a regimen to follow and we don't follow anything but that. We don't let anything intervene in what we have to do as Muslims. There are a lot of misconceptions about Islam because of the whole concept of *jihad*. Everyone just looks at the surface, at the idea of the Holy War, and that's why the red lights go on."

For Phife, on the other hand, the changes in his life have been more physical than spiritual. He has relocated from New York to Atlanta, Georgia, which is one of the main factors for those rumours that A Tribe Called Quest had split. However, Phife is very keen to point out that his geographical separation from the rest of the group makes no difference.

"I'm into hip hop because I love it, live it, eat it, shit it. So I get upset when Johnny Come Lately says, 'Cat, hat, rat, bat' and gets paid a bunch of money for bullshit reasons"

"When they need me, they just use a pager. It's not difficult for them to reach me and it's not difficult for me to reach them. And when it's necessary, I'll come home. My family is still living in New York, so it's still basically my home. I just like to go out to Atlanta and chill for a while. It's really no big deal."

Phife's other passion remains much the same as it has since "People's Instinctive Travels...", the Tribe's first album. Namely, sport. And, in particular, basketball. On the night we meet, he is having to miss the fifth game of the NBA Finals. Although he claims not to care, he heads straight for the television highlights when the

interview is over (for the record, he's cheering on the Sonics rather than Mike Jordan's Bulls and the underdogs win the game).

So what did he think of KRS-1's declaration that basketball is "the revolution", as important for young black American males as hip hop?

"It's just a really good game as far as I'm concerned. I grew up watching it and playing it. A lot of basketball players want to rap, a lot of rappers want to play ball. But that's not really me. The only thing which would lure me away from hip hop is if I could be a broadcaster. Even then, I'd still want to be involved in hip hop. Music and sport are just the things which move me the most."

He pauses for a moment.

"Oh, and women," he adds with a grin.

IN SOME WAYS, THE HARDEST THING TO BELIEVE ABOUT THE TRIBE IN 1996 IS that they haven't split up. The divide between Q-Tip and Ali's spirituality and Phife's love of sport seems virtually unbridgeable and, with this in mind, those persistent rumours make perfect sense. But they're wrong, of course, and for two simple reasons. The first is friendship.

"It's all about being comfortable with each other," offers Phife. "People are often asking me whether Q-Tip and Ali being Muslims has any effect on me. They ask whether I feel uncomfortable about it. Well, no, not at all. They seem happy and that's what matters."

"And friendship really does count when it comes to creativity," adds Ali. "If we weren't able to get along, we couldn't create together. Getting along is most definitely a major part of it."

The second binding factor is hip hop. The Tribe may have found other things in their lives which are equally or more important to them, but those beats and rhymes still rank high. Ask Q-Tip to explain the significance of the black, red and green woman who has adorned their record sleeves since "The Low End Theory", and who is joined by an army of other black, red and green people on the cover of "Beats, Rhymes And Life", and you get the idea.

"To us, hip hop is truly beautiful. In this society, in this civilisation, we always equate something of beauty with a woman. And seeing as how hip hop is a black form of expression, then obviously, logically, it's a black woman. Hip hop is beautiful just like a black woman is beautiful. That's our way of looking at it. But with this album, it's a whole bunch of people because you need to be together and not separate. One person isn't as effective as a group of people with like-minds."

The link-up of like-minds is clear when Phife replies to a query about recent pronouncements, made by both De La Soul and Ice T, that hip hop is dead.

"It's because the majority of people who currently label themselves artists or MCs or whatever are strictly in it for their own personal gain. They are not going back to the days when it was from the heart. We need to be how the Jamaicans are about reggae, how Trinidadians are about calypso, or how DC people are about go-go."

"For everyone in hip hop, well, not everyone, but about 80 per cent of people, their only consideration is 'What I wear and what I drink'. So, as long as they're getting paid, it's fine as far as they are concerned. But there's more to it than that. I'm into hip hop because I love it, live it, eat it, shit it. So I get kind of upset when Johnny Come Lately says, 'Cat, hat, rat, bat', and gets paid a bunch of money for bullshit reasons. Those people don't actually give a fuck about the scene or the industry or any of the reasons we are in it for."

"I don't think hip hop is dead," notes Ali, thoughtful to the last. "I think it just got a little stale for a moment because everybody was doing the same thing. Unfortunately, that's what human beings do sometimes. We emulate as opposed to just going out and searching for our own individuality."

"People probably thought hip hop was dead because everybody was talking about the same things. But there's a certain amount of people doing the same thing and a certain amount of people being creative. It's just that you don't see creative people until a record company takes a risk. Then the cycle starts over and everyone copies their style. I think, as time goes on, artists are going to take bigger risks. They'll keep the basic elements of hip hop and keep it relevant to the streets, but they'll try different ideas."

Which, of course, has been A Tribe Called Quest's way since the start. They have kept it relevant to the streets, while constantly expanding on what can be done. What can be done with beats, with rhymes, even with life.

"Hip hop is the way we walk, the way we talk, the way we dance and the way we express ourselves," concludes Q-Tip. "It's all in a hip hop way. We just try to take it to different levels, different dimensions".

Keep bouncing.

'Beats, Rhymes And Life' is released on Jive at the end of July





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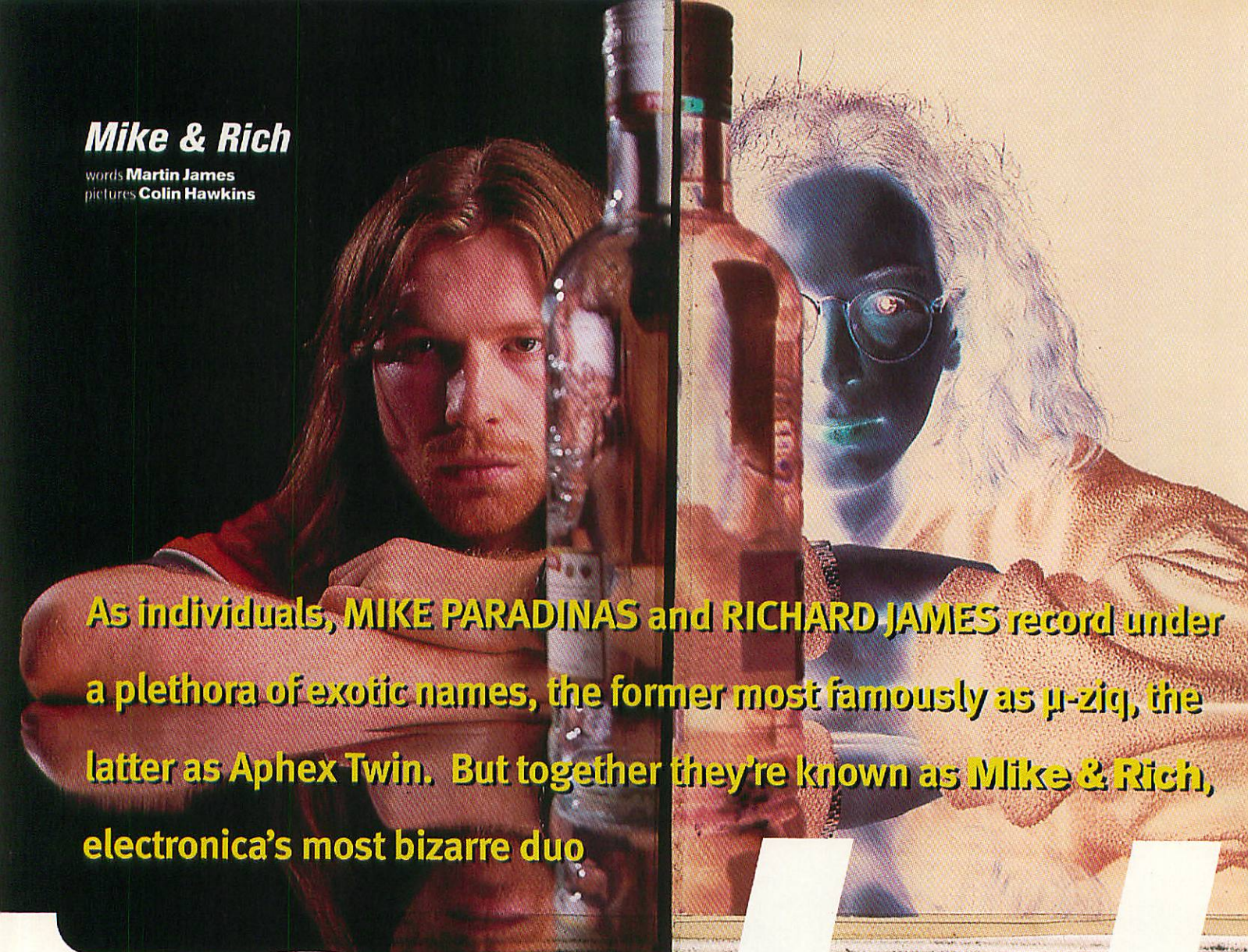
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Mike & Rich

words **Martin James**
pictures **Colin Hawkins**



As individuals, **MIKE PARADINAS** and **RICHARD JAMES** record under a plethora of exotic names, the former most famously as **µ-ziq**, the latter as **Aphex Twin**. But together they're known as **Mike & Rich**, electronica's most bizarre duo

the odd couple

THIS MONTH SEES THE RELEASE OF MIKE & RICH'S MUCH-DELAYED "FAMOUS Knob Twiddlers" album. Issued by **Richard James'** Rephlex imprint to coincide with the appearance of **Mike Paradinas'** new album as Jake Slazenger, it combines distorted beats with Seventies funk, avant-salsa, TV themes and plenty of easy listening.

"Famous Knob Twiddlers" is like a conversation between two old muckers. An abstract interaction stretching the realms of reality towards grey areas of common understanding, an off-kilter jam session betraying the duo's perverse sense of humour, it certainly puts the cat among the pigeons of the accepted shifts in electronica. To add to the confusion, Jake Slazenger's "Das Ist Ein Good Beat, Ja?" is a doozy as well.

In an attempt to capture their unique musical rapport, we decided to get them together over a bottle of vodka or three, present them with a few words and phrases, and let them wind their lateral way round the houses.

Here's what happened...

Are you taking the piss, lads?

Rich: "We have a laugh with our music, but that doesn't mean we're taking the piss."

Mike: "We definitely don't take the piss out of the people who buy our stuff. I think what you're getting at is how the music we're into, be it easy listening or funk, is often seen as joke music. But we actually like it. Apart from when the media try to sell it back to us as pseudo-trendy London music."

Rich: "So 'no' is the answer."

Mike: "Some easy listening stuff is excellent, though. Especially 'Moog Indigo'."

Rich: "Yeah, they want me to remix it along with James Lavelle."

Mike: "I'd agree to do it on the condition James Lavelle doesn't."

Rich: "Anyway, what's the point of making music if you can't have a laugh?"

Mike: "Yeah, remember those really boring kids who never had a laugh at school? They'd probably make really boring music. I often hear records and think, 'He must have been a boring fucker at school.'"



Rich: "What's up with you, Mike? You didn't used to talk this much. I suppose the fame must have affected your personality."

Mike: "No, I was just always quiet with you because you try to play games with people's heads. You're like a bully. And what you do with bullies is ignore them so they go away."

Rich: "But it doesn't work. The bully ends up kicking the shit out of you even more. Or, in my case, it makes me want to play more mind games with you."

Quality control – I don't care because you do

Rich: "I think your quality control is worse than mine."

Mike: "Bullshit! Mine might have been slack for 'In Pine Effect', but all the tracks I didn't like at the time are growing on me now. I can't understand why you think my crappiest tunes are the best ones. And you don't like my best stuff, so I can't win."

Rich: "I get my friends to select what goes on my albums because I'm not bothered about winning. I don't really care what gets released, I'm just interested in making the music in the first place. I make music for myself and I only sell it in order to make a living. I'm not even bothered if everybody hates it. I'm not like you. You get really worried about what people think of your music."

Mike: "I don't. Anyway, I thought 'Caustic Window', that track of yours on the UK advert for Nike, was crap."

Rich: "It was a worldwide advert actually, Mike!"

Mike: "Whatever, if I'd been choosing the tracks for you, that one wouldn't have made it. Which is why it doesn't always work getting people to select the tracks for your albums. Other people aren't always right."

Rich: "You're certainly not!"

Board games

Mike: "I like Connect 4 and Downfall. I bought them for my girlfriend, Jess, who's about to have a baby. I've got really good at them. I always win. Unless I'm playing Jess. Then I let her win."

Rich: "I once invented a war game with an incredibly boring friend of mine. We also had

a customised version of Monopoly, with interest rates and mortgage rates to make it as complicated as we could."

Mike: "I had Monopoly when I was a kid, but it was all in Spanish."

Rich: "I used to make bombs as well. And start fires. I was into that risk factor."

Mike: "Mickey Mann from Pressure Of Speech is always playing Risk. He told me that he played you at chess and you pretended you couldn't play."

Rich: "That's true! I was tripping on acid at the time. I beat him in the Arizona desert."

Mike: "I like games with knobs."

Rich: "Listen to Mr Impregnator! Actually, I've been thinking about calling an album 'There Goes My Knob'. I also like knobs, you see. I like to have all my favourite ones in front of me."

Mike: "I'm really not sure what you are talking about, Rich."

Rich: "I remember playing Orbital your stuff years ago... And look at you now. Just look at you. A heap of rotting shit. A pile of decomposing faeces..."

Mike: "Go on, go on. I've taken worse than that in my time!"

Babies

Mike: "They smell nice. They've got little buttocks and little fingers."

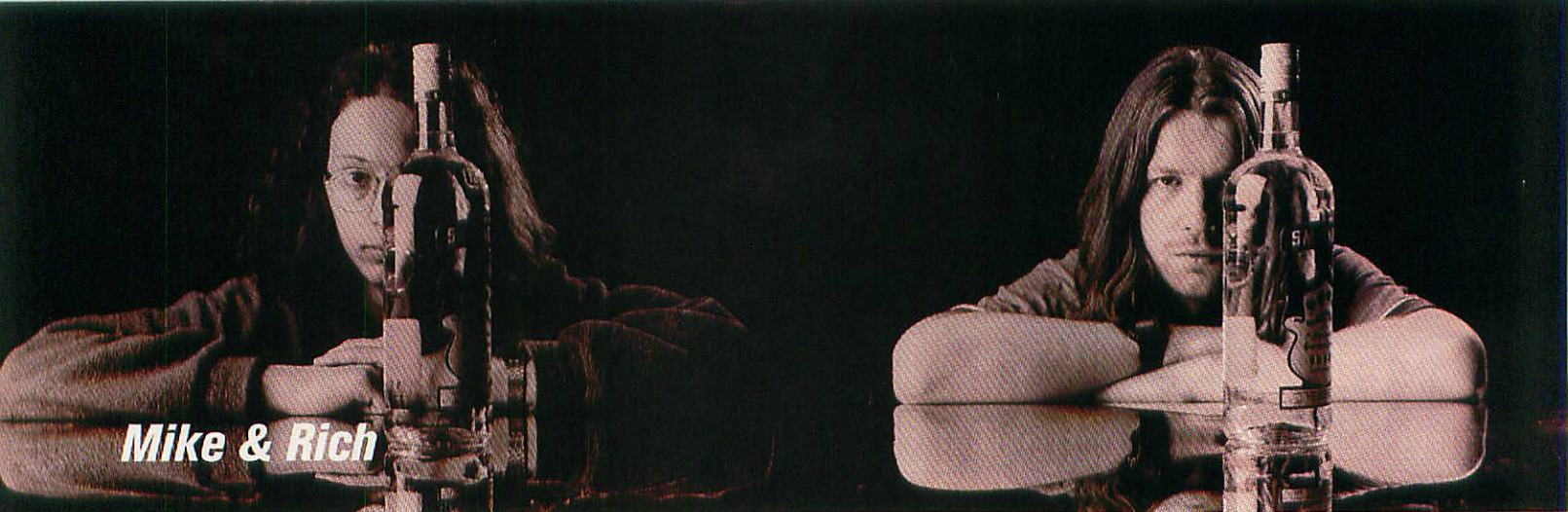
Rich: "I like the way they do your head in when they cry."

Mike: "The way they get to you when they cry is a wonder of evolution. You simply can't ignore them."

"Vodka"

Mike: "It's the title of one of the tracks on 'Famous Knob Twiddlers'. We recorded it after drinking loads of vodka. Surprisingly enough."

"Remember those really boring kids who never had a laugh at school? They'd probably make really boring music. I often hear records and think, 'He must have been a boring fucker at school'"



Mike & Rich

Rich: "I can't remember. It was recorded five million years ago."
 Mike: "It was actually recorded two years ago. We did it during the World Cup and I kept playing 'Johnny B Good' in the studio."
 Rich: "You couldn't handle that vodka, could you? You kept falling asleep."
 Mike: "I fell asleep during one mix and when I woke up you had knocked out two more which were total rubbish."
 Rich: "I don't think we should work together again until the next World Cup, Mike. In fact, I don't want to work with you ever again..."
 Mike: "Thanks!"
 Rich: "I don't want to work with any electronic musicians for a while. But I'll definitely be keeping an eye on you. Did you know Mike's girlfriend has an Aphex Twin tattoo on her ankle?"
 Mike: "It's only little."
 Rich: "I was thinking about it the other day, wondering how you are going to explain it when your kid asks, 'What's that on mummy's leg?'"

Techno is in a state of stasis

Rich: "Electronic music is so easy to make. That's why there's so much shit around. I can't work out how it sells. I hate shit music. It really bugs me."
 Mike: "Is that why you threw my album out?"
 Rich: "I reckon this proposed government bill to make clubs play a few minutes of chill-out music every hour will make going out more interesting. If people are monitoring what is played, DJs might work harder to add extra elements."
 Mike: "Like playing sandpaper?"
 Rich: "That was blown out of all proportion. I was just taking the piss out of the Disobey club. I honestly couldn't believe it when people thought I was serious. It's like when I played in New York and I finished my set using a food mixer. I threw it off a balcony and it hit some bloke on the head. He came up to me afterwards and asked me to sign bits of it so he could put them on his mantelpiece at home."
 Mike: "I'm too mainstream to be asked to play Disobey."
 Rich: "At the last Disobey, I got completely pissed and played some music I did when I was 13. The 20 people still left in the club were dancing to it and I was swinging across the rafters slagging off The KLF's Jimmy Cauty. I was going, 'Your tank's shit mate, it hasn't even got a gun!'"
 Mike: "So have you really got a tank, Richard? Be honest."
 Rich: "Okay, it's an armoured car, but it's fucking cool. You can't drive a Sherman tank on the road, so I've got a Ferret. The only trouble is that it wouldn't stop someone taking me out with a bullet. That's a bit annoying."
 Mike: "Do you think someone would try that?"
 Rich: "Getting back to the point, I've decided I'm not going to play ambient stuff anymore. I'm into faster music now. I guess I've just run out of patience."
 Mike: "I like folk music."
 Rich: "I like 'Goldie Presents Folk'."

"You can't drive a Sherman tank on the road, so I've got a Ferret. The only trouble is that it wouldn't stop someone taking me out with a bullet. That's a bit annoying"

Pseudonyms – split personality or megalomania?

Rich: "That's totally crap. I'm not going to even think about that one. Can I have another triple, please?"

Theme tunes

Mike: "I'd really like to do a TV theme tune..."
 Rich: "It's my ultimate ambition. Nobody has written a decent theme tune in about 15 years. I'd love to do one for a children's programme."
 Mike: "Yeah, that would suit you."

MIKE & RICH

Famous Knob Twiddlers
 Rephlex

JAKE SLAZENGER

Das Ist Ein Groovy Beat, Ja?

Warp

TWO albums culled from the same universe but most definitely from different planets, the Mike Paradinas/Richard James experience is one which pulls you in all directions. Your head will end up stretched, punched and kneaded like a loaf of unsliced white.

"Famous Knob Twiddlers" is the long-anticipated coupling of Paradinas and James, and it couldn't have come from anybody else. The beats carry the tracks through distorted funk workouts, twisting the spongy basslines and spiralling melodies through the TV theme tune ringer. Indeed, TV themes are the staple diet of this album. From the cops 'n' robbers digi-flares of "Winner Takes All" to the "Vision On"-ish gallery funk of "Vodka", each tune unravels into an easy listening sideways look at Seventies memorabilia. Not that it's an exercise in nostalgia. "Famous Knob Twiddlers" takes the rose-tinted spectacles of hindsight and bangs them against the anvil of Nineties electronica.

Paradinas' second Jake Slazenger collection similarly concerns itself with melodic themes verging on the kitsch. But with the revamped "Supa-Phonk" and the computerised Western anthem which is "The Big Easy", "Das Ist Ein Groovy Beat, Ja?" pulls away from easy listening and closer to Herbie Hancock's funk period. The opening track, "Hung Like A Bull", attacks like a game show host with a hangover, while "Sabaff" gives it up for the Donnington rockers in distorted style. Elsewhere, the rhythms move from huge lo-fi snares doing battle, to digitised "Come Dancing" electro salsa, to more than a dash of junglist action.

Two records you can't do without. Now, can anyone remember the theme tune to "Dukes Of Hazard"?

Martin James (no relation)

●●●●● and ●●●●●

Rich: "These days, they're just rubbish computer brass stabs."

Mike: "'Byker Grove' is a classic, though."

Rich: "I'd also love to work on a movie, perhaps with Mike Leigh or Stanley Kubrick, but I wouldn't want to do a major Hollywood production because they don't give a shit about their artists. It's the same with adverts. They're forever saying, 'Blah, blah, blah, will you alter this, alter that'. You do what they ask because you want the job, then they change their mind and realise you were right all along."

Mike: "That's showbiz, Rich."

Rich: "The adverts are the best things on TV. I get well into thinking about what they're trying to get across, but I wish the music wasn't always so stupidly warm and reassuring."

Insurance adverts are the worst."

Mike: "I like adverts with old people sitting on sofas."

Rich: "If we did one for the Mike & Rich album, it would have to be like a cat food advert..."

Mike: "Yeah! I like cats. Cats and babies."

Rich: "The way you talk is ridiculous! You talk in clichés."

Crack

Rich: "Can you get it on the street corners where you live?"

Mike: "No."

Rich: "Did you know Luke Vibert smokes an ounce a week?"

Mike: "Allegedly! And he's a heroin dealer. Joke!"

Rich: "I thought you'd stopped drinking, Mike!"

"I would like some milk from the milkman's wife's tits"

Rich: "It's a lyric from 'Boy/Girl', the next Aphex Twin single. Someone told me I couldn't make a pop song and I said, 'Of course I fucking can!'"

Mike: "Do you know your milkman's wife, then?"

Rich: "I'm not saying. Have you tasted Jess' milk?"

Mike: "This is an important subject to me at the moment. I've been breast-feeding from Jess and it's a tough thing to do. I have a lot of respect for women who breast-feed."

Rich: "Are you embarrassed?"

Mike: "Not at all. But do you know your milkman's wife?"

Rich: "I'm still not saying."

Rephlex Records

Mike: "You don't do any promotion for the label. It's crap."

Rich: "What do you expect? We're just a couple of boys from Cornwall. We don't know how to run a label."

Mike: "Is that why people don't know 'Bluff Limbo' has been re-released? And why you've sat on my best stuff?"

Rich: "We are waiting for Virgin to put money into promoting your next µ-ziq album before we release the older stuff."

Mike: "Crap."

Rich: "You're being so selfish. It's too expensive to promote it by ourselves."

Mike: "Rephlex is a good label, but it could be a lot better."

Rich: "Look, things are moving now and we've got some excellent stuff coming up, so we might sell more records. But there's no ideology behind Rephlex. We don't sit down and say we should release this or that record because it's expected of us."

Mike: "But you never release anything! Not on time, anyway."

Rich: "Hey, this is all getting a bit like real life now."

Mike: "Bollocks. I'm having a baby! That's real fucking life, mate!"

AND so we leave them bickering like a pair of gadgies hell-bent on out-doing and out-insulting each other. It's probably a friendship thing.

Mike & Rich's 'Famous Knob Twiddlers' collaboration and Jake Slazenger's 'Das Ist Ein Groovy Beat, Ja?' are out now on Rephlex and Warp, respectively. Aphex Twin's 'Boy/Girl' single follows on Warp on July 25

Maison Musique.*

This chapter
brings together the
25 most meaningful
moments of our
2 years of
existence. Thanks
to all who have
shared these
feelings.
For those who still
don't get it,

F you.

La collection

Chapter 2

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FLY BY NIGHT

words **Rowan Chernin**
pictures **Raise-A-Head**

A missing ferries, getting lost, watching sunsets, parting all night guide
to the Greek island of...

Mykonos

Club Mercedes



Sunset over
Little Venice



CIRCLING

OVER THE ROOFTOPS OF ATHENS, YOU BRIEFLY glimpse the towering white structure of the Acropolis. The old temple ruin of the Gods, marking the ancient techno ingenuity of 2000 BC, built to mathematical precision by pre-computer architects. But like any city, the streets and buildings always look enticing from the sky. It's a different matter on the ground.

After a bumpy landing, we find that Athens completely stinks! The heavy, acrid smog of car fumes which hangs in the air is even more noticeable than it is in the centre of London. The locals know it, too. Our taxi driver twists his head around, holds his nose and points upwards. "Kakol!" he shouts.

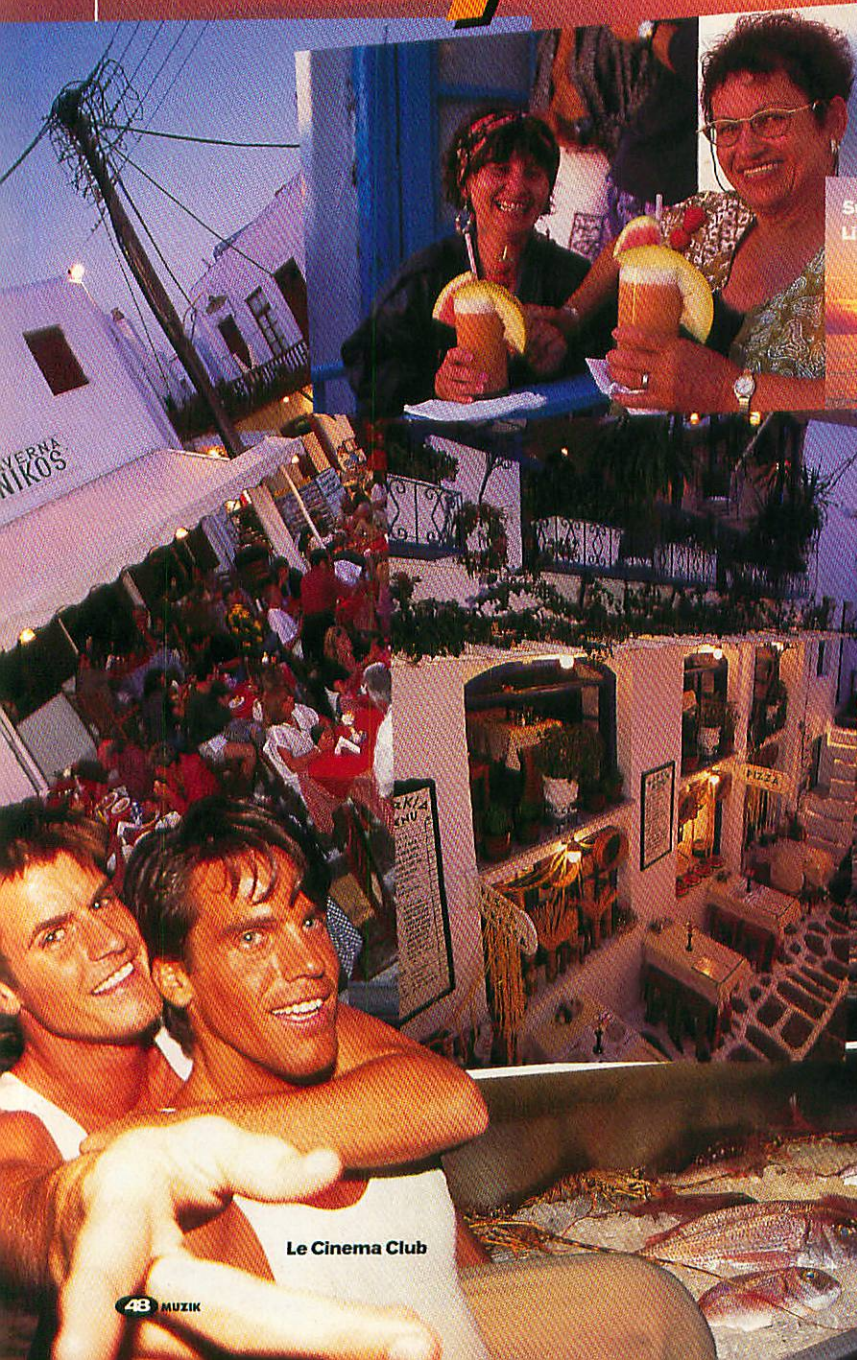
Luckily, we only have to spend an hour in the endless traffic jam on our journey to Piraeus docks to catch the ferry to Mykonos. The resort, otherwise known as the Gay Island, is the infamous nightlife capital in the middle of the Cyclades Islands, a five and a half hour ferry ride across the Aegean Sea from the Greek capital. We arrive at Piraeus and, despite the meter reading, the cabby suddenly forgets all of his English and doubles the price.

The next task is to buy a ferry ticket from the many travel agencies dotted around the port. In each of these outlets, there is usually an expert salesman who can speak fluent English. But the one we find has some bad news for us.

"De Mykonos very left 8am thesee morning!"

Back in Blighty, nobody had mentioned the early ferry times. Our only way of getting there now is to get the 4.30 boat to the island of Paros, from where we can hop on a hydrofoil to Mykonos. The next day, that is.

Le Cinema Club





There is an alternative route, which involves catching an internal flight from Athens for around £70 (£40 if you travel via Olympic Airways) and takes about an hour. However, seeing as the ferry trip costs a mere £9, our limited finances make the decision for us.

After stepping on board, there's a frenzied race for the top deck and the idea of a smooth, relaxing glide across the Aegean dies with the first malevolent pulse of the rattling engines. This particular weekend turns out to be a Greek national holiday and everyone is either queuing at the bar or impatiently hanging around in the "disco room." No sooner have we chugged out of the port than dogs start barking, kids start screaming and drunks start dancing, while a bunch of Greek hippies, who are clearly on a mission to kill, sing "Hey Mr Tambourine Man" about 500 times over.

It may be cheap compared to flying, but if you've got the dosh, take the plane!

THE CYCLADES ISLANDS ARE CENTRED AROUND THE ISLE OF DELOS, WHICH STILL bears the ruins of an ancient Roman city. It's also the place where the God Apollo was apparently born. There's no blue plaque to prove it, though.

some old Seventies cuts, it attracts a crowd of all ages, eager to fill the small marble dancefloor. To emphasise the party vibe, a glitterball hangs above. The disco tunes eventually give way to cheesy house tunes, by which time everyone is cheering and clapping while performing traditional Greek steps. What develops is like a kind of Cossack dancing competition, where every man with a shoe-brush moustache and a hairy chest behaves like the winner.

Partying has been a major pastime on this group of islands since the late Sixties. Nowadays, they attract all sorts of travellers, including hordes of lustful, beered-up Australian backpackers determined to shag as many Ozzies of the relevant opposite sex as they can. For the rest of us, the big thrill is Mykonos' infamous club season, which kicks off around June and lasts until September.

FLY BY NIGHT

CLUBS

(doors 11pm - 6.30am, road names illusive or non-existent)
Mad Babies (overlooking the main harbour)
Le Cinema Club (on the main road leading south from Jimmy's Gyros)
Club Mercedes (overlooking the ferry terminal)
The Factory Club (behind the four windmills)
Cado Paradiso (Super Paradise Beach, a 15-minute cab ride from town)

UK JOCKS CONFIRMED THIS SEASON AT MAD BABIES

Sonique from S-Express (Thursday, July 18)
Judge Jules (Thursday, July 25)
The i-D World Tour party (Thursday, August 2)
Submission (s&m club) party, with DJ Rubber Ronski (Friday, August 9)
Trade party (Friday, August 18)

BARS, CAFES AND RESTAURANTS

An endless choice of quality food in an area the size of Soho in London. Gyros are a cheap snack at around £1-£1.50, particularly from Aetpa and Jimmy's Gyros

SIGHTS EVERY TOURIST MUST SEE

The sunset at Alekandhra (aka Little Venice)
 The nudist beaches
 Everything underwater. Try snorkelling, as the visibility and marine life are exceptional

FLYING TO GREECE

Flights to Athens range from special offers for around £150 return, to charter flights at around £400 return
 Flights from Athens to Mykonos cost around £40 return if you arrive in Athens via Olympic Airways, otherwise it's £70 return

FERRIES

Pireas to Mykonos (fare £7, journey time around five and half hours. Tel: 00301-4511-311)
Rafina to Mykonos (fare £9, journey time around five and half hours)

HYDROFOIL

Paros to Mykonos (fare around £20, journey time two and half hours. Tel: 00301-294 22-300)

PACKAGE HOLIDAYS

One week from around £750 (for basic studio accommodation)
 Two weeks from £840
 Contact Greek Sun Holidays on 01732-740-317

EXCHANGE RATE

Approximately 360 drachmas to the pound

READING MATTER

"Rough Guide To The Greek Islands"
 "Greek Island Hopping - The Thomas Cook Guide"
 "Greece - Let's Go"

DIALLING CODES

Mykonos code: 0030-289
 Athens code: 00301

● Special thanks to Michael Chrispoforidis

Mikonos

This year, two clubs in particular, Mercedes and Mad Babies, will be flying in various guest jocks from the UK. As an added attraction, most of the clubs stay open until around 6am and it's then just a short cab ride to Cado Paradiso, an after-hours venue on the edge of Super Paradise Beach.

ACCORDING TO THE TRAVEL GUIDES, MYKONOS IS BOTH THE most popular and the most expensive of all the Greek islands, drawing over 800,000 tourists each year. Rumour has it that, during the peak holiday season, some 40 per cent of the island's visitors are gay men and the resort apparently attracts some of the most exotic eccentrics in Europe. Men hanging around the bars in women's clothing is not uncommon. Erm, so we're told.

Getting off the hydrofoil from Paros is a bit like stepping out of an over-sized London tube train. The engine is even noisier than the ferry. Still, at least we have finally arrived and our first sight is that of brochure-waving hotel salesmen and private house owners offering cheap rooms. From mid-June onwards, however, it's a much safer bet to phone first and make sure you get your accommodation sorted out before leaving home.

Mykonos is about the size of London's Soho, the main town consisting of narrow, winding streets between small, white, cube-shaped buildings. Street names are hard to find and directions through this maze can often lead to frustration. Bars, cafes and endless shops selling anything and everything from tacky gifts to designer clothes are more reliable reference points than obscure street signs written in unfamiliar letters.

Chewing gyros (a kind of yoghurt in pita bread with vegetable or meat), the cheapest snack available, we wander into the Little Venice side of town for a look at the sunset. Here is an area of bars and restaurants all crowded around the curve of the tiny little beach. The water is full of glittering silver fish and music can be heard through every door, the sounds ranging from the mellow "Cafe Del Mar 2" set to traditional Greek ditties.

Seated at a sea of outdoor tables, the rich and the glamorous watch everyone watching everyone else through black shades. As a slow-motion sundown illuminates the glitzy get-together, this particular 100 metre stretch feels a bit like Mykonos goes to Hollywood.

CLUB LIFE DOESN'T ACTUALLY GET going until around midnight. The crowd, a mixture of the perverse and the glammed-up, replace the daytime tourists. Tall, beautiful girls and glittering transvestites start to appear. The young and shockingly real walk alongside the old and still stubbly. Loud Ozies pack the tacky disco bars and get the snogging out of the way early, in preparation for some campsite action later on. Bald German blokes with rippling muscles, luminous vests and walrus moustaches cruise every bar. They talk to anyone and uniformly wear their trousers much too short and too tight for the laws of Nature. And they're by no means the only wild feature of this wild town. You have been warned!

Our first taste of clublife is a house session in the dark and intimate space of Mad Babies. This summer, a handful of UK jocks from the house and techno scenes have been booked to appear at the club. Like Mad Babies, Club Mercedes, which is situated opposite the ferry port, and has an outdoor balcony of tables and a taverna-style dancefloor, is also mixing hard and uplifting house tunes, while much the same happens in the sports hall-sized lair of Le Cinema Club. You'll find this just a few minutes walk south from Jimmy's Gyros (road names really are useless round these parts).

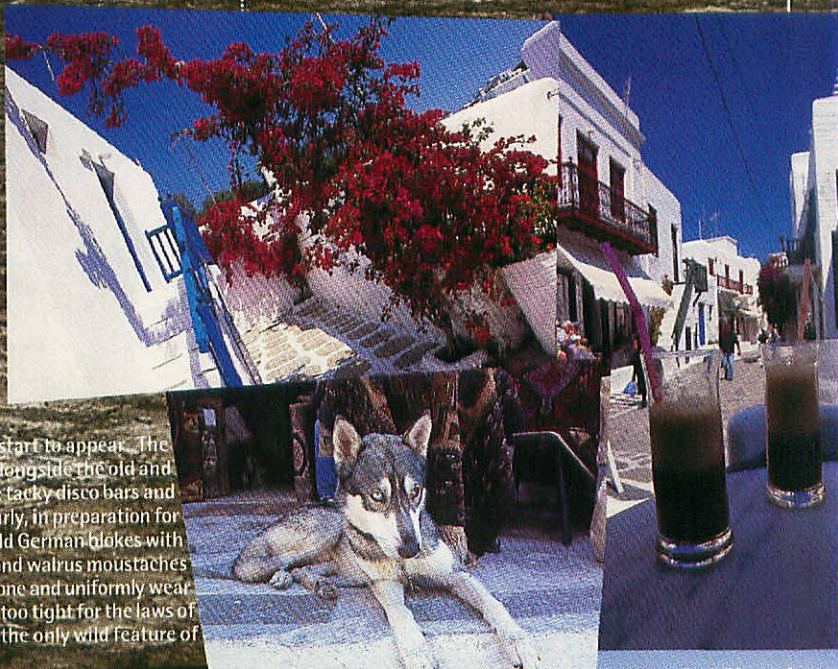
We have unfortunately arrived a week too early to experience the legendary madness of The Factory Club and the after-hours mayhem which takes place at the Cado. But given the insomniac climate of this island, there's still lots going on. There are also plenty of opportunities to meet fellow party people and our night ends in the company of a pair of completely insane Americans. Sitting on a balcony enjoying far too many shots of the local Ozo, we watch the kind of sunrise you'd normally associate with Ibiza.

Mykonos might not be quite as package holiday-friendly as the Balearics, but this place certainly boasts all of the genuine fucked-up madness of Euro summer club thrills

without any of the tedious overkill influence of a Union Jack nightlife scene. At 3am, the bars and the streets are still packed out with party animals, all eccentric in the extreme and having the time of their lives.

A quick word to the wise, though. If you fancy the amazingly tall, blonde German girls who start appearing at the stroke of midnight, it's best to check for stubble. A beard-rash is apparently not too good for the sun tan!

Hydrofoiled again



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The Best F In Dance



fire engines

**You might not know the name,
but as sure as the bear and the
woods thing, you'll know their
tracks. Remember 'Hideaway'?
Yup, that was **BLAZE****

LAST SUMMER, ONE RECORD RULED. DE'LACY'S "HIDEAWAY" SEEMED TO be glued to almost every turntable in the country. From underground sweatboxes like Glasgow's Sub Club to full-on party extravaganzas such as Cream, club kids everywhere rocked to the heart-tugging vocals and system-crunching grooves.

Deep Dish, the hot-shots on the remix, were subsequently transformed from a well-respected production team into a high-profile machine capable of commanding huge mixing and DJing fees. Slip 'N' Slide, the independent label which discovered the track and commissioned the smash mixes, achieved a similar level of cult status.

The first link in the chain, however, the two artists who actually wrote the song, were somewhat left behind in the hype-crazed media rush. Not that they would have it any other way. For the Blaze team of **Kevin Hodge** and **Josh Milan** have been turning out killer house records for nearly 10 years, and the simple fact that they had another hit to their name wasn't about to change them.

BLAZE CUT THEIR FIRST TWELVE IN 1987. SINCE THEN, INCREDIBLY, THEY'VE CHALKED up some 120 productions. And although you might not recognise the name, you have more than likely hit the floor to one of their songs at some point or another.

Back in 1993, Fathers Of Sound remixed Pacha's "One Kiss", a track originally written by Blaze and produced by Dave Lee. Last year, Terence Farley and Pete Heller's Fire Island project covered one of the group's earlier cuts, "If You Should Need A Friend" and, more recently still, Nuphonic released "Moonwalk", a definitive deep house moments.

As you read, Slip 'N' Slide are back on the case with the release of Blaze's latest vocal

anthem, Amira's "Walk", and another De'Lacy single, "That Look" will be out shortly on deConstruction. But a lot has happened between now and when they first got started, so let's rewind to the late Eighties and check out exactly what went on.

"I wanted to be Larry Levan," recalls Kevin Hodge, quite simply. "I wanted to be a DJ and I soon realised names like Levan, Timmy Regisford and Francois Kervorkian were popular DJs because they were also making records. People went to the clubs to hear them DJ and they could also get records which were remixed by them. I figured that if I could make music, then people would want me to DJ too."

So Kevin hooked up with Chris Herbert, his best friend, and Josh Milan, the organist at Chris' local church in New Jersey. They hung out at Kevin's place, where he would mix drum tracks while Josh played keyboards over the top. The initial idea was to cook up demos for other artists to cover, but Chris' singing worked so well that things just stayed that way.

The trio picked up a deal with Ace Beat, a tiny New York independent which put out Blaze's first-ever production, "Yearning". From there, they came to the attention of Chris Urbina's fledgling Quark Recordings, which released "What You Gonna Do For Love", "If You Should Need A Friend" and "Can't Win For Losing", three records which pretty much define the Blaze vibe to this day. Deeply meaningful lyrics, brilliant music and, most importantly, that solid deep house groove. Soon after, Dave Lee's Republic imprint was licensing tracks for release in the UK, and Blaze productions like Phase II's "Reachin'" and Cookie's "Choose Me" had dancefloors in uproar.

Throughout the remainder of the Eighties, Kevin, Josh and Chris were an in-demand production team, working the desk for artists such as Adeva, Babyface, Jomanda and Coldcut. Their mix of the latter's "People Hold On" is Kevin's all-time favourite Blaze mix. But in spite of their hectic schedule, they still found time to continue working on their own material, and at the start of 1990, Timmy Regisford signed them to Motown Records. Blaze the band had arrived.

Between 1990 and 1992, the trio recorded an album entitled "25 Years Later", and undertook a tour with Bobby Brown which included dates at Birmingham NEC and Wembley Arena. Featuring everything from house to jazz, and r&b to be-bop, the album epitomised the Blaze approach. Unfortunately for them, however, it flopped. It simply didn't sell. So Chris went on to do his own thing, and Kevin and Josh got back into production.

Over the next couple of years, the pair worked for small New York garage labels like Easy Street, Streetstyle, Sumo and Shelter, crafting twelves like Cassio's soul-drenched "Baby Love", Black Rascal's bass-fuelled and timeless "Blaze Theme Track" and Hunter Hayes' disco-esque "Why Can't We Live Together". But whether they were producing classic vocals or deep-as-you-like instrumentals, you could be sure each record would have that same emotional Blaze signature.

Back then, Blaze's tracks came across as different to the average hands-in-the-air screamers which were propelling clubland towards kitschville. Their lyrics melted hearts on the dancefloor and reduced entire clubs to swaying masses of night-time dream groovers. They were the kind of records you wanted to wrap yourself up in ➡





Trail Blazers (left to right): Shelia Slappy, Jean Steals (kneeling), De'lacy (seated), Kevin Hodge, Amira, Josh Milan, Cassio, Dee Holloway and Debbie Pender

after three or four hours of heavy jacking. The kind of records which were perfect for the early hours of the morning, when the last thing you want to hear is a madcap acid line rocketing through the middle of the mix.

"You go to a club now and you just get real hard music. It's like being on speed, it's not a spiritual experience. The spirituality of it all is what we're into"

NOW, AT LAST, BLAZE ARE GAINING THE KIND OF recognition they so richly deserve. Not since the heady days of the late Eighties has their profile been as high as it is today. Remixes and covers of their songs are hitting the charts, and cool labels like Nuphonic are getting behind the pair's deep house workouts.

But things still aren't right. Although the music is selling and there's a definite buzz about more laid-back vibes, the top DJs are sticking to those simple and compromising two-hour sets.

"To me, and I hope I'm not cutting my own throat here, DJs don't take enough chances in terms of experimenting with different musical styles," offers Josh. "Something which sounds a little different won't get played because they're scared of it."

"Anywhere you go, you can play anything that you want to," adds Kevin. "It's in your heart, you know. As a DJ, you have really got to have the heart to play. There's a lot of good music out there which needs to be heard. New, old and in between."

"It's a shame so many DJs have a narrow outlook," continues Josh. "It's disappointing as a producer, because I look forward to turning out a wide variety of club music. Real club music, not simply in the sense of it being highly thought of at a particular moment. We're in a position where, in order to make a living, we have to conform to what's going on around us and that's not right."

"I know the object and the goal of a good DJ is to make the crowd move," notes Kevin. "But you also have to play tracks which are going to educate the audience. You need to give everyone an experience they will never forget. When we were at the Winter Music Conference down in Florida, man, I honestly don't remember one single tune. And there was a party every night."

But how can that be? We're talking about an event which featured many of the world's top DJs, including Masters At Work, Roger Sanchez, Deep Dish and Danny Tenaglia. If two life-long music heads like Blaze can hang out there for a week and not have even one good tune buzzing around their brains, what chance for the rest of us? If those DJs really are the best in the world, why aren't Kevin and Josh raving about them?

"There just wasn't a vibe," explains Kevin. "You didn't know when one DJ stopped and another one started because they all had the same records. And you know what? This is the craziest thing. All the DJs were fighting to get every new record which was coming out. I can understand vinyl junkies, but those guys were just crazy. If every one of them had the same records, how could any of them be different to the rest?"

"The club experience has changed so much," offers Josh. "A few years ago, I used ➤"

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Spiritually Ibiza what they said:

The Guardian: This totally awesome compilation is the definition of classic balearic tunes. 10/10 **DJ Magazine:** This album is a must for your collection...the tracks are absolute classics. 9/10 **Muzik:** Opting for the classics of the late Eighties and early Nineties. 4/5 **Herb Garden:** Check out the tracklisting. F***** Ace!! **MixMag:** A new compilation of old school true balearic favourites.

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a moment of balearic brilliance



The Best F In Dance



Blaze

to go to The Shelter and the mood of that place made you think, 'Man, this is fantastic'. But it's all changed. It's become like a drug thing. You go to a club now and you just get real hard music. It's like being on speed, it's not a spiritual experience. The spirituality of it all is what we're into and what we're trying to bring through in our music. To get that feeling of spirituality back, DJs are going to have to open up and take some chances."

So did they gain anything at all from going to the Miami Conference?

"We realised that we were old and that people love Masters At Work," laughs Kevin.

"And that's the truth," smiles Josh. "They love Masters At Work and..."

"Anything which sounds like Masters At Work," interjects his partner. "That is what you have to do now. Get your tracks sounding like them and you'll make it."

"There's more to good music than what they're doing," says Josh. "Don't get me wrong, I admire Louie, he's a good DJ and I've a lot of respect for him. The point is that he is doing his own thing. He doesn't try to be like anyone else."

MAYBE BLAZE HAVE BEEN IN THE BUSINESS TOO long and they're simply feeling jaded. Or maybe they have actually got a point. When clubs like Paradise Garage and jocks like Larry Levan were still around, clubbing was a whole different ball game. People used to tell stories of standing on the dancefloor crying while Levan played. About the way that he dropped records and the way it touched you, about how he'd play anything and everything from West End and Salsoul to Queen and Van Halen in his marathon sets.

It could be that it didn't happen quite like that. After all, legend is often more powerful than the reality. And it could well be that clubs which are highly thought of these days will be looked back on with similarly misty eyes in years to come.

Whatever, there is no denying that today's DJs are a different breed. The crazed eclecticism of the past has gone and what we are left with is a hyped-up 125 bpm groove which, for the most part, doesn't really go anywhere.

"It wouldn't be so bad if I knew that the DJ was going to do that style of music for two or three hours and then do something else," says Kevin. "I want them to let to get me off the train for a while, then give it back to the crazy guys. But when it's the same train all night... Man!"

"At the same time, you can't compete when every magazine is talking about Masters At Work, Roger Sanchez, Deep Dish, David Morales and Todd Terry, when everybody is going to the store to look for their records. I mean, when those guys get into the booth, what do they play? They play all of their own stuff. That's how they keep themselves on top. That's why it's kind of nice that Tony Humphries isn't a mixer extraordinaire. He doesn't have that pressure to play his own stuff and make that big hit."

"We have got to the point where the leading DJs are being paid £10,000 just for playing records. I'm sure Larry Levan is turning in his grave saying, 'Wait a minute, I died too soon, bring me back!'."

UNLIKE A LOT OF PRODUCERS AROUND AT THE MOMENT, BLAZE aren't content with only letting off steam. As far as they can see, there's a lot wrong with house music, so they have drawn up a plan to put the situation right.

"Over the next year, we're going to be developing a distribution company," explains Kevin. "We don't want producers to fall into the same traps we have over the last nine years just because they don't understand the business. The big problem is that most labels give producers a \$2,000 advance for a track. The record goes on to sell 4,000 copies and that's it. They never see any more money."

"I'd also implore young producers to never sell their publishing rights. We got burnt and I know a number of other guys who got burnt in the same way. It didn't make a difference until we had a big record. After nine years, we didn't think we'd have a tune like

'Hideaway' come along. But you never know."

"With our company, we want to take fresh producers and give them their own labels. We want to be able to give them a set-up where they can go out and produce however many songs they want while still maintaining all their copyrights. I wish somebody had done that for us when we were starting. Perhaps they won't get their \$2,000 advance, but in 90 days they'll probably get \$6,000 and that's better for them."

"We'll hopefully be up and running by this time next year, and bringing about a whole

new reality for the music," confirms Josh. "It will also allow people to be more creative. They won't have to make a tune they know Strictly Rhythm are definitely going to take. They can make any record they want. It will be up to them."

This won't be the first time that Blaze have gone into business, though. In the past, they've owned a limousine company and a real estate business, as well as numerous investments in stocks and bonds. Teaming up with Timmy Regisford, they were also behind The Shelter nightclub, which opened in 1991 and ran for two and a half years. And during that time, Timmy was driving a \$100,000 car!

When James Barton from deConstruction came over to New Jersey to talk to Kevin and Josh about the De'lacy deal, he may have thought that he was offering a couple of down-and-out producers the chance of a lifetime. Mad. They were set up long before De'lacy came along.

But while they've reaped the benefits of dance music, they're not about to take the money and run. They know how it feels to be up-and-coming, and the fact they're putting something back into a scene which gave them so much means a lot. They have worked on some of the most exciting house records ever made and now they are planning to create an environment for new producers to do the same.

We need the likes of Blaze. Imagine what summer clubbing would have been like last year without "Hideaway". Imagine the New York garage scene as a land of disposable sensations occasionally propped up by people like Ten City. And although the duo can't quite get with the current DJ control of clubland, let's hope they keep doing what they do best. Making timeless songs and killer grooves.

"Right now, I'm telling everybody to take a good listen over the next year or so, because I don't know how much longer it's going to last," sighs Kevin. "You'll hear a record by us one day and you might never hear another new one. That's the way it is, you know."

"I think we have done our bit for dance music," agrees Josh. "The point is, like Nigel Benn said when he retired, 'There comes a time'. We've done our bit and that time could be coming."

Let's hope not.

'Walk' by Amira is out now on Slip 'N' Slide. De'lacy's 'That Look' will be out on deConstruction in late July

FIVE ALL-TIME CLASSIC BLAZE PRODUCTIONS

DE'LACY - "Hideaway" (Slip 'N' Slide/deConstruction)

Blaze's biggest ever track. Massive the world over, it was plucked from garage-head obscurity by Slip 'N' Slide and given the monstrous Deep Dish once-over. Sharam and Ali's deeply powerful tech-funk complemented De'lacy's uplifting diva vocals perfectly.

PACHA - "One Kiss" (Z/Italian Flying)

Dave Lee from Republic Records hooked up with Blaze at a New Music Seminar in New York. Like Cookie's "Choose Me", this track later surfaced on Dave's Z label and, either in its original form or the Fathers Of Sound remix, it's one of the most heart-melting vocals ever released.

CASSIO - "Baby Love" (Streetstyle, USA)

Currently riding high on the back of his success with Funky People, Cassio Ware recorded this timeless love song back in 1992, his velvet vocals cushioned by Blaze's gorgeous, laid-back groove.

BLACK RASCALS - "Blaze Theme Track" (Sumo, USA)

Josh's keyboard talents are on show here. And considering the quality of the deliciously meandering, low-end groove, it's no real surprise that he wants a \$6,000 bass guitar for his birthday!

BLAZE - "Moonwalk" (Nuphonic)

Around 200 white labels appeared in the UK and London's deep house fraternity went crazy for it. None more so than Dave Hill, who quickly snapped it up for his up-and-coming Nuphonic imprint. A top quality laid-back groove as spun by Luke Solomon and Ralph Lawson.

All the ladies in the house...



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Ed Rush

words **Rupert Howe** pictures **Andrew Catlin**

ONE **step** beyond

With releases on Metalheadz and Prototype, not forgetting his long association with No U-Turn, **ED RUSH** is heading up the next breakbeat drive. Are you ready for techstep?

FIRST

THERE WAS HARDCORE. THEN THERE WAS DARKCORE, JUNGLE AND hardstep. And now, continuing the increasingly familiar pattern where breakbeat reinvents itself every 12 months or so, there's techstep.

Hard, metallic and based on corrosive basslines and slamming metronomic beats, techstep first rushed the breakbeat underground with last year's remix of T Power's "Mutant Jazz". Bearing little resemblance to the lush orchestrations of the original, this fiercely rhythmic overhaul was conjured up one shadowy night in the London studios of No U-Turn Records by Ed Rush, DJ Trace and Nico (U-Turn's label boss/in-house engineer). The triumvirate behind the techstep revolution.

"Trace was in the studio one night and I got a phone call at about 11 o'clock going, 'I'm doing this track and I'm struggling a bit. Could you come down and vibe us up, mate?'" recalls Ed Rush cheerily. "So I went down with a bag of weed and we got busy. Trace and I are like that. If he is in the studio, I'm vibing off him, if I'm doing a session, he's vibing off me. We keep each other sharp."

Their "Mutant Jazz" remix was certainly sharp. It was also merely the beginning. Ed Rush next served up "Guncheck", a supercharged fusion of hip hop attitude and abrasive basslines which he backed with a crackling, energised dash for the badlands called "The Force Is Electric". Suddenly, everybody was talking about a return to the dark style. Grooverider was back in the ascendant, and Ed Rush and Trace were the heroes of the hour.

"It came about almost by accident, really," admits Ed. "It was not intentional, it was just the vibe on that particular night. The end result was different from what was going on at the time and I was totally shocked by how it went off. Then again, maybe a breath of fresh air was needed."

THE FIRST BREATH OF FRESH AIR CAME IN THE EARLY NINETIES, WHEN ED RUSH MET Nico, who was then working as a sound engineer at a regular studio. Ed converted him to the breakbeat cause and it wasn't long before they teamed up in Nico's tiny attic studio ("we had to stand on the rafters in the loft") to put together the debut Ed Rush/No U-Turn offering, "Bludclot Artattack". The sinister urgency of the record sounded like the start of something big. But Ed Rush didn't release another track for nearly two years.

"Bludclot Artattack" did really well," confirms Ed. "Randall was playing it at AWOL, but I was still trying to find my identity. I didn't want to be making drum 'n' bass just for the sake of it. Every time I go into the studio, I learn something new. I've by no means reached my full potential yet. Right now, I feel like I'm going mad if I'm not making tracks. I haven't been in the studio for two weeks and it's really getting to me. It's like a letting-out process for me."

Erupting from the speakers in a violent sonic exorcism, his music certainly fits the method. But what do you expect from a man who persists in calling himself Ed Rush when drum 'n' bass has long ceased to be identified with rushing?

"There's no point in changing your name because you're just breaking down the foundations you've spent time building up," he figures. "Plus, it's stuck with me since school. It was a nickname. I don't know why. I think I was a bit of a freak as a kid."

Ed is not exactly normal now. A modern day Jekyll & Hyde character with pale skin and cropped hair, however personable he might be during daylight hours, he is consumed by menacing paranoia as soon as darkness falls. In fact, he seems fatally attracted to the shadowy side of human nature.

"The dark sound gets my blood going," he laughs. "My heart is in hard, industrial records like Doc Scott's 'Here Come The Drums'. When I heard it, that was it for me, mate! A lot of people didn't think the dark scene was going to last, but it keeps putting its head back above the water. Dark tracks keep coming round and blowing everyone away. I heard a couple of new ones last week and they were *bad*."

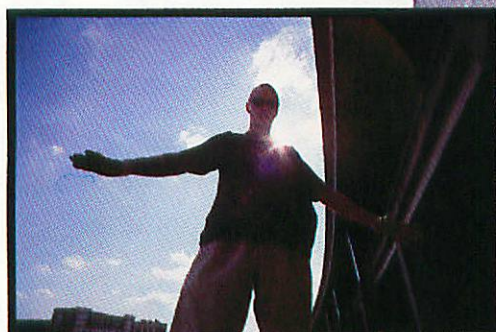
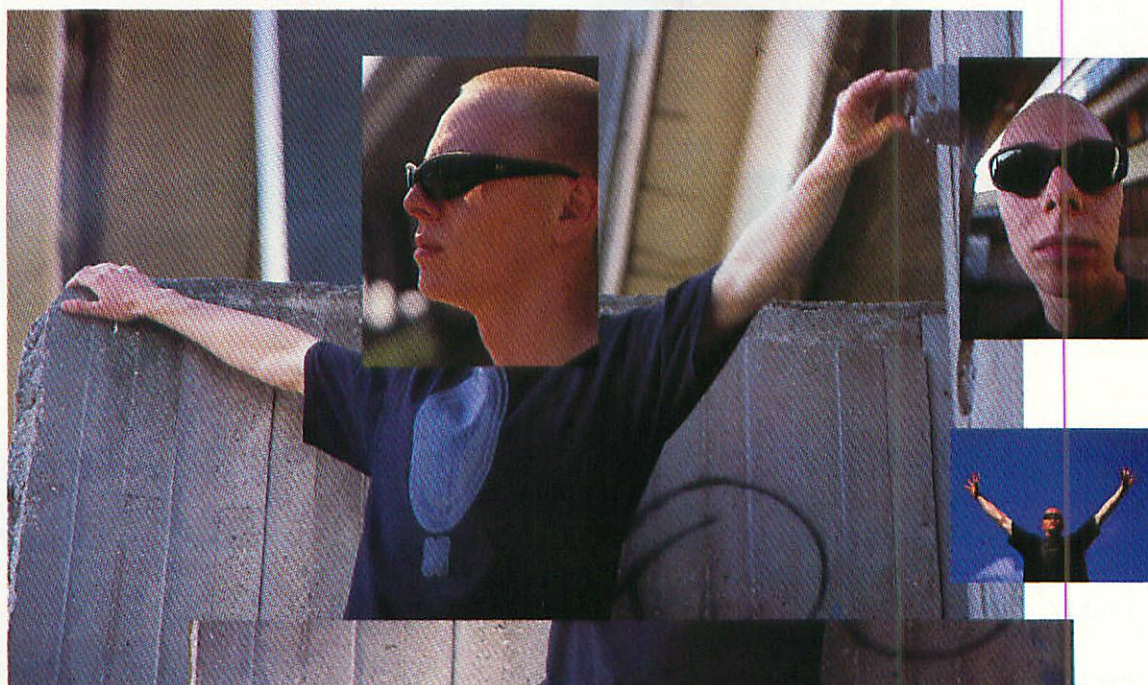
IT COULD BE A SIGN OF THE TIMES. DARK ANTHEMS FOR A DARK ERA. YET WHAT drives Ed Rush is not the correspondence between drum 'n' bass and other styles, but the interior technique, the search for new dimensions within breakbeat itself.

"After the 'Mutant Jazz' remix, I was really into this tribal step which developed. Techstep is just a name which Trace and I thought of for the music we make. It's not particularly coming from the hip hop corner, it's from the future. It's about pushing things to extremes. Not just having a big, loud, heavy bass, but having it big, loud, heavy and so distorted it totally fucks you up! I'm basically into this eerie, futuristic, 'Blade Runner'-ish feel."

Ed Rush makes no secret of his admiration for forward-looking contemporaries such as Photek and Dillinja. And thanks to his recent deals with Metalheadz and Prototype, he is on the verge of similar notoriety. The former label will be releasing his "Skylab" single any day now. These associations also bring him into sync with the two great mentors of the future/dark breakbeat style. Grooverider and Goldie.

"To be honest with you, Rider has brought me through it all. I went to him with 'Kilimanjaro' and he wanted to put it out on Prototype. I was like, 'Of course, mate!'. That was a good move. As was the Metalheadz deal. I'm just so chuffed it's all coming together. Now it's just a question of maintaining it and keeping focused, not burning myself out with a nine-to-five job while trying to DJ and produce tracks. Nothing is going to get in the way of my music now."

'Skylab' is out at the end of July on Metalheadz. Two other singles, 'Mad Different Methods' (with DJ Trace) and 'Mothership', follow on No U-Turn. Ed Rush tracks can also be found on the 'Techsteppin' compilation album out now on Emotif



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wed 21.08.96	the republic at the edinburgh festival the fasters ice club festival at the honeycomb club edinburgh rocky + diesel . pat barry . solid state

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chilled to the gills



CHILL-OUT MUSIC is the ultimate in sea, sand, sex and sunsets. If you've ever relaxed at Cafe Del Mar in Ibiza, or any other scenic summer location, you'll know what it's all about. Here, then, is Muzik's definitive guide to the world's leading chill-out DJs



JOSE PADILLA

One man, one venue and a whole new attitude to chilling. Resident DJ at chill-out's own sun-kissed Mecca, the Cafe Del Mar in Ibiza, Jose Padilla combines the original spirit of Balearic bliss with soundtrack elixirs and deep ambience. If you are ever going to be moved to tears by a sunset, he's the man to provide the soundtrack. He has lived in Ibiza for 22 years and started at the Del Mar in 1991, the two volumes of the

"Cafe Del Mar" compilation collection released to date capturing some of the highlights. José now spins all over the world, and has just completed both his debut album and the third volume of the "Cafe Del Mar" series.

WHY DOES CHILL-OUT MUSIC STIR SUCH STRONG EMOTIONS? "It gives you more space and drives you into a trip. You have more time to feel the emotions than with faster music, which doesn't give you enough time to get into it."

FANTASY GIG? "The most important aspect of a chill-out gig is the energy. I would have mine on the night of a full moon, in the open air between the mountains and the sea, in one of the corners we know here in Ibiza. I would have fruit, champagne and water on the rider. I'd also like Darrell Hannah, John Major and Charlie Parker to be there as my guests."

JOSE PADILLA'S ALL-TIME CHILL THRILLS

ART OF NOISE - "Moments In Love" (ZTT)
VANGELIS - "Blade Runner" (east west)
ENNIO MORRICONE - "Once Upon A Time In America" (Virgin)
MARIANNE FAITHFUL - "The Hawk" (Island)
JEBETTA STILL - "Calling You" (Warner Brothers)
THIS MORTAL COIL - "Song To The Siren" (4AD)
ERIC FERRA - "Big Blue" (Island)
MARVIN GAYE - "After The Dance (Instrumental)" (Tamla Motown)
STAN GETZ - anything (Inadisa labels)
MAESTRO RODRIGO - "Concierto De Aranjuez" (Phillips)

NIGHTMARE GIG? "Playing for a Club 18-30 crowd."

WHO NEEDS TO CHILL OUT THE MOST AND WHY? "Apart from me? Speedy Gonzalez!"

WHAT WAS THE LAST RECORD YOU PLAYED WITH DOLPHIN NOISES ON IT? "Probably a track from the 'Big Blue' soundtrack by Eric Ferra."

WHO'S THE GOD OF CHILL-OUT? "Brian Eno."

SERGIO

He is 42 years old and he didn't start DJing until 1989, but Sergio has advanced the sound and feel of Ibiza for all armchair Balearics. After a spell at London's Circa 90 with Noel Watson, he went to Ibiza in 1990, played at countless parties over the next couple of years, and was resident at Pascha's Wednesday night in 1994 and 1995.

His sets are heavy on soundtracks and he is also the man behind the "Ambient Ibiza", "Sergio Mellow" and "Acid Jazz" mix tapes sold from under the counter of all good record stores. No self-respecting chiller should be without at least one of these.

WHY DOES CHILL-OUT MUSIC STIR SUCH STRONG EMOTIONS? "The kind of music which I like is really melodic and beautiful, and the very essence of it is a lot more emotional than banger dance records. It's just good to relax to. To me, it means sunny days chilling on a beach."

FANTASY GIG? "A deserted beach in northern Brazil as the sun goes down, with Madonna, Robert De Niro and Claudia Schiffer, some Brazilian grass and *cordon bleu* food."

NIGHTMARE GIG? "Bosnia."

WHO NEEDS TO CHILL OUT THE MOST AND WHY? "I'd have to say Radovan Karadzic, the leader of the Bosnian Serbs."

WHAT WAS THE LAST RECORD YOU PLAYED WITH DOLPHIN NOISES ON IT? "I am pretty sure that I played 'Remember Exxon Valdez' by Dance 2 Trance last year in Ibiza."

WHO'S THE GOD OF CHILL-OUT? "José from Cafe Del Mar."



SERGIO'S ALL-TIME CHILL THRILLS

KLAUS SHULZE/MANUEL GOTTSCHEW - "Pressure" (EMI)
LOVE REVOLUTION - "Love Revolution" (white label)
FRISK - "If You Go Away" (Stark Vibes)
TONY D & THE LOVETRIIP - "You Are My Desire" (Fantasy International)
THE GENTLE PEOPLE - "Journey" (Rephlex)
PRIMITIVE PAINTER - "Levitaton" (R&S)
RAINER VERUS THE GRID - "Nod To H2O" (Glitterhouse)
ENNIO MORICONE - "Debra's Theme" (Virgin)
JAM & SPOON - "Pinmencomatic Fairytale" (Sony)
OTTMAR LIEBERT - "Nuevas Flamencos" (CBS)

PHIL MISON

Those legendary Ibiza sunsets at Cafe Del Mar just wouldn't be the same without a sweet Phil Mison soundtrack. He started out at The Milk Bar in London alongside Darren Emerson, before rocking Cafe Del Mar as the summer resident in 1993 and 1994, and going on to mix their "Chill Out" compilation. He currently has a cut as Rule One on "Chill Out Too". With his monthly sessions at Club For Life (in London), Rinse Cut & Blow (Manchester) and Shindig (Newcastle), this former milkman spins all things mellow, from instrumental hip hop to house to sounds beyond the ether. Mison can also be heard DJing at Leftfield's live shows.

WHY DOES CHILL-OUT MUSIC STIR SUCH STRONG EMOTIONS? "The wonderful thing about playing Cafe Del Mar is that people are on holiday and the setting makes them so open to the music."

FANTASY GIG? "At St Ives in Cornwall, with José, a gin 'n' tonic and Alison Steadman."

NIGHTMARE GIG? "A club packed with 17-year-olds in checked shirts and shiny nighties asking me when Jeremy Healy will be coming on."

WHO NEEDS TO CHILL OUT THE MOST AND WHY? "The landlord of my local pub. He's an idiot. He's got rid of the decks, as he wants to get in crowds of pissed-up rugby boys."

WHO'S THE GOD OF CHILL-OUT? "José Padilla."

PHIL MISON'S ALL-TIME CHILL THRILLS

PENGUIN CAFE ORCHESTRA - "Oscar Tango" (EG)
WILLIAM ORBIT - "Riding To Rio" (IRS)
MARIANNE FAITHFUL - "The Hawk" (Island)
ENNIO MORRICONE - "Cinema Paradiso" (Warner Brothers)
MARVIN GAYE - "A Funky Space Reincarnation" (Motown)
BACK TO THE PLANET - "Daydream (Adrian Sherwood Remix)" (Parallel)
ORBITAL - "Belfast" (ffrr)
FLOW - "Another Time" (Bottom Line)
GRACE JONES - "The Crossing" (ZTT)
BRIAN ENO - "Always Returning" (EG)

JAMES HOLROYD

A mouthy northern mucker, James Holroyd is rarely seen without a pint in his hand. But that doesn't stop this guy from being a super-fine warm-up surgeon, weaving everything from the

downtempo to the downright stomping, from Maze to The Moody Boys. And all the way back again. He first carved his reputation with sharp sets of eclectica over at Back To Basics in Leeds in 1992 and then sealed it as the warm-up guru for the ever-popular Bugged Out! at Manchester's Sankeys Soap, where he has been since 1994. For working up a crowd, Holroyd is yer man.

WHY DOES CHILL-OUT MUSIC STIR SUCH STRONG EMOTIONS? "I've no idea. Some people play slow stuff and some play fast stuff. It's really just another style."

FANTASY GIG?

"In Siberia, sipping lots of iced tea with Goldie Hawn."

NIGHTMARE GIG? "Bosnia."

WHO NEEDS TO CHILL OUT THE MOST AND WHY? "Me. Just because."

WHO'S THE GOD OF CHILL-OUT?

"I don't think there is one."

JAMES HOLROYD'S ALL-TIME CHILL THRILLS

TALKING HEADS - "This Must Be The Place" (Sire)
MARVIN GAYE - "Sexual Healing" (CBS)
GEMINI - "Imagine A Motion" (Relief)
VISNADI - "Racing Tracks" (UMM)
HERP ALBERT - "Rotation" (A&M)
STATION ROSE - "Modemocracy" (Gunafa)
SILENT PHASE - "Praydotic Funk" (R&S)
KENNY LARKIN - "Tedra" (Warp)
MAZE - "Twilight" (Capitol)
SUN PALACE - "Winning" (Passion/Zaaro)

PAUL THOMAS

From the heart of London's post-ambient scene, Paul Thomas' sets range from pure chill to deep house and jungle. He spent two and a half years as a member of seminal guitar experimentalists Bark Psychosis before establishing his name through chill-out sessions on Kiss FM and appearances at festivals like The Big Chill, Sonar and Tripping On Sunshine. His other credits include a two-week residency at Ibiza's Mambo Cafe in 1995, and he records as Shimmer, Mr Psyche and Snappy Sid. Only recently emerging as one of the country's finest, Thomas currently plays at Absolute at Coliseum in London.

WHY DOES CHILL-OUT MUSIC STIR SUCH STRONG EMOTIONS?

"Because it's not in your face. Sometimes you just want to nod your head, don't you? Chill-out music lets you concentrate and it can also sometimes be extremely spiritual. It can take you to another place."

FANTASY GIG? "A live chill-out show while orbiting Earth or on top of Mount Fuji with the finest chemicals possible. I would want to invite along people not normally involved in this scene, like Michael Jackson, just to see their reactions."

NIGHTMARE GIG? "A chill-out room where people just want to smoke and not listen to the music. It happens a lot."

WHO NEEDS TO CHILL OUT THE MOST AND WHY? "The leaders of this country. They need to sit back, relax and see what's really going on in the world."

WHO'S THE GOD OF CHILL-OUT? "Eno. He's the originator of laid-back electronic music."

PAUL THOMAS' ALL-TIME CHILL THRILLS

APHEX TWIN - "Selected Ambient Works 85-92" (R&S)
GLOBAL COMMUNICATIONS - "76:14" (Dedicated)
SPACE TIME CONTINUUM - "Fluorescence" (Reflective)
PETER NAMLOOK - "Silence" (Fax)
COLDCUT - "Autumn Leaves (Mixmaster Morris Mix)" (Ninja Tune)
THE ORB - "Adventures Beyond The Ultraworld" (Big Life)
VARIOUS ARTISTS - "Boredom Is Deep And Mysterious" (April)
LOCUST - "Locked In A Cathedral At Night Alone" (R&S)
AURAL EXPANSION - "Surreal Sheep" (Dum)
BRIAN ENO - "Music For Airports" (Virgin)

MOONBOOTS

Like Justin Robertson before him, Moonboots first got himself noticed (as well as a reputation for being a moody sod!) at Eastern Bloc in Manchester. From playing on Wigan Pier in 1989, he moved on to Jolly Roger at Paradise Factory with the Luv Dups, and Robo Disco with Miles Hollway and Elliot Eastwick. He currently plays regularly at Astrofarm (The World, Warrington), Back To Basics Bar (Leeds) and The Overdraught Bar (Manchester). Immersed in the deep end of house and disco, don't be surprised to hear Moonboots playing anything from Ten City to Talking Heads.

WHY DOES CHILL-OUT MUSIC STIR SUCH STRONG EMOTIONS? "I don't think it does, except at somewhere with a setting like the Del Mar. But having said that, chill-out rooms are important because people really need somewhere to escape from the rest of the garbage."

FANTASY GIG? "Port Grimaud in the south of France, with a big bottle of Absolut Vodka and Steve McQueen for company."

NIGHTMARE GIG? "UK Midlands' back room."

WHO NEEDS TO CHILL OUT THE MOST AND WHY? "Well, Dave Clarke certainly needs to loosen up a bit."

WHAT WAS THE LAST RECORD YOU PLAYED WITH DOLPHIN NOISES ON IT? "Probably something by The Orb."

WHO ARE THE GODS OF CHILL-OUT? "José and Phil from Cafe Del Mar."

MOONBOOTS' ALL-TIME CHILL THRILLS

MANUEL GOTTSCHE - "E2-E4" (Spalax)
MR FINGERS - "Can You Feel It" (Trax)
SIMPLY RED - "Thrill Me (Underworld Mix)" (east west)
WALLY BADAROU - "Words Of A Mountain" (Island)
PENGUIN CAFE ORCHESTRA - "Perpetuum Mobile" (EG)
WILLIAM ORBIT - "Riding To Rio/Via Caliente" (IRS)
ANDREAS VOLLENWEIDER - "Moon Dance" (CBS)
LANI HALL - "Ocean Song" (unknown)
CYMANDE - "Dove" (Charly)
O.F.F. - "Das Light" (unknown)

DR ATMO

Germany's answer to Mixmaster Morris, 32-year-old Dr Atmo has been a DJ for 15 years and is the Godfather of the Deutsche chill-out. Although he's never played abroad, he made his name with the legendary Sunday sessions at Frankfurt's XS Club (one of which included a KLF performance with live sheep in the audience!) and with his Friday night sets at Cologne's Warehouse. He has also been involved with numerous recording projects, including Silence (with Pete Namlook), Sad World (with Ramin) and IF (with Deep Space Network). A gentle giant who prefers his music tranquil and not too heavy on the beats, his latest album is "Modifier", a collaboration with Andrew Brinks on Logic.

WHY DOES CHILL-OUT MUSIC STIR SUCH STRONG EMOTIONS? "Because there are more sad people out there in the world than we know."

FANTASY GIG? "A beach in South Africa. Somewhere I can spin my records for a solid week with Prince, some top models and my wife for company."

NIGHTMARE GIG? "A dark room without any lighting or seats. I have been to so many rooms like that. Now I just turn round and drive back home again."

WHO NEEDS TO CHILL OUT THE MOST AND WHY? "Bill Clinton, Boris Yeltsin and Helmut Kohl. All the big politicians."

WHAT WAS THE LAST RECORD YOU PLAYED WITH DOLPHIN NOISES ON IT? "Ha-ha-ha! I think it was this really nice Dance 2 Trance ambient B-side from 1993."

WHO ARE THE GODS OF CHILL-OUT? "David Sylvian, John Hazel and Holger Czukay."

DR ATMO'S ALL-TIME CHILL THRILLS

ORBITAL - "Belfast" (ffrr)
SUN ELECTRIC - "O'Locco" (R&S)
IRRESISTIBLE FORCE - "Flying High" (Rising High)
MASSIVE ATTACK - "anything and everything" (Wild Bunch)
WILLIAM ORBIT - "Strange Cargo 3" (IRS)
MIKE PERRAS - "Beginning Of Life" (unknown)
THE CHARLATANS - "Over Rising" (Beggars Banquet)
JAH WOBBLE - "Heaven And Earth" (Island)
SYLVIAN & CZUKAY - "Short Wave Radio" (Virgin)
CAN - "Future Days" (Spoon)

JASON BOARDMAN

When not on backroom duties at Hard Times in Leeds, you're most likely to find this guy spinning leftfield funk in the bars and speakeasies of Manchester, his home city. Try Rinse Cut Et Blow (at Alaska), Blueprint (South) or Yellow (The Boardwalk). Better still, try the lot. Jason Boardman began his career at Beautiful 2000 at the Hacienda in 1991, going on to manage a local guitar outfit called Honey and setting up his own Splinter imprint. But in spite of being the daddymack of some of the most innovative underground nights in the North, he prefers to dodge the limelight.

WHY DOES CHILL-OUT MUSIC STIR SUCH STRONG EMOTIONS?

"People are hyped up by the music in the main room, so they're already feeling emotional. But chill-out music gives them a totally different tempo and changes their frame of mind. I view it as an antidote to the faster stuff."

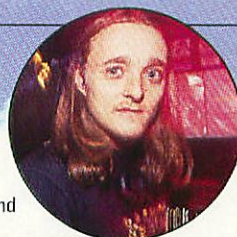
FANTASY GIG? "Playing between Lee Perry, Dub Tribe, Dr Octagon and Moloko at an open-air festival in Yucatan, Mexico. Then drinking ice-cold lager with a bag of Acapulco Gold and Raquel Welsh's daughter."

NIGHTMARE GIG? "That's easy. Warming up for Ace Of Base at a Young Conservatives Party Conference in Saudi Arabia."

WHO NEEDS TO CHILL OUT THE MOST AND WHY? "Michael Howard, because he's a dangerous dickhead."

WHAT WAS THE LAST RECORD YOU PLAYED WITH DOLPHIN NOISES ON IT? "Source City's 'Underwater Love'."

WHO'S THE GOD OF CHILL-OUT? "Ennio Morricone. Who else?"



JASON BOARDMAN'S ALL-TIME CHILL THRILLS

DUB TRIBE - "Desert Moon" (Organico)
STRANGE CARGO - "Millennium Fun" (N Gram)
HOWIE B - "Birth" (Pussyfoot)
MANUEL GOTTSCHEW - "E2-E4" (Spalax)
VARIOUS ARTISTS - "Country Man Original Soundtrack" (Island)
ANGELO BADALAMENTI - "Twin Peaks" (Warners)
JHEUSA - "Galactica Moods" (Dorado)
MANFRED HUBLER & SIEGFRIED SCHWAB - "Vampiros Lesbos" (Crippled Dick Hot Wax)
DIMITRI FROM PARIS - "Esquisses" (Yellow)
SILENT POETS - "Farewell" (Bellissima)

PETE LAWRENCE

Pete Lawrence is the man behind The Big Chill, arguably Britain's finest regular ambient fest. He is also the editor of "On", a superb free 'zine which is dedicated to all things electronic, experimental and way-out. Formerly the in-house DJ for the Mean Fiddler organisation and the manager of Cooking Vinyl, the folk/world music label, he began organising house parties in the early Nineties and started The Big Chill in 1994. Lawrence also plays at Hypnotique as Perry De Chico and is currently organising August's Big Chill Gala, an ambient outdoor festival in the wilds of East Anglia.

WHY DOES CHILL-OUT MUSIC STIR SUCH STRONG EMOTIONS?

"It's helped by the fact that people are usually relaxed when they are listening to it and consequently more receptive to a wider emotional range. To me, life is more than just one dance platform. Diversity is everything."

FANTASY GIG? "A tropical island somewhere out in the Caribbean, surrounded by palm trees and hammocks. Mixmaster Morris and Timothy Leary would be there, and Paul 'Trouble' Anderson would be serving cocktails."

NIGHTMARE GIG? "A crowd of Tories at The Church, a club I know where they have wet T-shirt competitions."

WHO NEEDS TO CHILL OUT THE MOST AND WHY? "Boris Yeltsin. Benjamin Netanyahu, the new Prime Minister of Israel, too."

WHAT WAS THE LAST RECORD YOU PLAYED WITH DOLPHIN NOISES ON IT? "It was probably something by Bukem. Or this dreadful new age CD by Terry Oldfield I once slipped on as a backdrop."

WHO'S THE GOD OF CHILL-OUT? "It has to be Tom Middleton from Global Communications."

PETE LAWRENCE'S ALL-TIME CHILL THRILLS

GLOBAL COMMUNICATIONS - "12:18" (Dedicated)
COLCUT - "Autumn Leaves (Irresistible Force Mix)" (Ninja Tune)
SLUMBER - "Meditation YS" (Apollo)
ANOTHER FINE DAY - "Lazy Daisy" (Beyond)
BILLY RAY MARTIN - "Wishing You Well" (R&S)
WARP 69 - "Natural High (Global Communications Remix)" (Ragbear)
VARIOUS ARTISTS - "Chill Out Classics Volume 1" (Chill Out)
PAT METHENEY - "Last Train Home" (Geffen)
MR FINGERS - "Children At Play" (MCA)
AS ONE - "Soleil Levant" (New Electronica)

MIXMASTER MORRIS

The lunatic behind the catchphrase, "Lie down and be counted", if they handed out OBEs for services to the ambient cause, Mixmaster Morris would have a shed-load. He initially made his name with The Shamen's Synergy roadshow, then took over Heaven's White Room from The Orb's Alex Patterson. In 1992, he put out the classic "Flying High" album (as Irresistible Force), followed two years later by "Global Chillage". Currently resident at Lost, he can DJ for days on end. American deserts or old East German factories, Morris and his silver suit will be there.

WHY DOES CHILL-OUT MUSIC STIR SUCH STRONG EMOTIONS?

"A lot of people characterise techno as not having emotions. Ambient tries to do the opposite. Emotional ambient lasts longer than industrial ambient. And I just like warm ambient."

FANTASY GIG? "On the Space Shuttle, with Conrad Schnitzler and Harri Hosono playing live. And Robert Wyatt on vocals. Terence McKenna is the bartender and it's a benefit for Alexander Shulgin."

NIGHTMARE GIG? "Opening for Garth Brooks at a Nashville rodeo in sweltering heat. Or anything in Sweden!"

WHO NEEDS TO CHILL OUT THE MOST AND WHY? "Unquestionably Michael Portillo. For obvious reasons."

WHAT WAS THE LAST RECORD YOU PLAYED WITH DOLPHIN NOISES ON IT? "I recently played 'Sister Love' by Hypnotist in America. I'd rather hear a dolphin than a dentist's drill any day."

WHO'S THE GOD OF CHILL-OUT? "I can't say. I'm an atheist."

MIXMASTER MORRIS' ALL-TIME CHILL THRILLS

TIMOTHY LEARY - "Turn On Tune In Drop Out" (Perform)
LARA JI - "Day Of Radiance" (EG)
DON CHERRY - "Codona 3" (ECM)
ENNIO MORRICONE - "Duck You Suckers" (Cinevox)
STEVE REICH - "Music For 18 Musicians" (Deutsche Grammophon)
CONRAD SCHNITZLER - "Electric Garden" (Egg/Spalax)
POPUL VUH - "Aguirre, Wrath Of God" (Kuckuck)
MILES DAVIS - "In A Silent Way" (CBS)
HARUOMI HOSONO - "Cochin Moon" (King)
STEVE ROACH - "Structures From Silence" (Fortuna)

VARIOUS ARTISTS Classic Balearic Volume 1 Beechwood

VARIOUS ARTISTS Spiritually Ibiza II Firm

VARIOUS ARTISTS Ambient Ibiza Flex, Denmark

WHO would have ever thought that such a small island would yield up such enormous marketing potential? Not half as exotic as Fiji, not half the size of Madagascar, but it's Ibiza which has come to define the ultimate chillster's state of mind. Sunsets at the Del Mar, sunrise in San Antonio and fish 'n' chips in between. Sitting at home in Blighty, it's easy to scoff, especially now that the Ibiza soundtrack cash-in is in full effect.

And yet...

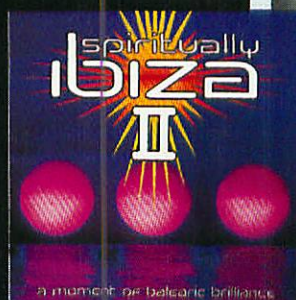
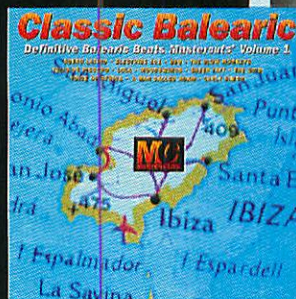
Nutty teen ravers for whom jungle represents Year Zero may disagree, but only the emotionally challenged could fail to be touched by moments of all three of these compilation albums. Here is proof that, yes, it can have big chunky guitar riffs like The Aloof's "Never Get Out The Boat", or the tinkliest of piano riffs (BBG's "Snappiness", Bocca Junior's "Raise"), or even, God forbid, Spanish flamenco guitars and quasi-spiritual new age atmospherics (most of Sergio's "Ambient Ibiza" collection). But come the time, come the place, come the drugs, and you've got an almighty scrap between these three compilations for the "All Time Sunset Classic" award.


The cuts on "Balearic" and "Spiritually Ibiza II" follow a similar pattern, both offering the thrills of Voices Of Africa's "Hoomba Hoomba" and Cascade's truly superb "Sheer Taft", together with "you could not do that nowadays, sonny" shockers from acts such as Carly Simon, It's Immaterial and The Blow Monkeys. "Ambient Ibiza", on the other hand, goes off on an orchestra overload, as Sergio turns out the lavish (Bindu, Fluff) and the off-kilter (The Gentle People, Dub Tractor).

Of course, there is also an undeniably quaint nostalgia at play. These days, the real sound of Ibiza is probably better represented by the Stilton whiff of an Alex P set. Or maybe 40 minutes of coins rattling around a promoter's till.

But look upon each of these albums as time capsules and that beach-hut in the Mediterranean circa 1989 is almost real again.

Calvin Bush
●●●● (all three)





"What
the fuck is going on if
you can make somebody like
Moby big? Does he truly love
music? I know Juan Atkins does.
Man, music is so fucked up
that I don't want to talk
about it"

fowlkes

Eddie "Flashin'" Fowlkes

words Ben Turner pictures Raise-A-Head

EDDIE

"FLASHIN'" FOWLKES HAS NOT HAD IT EASY. AT 33 YEARS OF AGE, he is the man with whom Juan Atkins first discussed the idea of making music, inspiring Kevin Saunderson and Derrick May to do the same. But despite being an important face on the Detroit streets, Eddie's releases are few in comparison to the likes of Juan and Kevin. Then again, sometimes less is more.

From Eddie's debut release, "Goodbye Kiss" on Metroplex in 1987, to his emotional "Technosoul" album on Tresor (recorded with Maurizio and Thomas Fehlmann), he has always imported a sense of love into his music. He is perhaps the most soulful of the Detroit cats, working with singers for many years to craft gospel house cuts which spinners like Paul "Trouble" Anderson still swear by to this day.

This man has done his research and although he might not get name-checked as much as the "Belleville Three" of Saunderson, Atkins and May, he certainly should be. After spending three months in the UK talking to labels, partying hard at Full Circle, Ultimate Base and The End, as well as spinning at clubs like Back To Basics, Eddie is eager to get home and relaunch his City Boy label. Just hours before his flight to Detroit, he reflects on life under the guidance of Jesus, God and The Holy Spirit.

We kid you not.

WHAT IS YOUR FIRST MEMORY?

"I remember seeing the race riots in Detroit in 1967. I saw army tanks and soldiers from the window of my home on 12th Street. I had to play on my own while my two sisters went to school, so I'd sit on the window sill and make percussion noises. My stepfather was killed in Vietnam in 1969 and my mother wasn't on the welfare system, so I was often left at home alone. My mother proved that if she could cope and be strong with three kids, then we could do the same. She eventually decided to put me into drum school, but what I really wanted was to be on the street."

What did you get up to when you were on the street?

"I don't want to come across like some gangster, but I once instigated a big fight where a guy was hurt real bad. I was all by myself, but I knew I had 20 friends around the corner!

We were beating these motherfuckers down for hours and this one cat got hurt real bad, which is one thing I regret. Our gang was called the FAs [named after Fenkell Avenue, the gang's home patch] and I was a Little FA. But you know, when the street lights came on, we had to be in the house or our asses would have got kicked. There was still enough time to do a little bit of damage, though!"

Did you boys rule?

"The FAs had their props, but they weren't the tops! The gang scene came and went, and a lot of motherfuckers went to jail for life, but I went to college with my two sisters. They graduated, while I dropped out. I guess I was the bad apple in the family. But this was my growing period. It was the beginning of who I am today."

You are known as a bit of a womaniser. Why do you think you get along with the opposite sex so well? Is it anything to do with having two sisters?

"Yeah. I guess I just learnt how sensitive women are. With a man, you have got to treat him like a man, because you want him to treat you like a man. I give men a direct answer, but I treat women with sensitivity. When people don't want to be direct with me, it pisses me off. To me, that's not being a man. That's just being a bitch."

Do you have a short temper?

"Yes I do! And people in Detroit know how to fuse me off. They know I get upset easily. When I fly back home and I get to the customs at Metro Airport, I know they'll try to fuck with me. And I'll lose it. Only twice in all the years I have travelled have they not done that. And you know the reason why I'm the way I am? My short fuse comes from my father. I have his blood in me and he killed two people! But I put my energy into my music."

How did you stop yourself from winding up in jail with everyone else?

"You make a decision whether to be stupid or to get out. I found myself through Jesus Christ, God and The Holy Spirit. God made me mentally and spiritually stable. I was won over, so I went to Juan and I said, 'Are you with me?'. He agreed, and I baptised Juan, his girlfriend, his brother and his grandmother. His grandmother loved me for that. She had been trying to baptise Juan and his brother for years."

What means more to you, music or religion?

"Excuse me! Please use 'The word of God'. The word 'religion' comes from the Roman Catholic era. Jesus never believed in religion, you know what I'm saying?" ➔

This month sees

EDDIE "FLASHIN'"

FOWLKES, the original Detroit kid, finally release a follow-up his classic 'Technosoul' album. Muzik spoke to the Flashin' one at the end of his lengthy stay in the UK

Eddie "Flashin'" Fowlkes

THE WORD OF GOD HAS MADE EDDIE FOWLKES A TECHNO MISSIONARY. MUSIC IS HIS way of spreading the word, be it through DJing or through the subliminal lyrics, titles or sounds in his music. As the sleeve of Eddie's "Technosoul" album puts it, "God will bless you if you believe!"

Who put you in touch with God?

"When I went to college in 1982, I used to hang out with this girl called Marine. We used to party together. But one day, she was suddenly like a different person. She didn't want to hang out anymore. She said she was going to church and started telling me the most amazing things. It was Marine who had me baptised."

Do you think God, or the rave, will take you to the grave?

"God blessed me with an ability to meet people and help to spread the word. Music is really just a vehicle. Inside, it's Jesus Christ, God and The Holy Spirit. That's what drives me. I don't like saying this to most people, but I can feel a person's spirit when I stand next to them. I mean, look at a man like Carl Cox. You can actually feel his friendliness. And that's why I smile a lot. Why should I show the evil side of where I've come from when music has given me the vehicle to travel and spread the word of God to people like you."

Do you find it odd that people are more likely to think about God after hearing you endorse Him than they would be after having the subject rammed down their throats at school?

"I hate that power shit. I don't need to be centre of attention. Then again, why hate something when you can make something good come out of it? The good is to meet people and talk. We don't have to discuss music all the time."

But let's do that, just for a while. You've gone on record many times stating that the press have ignored the true history of techno by making heroes out of white artists instead of the real originators.

"What the fuck is going on if you can make somebody like Moby big? I mean, does he truly love music? I know Juan Atkins does. Man, music is so fucked up that I don't want to talk about it. This trip to Britain has made me stop talking about it. And the situation is getting worse, which is why certain DJs are so boring."

Can dance music improve?

"I've little faith in that. When record companies make five white guys sound black to make money, and you have people who support this shit, you've got problems."

Is it enough for you to know you were there in Detroit at the start?

"As long as I get respect in Detroit, that's good with me. The trade publications might say it was Juan, Kevin and Derrick, but I know that, if it wasn't for me thinking of the idea of making a record, neither Kevin or Derrick would have got started. But I know a crook when I see one. When I met Neil Rushton [from Network Records], I knew that was what he was. I warned the others he was all about money. But Derrick took it and ran with it."

Then Kevin jumped on the bandwagon and came up with 'Big Fun'. Neil Rushton fucked up the flavour of Detroit and he fucked up a lot of good relationships. Years of building as a team were wiped away."

You're clearly very bitter about this. But it is said that, when Neil Rushton brought Juan, Kevin and Derrick over to the UK, you felt left out.

"I just didn't like Neil Rushton. And I told him so. I told him he should come to Detroit and be honest with us. Derrick and I then had problems. He won't admit to it, but I do. After that, Derrick brought in a guy called Blake [Baxter]. Juan and I had never met him, but he soon took my place on Rushton's compilation. I'm like, 'Who is this guy?'. But as long as I've still got respect on streets of Detroit, I don't give a fuck about that man in London."

How different would things be if you'd been part of Rushton's pioneering UK tour?

"I'd have had a couple of major hit records. I was doing vocal records way back then. But I'm not about to compare myself to another man. Things just could have been a bit easier for me. I was real stressed out at that time."

Will you win in the end?

"The people who got stepped on back then are coming up now. And I'm one of those people coming up. You can't keep guys down forever, man."

EDDIE'S SPIRITUAL SIDE HAS KEPT HIM GOING THROUGH ALL THIS. HAVING RECENTLY teamed up with UK labels like Back To Basics and Peacefrog, as well as compiling React's "True People" compilation, he is making a strong comeback. His records are becoming

more soulful and he's proving he really does have a heart of gold. But the React album, which Eddie has previously chosen to not speak about, has come in for a lot of criticism from people whose heart is in the Detroit scene. Many felt the tracks the artists provided fell way below their capabilities. That the record was, in fact, anything but "True People".

"Kevin and Derrick let me down. But the React contracts weren't that deep and the tracks were only exclusive for a few months. People never look at it from that angle. A lot of people let me down, but it's really up to them how they present themselves. I just wish we could have had a track from Rob Hood. I called everyone in Detroit, so the names you don't see speak for themselves."

And now there's Eddie's latest album, "Black Technosoul" on Tresor, and this time he's written, produced and mixed the material alone. It's another classic in the "Technosoul" series, a name which has been used to describe the sense of emotion and melody which, over the past year, has finally been injected back into techno. "Technosoul" is what this music should have always stood for. Before wankers like 2 Unlimited over-stepped the mark.

"To me, the "black" is Eddie Fowlkes, the "soul" is my spirit and the "techno" is the little kid in me who has been their since I was hanging around with Juan, Kevin and Derrick. It's the best way that I can explain it."

Technosoul" is very much your sound. What's the trick?

"It's the in-between notes. I heard Miles Davis talk about that when I was a kid. I never really understood it until I got my own finger caught up in it! That's why I would like to meet Dizzy Gillespie before he gets too old. Him, Stevie Wonder and Quincy Jones could do things with music which

just fucked my head. Anybody can punch a keyboard. But it takes years and years of hard work

to get those in-between notes right."

This passion and emotion firmly prove the extent to which certain Detroit artists live their lives for techno music. Juan Atkins, for instance.

"I remember a story about Juan and the other Cybotron guys going to a building and some guy drawing a circle around them. They sat in the circle waiting for the cybotrons to come down. Now this may sound funny, but when I had dreadlocks I saw them as my antennae. I acquired so much knowledge during that time. It was deep, man. On top of that, not being recognised back then in Britain made me believe in that whole spiritual side even more. It was like the blues, but updated. After all of those years, I still couldn't get a deal. But speaking to old Motown musicians taught me a lot. So did God when He told me to help people. Some people try to get deeper with me about music, the world and the planets, but they can't handle it because I can show them the true facts. I'm not going to explain it to you, though, because you've probably never read The Bible."

Your open approach has upset many people in the UK. Some even called you a racist after you cussed Richie Hawtin in the press and on Colin Dale's Kiss FM show for dissing Detroit while living in "sleepy old Windsor".

"I have never been racist towards Richie Hawtin, but he did commit cultural rape and he won't admit to it. I have never heard anybody in Detroit diss Richie, but Mike Banks slipped an article under my door and Richie dogged the shit out of us in that piece. We didn't want to say anything about it because we knew that some people would think we were racist. But it wasn't fair. He should have given the city some thanks."

EDDIE IS CURRENTLY PREPARING TO RELAUNCH HIS CITY BOY IMPRINT. HE HAS A UK distribution deal in place and, as well as plans to bring back Tyree Cooper, he's hoping to push artists such as Santonio and DJ Jack into the wider public consciousness, the latter being a future Jeff Mills in the making.

But what's in store for the man himself?

"Thank you for asking. I'll just carry on making music until the last day. Children? I'm trying to break some off right now. I want kids badly, man."

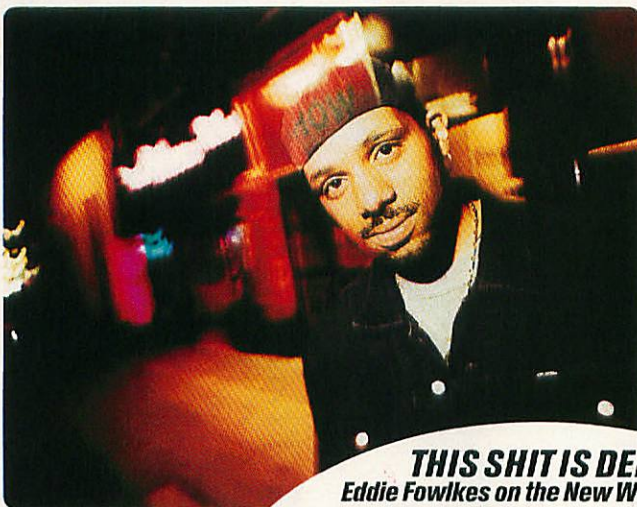
Is there enough in Detroit to keep you there for another 30 years?

"Not anymore. But if there was a party scene there, we wouldn't make the music we do. That's something which I learnt from Juan. It's what separates us from the New York and the Chicago scenes. They are all too busy going out in those places. But I may leave Detroit when I am older, basically because my balls can't handle the cold weather there! Thirty three years in that weather, man. I hate it. If arthritis kicks in my ankles and my knees, I've got to go!"

Have you enjoyed your time in Britain?

"Yes, but I've had little time to read The Bible. I need to go and do some studying."

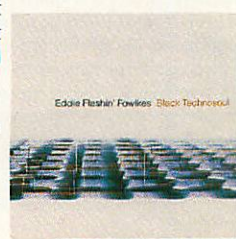
'Black Technosoul' is out now on Tresor, Germany



THIS SHIT IS DEEP
Eddie Fowlkes on the New World Order

"Rappers in America are talking about this and it's something Juan and I have both checked out. It's known as the New World Order. Basically, the theory is that the EEC is the new Roman Empire and America is one thin line. All our businesses are going to Third World countries, so the EEC is being made stronger. You can't buy or sell unless you're bar-coded. And you have diseases constantly killing the world. The idea is that the EEC has one ruler and, when America falls, this ruler comes to power, dies, and within three days comes back as Jesus. It's kind of a biblical thing. In fact, the oldest scriptures of The Bible are locked up here in London. What surprises me is that everybody tries to kill all the Jews, but they don't try to change their history."

"God blessed me with the ability to meet people and to help spread the word. Music is really just a vehicle. Inside it is Jesus, God and The Holy Spirit. That's what drives me"



freebie jeebies

SEE LEFTFIELD LIVE IN BARCELONA AT THE HOLSTEN REMIX

PRIZES GALORE!!!

WHEN it comes to slaking our sun-parched thirsts, we at Muzik will only reach for one product. **HOLSTEN PILS**. And not just because they've opened a small brewing franchise in the editor's stationery cupboard to which the entire staff are directly hooked up by a complicated system of tubes. Holsten Pils, you see, has become new Holsten Pils, an improved version which has developed an original formula for a fresh generation needing instant refreshment. The result is a purer lager and an even smoother finish in a newly designed bottle. So you'll look as cool as you feel.

To celebrate, Holsten are launching what promises to be this summer's definitive party. The **HOLSTEN REMIX** is a three-day tour of Barcelona over the weekend of August 23 to 25, with a VIP party on the Friday night featuring a stunning line-up of international bands. Including one called **LEFTFIELD**. According to our frontline correspondent, Colonel Blenkinsop-Smythe, this pair are a dandy little dub-house-roots-riddims combo. Sounds good to us.

And **ONE** lucky Muzik reader, plus a guest of their choice, will be there as a guest of Holsten. The prize includes return flights from Heathrow, top hotel accommodation and VIP tickets for the weekend. Just solve this little riddle:

What was the title of Leftfield's first single?

- (a) "Not Forgiven"
- (b) "Not Forgotten"
- (c) "Not Four Seasons"

● Mark your entries "Holsten/Leftfield Competition" and get them in by Friday, August 2. Please include a daytime telephone number. You must be over 18 and in possession of a valid passport to enter.



WIN FLIGHTS TO NEW YORK AND REZERECTION TICKETS

IT'S that time again. Promoters of the finest all-night spectacles in Scotland, **REZERECTION** have really pulled out the stops for this year's annual Event bash. **EVENT 5**, which takes place at the Royal Highland Showground in Edinburgh on Saturday, August 24, boasts a truly awesome line-up, including Bandulu, Spring Heel Jack, LTJ Bukem, Megadog, Juan Atkins, Kenny Larkin, Kevin Saunderson, Randall, Rap, Dougal, Vibes, Seduction, QFX, Q-Tex, Lenny Dee, Slipmatt and millions more. Phew!

With coaches be running from every major UK city, this promises to be one humdinger of a party. For more information on coach travel and tickets, call 01661-844-449. For details on accommodation in Edinburgh, call 0131-557-1700.

But that's not all. Because Rezerrection have teamed up with **VIRGIN ENERGY** to offer **ONE** Muzik reader and the guest of their choice a chance to win a pair of tickets to Event 5. But that's still not all. Because the lucky winner will also get a pair of flights to New York courtesy of Virgin Atlantic, with accommodation for the first three nights. 25 runners up will each receive a ticket for Event 5. Simply Dee-scover the answer to this factual poser:

What is the name of Lenny Dee's record label?

- (a) Industrial Strength
- (b) Tissue Paper Strength
- (c) Gossamer Soft One-Ply Strength

● Mark your entries "Virgin Energy/Rezerrection Competition" and get them in by Friday, August 2. Please include a daytime telephone number.



GRAB 'ROOTS OF GARAGE' GOODIES

SO what's this garage groove all about, then? Jeremy Clarkson's collection of purring beauties? Or something to do with a Quick-Fit man and his top carburettor tips?

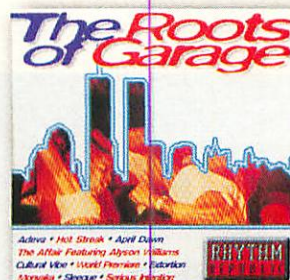
If you thought that one of these answers was right, you need instant correction. And **AVEX**'s top "RHYTHM REPUBLIC: THE ROOTS OF GARAGE" compilation is just the disciplinary job. Showcasing 10 classic tracks from the Eighties electronic dance sound of New York's ground-breaking Easy Street label, you'll discover Moneyaka's "Go Deh Yaka", Serious Intention's "You Don't Know", loads of old Smack Productions', erm, productions and even the first Adeva single.

Having dug deep into their toolboxes, those nice Avex people are offering **TWO** Muzik readers not just a copy of the album, but also an Avex record bag, a rare import Easy Street T-shirt and food vouchers for Ed's Easy Diner in London. 10 runners-up will each get a copy of the album. Just do the do with this oiled-up teaser:

Which New Jersey club did "garage" allegedly derive its name from?

- (a) Al's Garage
- (b) Big George's 24-Hour Garage
- (c) The Paradise Garage

● Mark your entries "Roots Of Garage Competition" and get them in by Friday, August 9. Please state if you would like the compilation on CD or cassette.



● Answers to all competitions should be sent on a postcard to:
Muzik Freebie Jeebies, 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 mailing. The editor's decision is final. So there!

QUART FESTIVAL - Little Glee - London; Robi Delaney - Huddersfield; **EDUCASE** - Warner; Louise Miller - Hollywood; Runners-Up: Simon Ego - Cheshire Radio; Southern Star Henderson - Newcastle; **DEAD END STREET** - Lutter Farnham; Richmond Las Gains - Portsmouth; Ed Bailey - Cheshire; Stuart Cooper - Sutton Coldfield; Dave Rodgers - Newcastle upon Tyne; **BLAGGERS** - MAMMA BRENDAVA - Amy Loman Greener - Quind; Dale Murchie - Warrle; Revere Knast - Brighton; Steve Dave Slater - Herts; Lee Tyler - Canwick; Geoff Dorman - South; Gordon Stewart - Cambridge; Martin Lewis - Leeds; D Gail - Halesowen; M Gail - London.

Please note that all competitions are only open to UK readers. Sorry!

Van Horn, Culberson County.



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Marlboro King Size
13mg Tar 0.9mg Nicotine



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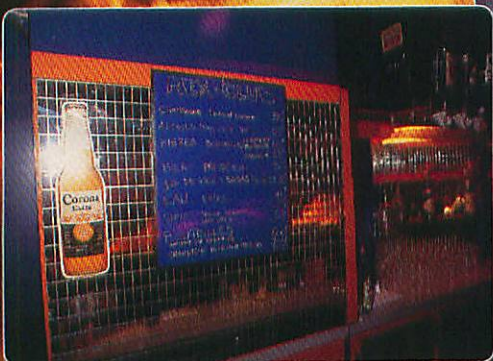
THEM BREATHE YOUR SMOKE

Officers' Warning

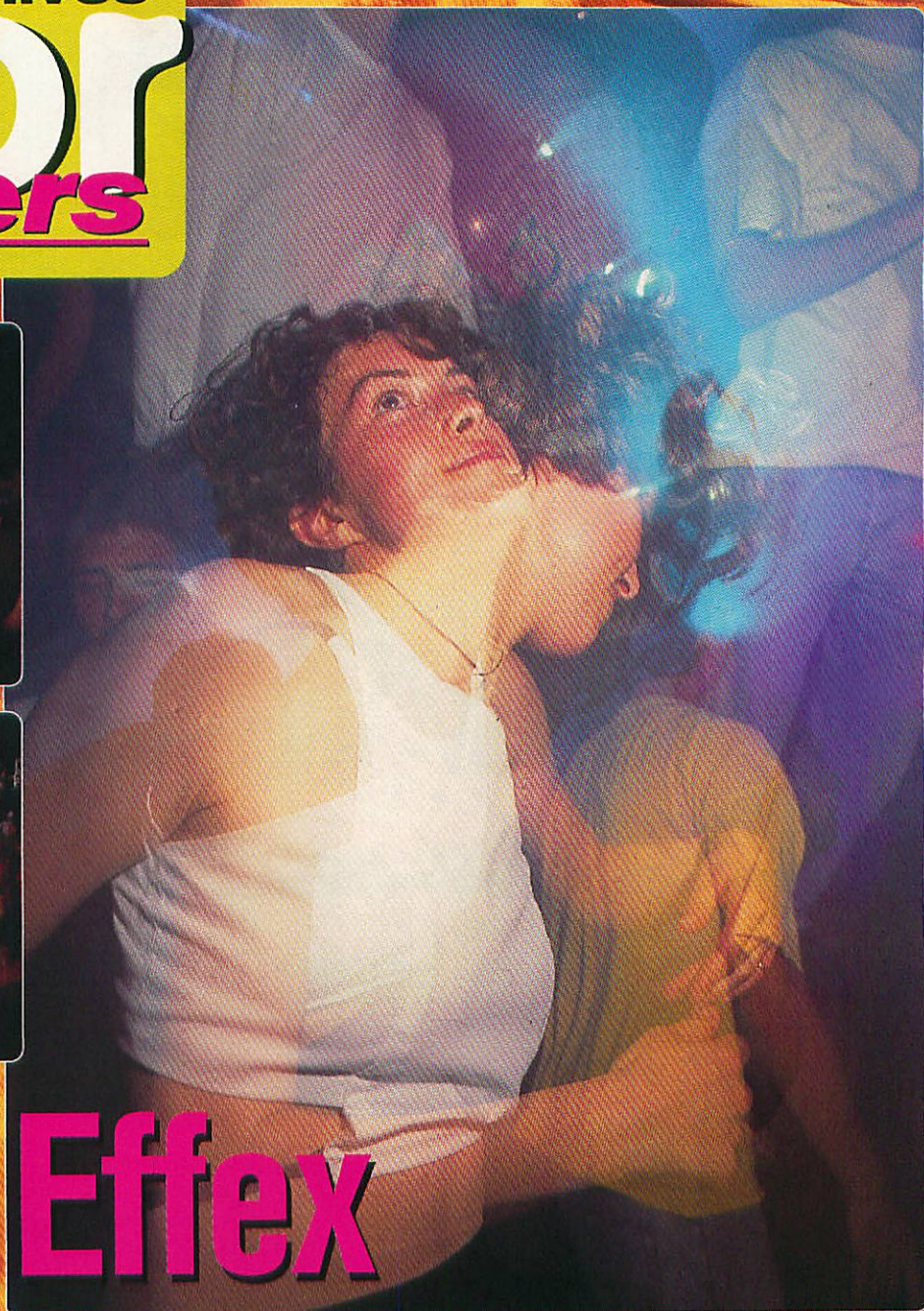
Marlboro Lights

6mg Tar 0.5mg Nicotine

clubs and lives floor fillers



Pics: Raise-A-Head



Rex In Effex

LAURENT GARNIER

The Rex, Paris

DANCE music badly needs nights like this. Tired of jocks arriving late for dates because they have already crammed in two other clubs that night, we've fought for the introduction of longer DJ sets to UK clubbing. And we'll keep fighting.

Original New York and Detroit DJs have grown up on 12-hour stints, and when they initially came over to Britain, many were disgusted at the way they were treated. Legend has it that when David Morales made his UK debut at Nicky Holloway's Trip night, he was just 30 minutes into his set when Pete Tong came on the mic saying, "Thanks for that", and proceeded to take over.

But the likes of Laurent Garnier have tried to reset the standards. We all know about Larry Levan and Vasquez in New York, about Ken Collier in Detroit and Sven Vath in Frankfurt, and how their extended weekly slots have created a focal point for the world scene. In the UK, we've not been so lucky. Weatherall, Cox and Harvey have the ability, but there are few others. British DJs are not brought up on marathon sets. For us, it has always been the short, sharp shock treatment. Even though Garnier has tried to change that by insisting on doing fewer gigs and longer sets in the UK, his performances at The Gardening Club, Final Frontier and Open All Hours going down a storm.

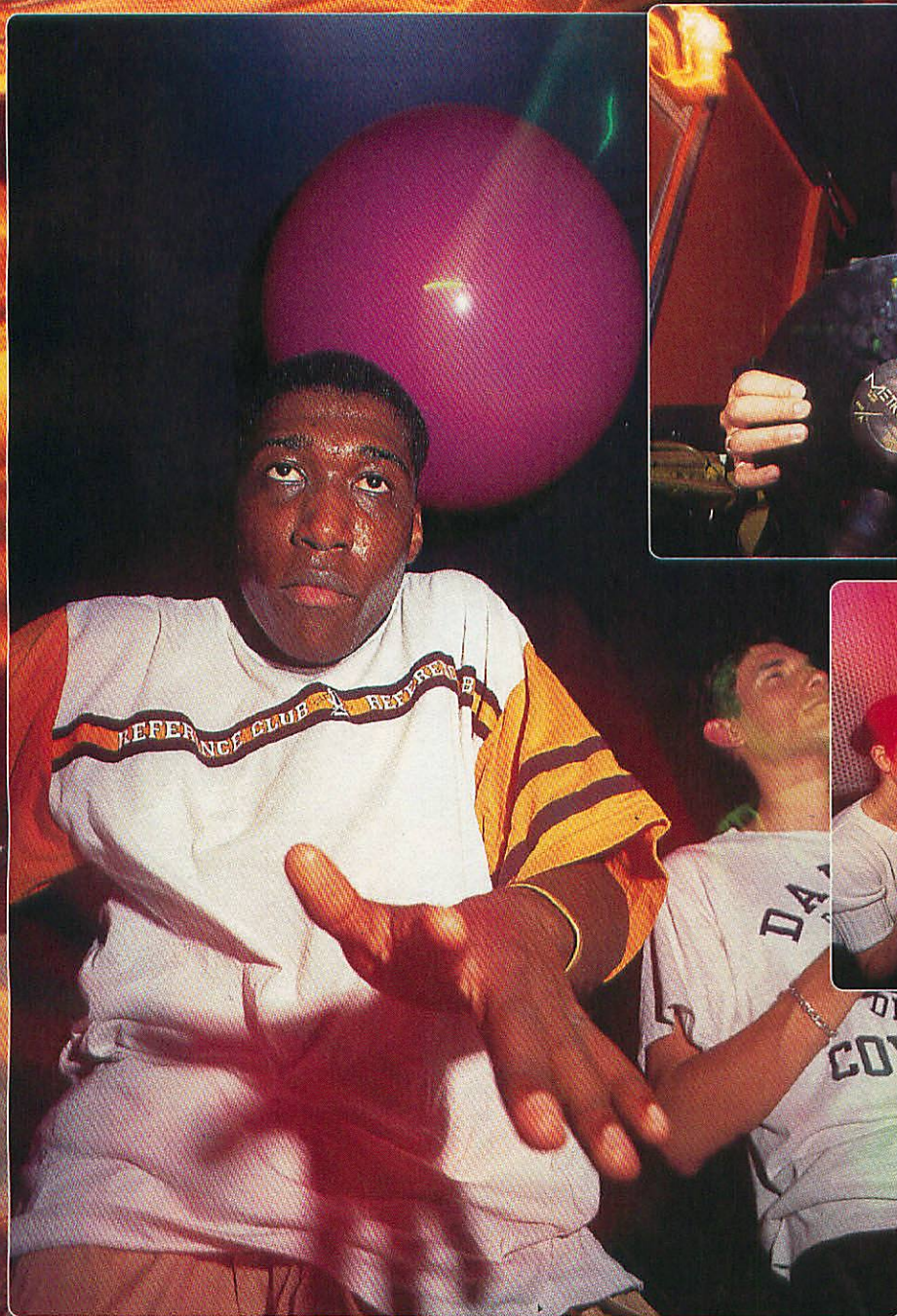
Recently voted International DJ Of The Year by Muzik readers in our 1996 SAS Awards, Garnier has long prided himself on marathon sets. But it's not simply the length which makes them special. It's also the diversity on display. Across eight hours, we tonight experience the deepest house, the toughest techno,

the funkier electro, some sublime drum 'n' bass and the cream of many other genres. The Rex has been Garnier's home for years and his approach attracts an open-minded crowd. And a certain attitude. The "Rex attitude."

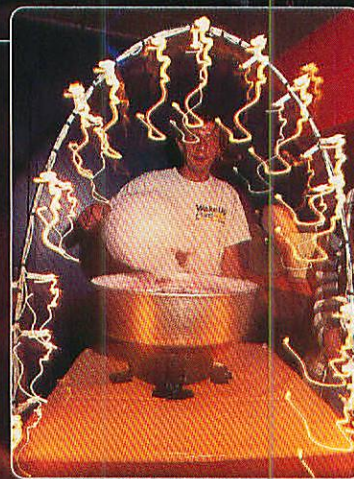
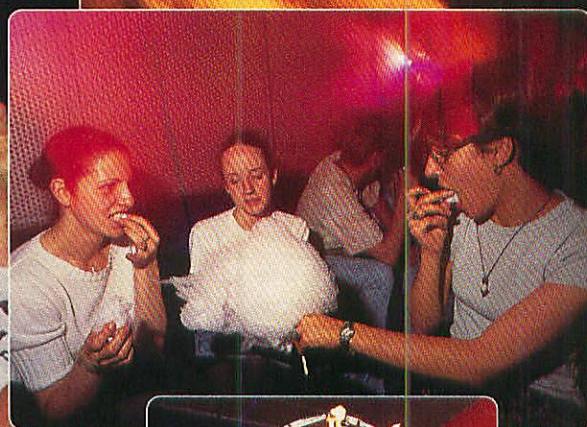
Beginning at 11.30pm, Garnier grabs the mic with the words, "Dream house, happy hardcore, gabba..." none of which he actually plays, but you get the idea. He opens with a selection of downtempo beats, building into deep house with gems such as Anthony Teasdale's cut on the Midi Circus Projects imprint. It's hard to fault Garnier's DJing, but if there one criticism, it's that he builds a bit too soon. The true art to being a marathon DJ is in delaying the ignition point and stretching it out as long as possible. However, despite having a whole night to play with, Garnier is always quick to get stuck into his much-loved harder style. Which would be fine if it wasn't for the fact that when you hear him linking the deepest house sounds with more subtlety and power than many US house "legends", you want it to last forever.

As the pace thickens, the wild melodic punk of Scan X's "Wasteland" has the crowd firing on all cylinders. People are still arriving at 3am, by which time The Rex is at full tilt, with two extravagant transvestite dancers doing their business on the floor. The huge balloons hanging from the ceiling add great effect to the thin, beautifully decorated hall space, while the unpretentious and down-to-earth nature of the Parisian crowd (a contradiction in terms?) reveals just how different The Rex experience really is.

This isn't Cream or Manumission at Le Palais. This is a crowd dedicated to the sound of Garnier. As he himself puts it, people look upon The Rex as the home



Laurent Garnier



of good music in France. With the launch of a drum 'n' bass night, local dance music magazine "Coda" hosting Fridays with hardcore hero Manu Le Malin, and Saturdays attracting the likes of Kenny Dixon Junior, this place is reliably progressive.

Tonight is no exception. When Garnier drops his customary 20 minutes of drum 'n' bass, you can feel the French crowd opening their minds and loosening their hips. It makes them all the more eager for Garnier's trump card, which for the last four years has been Amazon's "World 2 World" on Underground Resistance, a record which sums up precisely where his heart lies. All of the couples in the club embrace each other in recognition of one of the most emotional techno cuts of all time. If only they knew he is threatening to take it out of his crate very soon.

From there, Garnier moves swiftly into a selection of electro, bringing everybody in the place to their knees, practically begging for mercy. He has worn them out, yet he's still shaking his ass behind the decks. Very few spinners work this hard but manage to thrive on every minute of it.

We've needed a night like this here in the UK for some time now. But nobody has come forward with the confidence to show they can spin eight-hour sets and keep it exciting week in, week out. Put simply, this lack of focus is playing a major part in the current demise of London clubbing.

DJs, the ball is in your court. And following a trip to Paris, we'll fight even harder for nights like this, nights with some of that "Rex Attitude".

Ben Turner

Laurent Garnier's eight-hour residency at The Rex will continue every Thursday night from September

10 TO CHASE

The tracks which rocked it at The Rex

- INTER-FERENCE - "Superman" (Disco B, Germany)
- SCAN X - "Wasteland" (F Communications, France)
- PHUTURE - THE NEXT GENERATION - "Time Fade" (Djax-Up-Beats, Holland)
- MEGALON - "Motion" (Plink Plonk)
- DOM & ROLAND - "Volume Two" (Moving Shadow)
- REEL HOUZE - "The Chance" (Zoom)
- PSYCHIC BOUNTY KILLAZ - untitled (Relief, USA)
- LOW END THEORY - "Let Me Bang (Remix)" (Dance Mania, USA)
- '91 BLUEBOY - "Clockwork" (Guidance, USA)
- AMAZON - "World 2 World" (Underground Resistance, USA)

Chart supplied by Laurent Garnier

SONAR

The Third Annual Festival Of Multimedia, Arts And Electronic Music, Barcelona

AFTER three days, 70 artists (well, 68 actually, but more of that in a moment) providing 60 hours of electronic entertainment across five venues, the unavoidable conclusion is that Sonar has now become one of Europe's top events.

The first day kicks off with local acts Abside and JLF. With a dash of tribal and some fine visuals, there are much worse ways to pass a baking hot afternoon in Barcelona. Then, just as the sun is disappearing, Slam's Orde Meikle steps behind the decks to get the event going with a selection of soft techno and hard ambient sounds.

The highlight of the opening night should have been Jedi Knights, but they unfortunately don't make it. Nor does Dave Clarke, who is supposed to be DJing in the huge marquee situated next to the Olympic stadium. At 1pm that afternoon, a fax arrives from his Clarkenness saying that he is too ill to travel to Spain.

Two no-shows on the first day is bad news by any standards, but this particular part of the story has a happy ending thanks to the enthusiasm of Slam and Funk D'Void, who happily agree to fill in for Clarke. And frankly, they are double brilliant. By 5am, the marquee is heading for meltdown as they stir a molten brew of hard house and drum 'n' bass.

Earlier in the evening, Autechre had blasted the same tent with a show of brooding moodiness and uncompromising texture. Okay, you couldn't dance to it, but you couldn't ignore it either.

The next day offers the Latino/jazz/drum 'n' bass of Jazzin' Club, a DJ collective from Madrid, followed by Warp's DJ Chantal. She delivers a storming set which includes some textbook

cross-fades, a bit of old-time funky stuff and a little pinch of industrial noise. The result? Pure class.

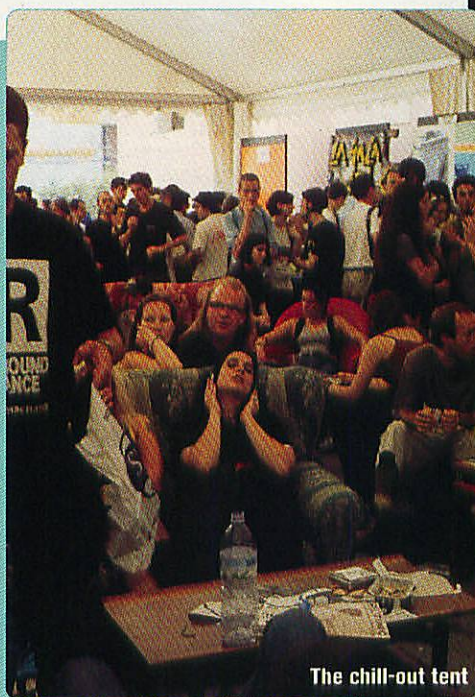
From the sublime to the astonishingly superb, Spring Heel Jack perform a real blinder, the packed crowd getting over the problem of fixed seats by squirming rhythmically, which is quite a sight! That night also sees the Bandulu posse and the always reliable

Ritchie Hawtin turning in hard-as-nails sets, while providing the balance in equally fine style are Eboman from Holland and Josh Wink, the jock who knows how to find the right spanner to shove into the works. A special mention must also go to Bob Dog and the Megadog team, who risk life, limb and sanity in the pursuit of decorative excellence.

Flippin' heck, it's the last day already and the afternoon gets underway with a great display from Denmark's DJ Kong. Mixing electro, ambient and techno, this friendly man-mountain of a DJ proves there is plenty stirring up in Scandinavia, as do Future 3, whose set confirms that their particular blend of trip hop, funk and jazz is even better live. Funk D'Void's second set of the festival is the sound of drum 'n' bass meets a Detroit riot, while local acts Sylvania and On show Spain also has some seriously interesting knob-twiddlers to be proud of.

As if this event couldn't get any better, Ken Ishii, The Frogman and Rejuvenation next provide top live action, with Sonar finally being brought to a close by Jeff Mills in the big marquee and DJ Food in the adjoining pub area. Needless to say, they are both brilliant, the atmosphere is brilliant, in fact the whole bloody thing is brilliant. Can't wait for next year.

Gary Smith

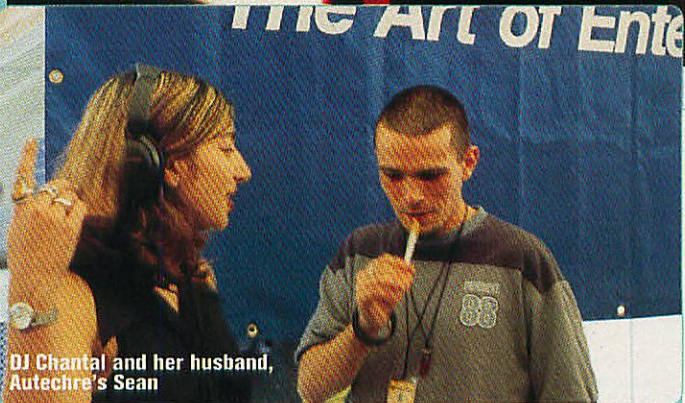
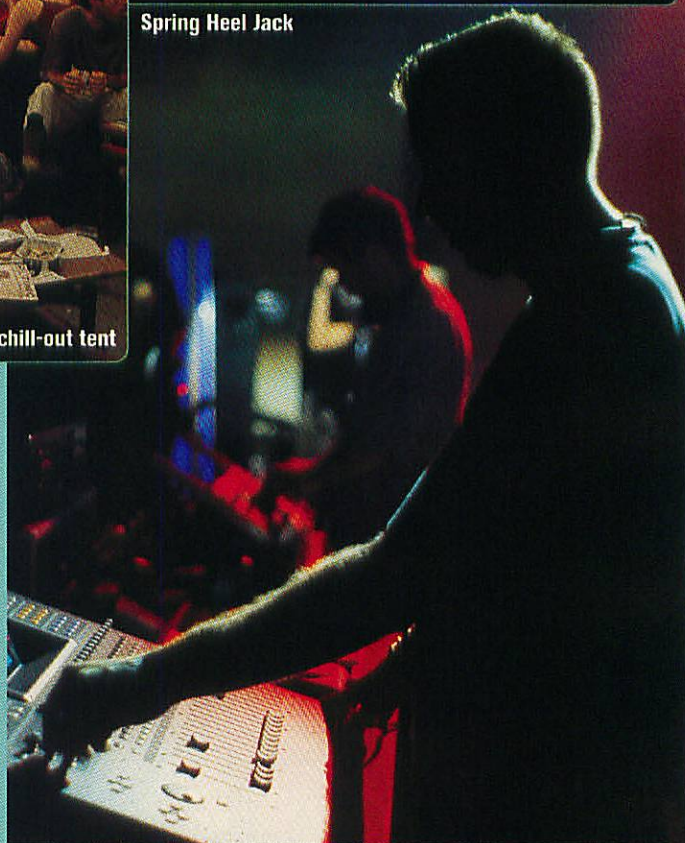


The chill-out tent



Ken Ishii

Spring Heel Jack



DJ Chantal and her husband, Autechre's Sean

RICKY MORRISON

The Loft, London

WITH a string of impressive mixes and productions since he decided to join forces with Fran Sidoli to form M+S, Ricky Morrison is a south London boy made good. As a DJ, he's come from disco sound systems, through playing at Norman Jay's Eighties club, High On Hope, to enjoying a life of endless international jetsetting. But nothing

represents his coming of age better than tonight's performance alongside Paul "Trouble" Anderson.

Morrison mixes his gloriously soulful garage sound smoothly. In between shaking lots of industry hands, that is. He is ably supported by a sax player and a flautist on new versions of Earth, Wind & Fire's "Reasons" and Billie's Paradise Garage classic, "Nobody's Business", both of which really sound

the business, and the inclusion of one or two of his own productions in the set doesn't sound at all out of place. It could easily be "Trouble" himself.

The climax comes with a tremendous treatment of M+S' funky "Saturday" anthem, delivered with a little help from singers Michelle Douglas and Danny Love. Michelle has a belter of a voice and Danny enhances it with rich, deep tones. The crowd knows all the words,

of course. After that, it's a skip back to the church for an inspired *cappella* rendition of the gospelly "Lean On Me", The Loft massive adding a chorus.

New Yorkers Melvyn Moore from Kult Records and Benji Candelario are in the crowd, both here to acknowledge the fact that UK garage music has well and truly arrived. With Ricky Morrison and M+S at the helm.

Michael Morley

get a life



change
theGAME



Pics: Brett Lewis

THE FUGEES/DE LA SOUL

The Forum, London

"WE ain't here to play the commercial tunes," shouts Wyclef at The Fugees' triumphant return to London. "Y'all got 'em on the album."

In the week when "Killing Me Softly" crashed into the UK charts at Number One, this could be a dangerous tactic. Looking at the crowd, listening to the roar whenever a familiar introduction blasts from the speakers, it seems most of the people present want to hear the hits from "The Score". Mind you, they have little to worry about. Alongside freestyles, jams, tomfoolery and reworkings from their virtually unknown first album, "Blunted On Reality", The Fugees relent and pump out the big numbers. And every single bit of it works.

Earlier on, De La Soul struggle to surmount this divide. Battling against an engineer who seems to be mutton, De La's voices hit a wet-flannel sound which dulls the words and turns the live keys and drums augmenting Mace's scratches into a mulchy pulp. They manage to drag the crowd through old tracks like "Potholes In My Lawn" and "A Roller Skate Jam", but by the time they reach material from their latest album, "Stakes Is High", things begin to drift. Not even the introduction of the most excellent Mos Def or Common are able to rescue the proceedings. A shame.

As it should, the night belongs to The Fugees. Wyclef strides on and encourages the audience to welcome DJ Leon's underwater scratching before grabbing his guitar and ushering on his rhythm section. He then embarks on a medley of contemporary black music classics, ranging from Jimi Hendrix-style dental dexterity, through hip hop standards, right up to "Woo-Hah!" (something of an ironic choice considering the venue) and on to a finish of "No Woman, No Cry". It's the perfect warm-up, as is the question repeated all night, "Anyone here from Jamaica?". While it seems as if nearly everyone in the house responds positively, it also serves to point out the Caribbean link which makes a British audience so receptive to this band's sound.

Laurn and Pras arrive with a couple of hype-men and the night explodes outwards into a cut and paste of hits, skits, dome-topping and party-rocking. "Fugee-La" is reworked with a huge soul introduction and Laurn is given the full diva entrance on the back of Wyclef's scooter. Nas appears in a khaki Foreign Legion hat and offers up a chorus from "The World Is Yours". Wyclef skips back across the stage in a workman's white safety helmet, as though he's appearing in a Village People jam. Word, funk and rhythm pour forth.

By the time that "Killing Me Softly" finally comes, most people prefer the mouth along to the sing-along, opting to listen to Laurn's voice. Mind you, there's not really much singing because, as The Fugees never tire of saying, this is a hip hop show.

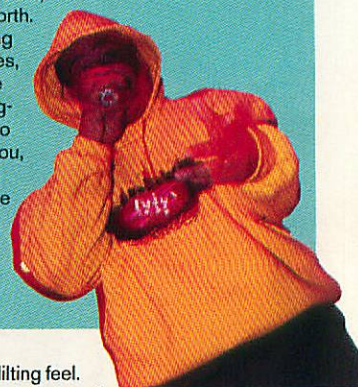
And a classic one at that.

Will Ashon

De La Soul's Posnuos



Wyclef and (inset) Laurn



LARRY HEARD

DIY at The Sky Centre, Nottingham

ONE man and his microphone, keyboard and pre-programmed DAT, part 34.

Bearing in mind the stadium rock-tech of The Prodigy and the insta-prog spontaneity of Underworld, it almost comes as a shock to see Larry Heard with the very same set-up he used when I last saw him way back in 1992. As a live act, this kind of performance is practically extinct these days. And for an artist with all the commanding stage presence of a friendly poodle, it could be risking everything. Then again, this is DIY, packed to the gills, and with plenty of



Pic: Raise-A-Head

souled-up garage and deep, deep house in the area. The Fingers man barely needs to breathe for the crowd to explode.

Still, it's a curious set, all but ignoring the recent albums ("Alien" and "Sceneries Not Songs Volumes I & II") which have brought Heard a whole new audience, as well as reaffirming the faith of those who bought his Trax originals first time round. Instead, tonight sees Heard drawing heavily on his soulful roots and the result is more Stevie Wonder than acid house wonder. On this evidence, it's not difficult to see just how passionately he feels about r&b.

"Closer" and "A Corner Called Jazz" from 1991's "An Introduction..." retain their timeliness. Heard's voice may not soar the way it used to, but it can still give passing angels a run for their money. Other (mostly unrecognised) vocal cuts favour a similarly

gentle, lilting feel.

Love songs crooned wistfully. Slow, methodical garage tracks. And shining above it all, the occasional flit across the keyboards to remind everyone of Heard's genius. "Washing Machine" and "Can You Feel It", those early Fingers classics, also receive an airing, the latter complete with Heard's insistent "I can feel it" vocal. It's as though the entire club has just bumped into their whole family after a lifetime abroad.

Suprisingly unprepared for the huge roar which greets his finish, Heard is forced to simply rewind the DAT back a few minutes for a swift reprise of the last song. It's an incomplete ending, but with his beaming, embarrassed smile and a back catalogue to die for, it's impossible to be harsh.

Calvin Bush



the best F in clubs...



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change the shoe



July

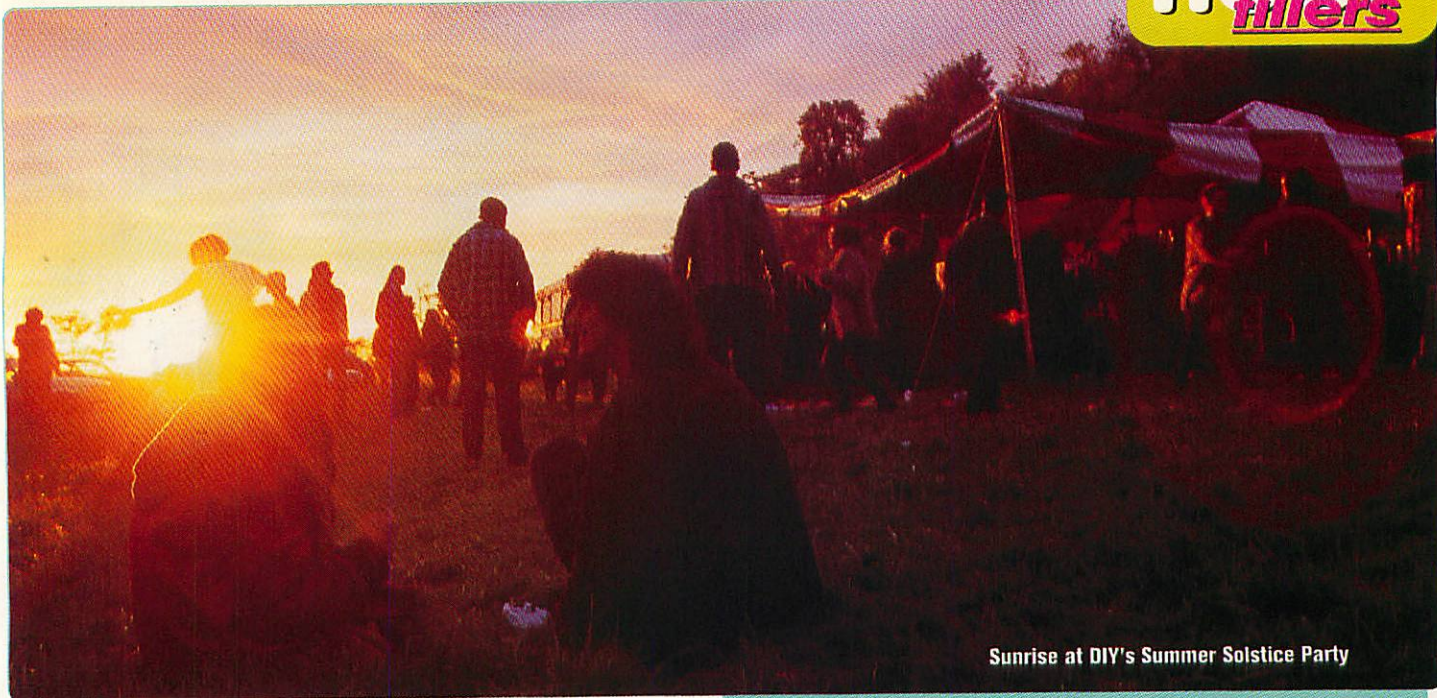
- 13th Sister Bliss
Ryan Roach
- 20th Jon OF THE Pleased Wimmin
Matt Booker
- 27th Tom & Jerry Bouthier
Paul Chiswick

August

- 3rd Jeremy Healy
Danny Technici
- 10th C.J. Mackintosh
Roger THE Doctor
- 17th Jon Da Silva
Patrick Smoove
- 24th Danny Rampling 3 hour set
Steve Lawler
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Sunrise at DIY's Summer Solstice Party

OFFBEAT*New World, Walsall*

YOU can't wave your hands in the air like you just don't care all the time. There are times when you need a deeper groove, when you need music for the mind as well as the feet. In which case, Offbeat could be just what you're looking for.

Offbeat is on a decidedly underground tip. It's one of precious few outlets here in the Midlands where you can catch the sounds of imprints like Touché, Purpose Maker, Bush and Emissions. Tonight, in typical fashion, residents Carl Morris and Jon Harris drop cuts like the mad electro maelstrom of The Goodlover Brothers' "Big End" on their Two Straight Roads imprint and Trackman's "Don't Stop" on Ideal Trax, another Brum stable. This is music to immerse yourself in, a welcome antidote to the slick rapidity of overtly commercial dance records. And it really can't be faulted.

If ever a club deserved your support, it's this one. Right now.

Kieran Wyatt

WUBBLE-U*The Roxy, Prague*

PRAGUE is heaving on the weekend that Wubble-U arrive in the city. There's the national marathon, there are thousands of German tourists attending a Christian Festival and there are floods.

Yep, the night Wubble-U perform their European debut, Prague is hit by major flooding and the place is thrown into total chaos. The roads are a complete mess and all public transport is off the agenda. But The Roxy is still buzzing with a 500-strong crowd.

Dave Coco, the band's head boy and chief rebel rouser, gets the proceedings underway to a tremendous response from the remarkably clued-up crowd. As the group launch into "Jellied Eels", the city's finest sons and daughters start to leap around, punching the air and yelling along to the song's odd "Oi Oi" chorus. The stage is a hive of hyper-activity, with those psychedelic skinheads Mick and "Deptford" Dave jumping about as they thrash their guitars. Percussionist John is meanwhile banging bongos, and Justin and Laurent calmly sculpt sounds from behind a huge bank of keyboards.

When Charlotte steps up to the mic for

"Petal", the girls in the house smile and cheer in sisterly solidarity, her clear and angelic vocals reverberating around the Roxy's art deco interior. Well into their stride, the presence of "Rebop" sends the crowd into overdrive with its "Rez"-style riffs and Slade-sampling "Clap your hands" chorus. Finishing with the break-fuelled dubs of "Effnik" and "An Angel In Bermondsey", it's astounding the band's cheeky sarf London humour translates so well to the central Europeans. Indeed, the whole place seems bowled over by Wubble-U's amazing enthusiasm and sense of showmanship.

It's about time someone did something different on the gig circuit and this lot's Underworld-meets-Madness techno-pop is certainly different. The next time you are faced with watching a pair of sour-faced boffins nodding away gormlessly, think "Sod this!"

Then think Wubble-U.

Dave Mothersole

HUMATE*Deep Space at The End, London*

THE people who have gathered here at Deep Space to celebrate Superstition's new and improved musical direction are potentially a litmus test for electronic music. The reason? Superstition's latest compilation, "Volume 4", which marks a distinct musical shift from pure trance to pure techno. Opening jock Steve Bug certainly seems confused by it and, as a result, explores every musical tangent imaginable. It's a diverse set, sure, but it doesn't create a long-lasting vibe.

The highlight of the party is supposed to be a live performance from Humate. Scheduled for 45 minutes, they play for barely half an hour, their set punctuated by numerous breaks and only sporadic clapping from the punters. Which means it's left to Tobias Lampe to save the night. Laying down a couple of classic tunes, including FUSE Versus LFO, he instantly introduces a more focused, minimalist Detroit-style groove. Suddenly, there is a real atmosphere. The Humate jocks follow on the same hard, funky road and Bournemouth's Albie Yusaf also turns in a blinding live performance.

A happy ending, then. So techno does rule, after all.

Benedetta Ferraro

DIY SUMMER SOLSTICE PARTY*A field, somewhere in Derbyshire*

IT'S midnight, there's not a soul around and we're driving through the inky blackness into the depths of rural Derbyshire, pathetically trying to make sense of directions to DIY's Summer Solstice Party given over a crackly mobile. It's thanks to a combination of luck and perseverance that we finally stumble across the site.

Down in the dingy dell are 100 or so vehicles arranged in horseshoe-formation around some decks and speaker stacks courtesy of the DIY, Babble and Smokescreen crews. They've just got the generator going and Kelly and Tom are DJing like a tag-team, gently easing their way into deep, whirlpool grooves which undercut an insistent vocal mantra of "Now dance, now dance". A rag-bag collection of hippies, zippies, travellers and pagan persons start to shuffle to the smooth sounds.

DJs such as Pip and Peter Pan take us onwards and upwards, moving through to that ephemeral period between the sun rising and slowly disappearing gracefully behind the low-lying cloud strata. The pungent nightclub stench of smoke, beer and amyl is replaced by the beautiful aroma of fresh green grass and we greet the first rays of sunshine with arms spread wide.

Of course, while there's obviously something profoundly liberating about dancing in the open air under a new dawn, the downside is that you can now see just how messy everyone looks. Harry and Simon from DIY appear to have not slept for about five years, although we later learn that they look like this all of the time. Pip sways from side to side, eyes firmly shut and definitely not *compos mentis*.

Walking up to the top of the hill to chill out beneath the early morning rays, everything comes into focus. We count ourselves lucky that DIY and their ilk are still flying the flag for the underground, keeping alive the true spirit of acid house. Our faith in the wondrous power of quality dance music has been well and truly reaffirmed.

Turned out nice again.

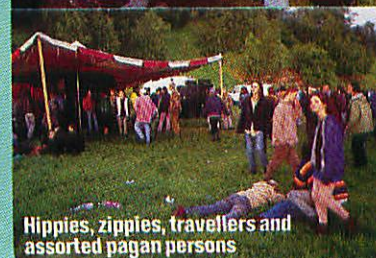
Kieran Wyatt



Field tripping

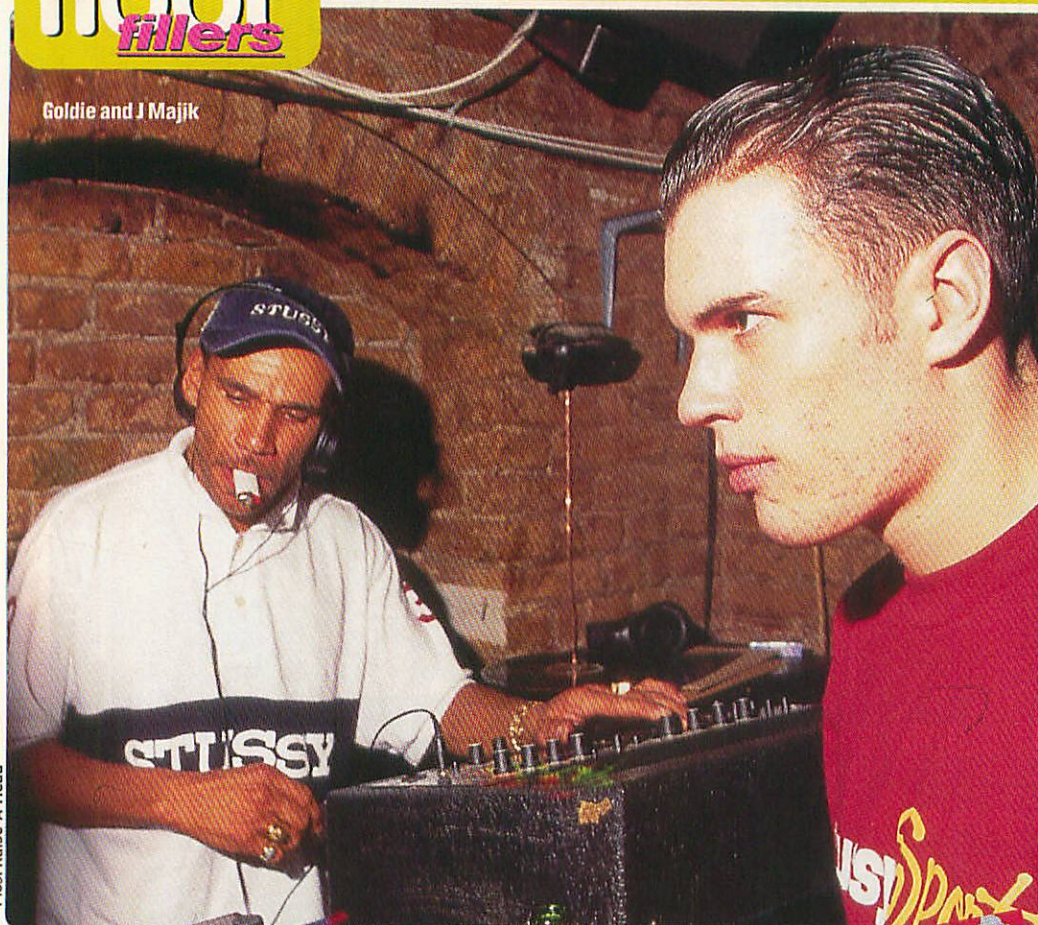


DJ Pip

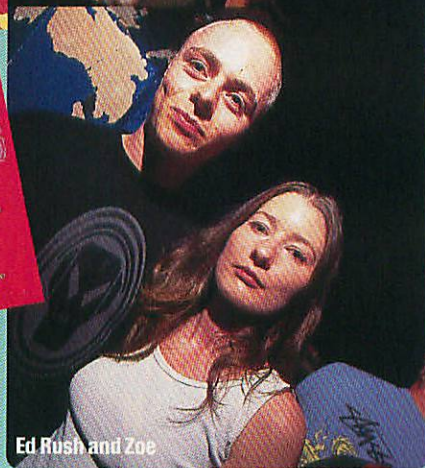


Hippies, zippies, travellers and assorted pagan persons

Goldie and J Majik



Zoe Richardson



Ed Rush and Zoe

GOLDIE

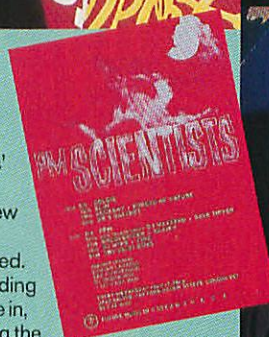
PM Scientist at The Jazz Bistro, London

WHO could have guessed? What started as hardcore at huge open-air raves, then turned into jungle, the soundtrack of ruffneck urban areas, has now spawned a speedy future-jazz for the trendy/industry interface. And PM Scientist is the latest testament to drum 'n' bass' current ultra-cool state. Located at the tiny Jazz Bistro (cool...) on Wednesdays (a typical night for cool people to go out), this club boasts guests as interesting and diverse as Andrew Weatherall, LTJ Bukem and Andy C (oooooooool...).

Tonight's special guest is the one and only Goldie and, not surprisingly, the place is packed. Resident DJs Zoe Richardson and Damian Lazarus play very effective warm-up slots, blending celestial interludes and urgent beats. Everyone is so fired up that all Goldie has to do is come in, turn it up to gas mark six and it will reach boiling point in seconds. Which he does by spraying the floor with percussive bullets. He would make a great Chechnian guerilla. And boy, it's great to see such a top star DJing for 150 people in a damp basement in north London and directly interacting with the crowd.

A big shout to those out there who are missing the point. A good atmosphere and excellent music is what it's about. As for all this coolness bollocks, forget it.

Camilo Rocha



DERRICK CARTER

The Red Dog, Chicago

SATURDAY night down at The Red Dog and it seems like everyone who's released a record out of the Windy City in the past couple of years is on the town.

There's DJ Sneak hanging out at the bar, the House Of Jazz crew grooving away by the speakers and, right in the centre of the floor, Chez Damier shaking his thang like the true club kid which he is. The reason? Tonight, Derrick Carter is playing and the whole club is buzzing with anticipation.

The mood is set by a DJ called Diz, a pal of Derrick's from the West Coast. Taking over at about 1am, Carter soon loses the smooth grooves of the warm-up in a haze of hard-jacking funk. Daft Punk's superb remix of I-Cube's "Disco Cubism" does the most damage, the Red Nail Kid twisting it in and out of the groove. But although such track-heavy sounds work the crowd well enough, it's the lacing of vocal tracks like Sounds Of Blackness' "Joy" over the top of some heavy tribal mayhem which has the place in uproar.

When Irene Cara's "Theme From Fame" drops in over the bump 'n' grind at the end of Carter's set, well, you can imagine the scenes. And as Johnny Fiasco takes over for the last hour, he goes one better with, would you believe, The Bee Gees?

Kevin Lewis

TIMESHARD

The Bubble Club, Birmingham

LIGHTS burn our eyes. Smoke scorches our lungs. And Timeshard are jacking it hard. At the oasis of insanity which is The Bubble Club, this Scouse trio know that all people want to do is rock.

When they're on the road, out go the sitar solos and the pseudo-mystical vibrations found on their albums. In come ultra-phant beats, sharp acidics and shredded b-lines. Throughout, Timeshard play a complex game of rhythmic dynamics. One minute they're heading into trance territory ("Reality Helmet"), the next they're offering up damn funky breaks ("Hunab Ku"). That's part of the trick, that's how they keep it interesting. After all, eye-balling three blokes dressed

in leather kecks for over an hour isn't many people's idea of stimulation.

In the live stakes, this band aren't a million light years from Underworld. Perhaps it's the improvised guitar licks. Or perhaps it's those twee electrostatic underscoring. Whatever, there's a very strong sense of interactivity, the thought that we're playing more than simply a bit-part in this musical maelstrom of sound. A Timeshard show is all about feeding off of the crowd, reacting to the vibes and journeying in any one of a thousand possible directions.

If you have got any sense, you'll book your ticket to ride right now.

Kieran Wyatt

MARQUES WYATT

The Loft, London

ALTHOUGH based in LA, Marques Wyatt has been representing the New York club scene since the mid-Eighties. When he played at this year's Miami Winter Music Conference, many thought that Marques' sound was that of the Masters themselves.

Tonight, as The Loft once more enjoys a

packed crowd of devotees and industry heads, Marques keeps everybody on their toes with a largely vocal set of top quality house. There are plenty of current huge tunes, including Michael Procter's "Love Don't Live" and the remix of Earth, Wind & Fire's "Reasons". Then there are future anthems such as Djaimin's exotic "Hindu Lover" and old faves like San Francisco's Buddy Boys' mix of Colonel Abrams' "Not Gonna Let". There's also a jazzy Japanese instrumental epic by an outfit called Blue Settee which has even Mr Paul "Trouble" Anderson asking for a slate.

On top of this, the open-minded Marques isn't afraid to mix in tracks which might be dismissed as commercial, such as Grant Nelson's reworking of Happy Clappers' "Can't Help It" and Full Intention's disco-sampling "America". The crowd are far too busy dancing to notice, though. If this set is anything to go by, Marques Wyatt's forthcoming releases on his own Strictly Rhythm-backed label will be nothing short of an absolute joy.

Michael Morley

moonshine

r e l e a s e s



psychotrance - mr.c
(mm 80007)



united state of ambience
mid atlantic sessions (mm 80009)



handraizer uk-in the mix
with tall paul (mm 80015)



psychotrance 2 -
darren emerson (mm 80020)



this ain't trip hop?
part one (mm 80021)



broun fellinis
(mm 80022)



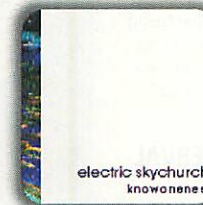
united speakeasy collective
(mm 80025)



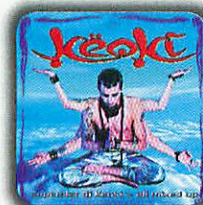
jungle warfare
(mm 80027)



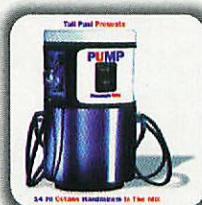
positive energy
(mm 80028)



electric skychurch -
knownoness (mm 80032)



superstar dj keoki -
all mixed up (mm 80035)



tall paul presents pump
(mm 80038)



this ain't trip hop?
part two (mm 80039)



psychotrance 3 -
eric powell (mm 80041)



mo' house yo' mama
(mm 80042)



hardhop + trypno
(mm 80044)



superstar dj keoki -
disco death race 2000 (mm 80045)



synthetic pleasures vol.1
(mm 80046)



this ain't trip hop? part 3
(mm 80048)



pump harder-mixed by
tall paul (mm 80051)



speed limit 140 bpm -
plus classics (mm 89050)

THE ULTIMATE ORANGE

Que Club, Birmingham

MAXIMALIST not minimalist. That's what The Ultimate Orange is really all about. We're talking pounding acid trance, a continuous barrage of epic breakdowns and more drum rolls you could shake a fist full of poppers at. Purists may loathe it, but it's the kids who matter, and tonight they whoop and whistle and holler their goddam lungs out.

The Baby Doc performance is both amusing and invigorating, steadily pushing bpm's into 160-plus territory. A couple of what look like "Gladiators" extras cavort on stage with a rubber-clad dominatrix, giving a welcome visual relief from the usual two spods and a sampler. Finishing off with a pounding take on "Loverman", Baby Doc wins over the crowd, a tongue firmly in cheek.

Skank, a hard-jacking Brighton duo, fill in for the absent Mandala and are nothing short of a revelation. They play techno precisely as it should be played. Tough and fast. And with no fucking nonsense. Noom Records' Commander Tom wipes out those still able to stand with an impeccably sequenced string of nu-NRG meets mad bastard Euro trance, making it literally impossible to keep still.

The Ultimate Orange is a place for the people. It has no great desire to educate the crowd, its mission being simply to provide a night of banging, danceable techno. And you can't ask for much more than that, can you?

Kieran Wyatt

MAZZO'S LUCID INTERVAL

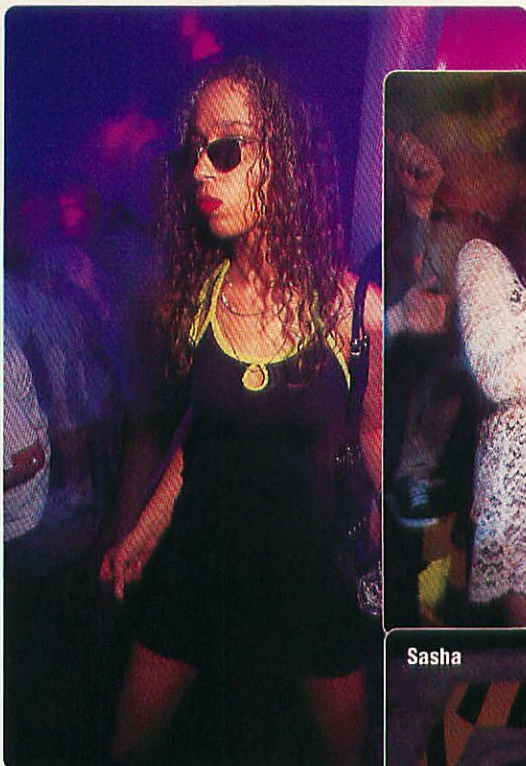
Paradiso, Amsterdam

AMSTERDAM'S Mazzo people are tonight relaunching the weekly Lucid Interval session, after a serious fire forced the club to temporarily move over to a warehouse in the red light district. Now at The Paradiso, their eclectic motivation is neatly reflected by guests Chris Duckenfield (from RAC, the Warp act) and Zki (of The Goodmen). And while the latter is cutting up an acidic version of Gwen Guthrie's "Padlock" in one room, the omnipresent Dutch producer Erwin Van Moll lays on a truly delicious live performance next door.

Starting off with abstract freestyle jamming, Van Moll soon moves into techno territory with his rendition of My Mine's "Hypnotic Tango" (or Carl Craig's "Desire" for trainspotters). From there, he deals out rough and intricate drum 'n' bass. The dance cognoscenti love it. And with Mr Van Moll producing tracks for the newly formed Lucid label, there seems to be no stopping the daring impetus of this club. The label also has another ace tucked up its sleeve in the form of Morphid, whose intelligent techno received an airing earlier tonight.

Resident DJ Steve Green has the last hour, his fusion of techno, drum 'n' bass and freestyle beats erupting as he drops the excellent "Armitage Shanks" to the delight of the throng. Welcome home, Mazzo.

Walter Van Maren



(below left) **Badger, 18, barman from Cowbridge**

"I come to The Hip'po every week. The crowd is just so brilliant. And Kelvin Andrews is a shift-hot DJ."

Bryony, 18, student from Cowbridge
"Sasha's my favourite DJ and this club has an excellent vibe. What more do you need to have a storming night out, eh?"



(near right) **Chris Harrison-Kerr, 24, dancer from Cardiff**

"This place is all about the vibe. You can dress in what you want and be who you want to be. I'm here tonight to see Sasha."

Stewart Kaye, 22, aircraft engineer from Cardiff

"The Hip'po is the only club worth going to in Cardiff. Sasha's one of the best DJs around and you can always guarantee getting the top DJs here."



(above left) **Clair Neal, 22, single mum from Cynon Valley**

"I come every single week. I probably pay their rent! Sasha's nice looking. It's like, 'Phwooor, get yer kit off mate!'."

Leon Skinner, 20, student from Cardiff
"I'm here because Sasha is playing, but also for a lads' night out. Sasha's cool but Jeremy Healy is the man."



Sasha



(near right) **Phillip Collins, 21, decorator from Cardiff**

"I don't like Sasha but I must say I'm having a fucking blinder. Good nights generally begin with a snap decision. I came here out of the blue and I've met lots of great people. This place is very underrated."

Jason Dingle, 20, student from Cardiff

"I have just finished my exams so I'm basically here to celebrate. Sometimes I like Sasha. If he plays hard he plays well, but he does tend to play for himself and not for the crowd. It all depends on his mood, really."



(far left) **Vicci Orton, 18, trainee camera operator from Cardiff**
"I'm a regular at The Hip'po. I really enjoy the atmosphere here. It's about the only club worth going to unless you want to travel."
Modipop Girl, 20, DJ from Cardiff

"There's something special about The Hip'po. It pulls in the big name DJs, yet it's managed to retain that underground vibe. And Sasha is a clubbing legend. With the crowd he pulls, you know that you are certain to have a good night out."

THE HIP'PO Cardiff

SASHA. The name which can transform the coolest of seen-it-done-it club cats into hot 'n' flustered, gotta-get-a-ticket desperate dogs. Nobody wants to miss this DJ deity and tonight Cardiff's Hip'po Club, no stranger to top-notch jocks, is expectedly rammed.

It would be easy to underestimate the additional pull of Kelvin Andrews in all of this. And unfair, because the Welsh capital's craziest crowd treasure Kelvin as one of their own. After all, Andrews plays at The Hip'po so regularly that he's virtually a resident. Tonight, the punters go mad for his funky-up house, his mix 'n' match choons and his willingness to show what a good time he's having.

Grimacing inane, shaking hands and waving to anyone he recognises (which seems to be just about everybody out on the floor), Andrews acts like a joyously

happy ring master, cracking his party whip until the entire crowd are performing dancing tricks. Snaking out Mephisto releases, shaking butts with Armando's funky acid and feeling the force with some ultra-jazzy F Comm grooves, Kelvin Andrews takes his adoring public on a ride they will remember. A return trip just can't come soon enough.

Sasha, of course, isn't exactly a stranger to such glowing praise. Yet tonight, the Eric Cantona of the DJing world (magnificently moody, often inspirational and a man you'd always be prepared to pay good money to see) fails to hit the back of the net. True to form, Sasha expertly gouges out a deep and melancholic house groove right from the off and, to begin with, the crowd fall in line

like cows at milking time. But not for long. His seamless blend of epic soundscapes (from the subtle, trance-tinged Paragliders through the drawn-out breaks of Amethyst to a mammoth mix of Garbage's "Queer") ultimately presents few beyond his most faithful followers with an opportunity to join his journeying.

Whereas Kelvin Andrews provides The Hip'po with a fuel-injected jaunt around the sunnier streets in town, Sasha simply cruises on autopilot down a long, smooth, never-ending motorway. Introverted and unanimated, his obvious distance from the punters is too far for their affinity to span.

Unfortunately, for all the pre-gig fizz and anticipatory excitement, Sasha falls flat.

Tobias Peggs



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London calling

They've turned out one of the best rap

albums of 1996 so far. And they're distinctly British.

Meet **BLAK TWANG**, a group not afraid to show their roots

"I chat with a UK blak twang/When busting raps/Laying down facts/Like British Rail tracks/Cockney rhyming slangs/Black conundrums/Deep as the dungeon/This is how we function/In London" ("Dettwork South East")

CHECK THE VOICE. OVER A DRIVING BREAKBEAT AND A DEAD SIMPLE keyboard phrase, **Taipanic**'s words are a self-assured flow of ideas and observations, all delivered in an accent which is very definitely London, but not cockney. This is the sound of south of the river touched by the Caribbean, the sound of New Cross. There's only one way to describe it. Blak Twang.

"When someone hears Blak Twang, they hear a familiar voice talking the same way they would," declares Taipanic, speculating on the brave new world of hip hop in the UK. "Can you imagine if all the people who are into Oasis heard the hip hop stuff coming out and saying those things? I know they'd get it."

Just two years into their career, Blak Twang's "Dettwork South East" is set to be not just one of the finest British hip hop albums of the year, but one of the finest hip hop albums of the year, period. They're standing at the very forefront of a fresh generation of rappers and producers who no longer even care what the major labels or the mainstream think.

These hardy souls believe in what they're doing and they're doing it regardless of whether they can make money from it or not. If it happens, it happens. If it doesn't, it doesn't. While Yank MCs more experienced at sneering into a camera than rhyming in the circle talk the talk, inna London, they're walking the walk.

"I don't need no fanclub/It's useless/Bredren don't make no excuses/Start using all your creative juices/ Instead of watching all them bloody movies/I keep it relevant within the realms and the parameters of my lifestyle/ Wildstyle" ("Homegrown")

DEPENDING ON HOW YOU SEE IT, BLAK TWANG CONSISTS OF ONE, TWO OR THREE parts. Rapper Taipanic is the obvious figurehead, the one prowling the stage, utterly in control, the one whose straight-ahead couplets boom out from the speakers. But behind him stands **VRS**, who shares all the production duties. A classically-trained multi-instrumentalist, Taipanic calls him "the maestro". Thirdly, there's Rumpole, the sometime producer and full-time DJ who doesn't want to be interviewed and doesn't appear in any of Blak Twang's press shots.

"We call him Zorro," grins Taipanic.

But while VRS' musical background made his route into hip hop almost inevitable, Taipanic's was less clear.

"I can remember being seven, maybe eight years old and sitting in front of the radio

learning the lyrics of groups like Shalamar and Earth, Wind & Fire," he says. "When hip hop came along, I thought it was so cool. So the same way that I'd been sitting down and listening to Shalamar, I was listening to people such as Kurtis Blow. 'If I Ruled The World' was actually one of the first records I learnt to rap to."

"When I perfected the first Big Daddy Kane record in 1986 or 1987, I was hanging out with a lot of ragga youths and they thought the lyrics were mine. They were like, 'Why don't you rap?'. So I started trying to construct lyrics of my own."

A process which involved examining his roots.

"Right from the start, I've always used London slang. That is why I have respect for people like London Posse. They've been rhyming in a British style since around 1988, but it's only now kids are becoming proud of the stuff from this country."

"So, yes, there was a conscious decision to say, 'No, I'm not going to try to rap like an American because this is a British group and this is another kind of edge'. My style doesn't sound anything like London Posse, but it's quite obvious that we are coming from the same kind of background, the same kind of surroundings."

"Too much kerfuffle and waffle/Without the action/There's too many factions/ Fighting over tiny fractions/I can see the blood stains on your double-edged daggers/Bullshitters, blaggers/Bogus B-boys, ragga chatters" ("BS Survivah")

SO WHAT EXACTLY IS IT THAT MAKES TAIPANIC'S rhyming so special?

"He's like a postcard of where he's from," offers VRS. "He only chats about what he's seen, what he's done, how he feels at that moment. But he is not just talking about New Cross. He draws on the influence of New Cross because that's where he's from, but if you listen you'll be saying, 'This is the same in my manor. I can relate to this'."

"It's just life," explains the New Cross boy. "As human beings, we all live in our own different little worlds, but we all share experiences. And that's exactly what I like to talk about. But it is philosophical, too. Just thinking about stuff, you

know. Thinking about how your life's going to be.

"Doing that isn't depressing. It's not dark. It's actually quite warm. The message is 'come together'. It's not preaching, either. It's based on how it is, but without trying to glamourise it and without saying, 'Oh you're lucky, I've had it hard'. Everyone's had it hard. I'm not complaining, because I know how people live in Somalia and I know how people live in India and I know how people live in Jamaica. We once did a show in Leipzig, East Germany..."

"It was like, 'Bloody hell, you sure we're not in Bosnia?'" chips in VRS.

"We've got it bloody lucky," concludes Taipanic. "We should count our blessings."

'Dettwork South East' is released on July 29 on Sound Of Money



Erick Morillo

words **Rachel Newsome** pictures **Martyn Gallina-Jones**

the Reel! thing

CUSHIONED

IN CREAM LEATHER SEATS, THE SUN-ROOF back, the afternoon rays deflecting off the windscreen, Erick "More" Morillo is cruising down New Jersey's main highway in his low-slung, snow white Lexus SC 400. With a breeze gently rippling his check Dolce Et Gabbana shirt and a sneak preview of his mix for Radio One's "Essential Selection" booming out of the stereo, he pumps the horn and yells out to nobody in particular, "Man, I luurve attention!".

Still charged up from spinning in Rimini the previous weekend, where the mere flicker of the escalating breakdown of Reel 2 Real's recent "Jazz It Up" single was sufficient to fill up the entire dancefloor, words pour from Erick Morillo's mouth almost as fast as he drives.

"That drum roll, man, people were just going completely crazy," he says of the clubs and the parties. "It's that chill you get when you see everybody freaking out over your sounds. And the women! Man, they were everywhere."

So you like Italian women?

"Baby, I like all women," he purrs. "When I've got a girlfriend, I'm good, I'm straight. But when I'm single, well, I just want to have a good time. If I see someone I like, I go for it."

Marillo crunches to a halt in the gravel car park outside his new apartment. Inside, the stark white rooms are unfurnished. As he himself notes, "there's a little work to be done".

"All I listened to when I was growing up were Latin rhythms. Salsa. Have you ever seen anyone dance to salsa? It's art!"

scene, past, present and future. It almost takes your breath away.

WELCOME TO LIFE IN THE FAST LANE WITH ERICK MORILLO. AS ONE OF NEW YORK'S NEW breed of talented young producers, attention is something which the 25-year-old Strictly

How do retain your cool as a first rate DJ/producer and still fill the charts with pop classics? Your group needs to be Reel 2 Real and you need to be called ERICK MORILLO, that's how

Rhythm protégé certainly hasn't been short of lately. You will probably know him as the mastermind behind Reel 2 Real, one of America's most successful commercial dance acts. After two years of touring on the back of their gold album, "Move It!", the Reel 2 Real phenomenon is now hurtling forwards again at a dizzying speed.

Going for it in every sense of the word, Morillo has slipped into the role of glamorous international pop star with an ease which makes you believe this smooth cat was born to be wildly extravagant. Abandoning the jeans and the T-shirts he wore as a struggling young producer while concocting mixes in his bedroom studio, Morillo now steps out in nothing less than the finest designer threads.

In fact, no sooner did the royalties for "Move It!" start trickling in, than he was to be found buying up what seemed like the entire stock of the London Dolce Et Gabbana shop. He once spent \$8,000 in one afternoon. No wonder Mrs Morillo insists on keeping all those shirts round at her house. It's the only way she can be sure of staying in regular touch with her hot-shot son.

"I just love clothes," he declares. "Dolce Et Gabbana, Versace and Richard Tyler, they are my top three. You know, I went from dressing in jeans and T-shirts to a whole new wardrobe. When I was first going for that, I spent a lot of money, but I've calmed down a bit now."

He pauses momentarily to reflect.

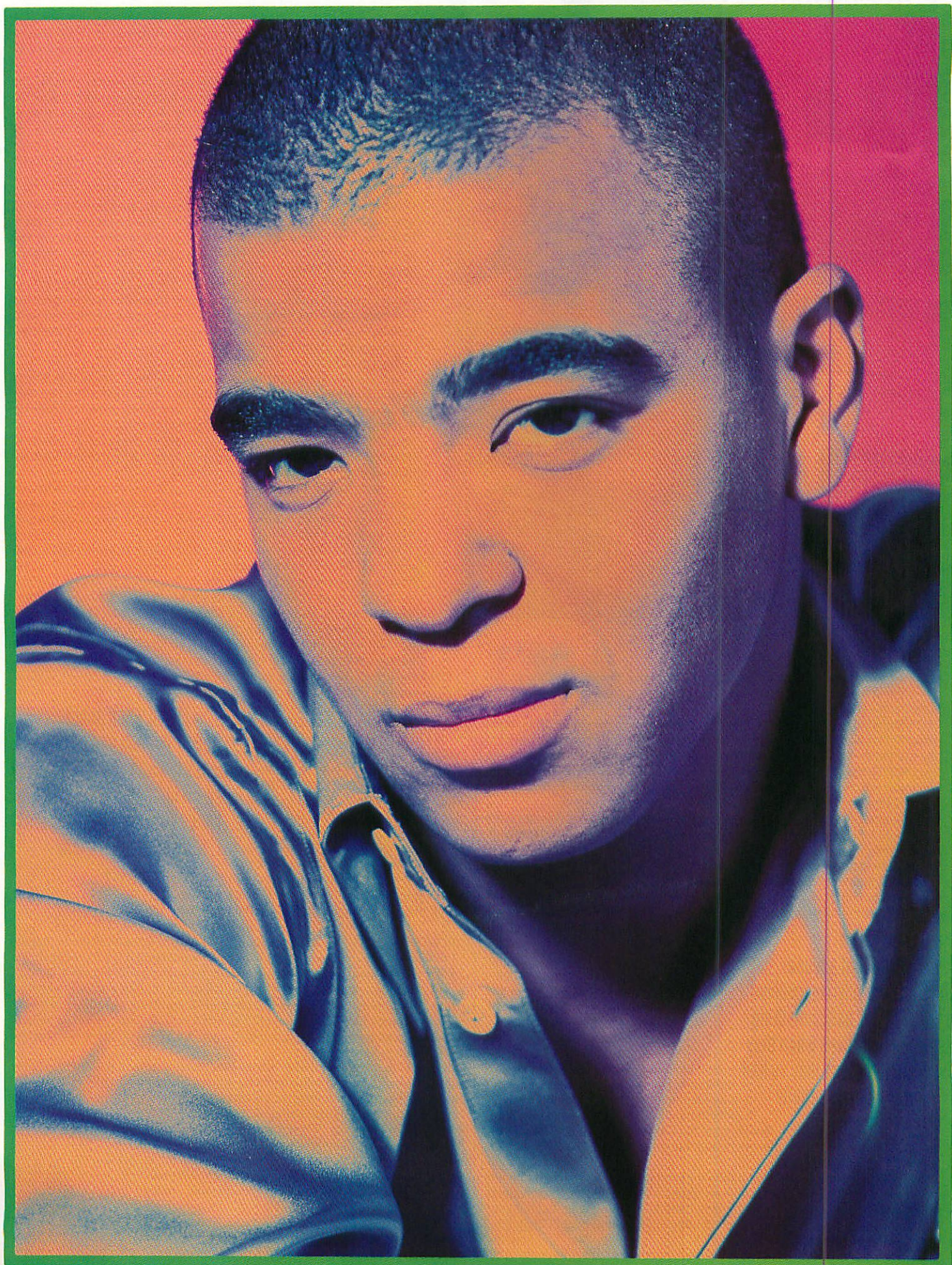
"Basically, I'm doing dream things. I'm travelling all over the world and meeting new people and I love it!"

JUST ACROSS THE WATER FROM ERICK MORILLO'S SWANKY NEW PAD IS DOWNTOWN Manhattan. This is where he was born. This is also where the humid streets are filled with the calypso sounds of Latin America. It pours along the subway as kids muscle past with ghetto-blasters. It breezes out of every bars and every passing car.

Together with disco, these carnival street beats form the grassroots of New York house music. And it's this feel-good party vibe which best describes the larger than life sound of Reel 2 Real.

"Mmm, mmm, mmm," says Morillo, animatedly nodding his head in agreement. "All I listened to when I was growing up were Latin rhythms. Salsa. Have you ever seen anyone dance to salsa? It's art! All they are doing is listening to the music and reacting to it. It's truly incredible. I really love Salsa. The music, the rhythms and the beats, it's just like this fire burning inside you."

And it's those infectious, gyroscopic rhythms fused with Morillo's love of swoonsome house grooves and the gruff, reggae-ish rapping of The Mad Stuntsman which drenches Reel 2 Real with its hallmark high-energy and sex appeal. The Mad Stuntsman acts



Eric Morillo



as a clownish cartoon character to Morillo's sharply-dressed, smooth straight man, and it's this comic touch which has sealed Reel 2 Real's mainstream crossover from the clubs to the national charts.

No better is this mass introduction to dance culture illustrated than by the phenomenal cross-Atlantic success of "I Like To Move It". Lingering in the British charts for a total of four months, its rampantly horny bassline pumped both club floors and aerobics classes alike. And it is this two-headed beast of commercial credibility which Morillo is hoping to conquer with the release of Reel 2 Real's second album, the unironically entitled "Are You Ready For Some More?"

A self-confessed businessman with an extremely clear understanding of dance music's overground explosion, Morillo has ingeniously constructed an album for all occasions. Spanning everything from the direct-to-dancefloor club couture of "Jazz It Up", to the straight-up and catchy chart contender which is the title cut, to the feisty Spanish fiesta rhythms of "Mueve La Cadera (Move Your Body)", Morillo would certainly seem to have more than one market in mind.

"We always try to come across as a fun dance group," offers Morillo. "All our songs are about having a good time. But we're also very credible and

"I've noticed that anyone who's a DJ, or anyone involved in the arts, has had something missing in their lives when they were younger or else they've had a time when they really struggled"

that comes from the fact that I'm working on other projects. From being a DJ as well. That's the other way I get a high. It's like instant gratification. I mean, when you rock a party, you know about it there and then. Being up on all of the new music really helps with the group, too."

In an increasingly fractious era, where "sold out" is frequently equated with "sell-out", it really seems as though Morillo has managed to achieve that rare balance of commercial success and underground respect. You see, eclipsing the boombastic braggadocio of Erick Morillo, the Reel 2

Real wideboy and flamboyant flirt, is Erick Morillo, the kid they used to call "the music guy" because of his obsessive

passion for a damn good groove.

As he grew older, this passion intensified to the point where he would religiously track down every single Todd Terry and Louie Vega release the minute that they hit the streets. Until the day finally came when he found himself sitting in the very same studio as Little Louie, a man he calls his all-time hero, contributing to the production of "Deep Inside", Vega's awesome Hardrive vocal track.

But there's more. A lot more. As Platinum Crew, Smooth Touch and RAW, to name but

three, Morillo has produced a whole catalogue of underground house classics, taking the cycle full circle with his recent Li'l Mo Yin Yang collaboration with Louie Vega.

"Those kind of projects are how I justify myself," he contends. "I could quite easily do all these Zig Et Zag and PJ Et Duncan tracks if I wanted to, just for the money. I don't have to do all these other things, but I do because I love it when people hear my songs and go crazy. There's nothing like it. That's the pay-off for all of the hard work I've done. When you get paid, it's no big deal, it's only money. That's why I love the attention. I think it's important to know people are appreciating what you do."

OH yes, life is certainly coming sweet for Mr Morillo. But it wasn't always this way. When he was recording "I Like To Move It", it was simply another track to help pay the rent. And although he seems to be quite at home in his plush new apartment, he has spent the past couple of years living and working in the same cramped Newark studio.

"Let's put it this way. I have lived my whole life in a fish bowl. When I lived with my mum, I was doing remix work in my bedroom studio. And it's not like I can live that DJ lifestyle where I can sleep all day, because the telephone starts to ring at 10am. I'm not saying I don't have fun. I've had plenty of company."

He pauses and grins knowingly.

"But I guess I just love working," he shrugs.

So it's no surprise to learn that he was given his "More" nickname by Strictly Rhythm's Gladys Pizzaro, after he arrived at the label's offices with no less than 16 mixes of his first single. As he relates the story, Morillo abandons his shirt in order to keep cool in the sultry heat, revealing a pair of Kleins peeping over the top of his trousers. To further assist his comfort, he grabs a tub of Strawberry Häagen-Daz from the fridge. Dipping in, he is philosophical about the source of never-ending energy which powers his work.

"I've noticed that anyone who's a DJ, or anyone involved in the arts, has had something missing in their lives when they were young," he considers, raising an eyebrow and licking his spoon. "Either that or they've been through a time when they really had to struggle."

It's a familiar concept and one which certainly resonates with Morillo's own childhood. When he was three years old, he was sent to live in Columbia with his aunt because his mother was too poor to look after him. After growing up in a largely Spanish environment, he returned to the US at the age of 10 barely able to speak English. Suffering the debilitating experience of culture shock, feeling awkward and rejected, he began spinning early wild style, Peach Tree, Run DMC and Spanish hi-NRG disco. It was the best way for him to transcend his insecurities, to lose himself in another, altogether more gratifying world.

Caught up in the dynamics of the cross-cultural flux

from his patchwork Nu Yorican experience of salsa, disco and house, he's never been swallowed up by one particular style or trend. But simply doing his thing had its own set-backs when it came to being accepted by New York's house scene. A case in point is Morillo's Smooth Touch projects of 1993 and 1994, which didn't quite genetically match the NY garage thumbprint of the time.

"Back in the day, all that you used to hear coming out of here were deep underground garage grooves," he recalls. "I was the very first New York producer to start using this more techno type of sound. But then, you know, I had to put up with people like Louis saying that I was the techno king! That really got to me."

"I love it when people hear my songs and go crazy. There's nothing like it. That's the pay-off for all the hard work I've done. When you get paid, it's no big deal, it's only money"

UNDETERRED, Morillo is stubbornly sticking to his own agenda with all the confidence of somebody who has the vision to fly in the fickle face of fashion. There are even tracks on "Are You Ready For Some More?" which take unexpected twists and reveal Morillo's masterplan to distance Reel 2 Real from mere disposable pop. The soulful, downtempo ballads, "Life's Funny" and "Love Hurts", both drop the Reel 2 Real party sheen for a more conscious appeal. Most surprisingly of all for a New York producer, the album includes an unexpectedly credible jungle collaboration with fellow new breed hero Armand Van Helden entitled "Don't Panic".

In addition to this, delving deeper into the sonic routes sketched out on "Are You Ready For Some More?", Erick Morillo is currently working on a jazz album and an R&B album. He's also talking of entering into the world of acting, in the hope of representing young Hispanic males on celluloid as well as vinyl.

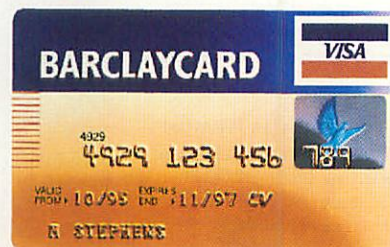
"It's just me," he shrugs. "I'm very ambitious. I like challenges. When people tell me, 'You can't do that', that's when I go for it. We seem to be in an industry where the smaller you are, the bigger you are. But at the end of the day, if you get inside people's heads, everybody wants to get to the next level. And that's exactly where I want my music to be."

Reel 2 Real's 'Are You Ready For Some More?' is out now on Positiva



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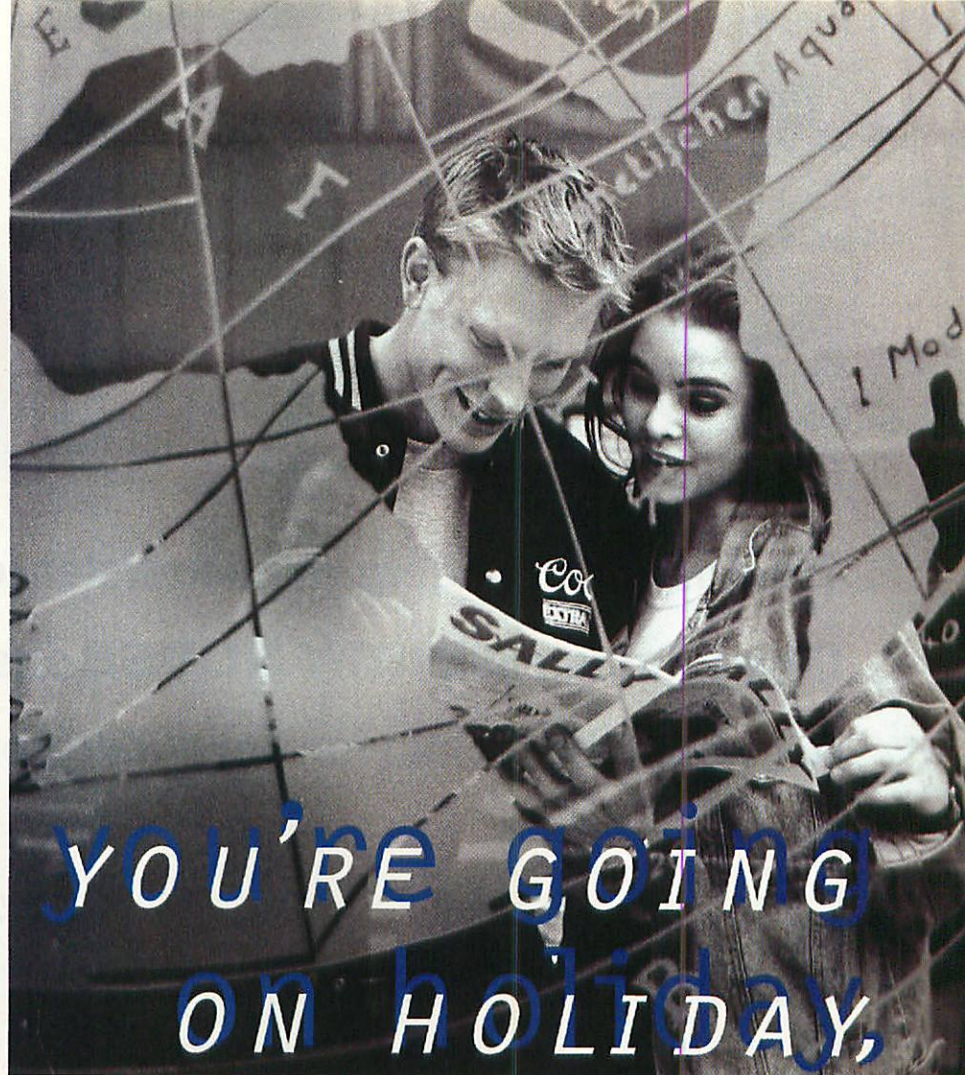
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dirt trax

The Australian Underground Resistance, **JUICE RECORDS** and their exuberant **DIRTY HOUSE** offshoot sure know a thing or two about the techno (down) underground

IF THE TERM "UNDERGROUND" MEANS ANYTHING, IT MEANS JUICE RECORDS. Here is a label which has fought distance, disinterest at home, personal adversity and the fickle tides of trend, to emerge triumphant. All the way from Adelaide, Australia, their unscrubbed, raw-boned, throbbing techno language has infiltrated the set lists of DJs and the head spaces of punters throughout Europe and North America. What's more, they've had the good sense to spontaneously re-evolve.

After numerous futuristic excursions, Juice are now preparing to put out their final release, Paddee's "Blue Harvest" EP, before completing their morph into an umbrella organisation, licensing, distributing and fostering other imprints and artists. To do that and yet still remain 100 per cent credible is something indeed, particularly in a sub-culture which is quick to exorcise those who are heard to err.

Damien Donato, the man around whom both Juice and the label's Dirty House subsidiary pivots, considers his first half-decade in the business with a reserved pride.

"We have definitely achieved what we wanted to, even though we didn't set out wanting to be a major, successful record label," he remarks. "We put out the music we wanted to put out and we got ourselves the respect we were after."

The respect, however, came second. More immediately, their desire was to experience their own creations.

"To hear a jock like **HMC** play our records alongside all the other music we liked was pretty much what we were after," he adds.

JUNE IN ADELAIDE IS WINTER, AND WITH TEMPERATURES AS freezing as -13°C, several of the Juice/Dirty House posse are gathered in their new office, a two-storey affair with room for decks, a mini studio and an unusually large and gorgeous bathroom. In the evening chill, a mere two weeks after their newest Dirty House release, **Cinnaman**'s sleazy "Pornografix" EP, they sit pondering the past, present and future.

The independent ethic quickly springs to mind. Juice/Dirty House are stoic, remaining true to vinyl, to the DIY mantra and to the strictly minimal image. The inspiration they drew from Detroit's Underground Resistance has not been sold for easy deals and quick dollars.

"The major record labels pour out crap and people actually think that stuff is techno," says HMC.

"We have never gone for the lowest common denominator," adds **Paddee**. "We've always wanted to be a bit difficult, I suppose."

Bravura notwithstanding, Juice scored what they considered to be a hit with their first release. "Life Support System", from HMC's "100% Juice" EP, was greeted with religious fervour by an Adelaide scene then at its adrenalin-charged peak. A licensing deal followed and HMC was soon plucked from Southern Hemisphere anonymity and turned into a cult figure.

The lo-fi production of that record and the subsequent simplicity of the Juice/Dirty House catalogue is one of the label's strongest traits.

"We don't use a full-on studio, it's all very minimal," explains HMC. "Our challenge has always been to use the gear we have to its full advantage."

"HMC catches a totally different vibe," suggests Damien of his most famous charge. "My interpretation is that he is very musical."

"Yeah, well, I don't know if I could even put it into words," responds HMC. "I don't know if there's a particular sound or not. It's not a deliberate process. I simply walk in there, turn it on and go for it. The tracks just end up reflecting my mood."

Those who typify techno music as being universally devoid of emotion may raise an eyebrow, but the taciturn DJ/producer again has a response.

"The kind of music the masses think is techno is unemotional."

"They've got absolutely no fucking idea what techno is," calls out Damien, rocking back on what is already a dangerously spindly chair.

"Look, when computers came out, people thought they would destroy civilisation or something," says Paddee, taking his turn. "They had this fear which was based on a complete misinterpretation of the idea. It's the same with techno."

So what is techno, then? Does it serve a purpose? Does it usurp? Is it evolutionary or revolutionary? Neatly folding his hands in a professor-like fashion, Damien errs on the side of evolution.

"It's all about trying to come up with something which thinks ahead," he muses. "I mean, yeah, it is about changing the world, I guess. Ideally, techno is about one person in a room getting the most out of whatever gear they have, making as much noise as they can, and releasing it without restriction."

"No restriction is the key to it all. Techno doesn't tell, it asks."

THE CREATIVE LINK BETWEEN THE OFTEN AUSTERE experiments of Juice and the hip-level funk of Dirty House is HMC, the auteur of the debut releases on both labels, "Life Support System" and the swishing stomp of last year's "Phreakin".

HMC has mixed techno and house in Adelaide to ecstatic perfection for around 10 years, swinging across the sonic boundaries, bridging the various stages of the dance music style. In that time, he has invariably been lauded for his work on the wheels and his knack in the studio. He has also been called shy on too many occasions to count.

"Yeah, people do say that, but it's kind of true," he confesses. "I am quiet. I don't talk much. But what I don't say with words, I say when I'm DJing."

Playing his own releases is therefore sometimes a little unnerving.

"I observe the crowd a bit more closely," he admits. "I can't really help it. Yeah, it's a bit weird when I play my own stuff."

The view from behind the decks offers not simply an excellent place to observe the evolution of dance music, but a hands-on way to understand your own work. Which is why HMC is so clear about the difference between Juice and Dirty House.

"Juice was quite severe, while Dirty House is more about straight-up funk, more about the dancefloor and getting into the groove."

LATER THIS YEAR, JUICE WILL BECOME A CONDUIT, A GATHERING GROUND FOR LABELS and artists, an outpost transmitting to the techno heartland. It will, however, retain its distance (which is unavoidable when you live in Adelaide) and its perspective.

Dirty House is the first passenger on board, HMC's "Phreakin'" introducing the new label with a raucous, sexual, acid anthem. The Dirty House Crew, an amalgam of HMC,

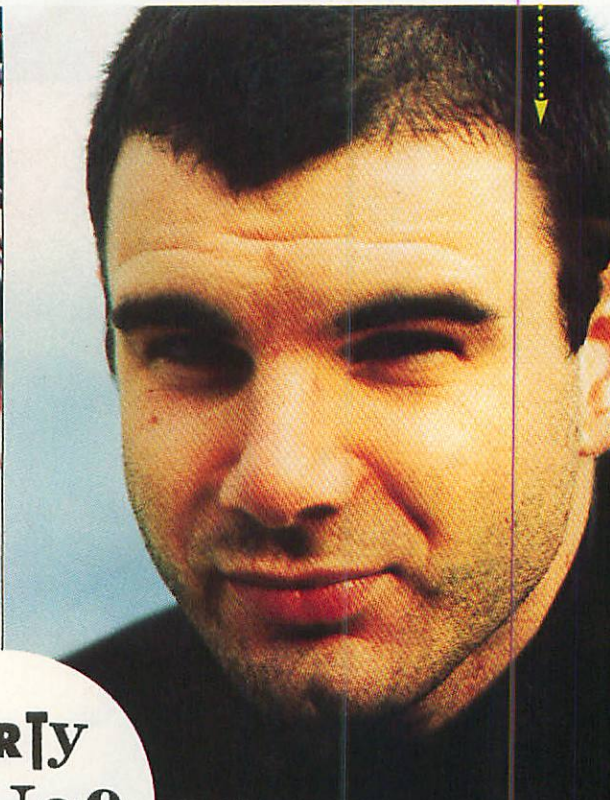
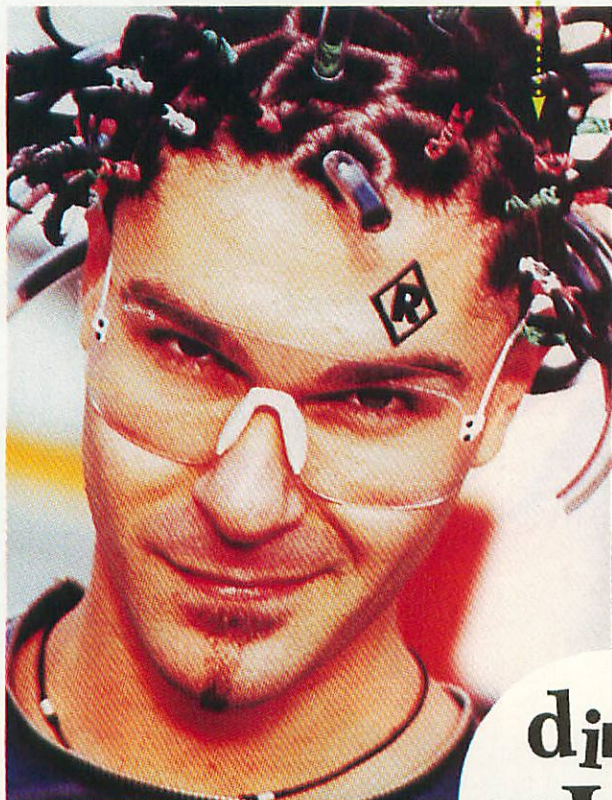
DISCOGRAPHY

JUICE

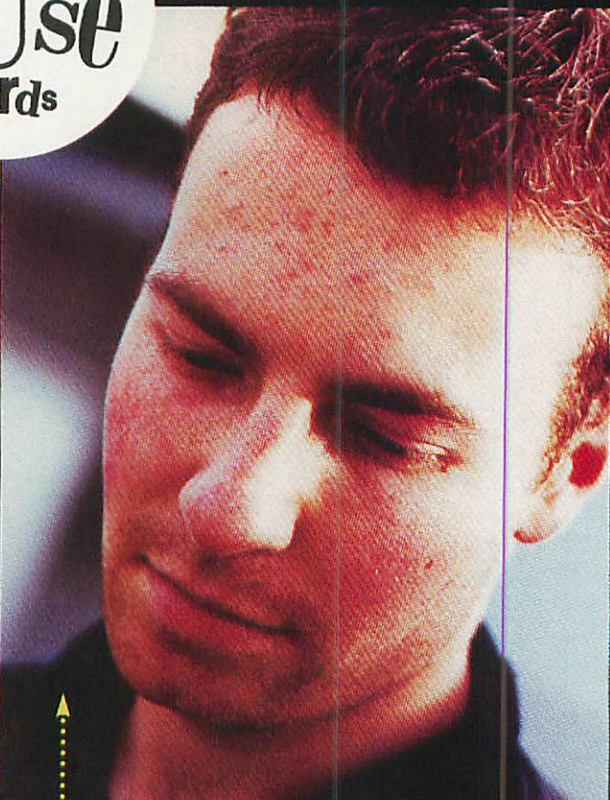
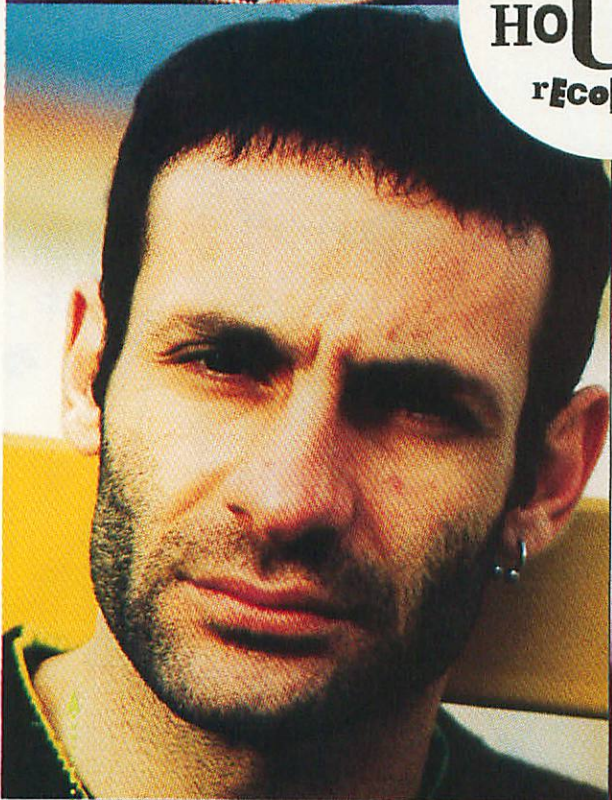
- JUICE 001: VITAMIN HMC - "100% Juice"
- JUICE 003: JACK HAYWIRE - "Out Of Order"
- JUICE 004: HMC & THEE - "Southern Hemisphere"
- JUICE 005: ROTATION - "Rotation"
- JUICE 006: ROTATION/PADDEE - "Dragonfly"/"Satellite"
- JUICE 007/1: VARIOUS ARTISTS - "Mothership Vinyl Edition Rec 1"
- JUICE 007/2: VARIOUS ARTISTS - "Mothership Vinyl Edition Rec 2"
- JUICE 008: HMC - "Scientific Functions"
- JUICE 009: ROTATION - "Moon dust"
- JUICE 010: ASIO/PADDEE - "Biocarbene"/"Espionage"
- JUICE 011: VARIOUS ARTISTS - "Outpost"
- JUICE 012: HMC - "Southern Cross"
- JUICE 012.5: PADDEE - "Blue Harvest"
- JUICE CD1: VARIOUS ARTISTS - "Mothership"
- JUICE CD2: VARIOUS ARTISTS - "Outpost"

DIRTY HOUSE

- DIRT 01: HMC - "Phreakin'"
- DIRT 02: DIRTY HOUSE CREW - "Disco At The Edge Of The Universe"
- DIRT 03: DIRTY HOUSE CREW - "High"/"Boogie Down"
- DIRT 04: DIRTY HOUSE CREW - "Dirty Dubs"
- DIRT 05: CINNAMAN - "Pornografix"



**dirty
HOUse
records**



Paddee and Cinnaman, followed on with three sizzling exercises in phat modern funk. And now there's Cinnaman's first solo work, "Pornografix", which further defines the Dirty House sound, with a dash of salty disco spunk sprinkled into the mix.

Indeed, Cinnaman is the glamorous vox of the label, a self-created icon of rude chic. It's not surprising that he describes the label as fashionable.

"It's not just fashionable in Adelaide, it's fashionable full stop," he says. "It's become very fashionable in Europe. People want it, you know."

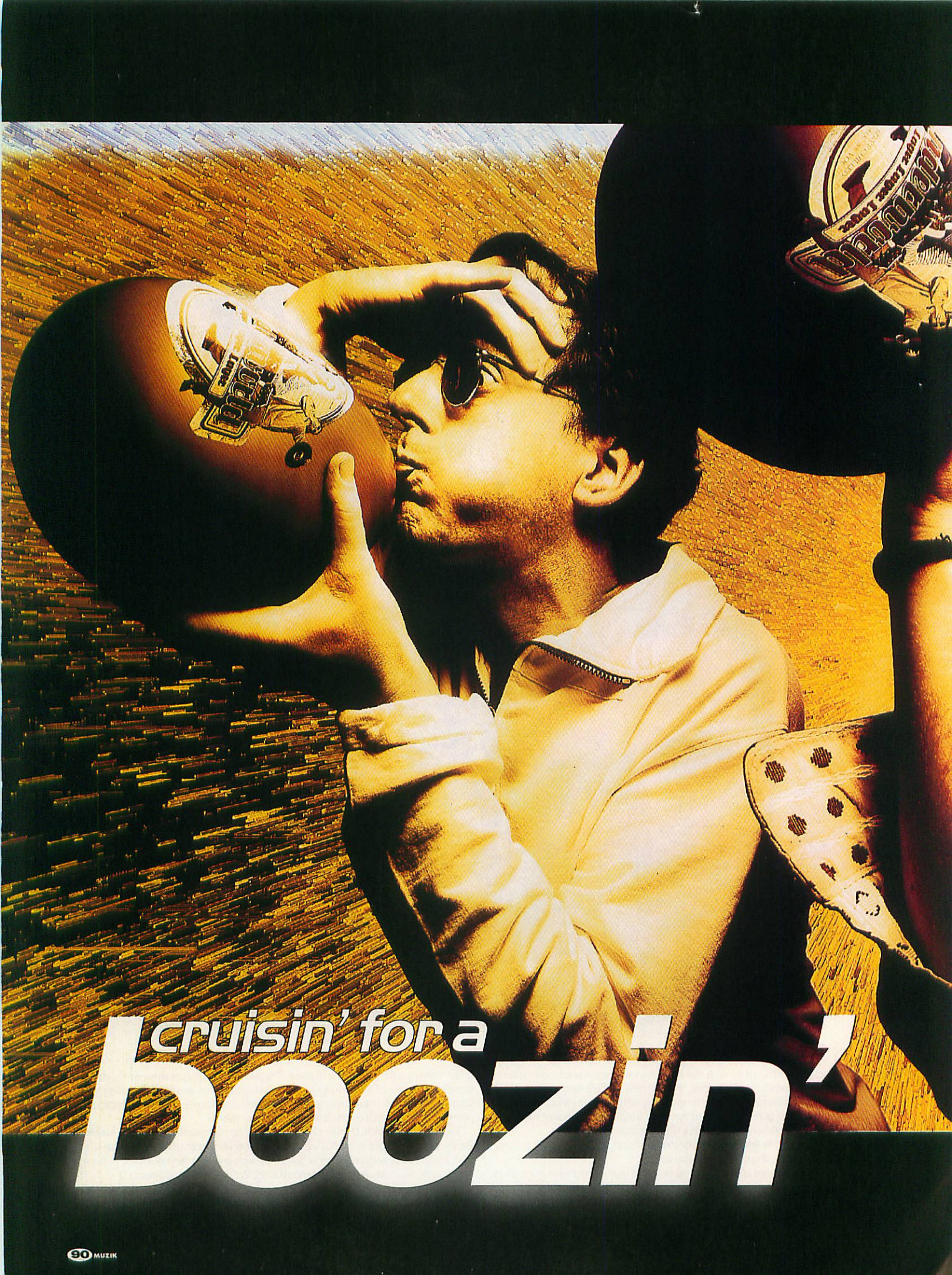
Having proved underground cred could be gained and maintained with Juice, Dirty House is a natural move forward. If Juice was somewhat astral and sonic, Dirty House is gutsy and warm.

"It's more Saturday night, whereas Juice was more Friday night," theorises Cinnaman.

The "Pornografix" EP is a case in point. The pouting, sleazy cuts come complete with samples from one of Cinnaman's all-time favourite porno movies (something about schoolmasters and errant senior girls, erm, apparently). They speak of egotistical vixens preening on the floor, resplendent in satin and/or rubber.

"They're party records, but they are not cheesy," he concludes. "They're not handbag. They're not backpack either, that's a bit ravey. More like clutch purse, really. But I think that, as glam as Dirty House is, we've got the background to make it work and not sound shit. I mean, we're an underground record label. We've proved that already."

Cinnaman's 'Pornografix' EP is out now on Dirty House, with Paddee's 'Blue Harvest' EP following later this month on Juice



cruisin' for a
boozin'

Underworld

words **Dave Fowler** pictures **Vincent McDonald**



cruisin' for a **boozin'**

What's big and shouts 'Lager! Lager! Lager!?' No, it's not your dad. It's the re-release of 'Born Slippy (Nuxx)', a guaranteed chart-buster all about getting pissed. And who else could have written it but UNDERWORLD?

IT WASN'T ACTUALLY MEANT TO BE LIKE THIS. WE WERE SUPPOSED TO BE ON AN all-expenses trip to Pilsen in the Czech Republic, the spiritual home of lager. Or at least a beer festival somewhere or other. But it's all gone horribly Pete Tong.

Instead of foreign birds and blokes in leather shorts, we're sat in a studio in Battersea surrounded by a selection of beers from right across the world. They have been kindly provided by Mr Patel of UK Food And Wine, St John's Rise, London SW11, who's 40 quid richer and rather bemused by such a bulk purchase at 11am.

In short, it's a recipe for disaster. A lager frenzy is on the cards and nobody's had time for breakfast yet. Think bladdered. Mullered. Hammered. Caned. Lager-ga-ga. If this was a film it would be "The Beer Hunter".

BLAME "BORN SLIPPY (NUXX)", THE 12-INCH WHICH IS SWEEPING CLUBLAND LIKE A tsunami of Stella. With its re-release, it's poised to become Underworld's biggest hit to date. You know, it's the one from "Trainspotting", the one Pete Tong bangs on and on about, the one with the "Shouting, 'Lager! Lager! Lager!'" line. Top 10 material. Like a pint of cold, foaming Kronenbourg served up by your favourite barmaid on a summer's day, it is irresistible, satisfying and delicious. Down-in-one perfection. Awe-inspiring and anthemic. Autobiographical, too.

"The lyrics are pretty close to home," grins Karl Hyde, cracking open a can of Holsten. "It's about feeling like a slab of meat, a shit-faced piece of crap coming out of The Ship in Wardour Street, which is an old haunt of ours. The track is highly ironic in the sense that I'm not praising lager at all. Well, not entirely. I'm not saying, 'Yeahhh! It's great to get off your face and act like an old dog and be out of control'. That's what I like about the video [directed by Danny "Trainspotting" Boyle] which accompanies the record. It draws attention to the fact that there's a negative side to being pissed up."

"The way I see it, 'Born Slippy' is a combination of cheese, lager and a blinding groove. There's real cheese, but the switch from gorgonzola to serious intent is what makes the track so good. On and off, it took over two years to finish writing it. We started it before our first album was even released. The first time around, it sold in the region of 30,000 copies. But there has been such a massive demand for it that we felt we had to make it

"For me, the very worst thing about drinking lager to excess is alien abduction. That is very likely when you're in that state. You're ripe for abduction. You're not in complete control, so you can't fend off aliens"

available to people again. I mean, what's the point of being underground and up your own arse for the sake of it? That would only have resulted in people having to buy it on import from the States at £15 a throw, which is ridiculous."

LAGER IS THE LEITMOTIF OF LIFE. WELL, PROBABLY. IT'S BECOME AS MUCH A PART OF British culture as Shakespeare. Or Eric Bristow. Would Prince Hal have had his wicked

way behind the arras with Mistress Quickly in "Henry IV (Part One)" if he hadn't quaffed a hogshead of ale? Erm, no.

It's part of a young chap's rite of passage, you see. The transition from cider to lager, fondling obliging teenage girls and remembering very little about it afterwards is a ritual played out in living-rooms throughout the nation on a weekly basis. Ask Darren Emerson. He knows all about it.

"When I was a young lad, I tried my dad's lager and, to be honest, I didn't know how he could drink it," he says, gulping down his second can. "It was probably one of those Party Fours they used to make. You know the ones? Totally flat by the time you got to the bottom. Anyway, I fucking hated it. Then, when I got to about 11 or 12 and started going to parties, we got into this habit of taking along a litre bottle of Woodpecker or Strongbow or whatever and drinking it through a MacDonalds straw. It did the trick, but we soon got sick of it. It wasn't really long after that we started getting lagered-up. That was more like it. Laaaaaager!"

"That's probably when I discovered Stella for the first time. And it's still my favourite drink. Trying to DJ after seven pints of it can be hard work, I can tell you. But in general, it mellows me out. It's my drug of choice. It's a liquid conversational drug, although it can make me a little bit leery at times. I have been known to take my clothes off or put bananas down my trousers. The thing which really pisses me off about lager, though, is when you drink it on the way to a gig, there's always a warm bit which tastes like shit at the bottom of the can. But I suppose it's there so that you've got somewhere to put your fag out."

"For me, lager was a social thing, too," adds Karl. "I've played in clubs since I was 13, and I was always trying to act like my peers, like the older lads. At first it had a horrible taste. But you persist, don't you? You don't have a choice. Maybe you end up liking it because of the ramp effect. Lager needs to build up in your brain and your tastebuds, and then you can't live without it. That's probably been the case for me."

WHOEVER COINED THE PHRASE "ECSTASY GENERATION" GOT IT BADLY WRONG. DO you know anybody who drops biscuits on a daily basis? In the curry house? Watching footie on the box? A swift half on the way home from work? If you do, you're very sad. Lager is the drug which unifies every one of us, which fuels the terraces, which shatters the inhibitions, which stop us from getting laid.

It's the nectar which satisfies even the most savage of thirsts and provokes the wildest of passions. It's legal and it's available almost everywhere. Lager is cheap and effective. Together with Tacchini tracksuits, Stone Island tops and Adidas trainers, it's a fashion statement. It's two fingers up to the ponces who go to dinner parties, to the birds in blue stockings who read modern novels on the tube. Lager culture rules. Fuck it, lager is culture.

"Yeah, it's definitely part of our culture and, in some ways, it makes us more European," notes Darren thoughtfully. "The Germans and the Dutch are all at it, aren't they? But I hate those pony little glasses they give you in those countries. And I hate it when they scrape all the froth off with a beer mat. It's fucking annoying. You have to wait ages to get served properly and then you're straight back to the bar for another. Where's the sense in that? I suppose you have to line them up, but then the last one is always warm. It's a lot easier with pints."

Rick Smith, the third member of Underworld, seems unsure. His tipple is vodka and Red Bull, a drink devoid of any cultural associations whatsoever. But then he's from Cardiff.

"I thought lager culture was when you left your glass in the kitchen and didn't wash it," he remarks, sorely tempted by the bottles which are by now starting to sweat on the table top. "It goes green and I hear you can clean almost anything with it. But I agree that there is definitely a loutish stereotype associated with lager."

"The British have totally changed the meaning of the word 'lager'. They've changed the meaning of the phrase 'rock 'n' roll', as well. If you say that enough, it sounds quite good. It stops you thinking of fat, bearded people. Likewise, the word 'lager' makes you think of young guns 'avin it in Soho, as opposed to old blokes in Bavaria wearing little leather shorts. Unless it's warm lager, of course. Actually, that sounds like it could be the title name of a Steve Marriott track. 'Warm Lager!'"

REMEMBER THE FUN PUBS OF the Eighties? They proved that dancefloors and lager could mix. Loud music, bright, flashing lights, stilettos and fishnets, fat bouncers on the door. Okay, there was the odd punch-up, but then the glasses were plastic anyway. So no problem, right?

In Birkenhead, where yours truly used to knock back the Stella and knock off the talent, a pint-glass scar was a bit of a fashion accessory, particularly when it was across the top of a shaved head. It said "Don't fuck with me". And you didn't. Indeed, one local barber was said to charge only a pound to shave round a glass on your head, so punters could achieve the desired effect without a trip to Accident & Emergency. Now there's some of that old Eighties entrepreneurial spirit in action for you.

Anyway, back to fun pubs. They are not deemed trendy these days, probably because today's charled-up clubbers lost their sense of humour when they departed from the parental home in Kingston to "rough it" down in Brixton before they married Gordon from the bank. Whatever. But apart from those occasional little difficulties and dangers ("Did you spill my pint, pal?") incurred when staggering around on the dancefloor with a pint in the hand, fun pubs did work. They were also cheap.

And even if the records were generally pretty naff back then (DJs with too much chat and no remixes), there's no real reason why they should be now. So why don't clubs drop their prices and open their arms to the beer boys and girls? Why aren't Whitbread investing in a chain of re-vamped, re-branded lagertheques, complete with top sounds and pound-a-pint nights? Has the house scene really gone so far up its own arse that it's forgotten how people have always loved a drink and a dance, from nomadic herdsmen swilling fermented camel's milk to swingers of the big band era? What's so unique about house music that people have to shovel Class A drugs down their necks to feel the groove?

"Actually, I think lager is a good thing for clubland," intones Darren from behind another Stella. "I'd much rather have a beer than get all aggressive and moody after a line of coke. What's the point of having a room full of moody, aggressive people? I think you can relax on beer, then go and have a good old dance. Lager relaxes me, anyway. Mind you, you can go to Magaluf and you'll see the exact opposite. A load of blokes who are so beered-up they can't help causing aggro. It all depends on the individual. You don't have to act like an arsehole, just because you're mullered. Look at football. They took the lager out of the grounds and what did it prove? Nothing. The hoolies were all straight, anyway. The last thing they wanted was something to distract them from a punch-up."

"I suppose if you dance, you can sweat it out," says Karl. "The trouble is that some people don't handle it too well in a club environment. They start believing they're something they aren't. Like thinking they're funny and clever, when they're fucking boring and aggressive. Darren can be like that when he's been drinking. Ha-ha-ha!"

(left to right) Darren
Emerson, Karl Hyde
and Rick Smith

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Underworld

Lager Lager Lager

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And the non-aggressive retort from Darren through a relaxing mouthful of lager?
"Fuck off!" he barks.

"Let's step back," intervenes Rick, like a dance music Peter Sissons. "If people start going to clubs for lager, not music, we may as well all stop what we're doing now. What would be the point? Let's all open up pubs and sell beer! When we're on stage, if the audience are completely off their faces, it's not very satisfying. You could take your socks off and sniff them, and they would think it was just wonderful. Lager really shouldn't be the motivation for things happening. It's a symptom, not a cause. It's a symptom of a reality which is thousands of years old. We need to change our perception of the world. I've got no problem with people getting out of it but we shouldn't forget that, unfortunately, lager is right up there with all of the aggressive drugs. Just like coke."

UNDERWORLD 'Born Slippy (Nuxx)'

Drive boy
Dog boy
Dirty numb angel boy
In the doorway boy
She was a lipstick boy
She was a beautiful boy
And tears boy
And all in your innerspace boy
You had hands girl boy
And steel boy
You had chemicals boy
I've grown so close to you boy
And you just groan boy
She said "Come over, come over!"
She smiled at you boy

Let your foolings slip boy
But never your mask boy
Random blonde boy
High density random blonde boy
Blonde country
Blonde high density
You are my drug boy
You're real boy
Speak to me boy
Dog
Dirty
Numb
Cracking boy
You're getting wet boy
Big big time boy
And acid bears boy
And babes
And babes
And babes
And babes
And remembering nothing boy
Do you like my tin-horn boy
It gets wet like at Angel de-railed

You got a velvet mouth
You're so succulent and beautiful
Shimmering and dirty
Wonderful and hot time on your
telephone line
And God and everything
And in walks an angel

Look at me Mom squatting pissed
in the tube-hole at Tottenham
Court Road
I just come out of The Ship
Talking to the most blonde I ever met
Shouting "Lager! Lager! Lager!"
Shouting "Megga megga white
thing"
"Megga megga"
Shouting "Lager! Lager! Lager!"
Shouting "megga megga white
thing"
"Megga megga"
So many things to see and do in
the tube-hole
True blonde going back to Romford
Hi, mom are you having fun?
And now are you are you on your way
To a new tension headache?

Written/produced/mixed by Underworld
(Smith, Hyde, Emerson)
p & c Junior Boys Own 1996
Published by Underworld/Sherlock Holmes Music

WHICH BRINGS US TO THE DOWNSIDE OF LAGER. Hangovers. Headspins. Pub bores. The shakes. The sweats. Falling asleep on trains and waking up 100 miles from home. The impossibility of work deadlines due to the physical inability to get out of bed. Regret. Aggression. A beer gut. Smelling like the pub carpet. Complete loss of memory. That old slapper you once woke up with. That slab of meat in "Born Slippy (Nuxx)".

"For me, the very worst thing about drinking lager to excess is alien abduction," suggests Karl. "I think that is very likely when you're in that state. You're ripe for abduction. You're not in complete control, so you can't fend off aliens. If you were straight, you'd be able to react like Scully and Mulder. I mean, you never see them pissed, do you?"

"Nahhh, well wide of the mark, mate," splurts Darren. "The downfalls of lager are simple. You get fucking pissed on it and you get fat on it. Look at me!"

"I must have been doing it for far too long," moons Karl. "It just becomes a bit of a bore after a while."

THE BEERS ARE GOING FAST. AND SO ARE UNDERWORLD.

To the United States, that is, where they're visiting New York for a video shoot, then jetting west to play alongside The Orb and Orbital at California's Big Bear Festival. A land where the beer is weak. And so is the record industry's understanding of dance music, especially the British sort. Where the perception of Underworld's subtle manipulation of electronica and deeply insightful lyrics have yet to make their mark.

But crack the States they will. And a few cans of lager along the way, no doubt.

"The Budweiser out there is total piss," moans Darren. "I'll be taking my Stella with me. American beer is so weak, you could have it for breakfast. On your fucking Frosties! If you drink a lager, you've got to have a strong one. You can't drink that three per cent piss. It's not worth it. And who drinks that non-alcoholic shit apart from Billy Connolly? None of my mob would admit to touching it."

It's almost time for the group to leave for the airport. It's been a pretty heavy midday session and the level of banter in the room has gone up in proportion to the bottle tops on the table. Someone has farted, but nobody owns up to it.

Lager is everywhere. On the table and on the floor. The bin is full of fag ends, cans and bottles. The place stinks, but there is a sense of contentment. Rick is giving himself a neck massage with two wooden spoons. He claims the circular action helps to reduce double chins. For reasons known only to himself, he is also singing Christmas carols. Darren is emerging from the toilet, still struggling to button away his manhood, and Karl is leaning back, twanging his guitar, swigging an Elephant Beer and looking thoughtful.

"Of course, you realise that track was written two years ago," he slurs. "We've gone up in the world since then. We basically drink wine now. We find it makes a pleasant change. A nice Chardonnay, Rioja, Chianti or Barolo. Good wine."

"Yeah," laughs Darren. "But only in our fucking laaager!"

Underworld's Guide To Beer Of The World

Foster's Ice (Australia, 5%)

Darren: "Pissy. I dunno, the taste is just too weak. I wouldn't buy it. Bollocks!" 1/5

Rick: "Driving through the snow, on a one horse open sleigh, oh jingle bells, jingle bells..." I prefer mushrooms, actually. But then I'm from Cardiff, you know." 1/5

Karl: "Oh, no. I don't think so, mate. This tastes really pissy." 1/5

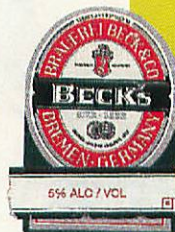


Beck's (Germany, 5%)

Karl: "This smells like an old skunk. No, it smells like a new skunk. The animal, not the herb. And it's too fizzy." 2/5

Rick: "I'm dreaming of a white Christmas, just like the ones I used to know..." 2/5

Darren: "Yeah, more hoppy this one. It's got more of a Groschly type of taste. I'm not really into it, though." 3/5



Stella Artois (Belgium, 5.2%)

Darren: "Stella's always going to get full marks from me, mate. I just like it, I dunno why. It's not so strong, but it always does the trick." 5/5

Karl: "It's quite sweet, really. Too fizzy, but at least there's no skunk to it." 1/5

Rick: "Kind of uninspiring. You can't taste the tin because it's from a bottle." 3/5



Pilsner Urquell (Czech Republic, 4.4%)

Darren: "This smells like Romford when they used to have the brewery there. You could smell the hops. This is too hoppy, though. Know what I mean?" 2/5

Karl: "Oh, I like this one. I'm into leather shorts, me." 4/5

Rick: "Dunno. Pass. Not my cup of tea." 2/5



Carlsberg Elephant Beer (Denmark, 7.2%)

Darren: "This is quite nice, actually." 3/5

Rick: "I don't think the kitchen staff have washed my glass up properly. I can definitely taste the Beck's we had earlier." 1/5

Karl: "Shit! What's happening to my nose? I'm growing a trunk! This tastes like Vimto. Which is fine by me." 2/5



Budweiser (USA, 5%)

Darren: "This looks like water. Pissy." 1/5

Rick: "Thin, slightly tasteless, lacking in hoppiness and body. Weak and pissy. Completely lacking in character. Full marks!" 5/5

Karl: "It smells like a toilet cleaner. Airport toilets. We spend more on airport toilets than anything. Apart from Darren's shirts." 2/5

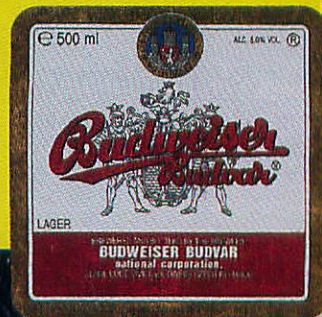


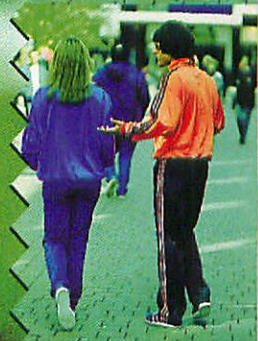
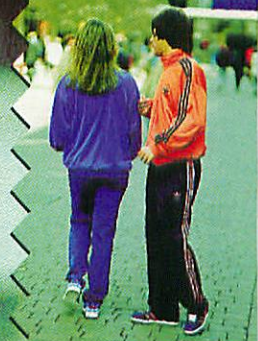
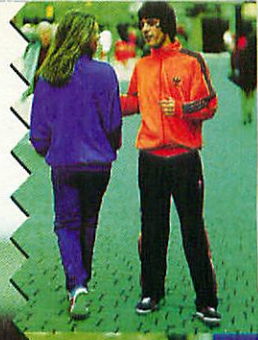
Budweiser Budvar (Czech Republic, 5%)

Rick: "We're all sat here covered in spew! But we don't care because we're drinking lager! Yeah, this lager just gets better every time you swig it. It's incredible!" 5/5

Karl: "This is really nice, this one. [belches]." 5/5

Darren: "They've been downing all the beer without even tasting it properly! They're both fucking hammered! And this one is just unbelievable! I'd say this is the new Stella!" 5/5





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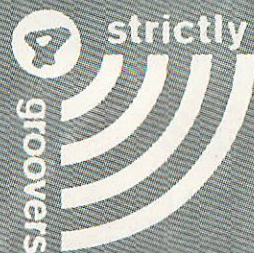
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message in a bottle

Following the media hype on the dangers of Ecstasy and the success of Underworld's lager anthem, are clubbers rejecting traditional dance drugs in favour of **ALCOHOL**?

"A COUPLE OF YEARS AGO, THE DRUG CULTURE WAS so intense that there were no gaps in the dance/clubbing market for alcohol. But people are now becoming much more aware of the side-effects of drugs and are starting to resort back to alcohol."

Ruth Pavely is the PR for Tennants Super Ice ("The 8.6 per cent ABV premium super strength lager"), the latest tippie to be marketed at clubbers. Having also been involved in last year's launch of Hooch, the alcoholic fizzy pop, Ruth is at the frontline of a drinks industry currently spending over £200 million each year on advertising and sponsorship, with more and more of that money being aimed at clubland.

There can be no mistaking the trend. Alcohol, once apparently in terminal decline on the dancefloor, is back. And like the ABV (Alcohol By Volume) level on the new Tennants, it's stronger than ever.

ACCORDING TO DR COLIN BREWER, THE director of a substance abuse treatment centre in Essex, "alcohol is our favourite drug". Dr Brewer has written numerous medical papers, including one entitled "Alcohol Is A Bigger Killer Than Heroin", but his perception of alcohol as a drug is surprisingly controversial.

"The government decides what is and isn't classed as a drug, and we obviously go along with that," notes Gary Ward, a representative of the Health Education Authority, the body which disseminates information on alcohol, smoking, sexual health and drugs. "We don't want to put people off drinking alcohol, we simply want to draw their attention to the dangers of excessive drinking. For many, alcohol is part of everyday life and it doesn't pose any kind of a serious health risk. At the same time, there's no denying that it has addictive qualities and it can produce startling behavioural changes."

The Education Health Authority has plenty of data to support this. One survey from pre-dance culture days (1988) revealed that 42 per cent of men aged between 18 and 30 said drinking made them feel sexy and nearly 60 per cent claimed to have had a one night stand after drinking too much. A survey of students from 1990 showed that 25 per cent of medium to heavy drinkers had casual unprotected sex, compared with eight per cent of non or light drinkers. The second survey also showed that 45 per cent of the same medium to heavy drinkers had sex with a person they'd normally avoid!

But despite these figures and the fact that most drinks are directly marketed on their strength, alcohol companies maintain their new products are actually tailored for sensible drinking.

"You use alcohol to relax and wind down," says Tennants' Ruth Pavely. "We never put across the idea that you should drink to get off your head. We are not looking for people to drink six bottles of beer and get really out of it."

"There's no strong evidence to suggest that drinking in moderation causes harm," agrees Nadia Servan, the PR for Taunton's K cider and Diamond White. "As a company, Tauntons are always highly responsible about the way that they market their brands. All products are clearly labelled and they don't use cartoon style images."

PERHAPS THE MOST OBVIOUS RESULT OF the booze revival is increased bar takings for club owners and promoters, but the picture is confused by the emergence of pre-club bars (or "feeder bars", as they are known in the drinks trade). Andy Jackson from Manchester's Hacienda now has to compete with the whole of the city's burgeoning bar scene.

"People do seem to be staying in the bars a lot longer and our figures were certainly effected by the spate of late licenses during the Euro '96 football championships," he says. "But people are still drinking when they get to the club. Most are also drinking more. I'm

not

sure, but it may be because the drugs are crap these days. People would rather get drunk than neck an E. Being off your face in a club just doesn't seem to be as cool as it used to be. If you see gurners these days, you just laugh at them, rather than going over to dance with them. People have moved on."

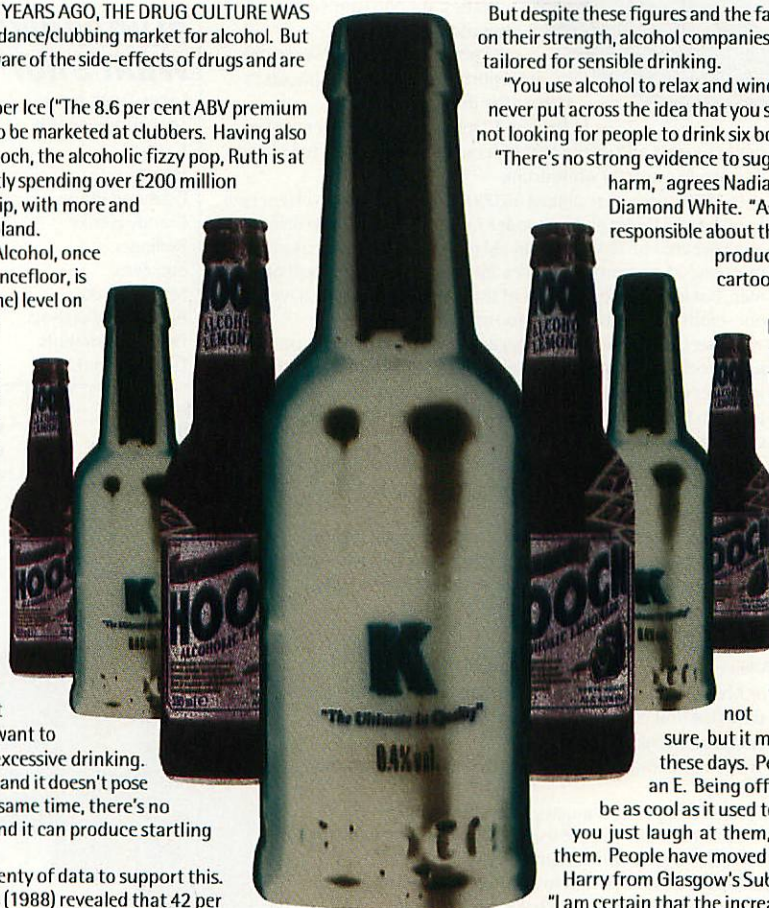
Harry from Glasgow's Sub Club also sees a drug connection.

"I am certain that the increase in drinking is connected to a weed shortage," he says. "When there isn't any weed about, normally sane

people start taking loads of other things and getting drunk more often."

A club famed for serious drinking is Full Circle, Phil Perry's Middlesex Sunday session. But Phil takes a somewhat different view on alcohol's place in clubland.

"It has never really gone away," he declares. "With the advent of 1988, people started taking things they shouldn't, but that didn't last too long."



Clubbers & Drinking

Phil is also dismissive of the appeal of some of the new alcoholic pop drinks.

"Alcopops were popular when they initially came out because people were keen to try something new. But you really don't see many guys walking around drinking alcoholic lemonade now. I think these drinks are for girls."

Apart from the rash of new alcoholic beverages, many older brands have successfully reinvented themselves in clubland. Grolsch, for example, recently sold over 1,000 cases of beer at the Southport Weekender. Not bad for a two-night event with a capacity of only 4,000.

"A certain percentage of clubbers are still into taking drugs, but I think people are cutting down on caning it," says a spokesperson for GSM Marketing, the Grolsch PR firm. "We decided to start looking at club culture 18 months ago because our target market was 18 to 24 year olds, which fitted in perfectly with the dance scene."

With the sponsorship of one-off events and regular deals with the likes of Love 2 Be and Progress, Grolsch are now rapidly starting to consolidate their share of the clubbing market. They are also currently preparing to begin a new advertising campaign which features the line "Unleash a Grolsch". The GSM spokesperson confirms that the line is "all about the senses" and admits that its drug connotations (however subliminal) are deliberate.

ALTHOUGH 18 TO 24 YEAR OLDS ARE traditionally recognised as being the heaviest drinkers in the population, and most alcohol companies continue to aim mainly at this age group, club owners seem to regard drinking as having far more appeal to the older

clubbers. Liam O'Hare of The End in London makes precisely this point when defending his club's policy of encouraging customers to add a vodka or two to their alcopops.

"We have definitely got an adult crowd in here, most of the punters are over the age of 21, so we are not actually encouraging youngsters to drink," he says. "The End just appears to

attract a drinking crowd rather than loads of bottled water kids."

Paul Shurey sees a very similar pattern starting to emerge at Complex in north London, which pulls in youngish techno fans on Fridays ("18 to 25," according to Paul) and a slightly older crowd for their Saturday deep house night ("20 to 35").

"I would agree that it's the older crowd who drink more alcohol," he says. "Most of the younger people haven't acquired the drinking habit yet."

But if it's true that an increasing number of clubbers are favouring alcohol over Ecstasy and other drugs, will this have any effect out on the dancefloor?

At Ministry Of Sound, which has actively campaigned against illegal drugs over the last year or so, alcohol has been in vogue since the club acquired its licence at the beginning of 1994, and Ministry manager Mark Rodel maintains that the vibe has not been affected.

"The big difference at clubs such as Ministry Of Sound is that punters primarily come to hear the DJs and to have a dance," says Mark. "It is quite unlikely that anybody will decide to come here for a bit of a drink-up."

With Mars Bar vodka costing £3 a shot

and quarter bottles of Bollinger being one of the club's most popular drinks, he is undoubtedly right. The Ministry does not sell brands like K cider, preferring to avoid forging significant links with any of the larger drinks companies. For a lot of the new clubs, though, these ties are established even before they open.

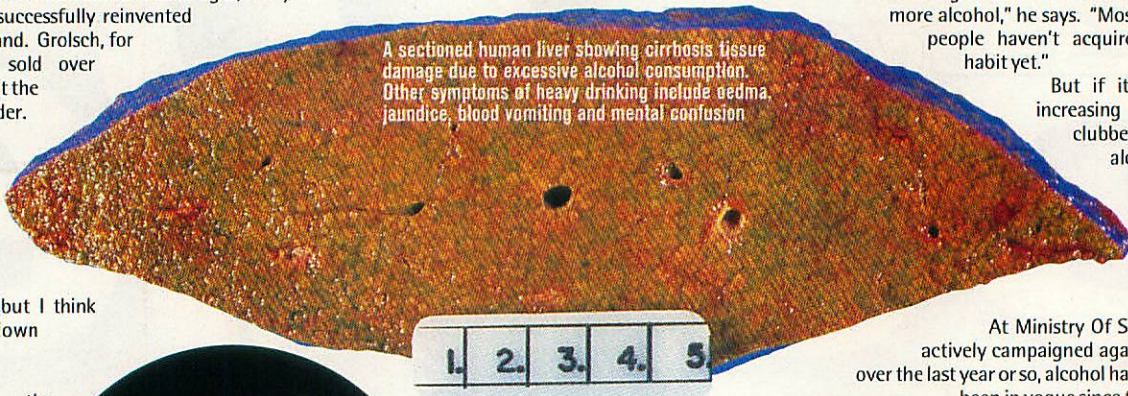
"These days, it's common for owners to approach a brewery, who will help them fund the building of the club", explains Mark. "This is done on the basis that the club then agrees to sell certain brands of alcohol."

This arrangement is similar to that of a pub being linked to a brewery and selling only that particular company's products. Also like a pub, the club needs to sell certain levels of stock in order to pay back the brewery, meaning that promotions will form an extremely important aspect of their business.

AS LONG AS IT'S ONLY TAKEN in moderation, alcohol can be considered as harmless. Binge drinking, however, can lead to long-term damage and mixing alcohol with drugs, particularly Ecstasy and depressants, is extremely dangerous. Drinking alcohol while on valium could easily put you into coma, while mixing it

with E means that you're flirting with dehydration, which remains the biggest cause of E-related deaths.

A sectioned human liver showing cirrhosis tissue damage due to excessive alcohol consumption. Other symptoms of heavy drinking include oedema, jaundice, blood vomiting and mental confusion



BOOZE UP... OR DOWN?

Facts provided by the Health Education Authority

★ 12 per cent of male deaths and three per cent of female deaths in the UK are directly related to the consumption of alcohol

★ Between 110 and 150 adults die each year from alcohol poisoning

★ Alcohol-related deaths among men have risen a staggering 19 fold since the early Sixties. Among women, the rate has risen 16 fold

★ 25 per cent of 13 to 17-year-olds are reported to get into arguments or fights after drinking

★ In the last 12 months, some 20 per cent of male students and six per cent of female students admitted causing damage to property while drunk

★ In 1989, there were almost 86,000 male drunkenness offences in England and Wales and just under 7,000 female drunken offenders

★ 42 per cent of 18 to 30-year-old males say drinking makes them feel sexy. 35 per cent of females agree. Around 60 per cent of the men, but less than 20 per cent of the women, claim they have had a one-night stand after having too much to drink

★ 25 per cent of medium/heavy drinkers admit to having casual unprotected sex, compared to eight per cent of non/light drinkers

★ 45 per cent of medium/heavy drinkers have had sex with a person they would normally avoid, compared to 17 per cent of non/light drinkers

★ Around 1,000 children under the age of 15 are admitted to hospital in England and Wales each year suffering from acute alcohol poisoning

★ An experienced adult driver who has consumed the legal limit of alcohol is twice as likely to have an accident as a sober driver. For young drivers, the risk can be five times as great

SAFER DRINKING

Advice from the Health Education Authority

★ Men should drink no more than three to four units per day. One unit equals half a pint of lager, one measure of spirits or one glass of wine

★ Women should drink no more than two to three units per day

★ Keep track of how much you are drinking

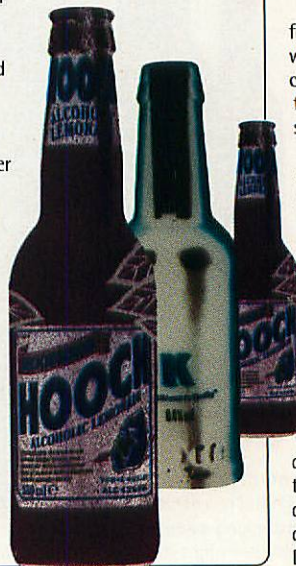
★ Stick to drinks you are used to. It's easier to judge the effects of beer or wine than spirits

★ Miss rounds or switch to alcohol-free alternatives to slow down the rate at which you are drinking

★ Never mix alcohol with Ecstasy, heroin or barbiturates

CLUB DRINKS - WHAT'S HOT

Lager, lager, lager
Tennants Super Ice
K cider
Hooch
Diamond White
Brandy Et coke
Bollinger
Sub Zero
Mickey's Beer
Apricot vodka shots
Peach vodka shots
Dimebar vodka





P R E S E N T S

A DAY IN THE LIFE OF TODD TERRY

"If you're talking house, Todd doesn't rent, he bloody well owns it. His best work to date - 9/10" - DJ Magazine

CD INCLUDES BONUS TRAX MC • 2XLP

INCLUDES THE SINGLES - "JUMPIN"
"JUST MAKE THAT MOVE" & "A DAY IN THE LIFE"

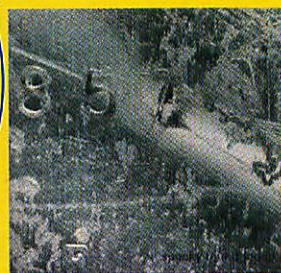
Effective Force • Back And To The Left
Superb new album of tech-noir from Berlin's darkest... Paul Browse (ex-Clock DVA/The Anti Group) and producer Johnny Klimek have also worked together as System 01 and 030, but this is their most accomplished and complete work to date. A limited edition 2xCD format includes remixes and rarities.

Berlin - Unwrapped
Host to the Love Parade, the biggest event in the techno calendar. Unravel the history with a sound-track on 2CDs or 2MCs plus 100 page book. 21 exclusive recordings plus 7 minute CD-ROM video of the Love Parade.

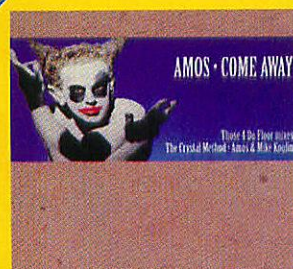
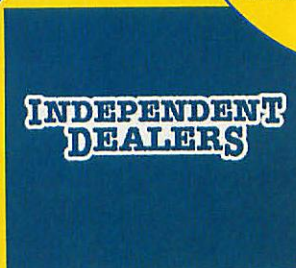
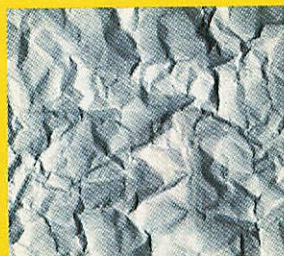
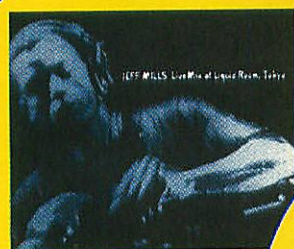
Funk! Porcini • Love, Pussycats & Carwrecks
The fertile Funghi-monger returns to f**k up the children of your eardrums. Slow, slack sex hop & fast frantic scum & bass. The abstract psychedelicatesen is back in session.

Spooky • Found Sound
Spooky, the South London duo of Charlie May and Duncan Forbes announce the eagerly awaited follow-up to '93's classic 'Gargantuan' album with the release of 'Found Sound' on July 8th. 'Found Sound' features 16 new tracks including 'Fingerbobs' which will be the first single released July 22nd.

Echo System • Headland
A complex collage of world music influences and evocative electronic soundscapes. Found sounds and performances collected during extensive travels have been manipulated, metamorphosed and seamlessly blended with vintage analogue synthesizers and state of the art computers to create a vividly surreal multi-cultural dreamworld of Malian chants and Modular Moogs.



charged



Charged
is the dance division
of Vital Distribution

Jeff Mills • Live Mix at the Liquid Room, Tokyo
Available from 13 May 1996 on React, this 38 track album sees Jeff cutting up his own Axis, UR and Tresor tracks with new cuts from The Advent, Damon Wild, Joey Beltram and Claude Young and others...

Berlin - Unwrapped
'Wrapped' Limited Edition 5 x 12" vinyl (5,000 copies only). 22 exclusive recordings (with Bonus vinyl only track) from the prime movers and Love Parade regulars plus 100 page full colour book.

Flynn & Flora • Bass Speaker Remix
The UFO mix by DJ Krust/ Revelation taken from the album 'Native Drums' DJ Krust takes the Flynn & Flora flava to the X-Files. Hear the bass in space.

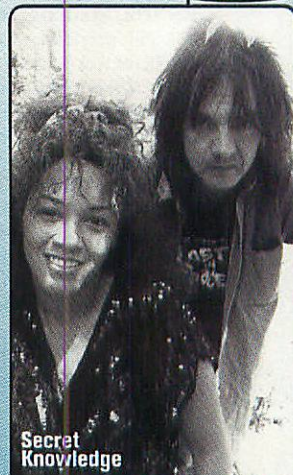
Amos • Come Away
Those 4 Da Floor mixes featuring 'The Crystal Method'. Techno Mania with a toothy grin

charts

August 1996

THE MUZIK SWEEP

- 1 **KEEP PUSHIN'** Boris Dlugosch (Peppermint Jam, USA)
- 2 **WORK MI BODY** Monkey Mafia (Heavenly)
- 3 **FOR ALL OF US** PFM (Good Looking)
- 4 **ORIGAMI** Wastepaper (Paper)
- 5 **KRUPA** Apollo 440 (Sony)
- 6 **CANDLES** Alex Reece (4th & Broadway)
- 7 **HIGHER STATES OF CONSCIOUSNESS (REMIXES)** Josh Wink (Manifesto)
- 8 **BAR-B-Q** DJ Linus (Compose, Germany)
- 9 **VOODOO RAY (REMIXES)** Lisa Ray (Mercury)
- 10 **THAT LOOK** De'Lacy (deConstruction)
- 11 **JUST COME** Cool Jack (Sharp)
- 12 **RIGHT OR WRONG** Klute (Certificate 18)
- 13 **LE VOIE LE SOLEIL (REMIXES)** Subliminal Cuts (XL)
- 14 **WE HAVE EXPLOSIVE** Future Sound Of London (VC)
- 15 **YOU'VE GOT TO BE YOU (DOBRE & JAMEZ MIX)** Calvin Rotane (Alphabet City)
- 16 **EMELIA** Otaku (Soma)
- 17 **LOVE DON'T LIVE (REMIXES)** Michael Proctor (AM:PM)
- 18 **I AM** Chakra (Jackpot)
- 19 **NOBODY'S BUSINESS** H2O Featuring Billie (Liquid Grooves, USA)
- 20 **VALLEY OF SHADOWS** Origin Unknown (RAM)
- 21 **DREAMS COME TRUE** Angela Lewis (deConstruction)
- 22 **UPTOWN DOWNTOWN** Full Intention (Sugar Daddy)
- 23 **PROFESSIONAL WIDOW** Tori Amos (Atlantic)
- 24 **THE LINEAR TRACKING EP** Kid Loops (All Good Vinyl)
- 25 **STILL SMOKIN'** Nightmares On Wax (Warp)
- 26 **ALABAMA BLUES (REMIXES)** Saint Germain (F Communications, France)
- 27 **HEMP** The Shamen (One Little Indian)
- 28 **HANGAR 84** System 7 (Butterfly)
- 29 **BIG BEAT SOUFFLETTE** Fatboy Slim (Skint)
- 30 **BLAIR NECESSITIES (REMIXES)** Vinyl Blair (Hard Hands)
- 31 **SUGAR DADDY (REMIXES)** Secret Knowledge (deConstruction)
- 32 **VICIOUS CIRCLES** Poltergeist (Manifesto)
- 33 **WHAT YOU WANT** Future Force (AM:PM)
- 34 **STUCK ON THE SHELF (REMIXES)** The Aloof (east west)
- 35 **SECRETS** 16B Productions (Alola)
- 36 **HOUSE OF GOD (REMIXES)** DHS (Missile)
- 37 **OVER THE MOON** Basic Soul (Basement 282)
- 38 **HOW CAN I GET YOU BACK** House Of Jazz (Slip 'N' Slide)
- 39 **DON'T EXPLAIN (REMIXES)** Courtney Pine (Talkin' Loud)
- 40 **BIG AIR** Hot Lizard (Pacific)
- 41 **AIRBAG** Local Zero (Filter)
- 42 **WAR** Kenlou IV (MAW, USA)
- 43 **FIRE UP THE SHOESHAU** Lionrock (deConstruction)
- 44 **SOMEONE** Killer Loop (The End)
- 45 **EASE THE PRESSURE (DERRICK CARTER REMIX)** The Beloved (east west)
- 46 **HARDSTEPPIN' DISKO SELECTION** Armand & DJ Sneak (Relief, USA)
- 47 **SOMETHING'S GOING WRONG** Balagan (Clean Up)
- 48 **BIRDS** Herbert (Back To Basics)
- 49 **IT'S UP TO YOU** Blueboy (Ascension)
- 50 **ATOMIC RADIATION** Stephen Brown (Djax-Up-Beats, Holland)



Secret Knowledge



Future Sound Of London



A Guy Called Gerald (Lisa Ray)

The Muzik Sweep

This chart was compiled from a selection of DJ returns including the following: Luciano Alberti, Stu Allan, Alan (Joy), Angel, Mark Archer, Armando, Phil Asher, Paul Ashley, Simon Aston, Black Widow, Scott Bradford, James Brolly, Pete Bromley, Spencer Broughton, Alvin C, Johnny Cabash, Callahan, Derrick Carter, Sarah Chapman, Paul Chiswick, Choc's Chews, Mark Clack, Andy Cleaton, Norman Cook, Fielder, Rob Fletcher, John "00" Fleming, DJ Flex, Tony Forde (Ontario), Andy Freaknik, Jason Frost, DJ G, Dr S Gachet, Steve Goddard, Angela Goulding, The Groove Committee, Ben Guiver, Chris Harris, Simon Harrison, Kenny Hawkes, The Lovely Helen, Clive Henry, Neil Hinde (Lisa Marie Experience), Tony Humphries, Terry Hunter, Chris James, Nick James, Bob Jeffries, Joe 2000, Danny Jones, Nial Kay, Princess Julia, KCC, Loco Records, Little Simon D (Norway), Ray Lock, Lofly (Flying), Wyndell Long, Alan Luv Dup, Robert Luis, Andy Mac, Kevin Mackay, Woody McBride, CJ Mackintosh, Maggie McKeown, Chris Madden, Vivien Markey, Gary Marsden, Massive Records, Jim Masters, Angela Matheson, Paul Matthews, Orde Meikle, Phil Milson, Mighty Atom Records, Melvin Moore, Russa Morgan & Carl Thomas (K Klass), Phil Morley, Simon Mu, Dimitri Nakov, Kris Needs, Luke Neville, Grant Nelson, Jay Noon, Paul Oakenfold, DJ Oberon, Offertape Sound System, Guy Oldhams, Luis Paris, Graeme Park, Mark Picchloti, Pierre (Checkpoint Charlie), Pip (DIY), POF Music (Paris), Pressure Drop, Pure Groove Records, Bruce Qurashi, Danny Rampling, Jason Roberts, Matthew Roberts, Greg Robinson, Pete Robinson, Dave Rofe, Mr Scruff, St Peter & Heaven, Scooby, Section 5, Mike Shawe, Andy Sherman, Simon Shrimpton, Danny Slade, Patrick Smoove, Gareth Somerville, DJ Tabs, Paul Taylor, Tasha Killer Pussies, Tasty Tim, Eddie Templeton, Dean Thatcher, Paul Thomas, 3 Beat Records, Tracy & Sharon, Tricksta, Mark Turner, DJ Vadim, John Waddiker, Tom Wainwright, Tony Walker, Andy Ward (Up Yer Ronson), Warlock, Nick Warren, Allister Whitehead, Ian Wilkie, Mark Wilkinson, Mark Williams, Ian Wright

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

JUNE 25 - JULY 8

1	KILLING ME SOFTLY	Fugees (Columbia)
2	BLURRED	Pianoman (ffrredom)
3	DON'T STOP MOVIN'	Livin' Joy (Undiscovered)
4	BEFORE YOU WALK OUT OF MY LIFE	Monica (Rowdy)
5	FEMALE OF THE SPECIES	Space (Gut)
6	NAKED	Louise (EMI)
7	FABLE	Robert Miles (deConstruction)
8	ALWAYS BE MY BABY	Mariah Carey (Columbia)
9	THEME FROM MISSION: IMPOSSIBLE	Adam Clayton & Larry Mullen (Mother)
10	DOIN' IT	LL Cool J (Def Jam)
11	ON YA WAY	Helicopter (Systematic)
12	LADY 'A'	Angelo (Cooltempo)
13	CAN'T HELP IT	Happy Clappers (Coliseum)
14	THANK YOU/NATIVE LONG	Wild Women Of Wonga (Shocking Vinyl)
15	STAND UP	Love Tribe (AM:PM)
16	THAT GIRL	Maxi Priest (Virgin)
17	THIS IZ REAL	Shyheim (Virgin)
18	TWISTED	Keith Sweat (Elektra)
19	DO U KNOW WHERE YOU'RE COMING FROM?	M-Beat Featuring Jamiroquai (Renk)
20	WRONG	Everything But The Girl (Virgin)
21	THERE'S NOTHING I WON'T DO	JX (ffrredom)
22	NO ONE'S DRIVING	Dave Clarke (Bush)
23	THANK GOD IT'S FRIDAY	R Kelly (Jive)
24	OCEAN DRIVE	Lighthouse Family (Wildcard)
25	FOR WHAT YOU DREAM OF	Bedrock Featuring KYO (Stress)

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

TOP 25 SALES Dance Albums

JUNE 25 - JULY 8

1	THE SCORE	Fugees (Columbia)
2	THE HIDDEN AGENDA	Photek (Science)
3	MY HEART	Donell Jones (Laface)
4	VI: RETURN OF THE REAL	Ice T (Virgin)
5	NEW BEGINNING	SWV (RCA)
6	FANTAZIA PRESENTS THE HOUSE COLLECTION	Various Artists (Fantazia)
7	KEITH SWEAT	Keith Sweat (Elektra)
8	100% PURE GROOVE 2	Various Artists (Telstar)
9	AT THE END OF THE CLICHE	Carl Cox (Worldwide Ultimatum)
10	MISSION TO PLEASE	Isley Brothers (4th & Broadway)
11	LOCKED ON - INSIDE THE MIX: TODD EDWARDS	Various Artists (ffr)
12	IN THE MIX '96	Various Artists (Virgin)
13	DREAMLAND	Robert Miles (deConstruction)
14	A RETROSPECTIVE OF HOUSE '91-'96	Various Artists (Sound Dimension)
15	IN SIDES	Orbital (Internal)
16	SECRETS	Toni Braxton (Laface)
17	THE LOST GENERATION	Shyheim (Virgin)
18	OCEAN DRIVE	Lighthouse Family (Wildcard)
19	HEADSTATES	Slam (Soma)
20	THE BEST SWING... EVER!	Various Artists (Virgin)
21	RAP FLAVAS	Various Artists (Columbia)
22	I'M HERE FOR YOU	Ann Nesby (Perspective)
23	URBAN HANG SUITE	Maxwell (Columbia)
24	CLUB TOGETHER 3	Various Artists (EMI TV)
25	THE COMING	Busta Rhymes (Elektra)

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

RADIO CHART

KISS 102 (Manchester, UK)

- COOL SPOT Forces Of Nature (Clean Up LP)
 - MUSIQUE Daft Punk (Source)
 - HIDDEN CAMERA Photek (Science)
 - CHORD MEMORY Ian Pooley (Force Inc, Germany)
 - A BETTER TOMMOROW Automator (Ubiquity)
 - THE DO DANCE Kool & The Crew (Gossip)
 - FUNK 78 Motive 1 (Certificate 18)
 - GREYHOUND Jon Spencer Blues Explosion (Matador)
 - VOLUME 2 Bluespirit (white label)
 - THIS IS A BADD REMIX Source Direct (Razor's Edge)
- Chart supplied by Matt Thompson from Kiss 102, Kiss House, PO Box 102 Manchester. Telephone: 0161-228-0102

HOME-LISTENING CHART

EMMANUEL TOP (France)

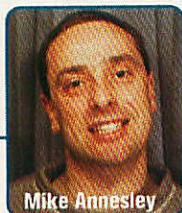
- SHAFT Isaac Hayes
 - GOD John Lennon
 - LIFEFORMS Future Sound Of London
 - MUSIC FOR 18 MUSICIANS Steve Reich
 - SILENCE OF THE LAMBS Howard Shore
 - IN THE AIR TONIGHT Phil Collins
 - MUSIK Plastikman
 - COULD YOU BE LOVE? Bob Marley
 - DIG IT Klaus Schulze
 - LE FREAK Neil "Chic" Rodgers
- Emmanuel's Top BBE track, "Seven Days And One Week", is out now on Triangle Records, France

READER'S CHART

MIKE ANNESLEY (Sheffield, UK)

- WIGGLE Wyndell Long (Primate)
- FOR EX Tobias Schmidt (Mosquito)
- PORTRAIT OF A DEAD GIRL The Cause (Disco B, Germany)
- MONTREAL Regis (Downward)
- THINUCK Themis (Ideal Trax)
- SQUAREPUSHER THEME Squarepusher (Rephlex)
- ICON EP Sound Enforcer (Blunted)
- RESPONSE EP Djuul (Reflection)
- FIV0 Surgeon (Round Records)
- LOLLY STICK Dan Eben (Sounds)

Send all Reader's Charts to
Muzik, King's Reach Tower,
Stamford St, London SE1 8LS
Remember to include a passport-
sized photograph.



Mike Annesley

MUZIK PRESENTS...

Friday August 2

SWINDON

THE FRUIT CLUB - MUZIK PARTY

Brunei Rooms, Havelock Square, Swindon

01793-531-384. 9-3am. £5 before 10pm/£6 before 11pm/£7 after

Luke Neville, Richard Ford, Dr S Gachet, Randall, Lee, Nicky Blackmarket

Tuesday August 20

MILTON KEYNES

ULTRA VEGAS - MUZIK/ULTIMATE PARTY

The Spirehouse, 7 Ousebank Street, Newport Pagnall, Milton Keynes

01908-218-795. 9-4am. £8 (members)/£10 (non-members)

Richie Long, Eric Powell, Dmitri (Deee-Lite)

GLOBAL COMMUNICATION CHART

ADVENT (London, UK)

- 1 PLUS 8 059 Acme (Plus 8, America)
- 2 LP Shaded Elements (Internal)
- 3 ITAL Regis (Downwards)
- 4 LOST RECORDINGS Various Artists (Cosmic)
- 5 FREE FORM Free Form (Synewave)
- 6 ADVENT New Beginnings (Internal)
- 7 THE WAVE Switch Craft (Abstract)
- 8 BELIEVER Joey Beltram (NovaMute)
- 9 UNTITLED (ADVENT REMIX) The Dawning (Intelligence)
- 10 HOUSE OF GOD (CARI LIEKABUSH REMIX) DHS (Missile)

JOE T VANNELLI (Milan, Italy)

- 1 NITE LIFE Kim English (acetate)
- 2 JUMPIN' Todd Terry (Manifesto)
- 3 WHAT YOU WANT Future Force (AM: PM)
- 4 MANN IN THE MOON Csilla (Dream Beat)
- 5 I NEED YOU Nikitta Warren (VC)
- 6 VISION Cobra (acetate)
- 7 ALL YOU WANT IS SEX Justin (acetate)
- 8 KEEP ON PUSHING Boris Dlugosch (Peppermint Jam, Germany)
- 9 NOBODY'S BUSINESS H.O Featuring Billie (Liquid Groove, USA)
- 10 YOU'RE MINE Arthur Baker (Minimal)

DJ FOOD (London, UK)

- 1 PROXIMA SESSION Uriel (Beau Monde)
- 2 COMPARE GRINGO Bionic Skank (Pharma)
- 3 THE BIG SHMOON The Showroom Recordings Series (Cheap)
- 4 RESPONSIBILITIES NT (RCA)
- 5 FIND ME WEIRD THINGS Squarepusher (Rephlex)
- 6 LAST ONE Red Snapper (Warp)
- 7 SOMETIMES (THE HERBALISER MIX) 2 Player (N Tone)
- 8 NONSENSE PART ONE Environmental Science (Environmental Science)
- 9 SOFT MUSIC UNDER STARS Fila Brazilia (Pork)
- 10 SEXTANT Herbie Hancock (Columbia)

NICK WARREN (Bristol, UK)

- 1 YOU'VE GOT TO BE YOU (JAMEZ & DOBRE MIX) Calvin Rotane (Alphabet City)
- 2 HOPE (AURANAUTS MIX) Jelle Boufon (Perfecto)
- 3 THE GIFT Way Out West (deConstruction)
- 4 TONIGHT (WAY OUT WEST MIX) 108 Grand (DAT)
- 5 I AM (BEDROCK MIX) Chakra (Jackpot)
- 6 SALVA MEA (WAY OUT WEST REMIX) Faithless (dat)
- 7 VOICES OF KA Sjeff Van Leewan (Concept)
- 8 TRANZ EURO EXPRESS (WAY OUT WEST MIX) X-Press 2 (DAT)
- 9 FLOORSPACE Our House (Perfecto)
- 10 THE ESSENCE (GRANNY REMIX) POB (Seismic)

DEEP DISH (Washington, USA)

- 1 SO LONG Seba & Lotek (Looking Good)
- 2 LOVE REVOLUTION (MOOD 2 SWING MIXES) Mysterious People (Yoshitoshi)
- 3 SMURF'S REVENGE Club Heroes (Formaldehyde)
- 4 ONE GAME (LEFT TO PLAY) Ring (Middle East, USA)
- 5 MIRACLE Olive (BMG)
- 6 LOVE WILL FIND... (DEEP DISH MIXES) Victor Romeo (Public Demand)
- 7 GOGO BOP Cheeba Starks Presents... (Groove On, USA)
- 8 A GAME OF TWO HALVES/ROG Point Blank (Phono)
- 9 NATURAL HIGH (GLOBAL COMM REMIX) Warp 69 (Dedicated)
- 10 MAW WAR Ken Lou TV (MAW, USA)

JIM 'SHAFT' RYAN - MISS MONEYPENNIES (Birmingham, UK)

- 1 CREATIVE BITING EP Swag (Jus' Trax)
- 2 FUCKED UP Truck (white label)
- 3 WORK MI BABY (REMIXES) Monkey Mafia (deConstruction)
- 4 FLYING BABY Slacker (Loaded)
- 5 MISMOPLASTICO/COSMONAUTICA Virtualismo (Stress)
- 6 RELEASE YO' SELF Transatlantic Soul (Ultra)
- 7 THE SEARCH (REMIXES) Trancesetters (Pukka)
- 8 CHA CHA Armand Van Helden (Logic)
- 9 BEYOND THE WAVE Detroit (Astralwerks)
- 10 BELLS OF REVOLUTION Lemon 8 (Tripoli Trax)

ARMANDO (Chicago, USA)

- 1 TOUCH ME (REMIX) Casino (Timeless Recordings, Holland)
- 2 STOMPIN' DJ Disciple (acetate)
- 3 READY Boris Dlugosch (Peppermint Jam, Germany)
- 4 EARTH WHISPERS Aphrodisiac (BPM Records)
- 5 BRING ME LUV Crystal (Higher State Records)
- 6 STAND UP (NARCOTIC DUB) Love Tribe (AM:PM)
- 7 DON'T STOP THE FEELIN' GU Featuring Terence FM (Cajual, USA)
- 8 TEST PRESSING DJ Emanuel (Circuit)
- 9 THE FUTURE (CAJMER REMIX) Armando (Radikal Fear)
- 10 DURO Kings From Queens (Jus' Trax)

LIBERATOR DJS (London, UK)

- 1 UNDULATOR 23 Creeper (Cluster)
- 2 FIREFIGHT/THE E SPOT Cosmic Trigger (Stay Up Forever)
- 3 LONDON ACID CITY Lochi (Routemaster)
- 4 RABBIT'S NAME (REMIXES) A&E Department (Stay Up Forever)
- 5 INTELLIGENCE Bassman/De La Ray (Overdose)
- 6 EP La Fulie (Global Ambition)
- 7 EP Ballistic (Smitten)
- 8 FUTURE BONES Tetra Pack (Thai)
- 9 EP CPU (Important)
- 10 URBAN & FREE/SHAPE SHIFT Dynamo City (Stay Up Forever)

FLOOR CONTROL SPECIALIST SHOP CHARTS

FAT CAT (London, UK)

- 1 THE LP Psyche/BFC (Planet E, USA)
 - 2 NEVER TELL YOU Rhythm & Sound (Burial Mix)
 - 3 THE PACE Robert Hood (M:Plant, USA)
 - 4 LIMITED EDITION Abacus (Prescription, USA)
 - 5 WASTE PAPER Paper Music (Paper Music)
 - 6 EXPERT KNOB-TWIDDLERS Mike And Rich (Rephlex)
 - 7 STILL SMOKIN' Nightmares On Wax (Warp)
 - 8 VOLUME 16 Fat Jazzy Grooves (Night Breed)
 - 9 THERE ARE TOO MANY COLOURS Various Artists (Octopus)
 - 10 ATOMIC RADIATION Stephen Brown (Djax-Up-Beats, Holland)
- Fat Cat Records, 19 Earham Street, London WC2H 9LL
Telephone: 0171-209-1071

SONIC GROOVE (New York, USA)

- 1 SHEEP 404 EP David Paxton (Sheep)
 - 2 PULSAR (JEFF MILLS REMIX) Equinox (Synewave, USA)
 - 3 DA NOISE Glandrax (Club Craft)
 - 4 BY NIGHT Underground Resistance (Underground Resistance, USA)
 - 5 SKETCHES DJ Slip (Missile)
 - 6 TEMPURA DOMINATION Distorted Waves Of Ohm (SG)
 - 7 UNTITLED Neil Landstrumm (Tresor LP, Germany)
 - 8 THE PACE Robert Hood (M Plant, USA)
 - 9 NARCOTIC INFLUENCE (DAVE CLARKE REMIX) Empirion (XL)
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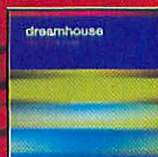
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THE SHAMEN

Hemp One Little Indian

HAVING come up with the worst song ever to advocate the use of E, "Hemp" is actually a far more credible attempt to encourage the nation's youth to turn their backs on the pleasures of dried parsley in favour of the drug commonly known as Mary Jane. For your money, you'll also get "Indica" and "Cannabeo", which fall between the twin stools of underground techno and off-kilter Euro trance. The lost Tenaglia remix of "MK2A" is worth a quick toke, too. (CB)

●●●○○

Alex: "It's smooth and polished techno, with that very distinctive production sound. But I can't say I'm a big Shamen fan. The only track of theirs I like is 'Move Any Mountain'. I like 'Indica', though. It's an almost cheesy, Euro disco tune. I'm actually doing a house remix for Plink Plonk, Mr C's label, and he's doing a techno remix of one of the tracks from my album, 'Acid Lab'. That ought to be pretty interesting."

●●●○○ (for "Indica")

BLUEBOY

So Lonely Guidance, USA

BLUEBOY It's Up To You

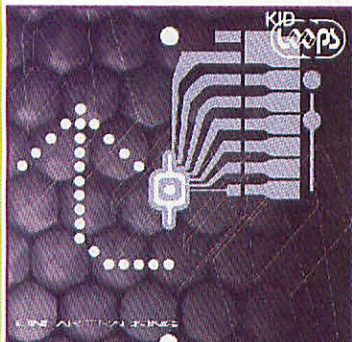
Ascension

SOMEONE'S certainly been rooting around dusty second-hand record stores in New York's Harlem. After last year's Paul "Trouble" Anderson favourite, "Sandman", Glasgow's Blueboy increases the temperature with two more examples of why disco cut-ups are about where your record collection is from, rather than where your beats are. These feature loads of the kind of whooping and yelping, glitterball keys and gritty basslines which Sneak no doubt consumes for breakfast. The Guidance disc also includes the technified "Clickwork '91" and some gutsy, bluesy trip hop in the form of "Remember Me". Real roots radicals. (CB)

●●●○○ and ●●●○○

Alex: "These two sound like they are pretty tongue-in-cheek to me. Well, I hope they're tongue-in-cheek. This is the kind of stuff Todd Terry has been doing for years. I'm not really a big old disco fan, except for the odd thing. Nothing here does it for me. I quite like 'Clickwork '91', but if I was out shopping, I certainly wouldn't buy these. The whole disco idea has been done a million times before. And better."

●●○○○ and ●●○○○



KID LOOPS

Linear Tracking EP All Good Vinyl

A STEADY step into the arena of dreamier drum 'n' bass from the Kid behind the ultra hi-tech "Alien Resident" on Filter. "Never Let You Down" is the aural equivalent of hot chocolate with a big topping of whipped cream, all rippling saxophones and gently padded basslines. "Timetorque" winds up the beats a few notches, while "Lbs Feet" maintains the AGV tradition of having one breezy downtempo tune to end on. (CB)

●●●○○

Alex: "Never Let You Down" is okay, but I'm not too into 'Timetorque'. I mean, it's nice, very ambient, but I don't know if it is for the dancefloor. I like tunes to have a bit more impact. It's a bit too floaty for me personally. I know the label is run by my ex-manager, but I'm not biased against it [smiles]. Pulse is on the label and I liked his single."

●●●○○

WINK

Higher State Of Consciousness Manifesto

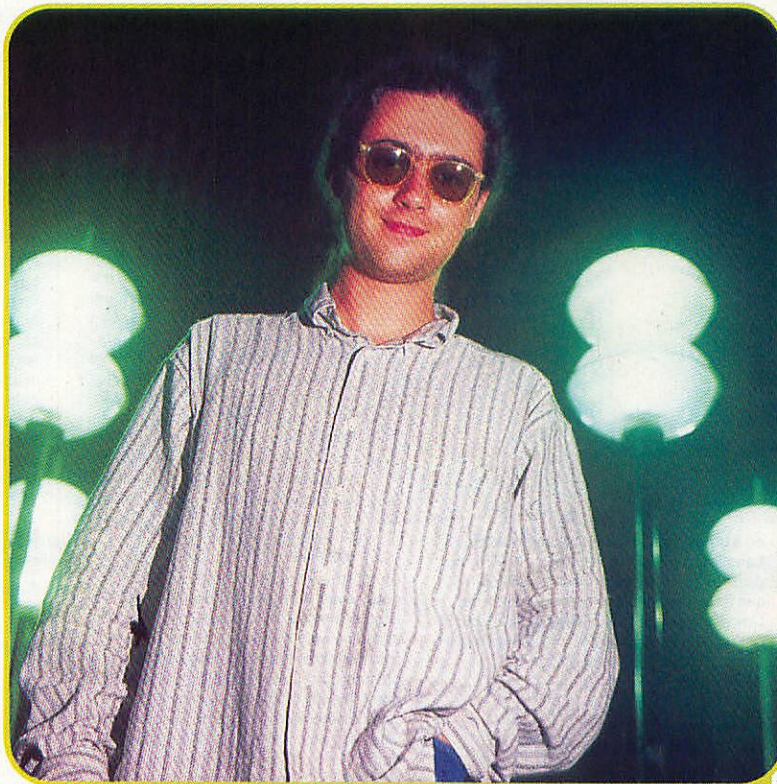
LAST summer's club smash from Mr Funky Dreads, mullered from Marbella to Margate, gets some extremely tasty reworkings by Dutch masters, Ity Bitty Booby Wooby, the Sharp boyz, Mr Spring and those Kentish

bedroom producers and shortly-to-be mix superstars, Dex & Jonesey. The stand-out versions are from (predictably) Sharp and (incredibly) D&J, who touched-up the track unsolicited on only a grand's worth of gear. Equipment, that is. (DF)

●●●○○

Alex: "I wasn't a big fan of the original. That fucking breakdown was so long. And all these remixes is just cashing in. Although it wasn't my thing, the original was okay in its own way, but at the end of the day it was just a 303 track with a huge breakdown and a never-ending snare-roll. I love the 303, but as far as acid tracks go, I don't really like them. They remind me of how the scene is today."

●●○○○



ALEX REECE is the jungle renegade. The man who took the nu wave sound of drum 'n' bass to the techno and jazz massives, before lobbing it into the charts with power-grinding missiles like "Pulp Fiction", "Jazzmaster" and "Feel The Sunshine".

He has remixed the likes of Kenny Larkin, Underworld and UFO, but he prefers hanging with his posse of producers, including Pim, Pulse and Wax Doctor. Prior to jungle, he made hard acid and industrial techno, and he still claims more of an affinity with Detroit and New York than inner London breakbeat crews. His new single, "Candles", is out this month as a taster for his superb debut album, "So Far".

He also spends his time running his own label, AI's Records, playing pool, drinking beer and looking after his dogs, Todd and Terry. And with a spare 30 seconds, Alex has dropped by to do the do with this month's biggest singles.

TODD TERRY

Jumpin' Manifesto

RELEASED the same day as Underworld's "Born Slippy" package and heading for the same heady reaches of the chart is this oh-so-perfectly produced package of classic house. Featuring the velveteen voice of Miss Martha Walsh and the knob-twiddling expertise of Todd The God, Masters At Work, Benji Candelario and new boys The Rhythm Masters, the thumpin' "Jumpin'" is sure to keep it pumpin' for lovers of deep Americana on both sides of the pond. (DF)

●●●○○

Alex: "Ah, I know this vocal. You hear it on Kiss all the time. This is alright. I think I like 'T's JM Mix' best. With all those Todd Terry drops and changes, it's quite smooth. You can always tell it's him. I'd probably buy it just for that mix. The last Todd Terry track I bought was the 'Missing' remix. Actually, I didn't buy it. I got my girlfriend to pop into Our Price and buy it for me! Ha-ha-ha!"

●●○○○

MONKEY MAFIA

Work Mi Body Heavenly

...IN which fellow Heavenly Social DJ, Jon Carter, does for ragga what The Chemical Brothers have already done for hip hop. In other words, dropping an amyl bomb on the whole damn formula and lighting the touch paper at 4am on a Sunday morning, just as the police storm in to close the joint down. There is also a 10-inch of Bobby Konders' reworkings doing the rounds, but anyone expecting BK's old school deep house had better forget it. Bobby is a strictly hardcore rude boy now. (CB)

●●○○○

Alex: "I recently played with Jon Carter at some S&M club in Frankfurt. I tell you, there were some right dodgy posters. Ha-ha! I have seen Konders' name on Nu Groove stuff, but I don't actually know much about him. I don't particularly like these tracks. I can't really comment at all, because I'm not a hip hop person. I'm not into that Brit hop scene, either. I haven't got any Chemical Brothers records. And the last time that I did amyl was about six years ago."

●●○○○

VIRTUALISMO

Virtualismo/Cosmonautica

Stress

A BLAST from the leather-trousered past, with Virtualismo (Mr Marvin and Christian Hornbostel) reissuing their two top twelves from 1992. Like Dorian Grey's portrait, the original versions of "Virtualismo" are now very badly wrinkled, particularly the woeful "Saxoplastic". At least Sourmash manage to pull off a workman-like touch-up which is apparently "The official hardest ever track on Stress". Which doesn't really say much for it, does it? Now a Commander Tom remix of "Cosmonautica", that might have been worth the effort... (DF)

●●○○○

Alex: "This really reminds me a lot of Space in Ibiza. It's the kind of thing you'd hear out there on a Sunday morning. I don't like the original too much, but I'm into the Sourmash mix. Probably because it makes me think of what a good time I had on holiday last

Pic: Rainer A-Head

DJ LINUS
Bar-B-Q

Compost, Germany

AFTER years of being miscast as pioneers of dodgy Euro trance, head-banging techno and pretty pointless experimentalism, the Germans are finally proving they've had the house-funk all along. They're inspired by the likes of Smack Productions, Masters At Work and DJ Sneak, but are now adding their own idiosyncratic touches into the mix, names like Boris Dlugosch, Mousse T, Peppermint Jam, Hans Nieswandt, Ladomat, Ego Express and loads more who are about to become house(hold) familiars. Until then, DJ Linus' "Bar-B-Q" is the perfect example of just why we're going to have to eradicate "ruthless" and "clinical" from our dictionary of German clichés. This is a house record which struts, cavorts and generally bumps 'n' grinds like there is no tomorrow. Full of flare, imagination, warped discofied loops and a gloriously catchy chant, Dan Hartman and Nile Rogers have quite obviously found a new body for their wandering spirits to inhabit. A profound gas. (CB)

●●●●● Alex: "Where's that bassline on the B-side, 'New Jersey Funk', from? It's definitely some old Strictly Rhythm track. Same old, same old. And the piano track, 'It's Movin'', is really bad. 'New Jersey Funk' uses someone else's bassline, anyway. It's just the same old thing, you sample some old sound and, when you listen to it, it's the only thing which sounds any good. 'Bar-B-Q' itself? Oh, I think it's total crap."

●●●●●

year. It's hard, sweaty and trancey. It's not usually my kind of thing, but I think this is generally very good stuff."

●●●●● (for the Sourmash mix)

●●●○○ (for the original)

DE'LACY

That Look
deConstruction

THIS record is like watching Turkey in Euro '96. It's technically adequate, though never especially inspiring. It pales in comparison to the competition, but will probably enjoy good support everywhere, anyway. Unlike Turkey, however, it's going to stick around for very long time thanks to the forthcoming Deep Dish re-touchings saving the day in the 90th minute. (DF)

●●●○○

Alex: "I don't actually think I've ever heard 'Hideaway'. Whatever, I don't like this at all. It's just boring house music to me. Even the Deep Dish mixes. They're another of those names I keep seeing and I know that they've done some good stuff, but I can't get into this. The way it's been put together makes it sound like just another vocal club record which doesn't go anywhere. No, this is not for me."

●●○○○

KEN ISHII

Stretch (Remixes)
R&S, Belgium

FOR all of their detractors, you can always rely on Belgium's R&S to at least throw a few firecrackers in the remix barrel when it comes to having their records tampered with. Sadly, between Shogun, Frank De Wulf and Ishii himself, there's nowt more than a trio of damp squibs here. Shogun's treatment is especially disappointing, the over-simplified, speeded-up breakbeat having no trace of the genius which graced "Wind Dancer". In the end, it's left to Ian Pooley and his warped techno metallics to save the day. (CB)

●●●○○

Alex: "Mmm... I don't especially like these remixes. The Ian Pooley version is okay, but it's nothing special. The problems is that so many people now are doing drum 'n' bass mixes. They think they can just stick

Muzik
Single
Of The Month

"Birds" is anything more than just another Herbert house track, weird clicks and all. Maybe it's just too soon after the wonderful "100 Lbs" album. Or maybe he needs a new Ikea spice-rack. (CB)

●●●○○

Alex: "This is alright. Better than some of the other stuff I've heard today. But again, I don't think I'd buy it. The A-side is quite good, but nah, even though it does have some weird sounds in there. They're what makes it stand out. But at least he's got his own sound. The weirdest thing I've ever sampled? Loftgroover once sampled a fart and then used it as a bassline, and I was engineering the track. I tell you, we didn't use the microphone after that for months!"

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BILLY NASTY

Kamoflage

Checkpoint Charlie

VINYL BLAIR

Blair Necessities Remix

Hard Hands

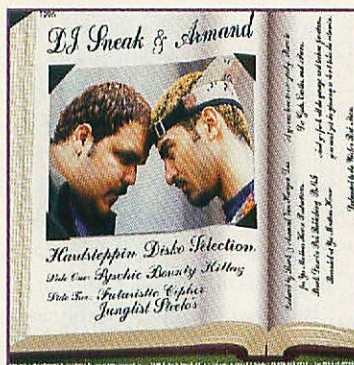
ONCE again, Mr Nasty bangs the trancey, hard house drum for the boys who love noise. "Kamoflage" keeps heads to the floor, while the flip trips out to a more experimental ethos which will find favour among the techno cognoscenti. Nasty is also back in the company of Steve Dub as Vinyl Blair, here employing a host of remixes (including Dave Angel, Full Moon Scientist and The Aloof) to overhaul the already fully-percolated flavour of the recent "Bare Necessities" package. Brew it up, roll a fat one, and discuss the relative merits of Lionel Blair, Johnny Ball and Brian Cant. (DF)

●●●○○

Alex: "I think the Dave Angel mix is really good, even though I'm not a fan of his now. I prefer the stuff he did on R&S a few years ago. That was more dancefloor friendly. His remix is in the same kind of vein as his old tracks, it's hard with plenty of energy. I don't like any of the other mixes, though. I also like the 'Kamoflage' single. I've never listened to any of this Billy Nasty geezer's stuff before. I thought he was just a DJ."

●●●○○ ("Kamoflage" and Angel's mix)

●●○○○ (everything else)

DJ SNEAK & ARMAND
Hardsteppin Disko Selection

Relief

ARMAND VAN HELDEN

Cha Cha

Logic

GANGSTA Chi-house, anybody? The DJ Sneak & Armand release opens with some gunshots and a bit of street talk before it hits a groove. Seeing as you ask, it's a fairly run-of-the-mill slice of hard house which is at its best on the quirky "Futuristic Cipher" mix. "Cha Cha", on the other hand, seems caught between striking a typically Van Helden aggro-house stance and a camp carnival posture. Even the Sneak remix falls short of the peaks both these groove 'n' funkies are capable of. (CB)

●●○○○ and ●●○○○

Alex: "They're both people I keep reading about all the time, but I don't actually know their tracks. These are okay, but they don't really impress me that much. I think the only one I'm into is 'Futuristic Cipher', which has a kind of techno feel. There are loads of old 1988 samples in there as well. 'Cha Cha' has an old string sample from Richie Rich's 'Salsa House'. That's typical. All I seem to hear today are old 1988 samples, everyone's mad for them. I think the only reason these records are liked is because they've got those sounds on them."

●●○○○ (both)

PING PONG

It's About Rhythm/Adorable

Bone

MANAGED and produced by pop star DJ Mark Moore, Ping Pong are Louise Pray, Adam(ski) Tinley and ex-Adam & The Ants drummer, Dave Barbarossa. And thanks to Louise's husky vocals punctuating the accomplished production, they sound like a tripped-out Rita Mitsouko for the Nineties. "Adorable" is the "Killer" cut which will hit the airwaves and get the chill-out spins. (DF)

●●○○○

Alex: "I never caught Adamski live, but I did buy his album. 'Killer' was always the one for me. [Listens and starts smirking] Hey, that's fucking 'Killer'! And they've just put a bloody beat over the top of it. It's a bit weird, isn't it? It's not as though it's going to chart or anything, or even get caned in the clubs being on a seven-inch. Seven-inches are fucking horrible, but it's only when you see them again, you think 'Fucking hell!'. It's a shame all he's doing is just putting out his best track again."

●●○○○

NIGHTMARES ON WAX

Still Smoking

Warp

"FOR the herbalist" reads the coat of arms on this double-pack of reworkings from NOW's outstanding "Smokers' Delight" album of last year. And more smoked-out, skunked-up, bong-mashing delights they are, as Scruff turns "Gambia Via Vagator Beach" into a haunted junglist tribal warden dance, Rae & Christian turn their superb Pharcyde remix with "What I'm Feelin'" and NOW's George transforms "Stars" into a cosmic piece of jungle roots music. (CB)

●●●○○

Alex: "The Christian & Rae mix is the best one. It really stands out above the rest. It's really fucking funky hip hop business and I think it is brilliant. It makes this package worthwhile. It's almost comical, with that funky bassline. If you're a diverse DJ, I'd imagine it would sound great out. I might even play it as my last tune."

●●●○○ (for the Christian & Rae remix)

●●○○○ (for the others)

TURNABLE TERRANOVA

Precipice (Krust Remix)

Compost, Germany

The imprint which gave us the nu disco of DJ Linus (see Muzik Single Of The Month) show their flipside on the mother label, as Turntable Terranova get the once-over from Bristol's DJ Krust on this 10-inch. Like Photek and Ed Rush, Krust is leaning to the sheer, metallic futuristic side of jungle, lending it an alien, almost industrial edge which is as frightening as it is devastating. Breaks from the far side of Mars. (CB)

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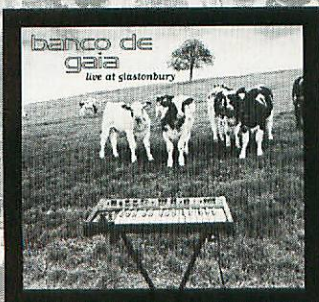
Alex: "I don't like 'Penetrate' on the other side, but that Krust remix of 'Precipice' is relentless. I like his stuff anyway, I like all of the stuff the Full Cycle lot and Roni Size do. They've got their own sound, it's quite hard, but at the same time, you can listen to it. The last Krust record I picked up was 'Quiz Show'. I like this one because it is almost industrial techno and I much prefer it to the ambient cuts. I make quite musical drum 'n' bass, but if I had to do another style, I'd make it harder, rather than more musical."

●●●○○

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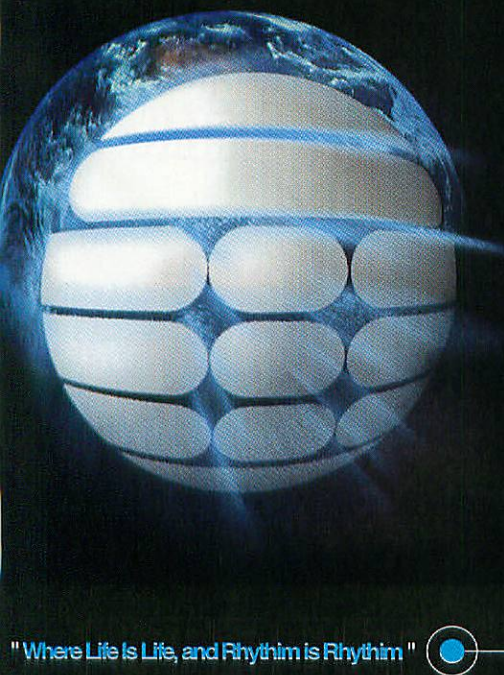
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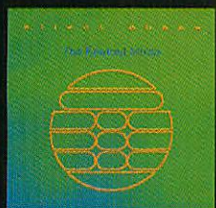
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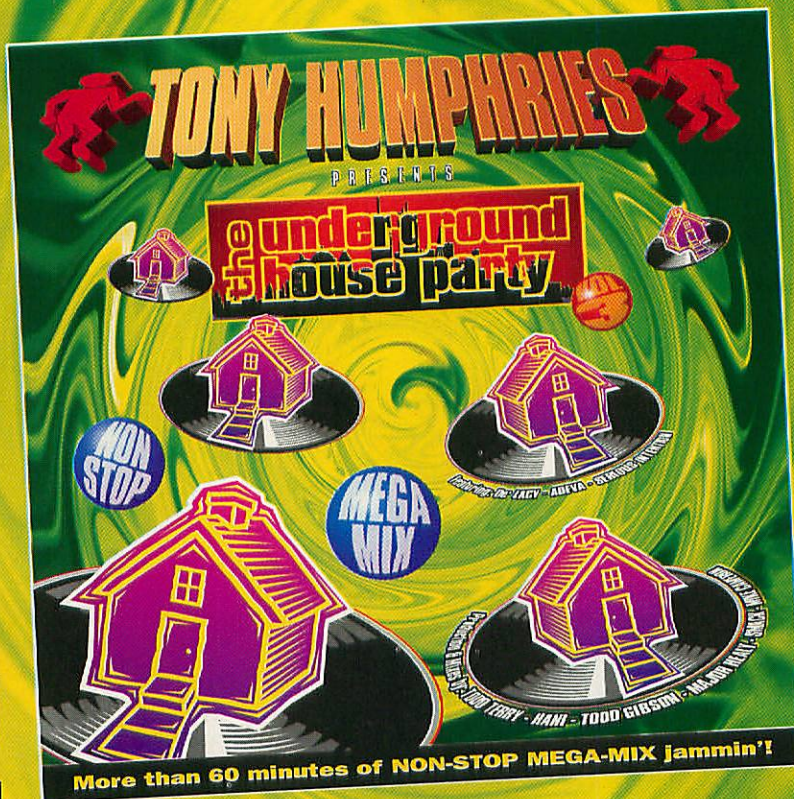


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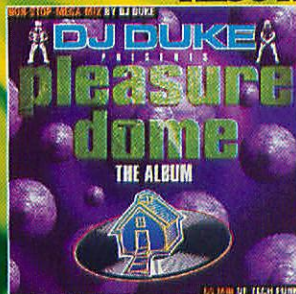


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THREE examples of highly individual drum 'n' bass from Ipswich, a place which has already spawned such talent as Photek and Source Direct. "Right Or Wrong" is not unlike Orbital falling down the stairs at Metalheadz, "Work It Out" incorporates some delightfully live funkadelics into its deep, Apache-based breaks, and "Ram Raider" kicks like a mule called Cantona. Pretty good, all in all. (CB)

●●●●●

Alex: "I met one of the geezers from Klute at Bukem's party in Ipswich and I've been playing 'Work It Out' quite a lot. It's really good. It's quite hard, but nice and jazzy as well. It's got the Apache break, which a lot of people are using these days. It's really come into vogue during the last couple of months, hasn't it?"

●●●●●

AGENT PROVACATEUR Sabotage

Wall Of Sound/Epic

WHAT on earth the screeching "Siouxsie Sioux spills her pint on Garbage" racket of Agent Provocateur is doing on Wall Of Sound is anyone's guess. Not conquering the world is probably the most obvious answer. Still, for this, their second single, Mekon and Roni Size get drafted in to try to send the Agents on a worthwhile mission, though without ever really getting far from home base. (CB)

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Alex: "The original just isn't my thing. It all sounds like a bit of a racket to me. It must have been quite a hard remix for Roni to do, but he's carried it off well. It's very smooth and it doesn't sound like typical Roni Size. Yeah, he's done a good job on a bad tune. I'd hate to be stuck in a club listening to the original. It's like those Everything But The Girl drum 'n' bass mixes, I wasn't into that idea at all. I hate all of that. My girlfriend bought the EBTG album and they're going to make loads of money just because they had some good mixes. The people behind the remixes are doing groups like this a huge favour. It's all very well getting shit loads of money, but..."

●●●●● (for the Roni Size remix)

FULL INTENTION Uptown Downtown Sugar Daddy

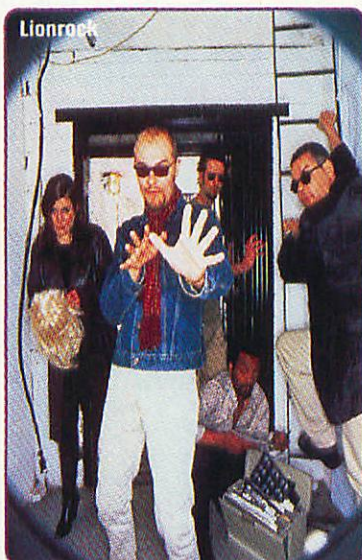
PRODUCED across in Harlem, New York, "Uptown, Downtown" is a swing-yer-ass, disco-flavoured kind of affair, with all of the accompanying whoops, drum-rolls and danceability so favoured by the shiny trousers and pigtailed posse. Not exactly a musical feast then, but think of this as a light summer picnic and you will be suitably satisfied in the short term. Anybody for vol-au-vents? (DF)

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Alex: "Had I heard 'America' on the radio? Nah, I can't have done because every time I turn on Kiss FM, I hear one of my tunes, so I don't listen any more! Yeah, this isn't bad

at all. I like the full-length original mix. The old disco samples are back again, but here they're used well. It's quite cheesy, but I bet it sounds fucking good out. It's tongue-in-cheek, it's got a sense of humour to it. An example of how it's done properly."

●●●●●



LIONROCK Fire Up The Shoeshaw deConstruction

THERE'S only one mix to go for here, and it's the unfeasibly explosive "Vocal Mix", a track which puts the original "bomb" into "boombastic". With bits of Nancy Sinatra, some bloke asking "What is rock n' roll?", slasher guitars, thumping beats and the ever-wondrous MC Buzz B ad-libbing over the top, there has been no greater recipe for funkiness since Pru Leith accidentally dropped Semtex in her spotted dick. (CB)

●●●●●

Alex: "I saw Justin Robertson down at the Ministry a few weeks ago. We were both DJing for the Cocteau Twins. I played at the end, but I think I was only booked to make everyone go home. It seemed to work! I love the 'Discotheque Mix' of this. It's kind of a tribally sounding tune. I don't like the vocals much, though. To me, rapping only works if an American is doing it. But if I was doing a house set, I would definitely play that 'Discotheque Mix'."

●●●●●

GALLIANO Ease Your Mind Talkin' Loud

THE jazz-funk festival charmers it's okay to grow your goatee to are back without any apparent regard for what's been going on around them for the last three years. Sadly, this is retro music with no sense of irony, bombast or plain darn inventiveness. The "Interference Mix" at least throws a fuck-off breakbeat mess over the desk, while the

TODD EDWARDS Saved My Life ffrr

THIS first single from US garage guru Todd Edwards is a deep and funky affair which reflects the (relatively) new boy's growing turntable and remixing expertise. Together with reworkings by Joey Musaphia, Grant Nelson and DJ Sneak (whose "Flashback Mix" is the pick of the crop), "Saved My Life" is a very tasty package for the likes of the MOS bar crew. Todd The God Mark 2? Not yet, but maybe someday. (DF)

●●●●●

ENDEMIC VOID Fuzed/Serious Intent Language

FOLLOWING up their strictly limited "Infectious" release, Endemic Void continue to try to seek out the missing link between Ornette Coleman and Squarepusher. "Serious Intent" is a pure jam, all plangent pianos and wildly tessellating rhythms, while "Fuzed" pushes the definition of "hardstep", out into the ether where danger lurks just around the corner. (CB)

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Alex: "I bought Endemic Void's last single, but this one is seriously fast. I prefer 'Fuzed'. It's on a hardstep sort of tip, with a nice rolling sound. It's probably a home-made break, too, so it's really original. 'Serious Intent' is okay, but a little too jazzy for me. I like things I can't do. I'd definitely play out 'Fuzed'."

"As for 'Saved My Life', it's strange for ffrr to put out something decent, but I like this. I think the only version I'm not into is the Joey Musaphia mix. It's typical US garage and it's not cheesy. Even the DJ Sneak track is good, like the original and I think the Grant Nelson tune is definitely the best. I should really buy more of this stuff. If I heard it out, I'd buy it. It's the sort of record I'd mix in with Underground Resistance and it would work."

●●●●● and ●●●●●

"Primaudial Dub" wanders rather forlornly into dub-heavy house territory. Save your money for Talkin' Loud's superb Courtney Pine remix package instead. (CB)

●●●●●

Alex: "Yeah, I remember them. And nah, I don't like this. I was never a big Galliano fan. My girlfriend is into them, but I don't think she'd like this. These tunes go right over my head. Or under my head, more like. They're nothing, they're easy listening. You don't think about it. You just listen to it. It doesn't grab you at all. It's the same thing from three or four years ago. It hasn't really moved on."

●●●●●

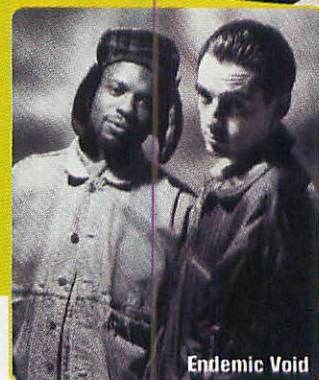
SECRET KNOWLEDGE Sugar Daddy '96 deConstruction

A 1996 outing for unquestionably one of the great vocal orgasm-inducing tracks of all time and, at last, here is a remix worth

ALEX REECE Singles Of The Month



Todd Edwards



Endemic Void

waiting for. Flitting somewhere between the Sound Factory at peakin' time and the moment before Larry Levan's Garage had its roof blown off, the "'96 Mix" is a truly awesome reworking in a Deep Dish deep house style. The "Disco Eruption" version scrapes in a small grating of disco cheese, while Chris Liberator's tweak is a building, building, blow-up acid explosion. And to top it all, the original is also here. Welcome back, oh loved one! (CB)

●●●●●

Alex: "This is a good, well-produced track. It's a vocal track, but it's still got a nice hard edge to it. That's always the most difficult thing, making a vocal cut but not making it too cheesy. I can imagine this going down well with almost everyone."

●●●●●

coco and the bean

KILLING TIME MNT 5

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2 TUFF

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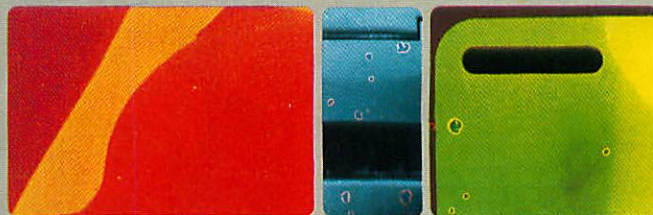


Nine - "MAKE OR TAKE"

Another exclusive UK release
featuring Smoothe Da Hustler

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SOURCE *Lab2*



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ZEND AVESTA
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DAFT PUNK
OLLANO
KRELL
DIMITRI FROM PARIS
DOCTOR L
LE TONE
ALEX GOPHER
EXTRA LUCID
AIR



AVAILABLE ON
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1ST JULY



DIMITRI FROM PARIS

Sacrebleu

Yellow Productions, France

VARIOUS ARTISTS

Source Lab 2

Source, France

VOUS dancin'? Vous askin'?

How times change. A couple of years ago, French youth culture seemed destined to be forever stuck in 1975. I should know. I've got the in-laws to prove it. It was only fairly recently that one of them took me to what he said was "The finest club in Marseilles" and I heard The Doors all night long. No word of a lie. No hint of irony, either.

It's different now, of course. Those pioneering F Communications chaps are no longer alone. With labels like Yellow Productions, Source, Artefact and Solid coming to the fore, F Comm have got a bit of local competition. The situation is so different now that the French team seem set to overtake the rest of Europe in the innovative dance music rally. And the guy in the juicy red convertible, the one with the goatee beard and the patent leather gloves, the one accompanied by the brunette with legs longer than a Brian Transeau track, is Dimitri From Paris.

In case you're wondering, the "From Paris" part of this cool French cat's monicker is to distinguish him from Dimitri (from Amsterdam), Dmtry (from Deee-Lite) and Demitri (from Albania to Fuggys's all-night pie shop in Acton, thanks to a geezer specialising in dodgy work permits). This Dimitri is dead proud of his roots, anyway. Hence "Sacrebleu", the title of his debut album. Hence the surreal snap, captioned "Monsieur Dimitri relaxing in his French Riviera pied-à-terre" on the sleeve.

Dip inside "Sacrebleu" and you will uncover even more surreal stuff. With lots of sexy grooves thrown in along the way. At times, you could be forgiven for thinking you are hearing the soundtrack to a Monty Python re-make of "Belle De Jour", especially with "Une Very Stylish Fille" and "Nothing To Lose", a fine pair of easy listening slink-alongs. "Dirty Larry" is cinematic house *par excellence*, "Free Ton Style" wouldn't have sounded out of place on St Germain's "Boulevard" album and "La Rythme Et Le Cadence" is T-Connection alive and well and living in Rio. And "Le Moogy Reggae"? It's cheesy and it's cheeky, but like everything here, it's very entertaining.

Dimitri is on a mission to make you smile while you dance and he can also be found on the "Source Lab 2" compilation, another quality French release. The first in the series was a largely ambient affair, but this second volume follows in the anything goes musical footsteps of the "Freezone" albums, swapping the word "ambient" for "whatever". There are ripping drum 'n' bass rumbles from Extra Lucid, aka Artefact boss Jerome Mestre, and from Krell, whose line-up includes Nem, Paris' answer to Bukem. There's a jazzy trip with Ollano, some funky doings courtesy of Main Basse and dreamy whirlpools within dreamy whirlpools in the ever-changing shape of Air's truly delightful "Casanova70".

Best of all are Doctor L's "Ghost Town" and Daft Punk's "Musique". The former, the work of a highly underrated hardcore hip hop crew called Assassin, is a windswept scratch-fest with a little bluesy guitar mixed in, while the latter is funky techno *ad infinitum*. It just goes on and on and on. No matter. Like all of Daft Punk's cuts, you just can't get enough of it. If "Musique" doesn't make you push the repeat button on your CD player, push back the furniture and push your body to the limits, you must be a cactus. And a spiky one, at that.

Two albums for now and lots of exciting prospects for the future. Not bad for a nation who go to work on lumps of curly pastry dunked in black coffee.

Je suis askin'. Je suis dancin'.

Push

●●●●● and ●●●●●

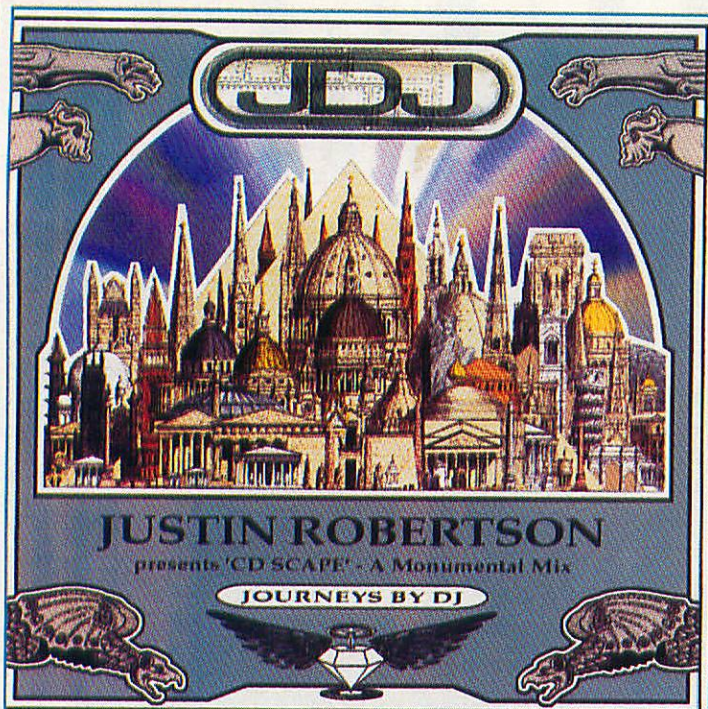
AIRBUMS

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

ALBUM
OF THE
MONTH

Paris game, set and match





JUSTIN ROBERTSON

Journeys By DJ Volume 11

Music Unites

JUSTIN Robertson is the man behind a string of truly blistering records, his DJ sets regularly catapult crowds of many musical persuasions into an orbital lather, and he's even gone on the road as a board-strutting axe hero in a bold attempt to shake some action among the blissed-out and blinkered.

His Manchester club night, Sleuth, has been paying homage to all strains of heart-pumping music since the Eighties and has paved the way for the whole Chemical Brothers/Social thing. In addition to this, JR is an articulate dance music spokesman with a bit of water under the bridge, which is often essential to put this ever-growing explosion into a proper perspective.

The trouble is that, although he makes a lot of noise behind the turntables and on a stage, Justin has always been too modest for his own good in this world of shameless self-promoters and hyped-up nobodies. He can easily match the DJs who regularly get hoisted into the spotlight as legends or deck demons, but it seems that, these days, it takes more than mere talent and just being a nice geezer. Which is something I have thought about Mr Robertson for a while. So it's with some satisfaction that I now detect a definite swing towards all-out acclaim for the J-Man.

The recent Lionrock album and those gigs showcased his own musical vision, and his contribution to the "Journeys By DJ" series couldn't be a better way of cementing his reputation as a deft decksman with a beautiful passion and understanding for the whole musical spectrum. Okay, so Dusty Springfield isn't on here, nor is his fave, Studio One, but these 34 tracks straddle a gamut of electronically-created tackle which tickles clubbers where it counts.

The album is a real labour of love, taking in punky house, deep techno, phat beats and drum 'n' bass. There's no "I'll-be-wacky-and-obscure" proctology missions afoot here, just all the shit which makes you fly. From old school heroes like Armando and Marshall Jefferson to Daft Punk's Gabrielle mutation, "Flash", Yellow Sox, T-Power, Morel's "Let's Groove", The Ballistics' "I'll Fly Away", DJ Shadow, Hot Lizard, Siam's "Dark Forces", Fix-Flash from Holland, Insync, Red Snapper, Jeepbeat Collective, Req and the mighty disco-techno hybrid of Box Saga's "Blackfly". He even throws in a couple of his own tunes, before whipping the whole caboodle into an intoxicating, never-boring, Manchester soul stew.

It's a testimony to one individual's open mind, and to the power and the glory which is funky, tucked up music. The boy done good.

Kris Needs

★★★★

EARTH NATION

Live

Eye Q

VASTLY underrated, criminally ignored and accustomed to playing first on the bill to three men and a dog, Earth Nation haven't had it easy. Despite main man Ralf Hildenbeutel's impressive pedigree (the producer of Sven Vath, a contributor to Cygnus X and Barbarella), few people have taken much notice.

This album should put them right.

Recorded in England and Germany last year, "Live" follows up the band's debut long-player, "Terra Incognita". Kicking

off with the acid trance groove of "Liquid Desert", they weave genuine melodies and emotions over banging 4/4 beats, while Paul Schulte, a jazz drummer, adds extra rhythms throughout. Ralf's classical background meanwhile gives variety and simplicity to the song structures, creating Earth Nation's own unique style.

The finest moment, the truly anthemic "Alienated", comes last and climaxes a remarkable set. "Live" is excellent, great for chilling out to as well as for dancefloor mania. Intelligent trance, anyone?

Jonty Adderley

★★★★

KEITH SWEAT

Keith Sweat

WEA

If you were to place a bit of "Keith Sweat" under a microscope, it would display all the symptoms of the malaise currently affecting r&b. Beneath those proficient vocals lie songs of little meaning and a bovine production which fails to disguise a lack of imagination. Maybe the title is a warning. Five albums down the line and Keith is still trying to introduce himself to us, even though he was the man who, alongside Teddy Riley, was turning out swingbeat anthems like "I Want Her" a full decade ago.

But Keith's nasal tones are here relayed on top of melodies made predictable by duplication. Think of any r&b act today and the chances are they have the same approach. As usual, he sticks to talking about love and sex as separate entities, a habit which places him in the playground of the younger acts. And yet he will still cover Slave's "Just A Touch Of Love".

It looks like Sweat still wants to hang out with the older boys.

Jacqueline Springer

★★★

FRETLESS AZM

From Marz With Love

Holistic

UNIVERSAL BEING

Jupiter

Holistic

SOMEWHERE in a far-off galaxy, boogie nights are here again. So it's no surprise to find planetary concerns in both these titles. Released almost simultaneously, these 140 minutes of far-out music feel like a lifetime spent on Planet Jazz in the company of Captain Beefheart, Fela Kuti and Tortoise. It's all wondrously strange, splendidly chaotic and occasionally so freestyle that stars start swimming above your addled little head.

Like Hull's Steve Cobbley with his Solid Doctor/Fila Brazilia/Heights Of Abraham projects, the lynchpin here is one man. Max Brennan, a solo artist for Universal Being, has teamed with Rupert Brown for Fretless AZM. But there the similarities end. For Max takes his cue from Latino jams, tripped-out fusion and psychedelic space funk. "From Marz With Love" is overflowing with madcap mantras, the abstract percussion strafed by honking trombones, flanged basslines, spooky Mooginess and funky-up rifting.

"Jupiter", on the other hand, retains the Seventies-musos-on-Quaaludes live feel, while heading even further out into the Murky Way. On tracks like "Quartermass" and "Bunti-Strata", the rhythms are spun out with bizarre arrangements which mix the jazz fook with the ambient drift.

Unless you saw Miles Davis on acid, you will never have heard anything like this. So far gone, you'll be lucky if you come down before Christmas.

Calvin Bush

★★★★ and ★★★★★

VARIOUS ARTISTS

America Is Dying Slowly

east west

WITH AIDS still sweeping through the black community in America, the Red Hot organisation have at last targetted young black male heterosexuals. "America Is Dying Slowly" brings together some of the biggest names in rap for their benefit, no doubt galvanised by the recent death of Eazy E.

SOUND PATROL

And there's more...

CHI

The Original Recordings

Container Music, Holland

WHO said you need multi-layered orchestration for true ambience? Recorded on a simple four-track and overlaid with flutes, reeds and the like, this 1985 beauty is an ambient classic. Like a dreamy float through some heavily scented laudanum garden, "Twisted Camel" and "Kuhl" drift lazily through soundscapes not dissimilar to Eno and Hassell's fourth world paeans. Wonderful. (CB)

★★★★

VERNON REID

Mistaken Identity

Epic

THE solo debut from Living Colour's founder member is an assault on the senses. The rocky aggression, jazz tinges and hip hop flippancy stem from the co-production of Miles Davis' collaborator, Teo Maceo, and De La Soul's former producer, Prince Paul, which entrenches the feral crashing of Reid's guitar strokes, the fervent banging of his drummer, and sheer wallop of his sagacious commentary and wry humour. (JS)

★★★★

UNIT MOEBIUS

Status

KK, Belgium

THE grinding to the glowing, this one is the work of Holland's self-styled "hardcore cybberpunk collective". It's mainly acerbic industrial acid, a sort of Probe meets Sähkö head-on, but the occasional moment of deep housiness ("Biosoft" and "Ecology") provides a degree of restraint. Fierce bunker sounds from the avowedly underground. (CB)

★★★★

FIVE-H-T

Neurotransmitter

Hypoxia

THERE'S little here you haven't heard before. It's basically polished, clinical, electronic dub music full of burbling acid lines and pure rhythms which are at their best on the harder-edged "Macrodrub". This may have sounded great a few years back, but in these dizzyingly innovative times, nothing truly stands out. (CB)

★★★★

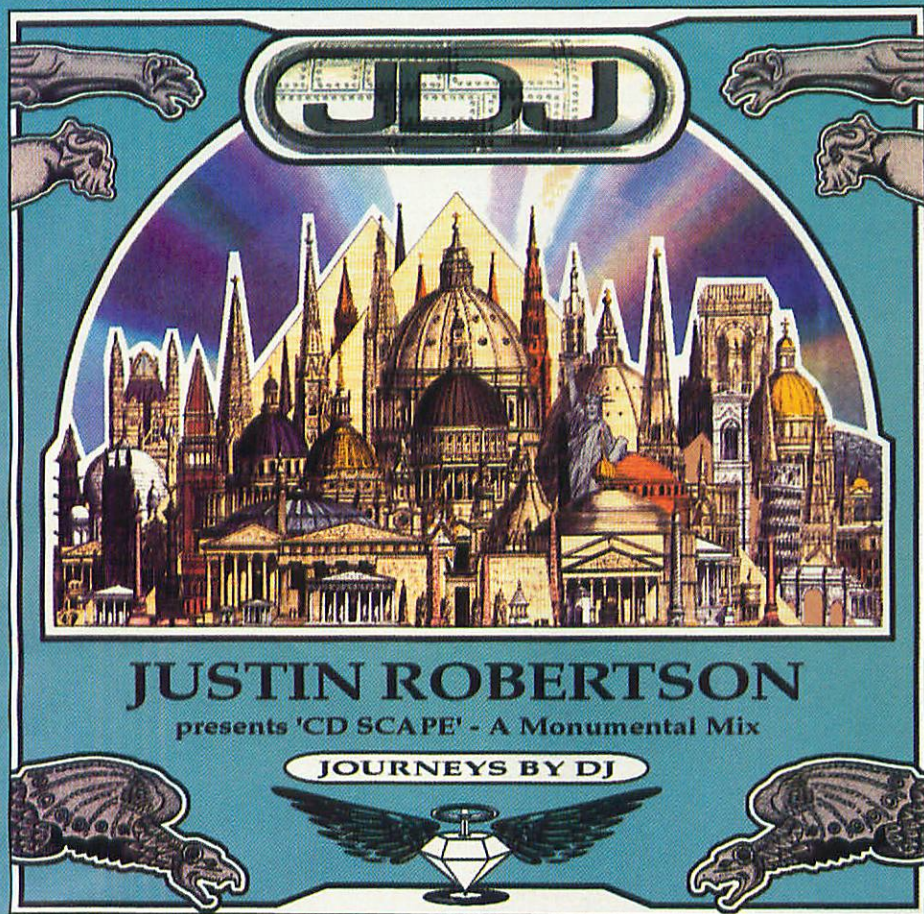
The result is a mixture of original tunes and choice cuts from albums, all with just one message. Get the rubber on. It's far superior to the typical soundtrack, which invariably has one good new track and a load of filler material.

Indeed, the top tunes come from far too many to detail. But as a taster, there is Biz Markie and Chubb Rock doing it on a Prince Paul number, Wu-Tang Clan in decidedly elegaic mood, Money Boss Players laying down storming horn riffs, Common dropping wisdom, De La Soul hustling with the Beatminerz, and Sadat X and Fat Joe going on about nasty hoes.

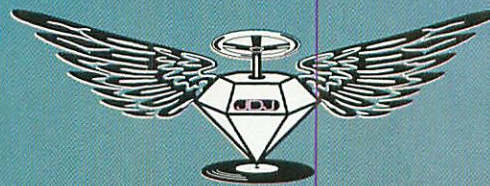
Varied, slick, thumping and thoughtful, here's one compilation album which is unreservedly recommended.

Will Ashon

★★★★



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JUNIOR
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"HEAD FOR THE BEACH, KICK OFF YA FILAS AND ROLL A FAT ONE, SUMMER HAS LANDED" DJ MAGAZINE



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VARIOUS ARTISTS

Platinum Breaks

London/Metalheadz

PLATINUM, that rare white metal more coveted than gold, is an appropriate symbol for Metalheadz. Goldie's 24-carat showbiz smile is ubiquitous, available to all. The releases on his label, however, remain a little elusive, a bit mysterious and, above all, resolutely underground. In a lot of ways, Metalheadz represents the very core of Goldie's art.

For him, this imprint has always been far more than a spare-time indulgence. So when the inevitable compilation arrived, it had to reflect the various ideals of the Metalheadz group rather than those of the individual behind it. His involvement with all of the sub-cultures of hip hop, graffiti and hardcore has taught him the importance of the collective attitude.

Just as there would be no Method Man without Wu-Tang, so there would be no Goldie without Rage and Reinforced. Indeed, many of the associates he listed on the back of "Angel" when it was first released in 1993 remain his closest allies. Doc Scott, Peshay, Grooverider. The times may change, but the crew stays the same. Hence Goldie's dark era moniker, Rufuge Kru.

Appropriately enough, a Rufuge Kru track, the VIP/dub plate mix of "Rider's Ghost", opens this collection. A tensile mesh of ratchet-like breaks and piercing synth stabs, it seethes with

frustrated emotions and unresolved tensions. While Goldie's "Timeless" was an exercise in collaboration, an experiment in fusions, "Rider's Ghost" is the naked soul of drum 'n' bass, its focus entirely on the sound within.

Metalheadz' finest moments follow a similarly internalised logic. Photek's razor-sharp "Consciousness", the halcyon

techno fusion of Wax Doctor's great "The Spectrum", Dillinja's eerily haunting "The Angels Fell". When put alongside such radical experiments, Alex Reece's bass-propelled anthem, "Pulp Fiction", ends up sounding weirdly one-dimensional.

But what really lifts "Platinum Breaks" up and way out of the ordinary are the new tracks. Doc Scott weaves Wu-Tang rapper Ghost Face Killer into a swarming techstep assault on "Unofficial Ghost", while Peshay goes deep cover on "The Nocturnal", a shivers-down-the-backbone tingler, and Dillinja rips a feral onslaught of echo blips, ghost voices and caustic freestyle breaks on a

selection which he leaves "Untitled".

With so many drum 'n' bass producers having now opted to consolidate around distinctive styles, it is a tribute to Goldie's enduring vision that he has fostered a label able to support such maverick talents. For innovation, mutation and rhythmic vibration, this is simply the best.

Rupert Howe

●●●●●



SPOOKY

Found Sound

Generic

PUT Spooky's 1993 "Gargantuan" debut album up against "Found Sound" and it's difficult to believe you're listening to the same band. Gone are the lush, sensual prog-house inclinations of that storming record. To be replaced by a tweaking mish-mash of burnt-circuit electronics and minimalist jazz-tech.

While it might be argued that Spooky have displayed commendable nerve by ditching their successful formula, the end result is a peculiarly nebulous and shapeless sound, not the cutting, end-of-millennium sonic vista expected. Where like-minded luminaries such as Orbital and Schematix layer their records with melodies, Spooky go round in circles in search of a tune, especially on tracks like "Tungsten" and "Onglon". They eventually come good on "Hypo-Allergenic" and "Fingerbobs", their new single. But it's a case of too little, too late.

Back in 1993, Spooky defined a sound and an era. Now it seems they're doing neither. Let's hope they rediscover their way before too long.

Kieran Wyatt

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THE EGG

Albumen

Indochina

THE mish-mashed, psychedelic funk of this Oxford four-piece must mean The Egg like theirs scrambled. Twisting the

sounds of Funkadelic to a Nineties-style wavelength, squelchy wah-wah guitars, chromatic basslines and freestyle flutes are thrown into a dizzy fractal mix. It is essentially a cinematic sound, in which multi-layered chords and accelerating tempos are built into one long, flowing widescreen jam.

Following the seamless soundtrack theme of their debut single, "Shopping", "Albumen" nevertheless disappoints. Primarily because the very same idea is recycled over 11 tracks.

The Egg are at their best when veering towards the psychedelia of tracks such as "Band" and "Jam Tomorrow", whose cruising strings are the musical equivalent of careering round country lanes in some wacked-out Robin Reliant. The rapping on "Get Some Money To Her", however, is perhaps best left to true connoisseurs like Tricky. Perhaps that explains why, ultimately, The Egg are rather more retro than brand new.

Rachel Newsome

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GEORGE CLINTON

The Awesome Power Of A Fully Operational

Mothership

Epic

ANTICIPATION is high. George Clinton, lest we forget, is a legend and one of the most sampled artists ever. In addition, this is the funk lord's first set since he left Prince's Paisley Park label and it reunites him with P-funk heroes Bootsy Collins, Bernie Worrell and Jonie Morrison.

The problem with legends is they have too much to live up to. Yes, the Clinton vibe is in full effect. There are smoked-out, low and slow vocals saying it all in the name of funk. There are zappy keys, philosophical musings and tripped-out titles. "Sloppy Seconds", "Flatman And Bobbin" and "If Anybody Gets Funked Up" were all presumably recorded in a studio chocka with like-minded musos and a Kilimanjaro-sized bong.

Yet something doesn't quite gel. It may be the self-indulgence of Clinton's long-winded meanderings. Or merely the fact that the direction is so one-dimensional, what with all that incessant talk of "lifting the funk" and "rocking a funky jam".

It could have been brilliant. It isn't. A bit like sex without the orgasm, really.

Sonia Poulton

●●●○○

BABYFOX

A Normal Family

Malawi

NAMED after an old fox stole they found at a charity shop, Babyfox epitomise the louche, cocktail-lounge glamour currently being dusted off by many post-ambient Nineties producers. Taking the skunked subsonics of dub as their basis (rather than the blunted hip hop breaks favoured by Portishead and Moloko), "A Normal Family" is a modernist pipe-and-slippers album more concerned with mood and texture than structure and coherence.

In fact, the more ethereal that it gets, the better it sounds. Take the mesmeric lilt

of "Curly Locks", on which the lazy swirls conjured up by vocalist Christine Leach melt seductively into a liquid bassline. Or "Alienway", a dreamy acoustic drift of an hallucinogenic ballad. And don't forget the recent single, "Jonny Lipshakes".

Once in a while, they up the pace and the feel then becomes much less certain. "In Your Dreams" has an odd, addictive melodic step, but pseudo-Leftfield pop-house fluff like "Za Za" merely corrupts the fragile mood.

Like most normal families, then. Divided right down the middle.

Rupert Howe

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SOUND PATROL

And there's more...

THE ORB

Auntie Aubrey's Excursions Beyond The Call Of Duty

Deviant

A TYPICALLY OTT title for what is no more than a two-CD compilation of some of The Orb's more hard-to-find remixes, including early reworkings of Love Kittens, Depeche Mode and, curiously, Maurizio. But it's the old classics, such as "Satellite Serenade" and the 17-minute take on "Praying Mantra", which really steal the show. Wherefore such brilliance now? (CB)

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CK

Compositions For Pets

Multiplex, Denmark

ANOTHER side to ambient Danish soundscapers such as Dub Tractor and Future 3. Abstract, occasionally infuriating and frequently messed-up quirky fun, CK string together the weirdest bits of old Art Of Noise and prime Black Dog. Challenging but rewarding. CK 1, Normality 0. (CB)

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STASIS

From The Old To The New

Peacetrug

A TOUGH lesson in future fusion from Steve Pickton. At times recalling the early Psyche tracks, with overlapping percussion and dark tinges, it is left to the eerie mutant jazz of "Ale House Blues" and "Samba De Fat Bloke" to string out the tension. (CB)

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BLUE

Mexican Church

Emissions Audio Output

A LACKLUSTRE follow-up to 1995's promising "Resistance", "Mexican Church" lurches in an industrial dub fashion without ever really grabbing the listener by the short and curls and making them kneel down in awe. Haunting, yes, invigorating, no. (CB)

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EGOEXPRESS

Foxy

Ladomat, Germany

"FOXY" disproves that old standard about Germans lacking any sense of humour. Fast-jacking and shock-rocking Relief-style grooves abound, but it's the sparser "Telefunken" and "Allnighter" which shine. Trashy robo-disco. Dig? (CB)

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THE BLACK DOG

Music For Adverts (And Short Films)

Warp

FIRST there were three. Then there was one.

When The Black Dog trimmed back to just Ken Downie (his fellow original members Ed and Andy deciding to bark up their Plaid tree), rumours were rife that the project had reached the end of its natural life-span. But beloved by everyone from L7 to Björk, both "Bytes" and last year's "Spanners" were unquestionably landmarks in the post-techno world.

"Music For Adverts", however, is disappointing. Not pointless or unimaginative, just a full league or two below the watermark of The Black Dog at their finest. At times, you think that you've stumbled across the unfinished demos of tracks which were left off "Bytes" and "Spanners". Like the latter, it's rounded out by smatterings of mini-tunes and insta-rhythms between the longer ones. But where these musical "bolts" served to link the tracks on "Spanners" like a little rope-bridge, here, jerk-jumping uneasily from one loop to another, cuts such as "Dissidence" and "Stratus" jar uneasily.

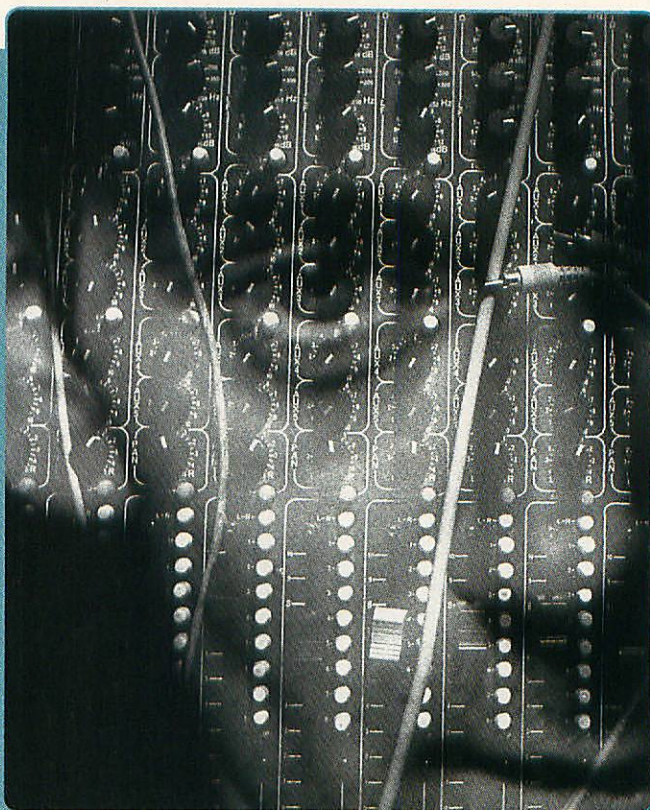
Listen again to "Spanners" and you'll remember a multi-hued cornucopia of atmospheres, grooves and emotions. Weird, yes, but certainly the bossiest alien party around. Listen to "Music For Adverts" several times, and you'll keep coming back to the very same descriptions. Penumbral. Ponderous. Pompous. Primitive. Trying to enter the mindset of the volatile "Disench" or the furiously concussive "AGW", you're literally repulsed by the wanton despondency. And apart from the drifting "Meditation 4" and beautiful "SETI", it's unremitting.

There was always a kind of Byzantine illogicality to The Black Dog. Ken's fascination with Caballah and Egyptology saw to that. Falling in love with their music was like dusting the sand off an ancient tomb housing the monolith from "2001" and being blinded by the light. Here, "Wind Spirit" and "Mo" use similarly arcane percussion lines, but the incessant minor chord dramatics and nervy string atmospherics deny emotional access. Instead of being blasted by wonder, you'll wonder where the blast is.

There are some good points. "Euthanasia" has melodies ideal for a Victorian, chocolate box love story and the all-too-brief "As Clouds Go By" touches the sky and your heart. But then the opium lethargy of "Tzaddi" or the inhospitable "Minour" cut in, and it's back to the growl. Let's hope it's just a temporary blip. There's enough here to suggest that, when The Black Dog man puts a lilt in his gait, we're in for the kind of space-age bossa nova and Plutonian carnival we used to take for granted. Until then, Tarantino and Levi's Jeans are unlikely to be after this for their soundtracks, unless they're going through a particularly bleak period.

Calvin Bush

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NAS

It Was Written

Columbia

NAS' debut album, "Illmatic", was undoubtedly one of the finest records of 1994, but it was by no means perfect. It seemed like a series of calling cards for what would surely follow. If only this second set didn't pick up on everything which was weakest the first time around.

There is really no question that Nas is a top-class lyricist. But as the man himself is well aware, his choice of subject matter (life in the ghetto) is now virtually every rapper's choice. And despite trying to put a different emphasis on his rhymes, he can't seem to escape this mental ghetto.

That's not the main problem here, though. The big worry lies in the poor quality of the music provided by the all-star selection of producers. The Trackmasters' six selections are the worst, while Havoc's two numbers merely work in a Mobb Deep-ish way. It's only the circling piano, strings and

heartbeat bassline of Premier's "I Gave You" which manages to transcend the ordinary, particularly as these elements are teamed with the album's best lyrics.

The rest is muddled, befuddled, lacking in hooks and lost in the click, rattle and crack of guns being cocked and fired.

Will Ashon

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GLENN UNDERGROUND PRESENTS THE STRICTLY JAZZ UNIT PROJECT

The Parables Of The Strictly Jazz Unit Defender

FOLLOWING on from the jazz-house electronica on his "Atmosfears" album, Chicago's Mr Productive has turned up the deep house pressure to maximum. But this time, he is not alone. Along with Glenn's own four slices of prime-time dreamland grooving, "The Parables..." boasts four late-night workouts courtesy of fellow Chi-towners Boo Williams, Tim Harper and Brian Harden.

Glenn's own stand-out material here includes the quirky, string-fuelled "Easy Grooves" and the rough-edged, bumpy bass ride of "Disco Fusion". Williams makes a decidedly DJ Pierre-influenced contribution to the speeding hi-hat funk of "Electro Shock", while Harden trips out with the Mr Fingers-meets-Derrick Carter groove of "Wizdom".

From a DJ's point of view, there are only perhaps two or three must-haves here. But if you are searching for this month's essential after-hours soundtrack, look no further.

Kevin Lewis
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INFINITE WHEEL

Blow
Brainiak

WHERE Infinite Wheel's debut album was concerned with global (con)fusion, this follow-up brings the ambience right back into urban Britain. Albeit an urban Britain dreaming of global journeys to escape the confines of the inner city.

As such, the group stick with the lush,

exotic strings and trancing waveforms which have always marked their sound. The difference is they now add in a touch of drum 'n' bass beat science. Not that "Blow" should be viewed as yet another half-baked wannabe attempt to join the jungle clique. Instead, Infinite Wheel find inspiration in the ideas and adapt them to suit their music's needs.

"Delta 9" moulds a neat, time-stretched groove to tranced-out arpeggios, while "Flute Lore" brings in a distant, ghostly pipe refrain. "Liberator" tugs at a similar thread, only to unravel into the closing sequence which gives "Blow" its spark. "Starfish", "7th Wave" and "The Golden Thread" maintain the flow, coolly twisting through contorted piano motifs, pulsing b-lines and otherworldly rhythms which dart in every direction along the drum 'n' bass/trance divide.

Groundbreaking it probably ain't. But as a one-fingered salute to the increasingly annoying trance and jungle "way cool" purists, "Blow" sure merits checking out.

Martin James
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TONI BRAXTON

Secrets
LaFace/Arista

WHEN Toni arrived in the wake of Anita Baker and Whitney Houston's success, international popularity didn't look very likely. But the sales of her "Love Shoulda Brought You Home" single were more than enough to instigate interest in her debut album. It went on to sell 10 million copies, while giving angst a shimmering, soulful slant along the way.

For "Secrets" to eschew this approach would have been unwise. But Toni also had to avoid another album packed with

TEMPLEROY

Deaf And Dumb
Different Drummer

A LEVIATHAN of a dub journey, spread over 100 minutes on Original Rockers' label. Pushing at the fringes of the dub definition, there are sax, flutes and plenty of guitar in the mix, with several tracks over the 20-minute mark. At times incisive, at others over-laboured, you can't help but admire the epic intentions of Templeroy. (CB)

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MELLOWTRONS

Evacuate
Chill Out

MELLOW? Chill out? Surely some mistake. Lee Walker specialises in ragged, booming and intricate sample collages which manage to be experimental without being up yer arse. Whooshing, hissing and wheezing away while beats rattle, the bass loops backwards and pianos clink, it's occasionally heavy going, but worth the effort. Cyber-punk with stacks of funk. (WA)

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TEVIN CAMPBELL

Back To The World
WEA

ONLY after the voice of this former child star has burst forth from the title track do you realise what a find he really is. Because his voice trembles so well in the throes of vulnerability and induces the fiercest goose-bumps as he climbs to the pinnacle of his range, you almost forget the latent teenage simplicity of the lyricism. Almost. To fully appreciate the package, judge both disciplines separately. (JS)

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Sound Patrol reviews by Calvin Bush, Will Ashon and Jacqueline Springer

heart-on-your-sleeve litanies. So she's compensated by including a selection of more mid-tempo tunes, like her current single, "Let It Flow", which simply throbs with sexy aplomb.

All the same, love (the suspicion of its existence, how you discover it and how it often leaves you) is still Toni's template.

At least she avoids MOR territory. She is sufficiently clued up about the needs of the urban market. And her sonorous tones are beautiful enough to allow her to step right inside an altogether more exciting arena.

Jacqueline Springer
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THE NEXT GENERATION

Strictly Rhythm, USA

CONCEPT: The NYC superlabel showcases some of its fresher talents, including DJ Sneak, Ian Pooley, Armand Van Helden, James Christian, Frankie Feliciano and Isaac Santiago.

KEY PLAYERS: The only exclusives are Van Helden's "Spark Da Meth" and Sneak's "Keep On Grooving". But catch Krimp's spanking "House Of Pain" and the erotic house of Angel Moraes' "Burnin' Up".

USEFUL SUBS: Ian Pooley - "Celtic Cross", James Christian - "Christian Science", Gloo Factory - "Crazy Gloo".

VIEW FROM THE TOUCHLINE: Those wild pitch wannabes aside, most of this album is New York robo-strobo-pogo disco at its roughest and best.

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THE SEASONS PART 1

Hard Times

CONCEPT:

One season in music through the ears and eyes of Miles and Elliot from Hard Times. In this case, Spring 1996. It also includes a booklet produced in conjunction with Muzik.

KEY PLAYERS: Although just one exclusive, Origami's "Wastepaper", this has killer nu-soul house cuts such as Herbert's "See You On Monday", Round Three's "Acting Crazy" and Kerri Chandler's gorgeous "Hallelujah".

USEFUL SUBS: Flim Flam - "Yellow Sox", LZ Love - "See The Light", Unknown Society - "Reach Higher".

VIEW FROM THE TOUCHLINE: Great sounds and a good bit of Muzik, too. A dream team. Roll on summer.

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CHILL OUT TOO

Avex

CONCEPT: Deep into head-nod bed-space ambience, chilleroonie and luscious jazz-house. Chill-out as a feeling across the groove spectrum.

LINE-UP: Mixed by Phil Mison, compiled by Muzik's Ben Turner.

KEY PLAYERS: The ultra-rare "Flying Mix" of The Aloof's "Never Get Out The Boat", Dub Poets' "Black And White", Jungle Wonz' classic "Time Marches On" and Alter Ego's "Soul Free".

USEFUL SUBS: Moodswings - "Jazzman", Basil Hardhaus - "Breezin'", Salt Tank - "Eugina", Obo - "Peepit".

VIEW FROM THE TOUCHLINE: A truly excellent follow-up to last year's "The Chill Out". If you can't sub-aqua the Great Barrier Reef this summer, this album is the next best deep holiday experience.

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BRASSIC BEATS VOLUME 1

Skint

CONCEPT: Highlights of the furiously funky, skunky and punky Brighton trip hop and mashed beatz label.

KEY PLAYERS: Fatboy Slim's New-Order-meets-Kenny-Dope track, "Santa Cruz", Midfield General's classy "Worlds", and Bentley Rhythm Ace's unpronounceable but completely and utterly groovy "This Is Carbootechnodiscotechnobooto".

USEFUL SUBS: Fatboy Slim - "Everybody Loves A 303", Hip Optimist - "Anafey", Req - "Razzmatazz".

VIEW FROM THE TOUCHLINE: Norman Cook and the South Coast chefs in meaty and beaty, well-juiced trip hop extravaganza. But where's that old party anthem, "The Weekend Starts Here"?

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MODERN ELECTRONICS VOLUME 3

Subversive

CONCEPT: "Another collection of pounding drums, killer basslines and subliminal melodies". Or, techno in its many guises.

KEY PLAYERS: 303 mind-fucks by A&E Dept ("The Rabbit's Name Was...") and Terra Firma ("Floating"). Stark Detroit techno with Slam's "Dark Forces" and Dave Angel's mix of Carl Cox's "Siberian Snowstorm".

USEFUL SUBS: Sunrise Society - "Tahiti", Equus - "Lavaflow", Starpower - "Nothing Can Save Us London".

VIEW FROM THE TOUCHLINE: A rather disjointed collection of hard trance and underground purist missiles. No exclusives or rarities.

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MELODICA

Positiva

CONCEPT: Hey, dream-house time again! Swooshy, ultra-fluffy piano lines over a variety of housey/Euro trance beats.

KEY PLAYERS: Libra's "Anomaly" (which features BT), Skin Trade's "Psalms" and Robert Miles' "Children" (natch!).

USEFUL SUBS: Old warhorses like Sueno Latino - "Sueno Latino", Jam & Spoon - "Stella", Terra Firma - "Floating".

VIEW FROM THE TOUCHLINE: Too many ropey Italian Euro-cheesers (Spaceblaster's cover of "Magic Fly" and Roland Brant's "Moons Waterfalls") and non-surprises to keep the dream alive.

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THE KUDOS DIGEST: ISSUE C (IS FOR CHERRY)

Kudos

CONCEPT: Bang-on-it distributors of top underground electronica get the cream of their roster to provide exclusive cuts.

KEY PLAYERS: Undertow's epic "Undertow", Smokin's "Vector Dub", and Mike Dred (aka Chimera) doing his Detroit jazz thing on "Totem Pole".

USEFUL SUBS: Just about everything else. Especially Steve C - "Morgan", Fretless AZM - "Selidor", Ted Howler (Dave Hill and Mark Broom) - "What U Want".

VIEW FROM THE TOUCHLINE: The best of new UK talent. With a cherry on top.

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EXPERIENCES IN KOOL -2°

2 Kool

CONCEPT: The best of trip hop and down-low streetwise jazz funk.

KEY PLAYERS: Exclusive cuts from Marden Hill, Deep Freeze Productions, Redeye Knights, Pure Instinct, Freakniks and Mr Electric Triangle Resonator.

USEFUL SUBS: Kruder & Dorfmeister - "The Original Bedroom Rockers".

VIEW FROM THE TOUCHLINE: Beautifully jazzy, but with little variety and lots of noodling from a host of worthy if sometimes dull causes, making this one a bit of a trip hop endurance test by the end.

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LA COLLECTION - CHAPTER 2

F Communications

CONCEPT: A double-CD with all the best of Gamier's label of the last two years.

KEY PLAYERS: Where do we start? Saint Germain's "Deep In It", Juantrip's eerie "Louis' Cry", "Rainforest" from Alaska and "The Baddest Bitch", a new Kenny Dixon Jnr track as Norma Jean Bell.

USEFUL SUBS: You'll need a long bench for this lot. It's time to rediscover those F Comm classics by Aqua Bassino, Sean X, Toni Mono, Nova Nova and the great Shazz. And time to realise the awesome diversity and pure class of virtually every record this lot put out.

VIEW FROM THE TOUCHLINE: Unless you've already got F Communications' back catalogue in its entirety, there is no real excuse save bad taste for not tracking this down.

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FUTURESONICS: TECHNO VISION 01

Elypsia

CONCEPT: A double-CD boasting "A million sounds which could change your view of electronic dance music". Translated, this means non-stop ultra-modern techno.

KEY PLAYERS: One exclusive cut by Kosmic Messenger, plus Drexciya's "Black Sea", Sound Enforcer's "Re-Enforcement 6" and Cristian Vogel's highly commendable "Alien Conversation".

USEFUL SUBS: Plenty, courtesy of a veritable "Who's Who" of the techno dancefloor, including Sterac, Carl Craig, The Advent, Derrick Carter, Claude Young and The Space DJZ.

VIEW FROM THE TOUCHLINE: For an up-to-date snapshot of underground techno, this is an auspicious compilation. It would have been interesting to hear it mixed, though.

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REWIND SELECTA - REGGAE CLASSICS II

Serious Selection

CONCEPT: The second instalment, rooting out long-vanished, much-loved reggae tunes from the golden years. Compiled by Kiss FM's Dave Rodigan.

KEY PLAYERS: Techniques All Stars' "Stalag 17", the original purveyor of the reggae world's most famous rhythm.

USEFUL SUBS: Freddie McGregor - "Push Comes To Shove", Cultural Roots - "Mr Boss Man".

VIEW FROM THE TOUCHLINE: Mostly featuring lovers-style cuts, the emphasis on soulful flourishes sometimes makes this almost too sweet to eat.

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FUTURE FUNK TWO

Novapress

CONCEPT: A selection of favourites from the playlist of Paris' ultra-chic Radio Nova.

KEY CUTS: A lush house exclusive from DJ Deep, plus Corrina Joseph's "I Wanna Get Down", Thomas Bangalter's "On Da Rocks" and The Architec's "Blueprint (Alex Reece Remix)".

USEFUL SUBS: Everything else, from the raw jungle of Smokey Joe, to the dopey glory

of Kruder & Dorfmeister, to the Chicago house of Kenny Dixon Jrn.

VIEW FROM THE TOUCHLINE: Think Paris in the summertime, spliffs by the Seine, dancing on top of the Eiffel Tower. Yeahhh!!!

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CREAM LIVE VOLUME 2

Cream/deConstruction

CONCEPT: Not just another old anthems compo, this album focuses on letting the DJs loose on their own live tunes.

LINE-UP: The DJs in the mix are James Lavelle, Nick Warren and Paul Oakenfold.

KEY PLAYERS: The new Way Out West single and Oakie on a jungle tip (PFM and Tango & Pulse), together with his usual

Euro-Goa. Plus Paris, Tuff Crew and The Scientist's "The Bee" in Lavelle's set.

USEFUL SUBS: It depends on your strategy. Everything from Warren's banging hard house fare, to Oakie's melodic weaving, to Lavelle's trick-hoppery.

VIEW FROM THE TOUCHLINE: Lavelle is in top mixing form. Oakie and Warren also last the pace. Honours all round.

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JUNGLE JAZZ - UNCHARTED TERRITORIES

Beechwood

CONCEPT: Obvious really, innit? Despite the subtitle, there are no exclusives here.

KEY PLAYERS: "Heaven" by Carlito's Way, LTJ Bukem's "Horizons", Kenny Larkin's "Loop 2 (Alex Reece Mix)" and "Never As Good" by Wax Doctor.

USEFUL SUBS: Neo-jungle from Tessera - "Free Fall", Duke Of Haringey - "Central Line", Melting Pot - "Melting Pot".

VIEW FROM THE TOUCHLINE: A pretty perfect introduction to a world of smoothly-rolled and spaced-out drum 'n' bass.

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GET LOST

Multiplex, Denmark

CONCEPT: 15 exclusive cuts from techno's future-pioneers. And all in honour of an art exhibition in Louisiana.

KEY PLAYERS: Baby Ford's "Ilan", Sterac's "Intersphere", Ultra's "Bells" and Mr Dan Curtin's "Unknown System".

USEFUL SUBS: Warped minimalism from the new wave of Danish techno producers, including Anders Remmer (Dub Tractor), Cai Bojsen-Moller and Goto. Plus new Dr Rockit and Clatterbox tracks.

VIEW FROM THE TOUCHLINE: If the pictures were half as good as this album, it must have been some exhibition.

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PLANET JAZZ 2

Other

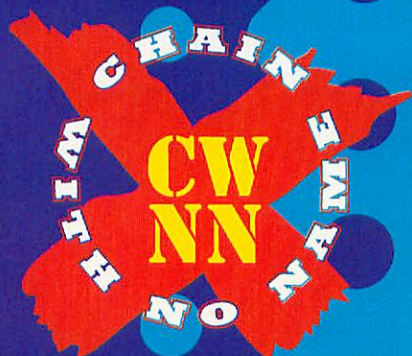
CONCEPT: Pure, unadulterated jazz-house (mostly) exclusives as a follow-up to the mighty first volume.

KEY PLAYERS: Blaze's infinitely wonderful "Moonwalk", Chez & Ron on fine form as Urban Sound Gallery Presents RE, and Roger Sanchez' horn-mad dub of Kathy Sledge's "Good Times".

USEFUL SUBS: Loose Baggage - "Dancin'", A-Factor - "Canto Azul", A Man Called Adam - "Que Tal America?".

VIEW FROM THE TOUCHLINE: Rootin', tootin', deep and dubby house, as flavoursome as cappuccino with sax 'n' Rhodes to go.

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PROLEKULTJOHN THE DENTIST
GLOBAL PHASES**jus' trax**as one
the message in
herbie's shiftsJOHN THE DENTIST
GLOBAL PHASES
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gems as 'Amphetamine' and
'Wippemberg' bring you more
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CREATIVE BITING EP
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OUT 15/07/96
Jus' Trax is Junior Boys Own's
clubby sister label with a repu-
tation for releasing tracks at the
cutting edge of house music. The
'Creative Biting ep' contains four
tracks of deep and funky grooves
from the Sheffield based Swag
team.CYLOB
CYLOBIAN SUNSET
REPHLEXAlbum
OUT 29/07/96
Cylobian Sunset is the latest
release from Cylob (formerly
known as Kinesthesia). Predomi-
nately melodic, these tracks can
best be described as 'Techno-Hop',
and are comparable to Cylob's
remix of Aphex Twin's 'Ventolin'.AS ONE THE MESSAGE IN
HERBIE'S SHIRTS
CLEARD61.12"
OUT NOW
Kirk de Giorgio's exciting
follow-up to last year's highly
acclaimed AS ONE album
'Celestial Soul'. This is Kirk's
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an impressive repertoire of
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SSRAlbum
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Kruder & Dorfmeister, Howie
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Life

TRAINSPOTTING

TEN PAGES OF UNDERGROUND RECORD REVIEWS



TRAINSPOTTING

House

Reviews by **TERENCE FARLEY**

WASTE PAPER ORIGAMI

Paper Miles and Elliot take hold of the old Raven Maize track "Together" and create a bad, bad, bad piece of warped 'n' hypnotic disco music. Apparently, this great mix was turned down by a dodgy A&R type who was miffed by the lack of drum rolls, and the fact that Elliot wouldn't DJ wearing just his underpants in the photo shoot! One of those cuts which builds and builds, teasing the organ sample until the payoff, this is top quality trackhead shit from the UK. **★★★★★**



GEORGE LIANES JNR PRESENTS THE TROPICANA BAND

Welcome To The Disco Dolo Dance
A Latino-flavoured disco joint out of New York City, which was recently dropped by the great Gemini in London. Cool enough for the house clubs and commercial enough for the Saturday satin set. **★★★★★**

VARIOUS ARTISTS The Sheltered EP

20:20 Vision
The greatly admired team of Ralph Lawson from Basics, Dominic from The Sub and Carl Finlow conjure up a tribute to Chicago's Shelter club, creating a flanged, pumping Chitown groove which Carl Craig would be proud of. Deep British house you can actually dance to. **★★★★★**

SNK Samurai Remix

Nitegrooves, USA
"Spirits", that monstrous MAW bootleg, surfaces as part of an awesome mix package courtesy of the Japanese artist, Shinsekai Qakkyokuzatsugidan (lucky he isn't a footballer, imagine "There's only one..."). DJ Pierre, Mood II Swing and Kerry Chandler all use SNK's dreamy music to truly full effect. Essential. **★★★★★**

SOUTHERN COMFORT FEATURING NOLAN EPPS

Let's Go Disco Digital Dungeon
Disco tackiness at its most fun. Nolan Epps scats away in a back-in-the-day Fatback Band-style, over a pumped break. Cheesy? Yes. Funky? Absolutely! **★★★★★**

KINGS OF TOMORROW

Open Your Mind Slip 'N' Slide
Ray Roc's treatment takes in the classic "We Got The Funk" break and turns an average garage cut into a summer vibe of mighty large proportions. Yet another quality Slip 'N' Slide package. **★★★★★**

DAFT PUNK

Musique Source
Those crazy French kids return from working like dogs, chuck in their trademark fuck-off breakbeat, then fill the gaps with some EQ madness. One for big systems and open-minded DJs. **★★★★★**

MOOD II SWING

I Saw You Dancin' Strictly Rhythm
An outing which sees the quality Mood II Swing duo create a funky

groove with a real hypnotic feel. The time has come for these guys to move up alongside MAW and Morales. Less trax, more vocals would take them well away from the pack. Great track, though. **★★★★★**

CHUPACABRA

Aw Yeah! Strictly Rhythm
Armand Van Helden takes time out from all those naff corporate remixes to do what he does best, crafting dark NYC dance music. Here we get simple diva screams, an hypnotic groove and a deep, underground Latino vibe. **★★★★★**

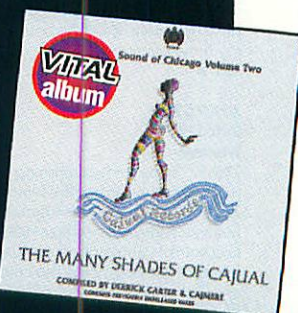
ALBUMS

VARIOUS ARTISTS Headphone House

Slip 'N' Slide
Respect to Max (Purdie), Jim and the Slip 'N' Slide crew for putting their money where their musical mouth is. Following on from the "Jazz In The House" series, this is a little deeper, a little harder and a bit sleazier. Louie Vega, Tenaglia, Blaze, Mood II Swing, Terence Parker and Kenny Dixon Jr all provide sexy trax for the clubs and systems which like it deep. Sole Fusion's "Basstones", Tickle's "Outer Limits" and Romanthony's seminal "Wandever" take you to a 6am vibe, while the real pick is a superb Danny Tenaglia rarity called "Funky Emotions". Slip 'N' Slide got it going on. **★★★★★**

VARIOUS ARTISTS Many Shades Of Cajual

Cajual
Undiluted by remixes, epic moments or any other twaddle, this is house music in its most Afrocentric form. Bad black music mixed by the baddest and best DJ in the world, Derrick Carter. Using his knack for picking out those killer mixes you missed on your fave Cajual outings, he serves up the most bumpy 'n' funky stew ever. All the Chicago trackheads are present, DJ Sneak, Johnny Fiasco, Boo Williams and Glen Underground, while the Cajual vocal artists, Dajae, Terence FM and Braxton Holmes (how good is "People Everyday"?), are cut up and used as vocal tools for Derrick's mix rather than standing alone among the trax. House is an Afro-American style of music like hip hop or jazz, it's just that the major record labels, backed by the nu-Ritz superclubs, want it bleached out. If you buy one mix this month, make it this. Return to the source. **★★★★★**



ANGEL MORAES Hot 'N' Spicy - The Album

Hot 'N' Spicy
Angel's deep, dark vibe sent a nu breeze thru NYC's clubs and is now crossing over from the house nights to the more commercial Renaissance/Sasha brigade on this side of the pond. Hypnotic monsters which stretch from the Sound Factory classic, "The Core", to the unreleased "What I Want Is What I Need", and also take in last

year's cold killer, "Welcome To The Factory", it's easy to see why Angel's groove reaches both club purists and Saturday revellers. Epic house without the cheese? Yup. The superclub punters are hopefully ready for something a little deeper. It will make a change from Pianoman, anyway! The only downside with this album is that Angel Moraes' fans will already have most of these cuts. **★★★★★**

PRODUCER PROFILE

OMID NOURIZADEH, the man behind the superb jazz house outfit 16B, tells all...

How would you describe your sound?

I suppose it's not really for me to focus on simply one part of my production style. I really love live production and I love live music, so I try to use a little more soul and imagination to create a picture. 16B is based around a very raw and spontaneous sound. I try to use the equipment as a guideline and not as a foundation, trying to go for an overall sound rather than having certain elements stand out. I'm also into making more experimental techno as Fazer on my Disclosure label, and progressive house as ORN.

What were your first and last productions?

My first was a band called Reunion. We put an EP out on our own Donkey label in around 1993. My most recent was a track for my own album, using earthy sounds like trees and birds. It was my first attempt to go out there at 3am with a bottle of wine and try to sample as many strange sounds as possible.

What sounds are influencing you at the moment?

There's so much good music about right now. I



like a lot of the U-Star stuff, although that doesn't influence me greatly. And Nuphonic is a cool label, too. Who's your production hero?

I like Masters At Work, of course, and also Francois Keyorkian.

Who have you most enjoyed and most disliked working with?

I find it hardest to work with people I don't know very well. I most enjoy working with Steve, a vocalist I'm doing some garage tracks with at the moment, and my brother, who I'm doing a lot of

obscure funk with.

Who would you like to work with in the future?

Jimi Hendrix, if he was alive. Apart from him, I'd say any musicians who have nothing to do with dance music. Like maybe The Cure.

● 16B's 'Secrets' is available now on Alola. A 16B remix of Rumpus' 'Feel Free' is also out now on Skinny Malinky

SINGLES

PAPERCLIP PEOPLE The Floor EP

Open
Mutant funky disco shit from Carl Craig. Just as with the classic "Throw", you've got to ride the groove, take in the subtle changes, then woohoo! More great music from Open. Which reminds me, how do you change the image of (at its best) the UK's top club, into that of a Friday night in a nu-Ritz? Change the name to Frisky! **★★★★★**

UNKNOWN Soul Grabber EP

Aquarius
Courtesy of the NRK stable, this is dreamy, soulful, summer boogie at its pumping best. If enough DJs get behind this one, it could become the season's big sleeper. **★★★★★**

BITCH CREEK

Doin' Alrite Banana Mouth
Disco-caines' ruff 'n' raw beats, a pumping bass and a large chunk of The Beach Boys circa 1976 create a mighty fine joint of pure London grooviness. **★★★★★**

DJ TONKA VERSUS DESKEE

Feel The Street Force Inc, Germany
Anyone who was a regular at the Pure Sexy club will have a soft spot in their heart for hip house and for Deskee in particular. Here, DJ Tonka supplies the beats in his usual fine style and Deskee gives up a minimal but effective rap. **★★★★★**

Jungle

Reviews by VEENA VIRDI

SINGLES

SKIN DIVERS Twenty Nine Rivers

All Good Vinyl
Having to trail Pulse's "Destiny" is no mean feat, but Aqua Sky do not seem to be daunted. Using a different moniker for this cut, they expertly synchronise percussive hiccupping with underwater funk sounds. It's just a pity that the breathy vocals upset the precise rhythmic timing.

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JIMPSTER Initial EP

Freerange
This EP is the perfect skinning up package. New kid on the block Jamie Odell rips the mellotonal hues with streamlined jazz kicks and sublime atmospherics with plenty of subtlety. Even the beats are cushioned from what might have been a severe pummelling. This one is strictly for the lounge lizards among you.

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KLUTE Right Or Wrong

Certificate 18
Somebody with a musical CV as diverse as Tom Withers can chop and change styles when he likes. This time, he leaves behind the military tattoo drill of "Survival" and wigs out to Pacifico exotica vibrations. But if it's regimented drum rolls you're after, the B-side, "Ram Raider", is the tune to put your best foot forward to.

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SOURCE DIRECT This Is A Baad Remix

Razor's Edge
Every so often, a record appears which you can't get your head around. This happens to be one of them. Like Photek, Source Direct's auralistics are taken to the extreme. Never afraid of risks, "This Is A Baad Remix" distorts hooks and rhythms to new levels of atonality. Shellshocking.

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LOCAL ZERO

Airbag
Filter
Jamie Lexton, better known as Kid Loops, pops up everywhere. He is even involved in this breakbeat collaboration with Per Dybold from Denmark. Taking their cues

from the Motor City, Local Zero chaperone multi-layered textures with Detroitish keynotes. Familiar sounds are always comforting.

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PERFECT COMBINATION

Pressures
Saigon
Responsible for "100 Years" on Rolling, Manchester breaknaut Jimbo Allsop releases his debut record on No U-Turn's offshoot. Retaining Saigon's trademark mega-wattage bass tremors, Mr Allsop lightens the overload with cascading sampledelics.

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PARALLEL

Granary
white label
It's that main hook which is going to tantalise everybody out there. Submerged in Portishead moods, the main theme is, believe it or not, plundered from an advert for granary bread. But that aside, the beautifully melancholic modals and handclap backbeats of the flip, "Spycatcher", create an vibe which is seriously shifty.

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ENDEMIC VOID

Serious Intent
Language
There might be some altercation about jazzed-up jungle sounding anemic, but when it's well done, it is mesmeric. As Endemic Void understand all too well. This cool acetate boasts the ambience of a Parisian boulevard but, before things become a bit too poetic, the group filter some roughneck rhythms into the mix.

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KOSMOS Lighten Up

Droppin' Science
They're now on their ninth EP, but Danny Breaks' imprint have not dropped a dud beat yet. This one features the collective talents of Dylan and Justin, who coolly and calmly assassinate ricocheting feedback with echo resonances and electronica ripples. It's pretty scary stuff.

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SKYCUTTER

Blue Notes
Blood
This one would be a Vital Single if space permitted. Nevertheless, it unofficially receives the crown. All becomes clear when you slap the record on the ones and twos and check that bouncing, Brillo Pad screech pogoing away to the thunderous bass quivers.

●●●○○

VARIOUS ARTISTS

No Emotions EP
Sm:je
Sm:je have been spreading the breakbeat word in the States with missionary zeal. This four-tracker shows the diversity of sub-styles within drum 'n' bass. Take Jamie Myerson, for instance, who also records for Reinforced. His route is cinematic, while Jason Mouse

encases MIDI wizardry in sublime technoid grooves. A very solid little package.

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RONI SIZE

Brut Force
Full Cycle
This has the potential to hit the nation's breakbeat nerve like Alex Reece's "Pulp Fiction" did last summer. Using a pared-down rhythmic approach, Roni recruits a simple swing bass theme which is destined to get people humming along. The forecast is hot.

●●●○○

CAPONE

Mysteries Of The Deep
Hardleaders
Capone has always produced tracks strictly for the dancefloor. Refusing to dilute his customary hardstep sound, "Mysteries Of The Deep" boasts steroid-infused beats whirling around gusts of flute. Although there are flashes of Bukem's "Demon's Theme", Capone throws in a spaghetti western bugle call before outright comparisons can be made.

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ALBUMS

SURESHOT Underground Symphonies

Ninebar
Ignore the first couple of seconds of this debut album from Wayne Palmer, as samples taken from a tube station tannoy often sound corny. Thankfully, Palmer quickly rectifies matters. This musical odyssey is inspired by inner city soundscapes and given a lyrical touch as distempored beats are swamped by wave upon wave of orchestrated classicism. This gives a dynamic quality to tunes such as "The Journey", "Satanic", "Livin' City" and "Underground Symphony". This album might have a symphonic backing track, but the overriding beat pressures elevate it from being a drum 'n' bass "Hooked On Classics".

●●●○○

PLUG Drum & Bass For Papa

Rising High
Copycat breaksters are forever scavenging for that next trend. But MIDI alchemists like Luke Vibert (of Wagon Christ fame) have never depended on this type of prediction. Under Plug, his drum 'n' bass handle, Vibert has always had his own idiosyncratic way of experimenting with sample techniques. And so his first drum 'n' bass long-player smothers Jurassic rhythms, lo-fi drum iterations, hip hop rumbles and seaside-pier organistics over tracks like "Delicious", "Life Of The Mind", "Mr & Mrs Jones" and "Drum & Bass For Papa". Crammed with these characteristics, this album looks set to become a drum 'n' bass classic.

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JAMES HARDWAY

Deeper, Wider, Smoother Shit
Recordings Of Substance
Dave Harrow has blatantly played the field by working with the likes of Psychic TV, On-U Sound, Jah Wobble and Andrew Weatherall. He was also the man behind the techno outfit, Technova. With this variegated musical background, it comes as no surprise that he is

now stroking drum 'n' bass with freestyle jazz under the moniker of James Hardway. This, his first album under the pseudonym, has its peaks and troughs. Although the jazzal tempers of "Monique" and "Swing It" lack gritty impact, Harrow manages to raise those serotonin levels with the intricate harmonies of "James Mood" and mental drum edits on "Drums Go Crazy". And it is these tracks which ultimately save the album from being just another mundane jazzy number.

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FUTURE LOOP FOUNDATION

Future Loop Foundation
Planet Dog
When techno first exploded, the Planet Dog imprint's use of tribal dynamics made the genre much more listener-friendly. The main benefit was that techno crossed over into the student market, but the downside was that this shift resulted in the so called "crusty techno" scene. Whether or not drum 'n' bass will meet the same sort of fate remains to be seen. But there's no doubt that in giving support to the work of Sheffield-based Mike Barrett, a man whose hi-octane breaks are massaged into Bukem-inspired rhapsodies, they're helping to create an easily digestible form of drum 'n' bass.

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* LABEL STABLE

Slip into the small but perfectly formed

SHOEBOX label with owners Kelly and Adrian

What are the aims of Shoebox?

We don't have any intention of commercialising the sound of the label. We just don't want our records on "Top Of The Pops". No way are we going to start making music to please more people. We simply want them to appreciate the label for producing the music it does.

Which artists have you released?

All seven of the releases so far are the two of us as SDR and Subsonic. The first was "Watch This Space" in the summer of 1994. We have also featured John Williams and Riddler on two of our early EPs. Riddler did "Voices" for "Shoobox 2", John did "The Instrumentals" for "Shoobox 6". Their own EPs are coming soon.

What is your biggest selling record?

Although we haven't had one outright big hit yet, the sales have increased with each release since we started. We've gradually progressed from selling white labels from vans, to using a distribution company. And, as yet, none of our releases have flopped. I think "The Busker" will be the one to pop the lid for us, because

both sides are very varied and the record ought to appeal to a far wider audience. You've got a jazzy saxophone on one side and a spacey, Kraftwerk-style track on the other.

What did you do before you started the label?

We decided to set up Shoebox because we as artists had been stitched up by other labels. We've had stuff played on Kiss FM's drum 'n' bass shows, and DJs like LTJ Bukem, Randall, Kenny Ken, Waxdoctor and Peshay have all

cut our stuff in the past.

What are your plans for 1996?

We're starting Beats And Pieces, a new label for downtempo trip hop beats, techno and house. All sorts of variations on abstract dance, really.

What are your hopes for the future?

We hope to open a Shoebox club. We also want to open up a record shop. Adrian already runs a shop, Hard Edge, in Maidenhead.

● The Shoebox label can be contacted at 5 Douglas Court, Peacock Road, Marlow, Bucks SL7 1UQ. Telephone: 0831-238-874. Fax: 01494-461-275

SHOEBOX
Records

UNKNOWN Beat Goes On

Magic Plastic
Cardiff might seem like something of a cultural wasteland, but the new Magic Plastic label purees any Welsh bigotry into non-sensical pulp. Seeped in originality, this record packs in Spanish vocal seductions, staggering groove jumps, rude bwoy bass bloats and laid-back soul grooves. You really ain't heard nothing like it... yet.

●●●○○

VITAL
single

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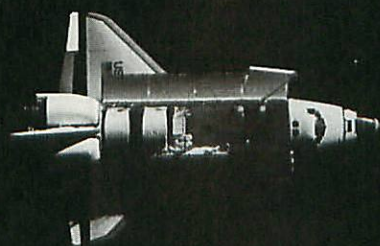
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jake slazenger
das ist ein
groovybeat, ja



BALLET MECHANIQUE

Evolutionary Entitles

Evo-lute, Holland

Currently being severely spanked by Laurent Garnier, Huggy and Mr L, "Evolutionary Entitles" is the work of Evo-Lute's in-house designer, Jeroen Borrenborgs. With four selections of exquisitely programmed, organic future techno, Eindhoven's finest prove yet again that their reputation as purveyors of the best advanced electronica is more than justified. Superb!

★★★★



SINGLES

STERAC

The Secret Life Remixes Part 1

100% Pure, Holland

More top-notch Dutch doodlings, with the first half of a two-part series of remixes drawing from Sterac's much acclaimed "Secret Life" album. Tech-house geezer Jamez turns "Satyricon" into a steadily building chugger, but it's Sensureal's blissful take on the great "Axion" which makes this release really shine. Sounding as good at 45 as it does at its proper speed of 33, the smooth hip hop breaks, funky double bass and breezy strings make for a cracking tune which is sure to be heard right through the summer months.

★★★★

FORMAT

Anna And Her Toms

Re-hab

100 HZ

EP 1

Pacific

Two of the capital's very finest underground labels present the latest fruits from south London techno cats, 100 HZ. The Format release concentrates upon the housier end of their sound, with big rolling b-lines, silvery hi-hats and lush pads. Meanwhile, "EP 1" is a slightly harder and more stripped down affair. Even though there is nothing here to match "Catching Spiders", their glorious 1991 debut, both records are nevertheless quality productions. Welcome back.

★★★★ and ★★★★★

HYPNOTICA

Hypnotica

Swell, USA

Out of deepest Arizona comes the second release from an label which manages to subtly bridge those divides between trance, techno and what was once called progressive house. The main track is a blitzkrieg of ultra-funky percussion lines, cool bass tones and psychedelic arpeggios, and the B-side is a nu-electro workout in the Californian/Basex-style. This is a record with more bounce than a trailer load of Brillcreem going over a speed bump.

★★★★

I-LEVELS

Volume 2

Grow, Austria

Vienna's Jerimiah is back with the latest instalment in his sublime Grow series. Once again, four untitled tracks straddle the line between deep house and groovy techno with an easy sense of style and grace. But this time around, he injects one of the tracks with a

mighty strong disco flavour, and elsewhere even drops one or two little snatches of vocal and a sprinkling of some old Strictly Rhythm-style piano.

★★★★

STRANGE ATTRACTOR

Golden Gate

Phono

A new UK label which seems to have its head screwed firmly on. "Golden Gate" sounds like a dancefloor-friendly version of B12 at their most esoteric, while the more overtly beat-oriented "Luxor" whacks up the heat and picks things up a gear with its snappy keyboard hooks, quick-fire drum edits and a bit of wild style Latin percussion.

★★★★

HONESTY

Honey Drop

Cabinet, Canada

Cabinet follow their mighty Colin Dale fave, "Gliding", with three tracks of pure, booty-wigglin' techno bump. There's the gently meandering backwards strings of "Drop 1" and the pulsating, bass-heavy "Drop 2". But the real winner is "Sillyth", a super-funny analogue squelcherama laced with jazzy, Sixties-style Hammonds and the occasional piano blast.

★★★★

THOUGHT PRINCIPLE

Principles of Thought

Prime, Holland

Prime might be a somewhat patchy imprint, but they do have their moments and this is very definitely one of them. The three cuts here range from the string-led beat-fest which is "4 Kilos", through to the abstract rhythms and staggered organ riffs of "Electro Systems". But it's the lead, a gigantic cavern of deep, swirling chords underpinned by a repetitive, live-sounding dubby b-line which really sets this apart.

★★★★

SOLITARIA

Your Last Message

MC Projects

Yet further proof, as if last year's "Medusa" wasn't enough, that Solitaria deserve to have a lot more attention. Once again, their deft programming skills are very much in evidence as the tightly-clipped hi-hats, rolling tom-toms, phased snares and fat analogue pads drop in and out of the mix with totally perfect timing, while a warped, robotic voice mumbles away ominously in the background.

★★★★

BUCKAFUNK 3000

Modulation

Language

Forward-looking dancefloor beats from Si Berg (Mosquito, Inevitech), with three ruff and ready slices of funk noir. "Modulation" is a fine downtempo chiller underpinned by tripped-out melodies and cunning mid-Seventies guitar licks, while "Goodbyes" is a hyperactive "Nude Photo" on steroids. However, it's the crystalline synth swirls, twinkling melodies and dead groovy kicks of "Lifeline" which steal the show.

★★★★

EQUUS

Lava EP

Soma

A contemporary-sounding four-tracker from an imprint still coming up trumps after 40 releases. The Todd Terry-sampling "Lava Flow" generates most of the power, while the Eon-style bassline and weird sideways bleeps of "Magma" take things to the darkside. Over on the flip, there's the squealing Moogs of "Sulphur" and the splendidly hypnotic sunrise grooves of "Ash".

★★★★

ALBUMS

LOBE

Lobe

Swim

Deeply introspective and at times stewing with intensity, "Lobe" is a collection of paranoia-exploring, armchair synthscape courtesy of Ian Hartly, a psychiatric nurse from Edinburgh. Extremely European sounding throughout, occasionally it brings to mind the works of Can and Tangerine Dream. The pick of the bunch are the New Order-ish "Armonite", the cell-led "Dorain" and the gentle caresses of "Tactile". However, over the course of the 10 tracks, the album lacks variation and dwells on one level for far too long.

★★★

VARIOUS ARTISTS

Underground UK

Kickin'

An album featuring 12 exclusive tracks from a selection of the UK's leading underground techno trailblazers. Virtually every worthwhile strand of home-based electronica is represented here, from the cold and harshly dissected grooves of Surgeon's "Pagga", through to the groovy, house-fuelled "Sunset On Brixton Beach". Elsewhere, Tobias Shmidt's hard, distorted rhythms make for an interesting contrast to Affie Yusuf's bouncy "Colt Crow" and Russ Gabriel's jazzed-up loop-rama, "Overground Womble". Kickin' indeed.

★★★★

STRANGER

Rolling Thunder

Octopus

A gentle, well-arranged collection of 12 post-club tracks. Starting off with the wobbly subterranean bass rumbles and swirling downtempo grooves of "Rhyno Rhythm", the album weaves its way through the organic vibes of "Watchman", the beatless Motor City futurism which is "Saturn Uranus" and the sharp,

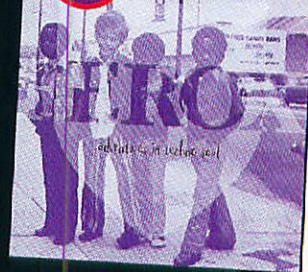
VARIOUS ARTISTS

Adventures In Techno Soul

Ferox

Since its humble beginnings three years ago, Russ Gabriel's Ferox label has maintained remarkably high standards and its influence now reverberates on dancefloors across the world. This album is a collection of eight of the label's back catalogue tunes, re-vamped and re-interpreted by the likes of Derrick Carter, Mark Broom and Claude Young. The high points include Gabriel's jazz funk enthused deep house take on "Lost Point", Kenny Dixon Jr's future soul mix of "End Of The Road" and the spooky refrains and Rockers Revenge-style hooks of Steve Paton's version of "Galapagos Theory". Elsewhere, contributions by new boy Ian O'Brian and Mr Carl Craig make this a very solid package indeed.

★★★★



percussion-driven quasi-trance of "Shadow". Original in terms of both its structure and its sound, "Rolling Thunder" is a slightly dark and at times deeply trippy voyage.

★★★★

VARIOUS ARTISTS

Pure Classics Volume Two

T & B Vinyl

There aren't many too clubs which enjoy the illustrious history Pure seems to have so easily taken in its stride. Now in its seventh year, the club's success is due in no small part to resident DJs Twitch and Brainstorm's wildly eclectic but always spot-on musical taste.

"Volume Two" reflects the lighter and more accessible tracks which have found favour with their club's ludicrously up-for-it following. Kicking off with the Cajmere & Derrick Carter deep house classic, "Dream States", the album then takes in Chez Damier's "You Ain't Dancin'" and Real Rebellion's discoish "Sluts And Strings". Other cuts included here are the quasi old school Euro of Jimi Tenor's "Take Me Baby" and Kashmir's superb "Polterguys". All in all, a very fine reflection of the sound of one of the UK's maddest parties.

★★★★

STATE OF THE ARTIST

Hot techno! Hot house! Hot damn! HOT LIZARD

IT might seem strange that a couple of former indie DJs, who served their apprenticeships dishing up Orange Juice, Talking Heads and early Primal Scream, should be the pair behind one of last year's freshest moments of dancefloor bliss, Hot Lizard's "The Theme". But to Gary Marsden and Paul Wain, it all makes perfect sense. Having made the jump from jangly guitars to first electro and hip hop, then on to house and techno, they've never forgotten the importance of melody and structure in music.

"We like tunes and melodies," says Gary. "I find a lot of straight-up grooves quite boring. Although I do like some minimal stuff, especially for mixing, I think it's very important for our records to have an emotional content."

And indeed they do. So much so that "The Theme" has already reached anthem status, with DJs from Terry Francis to Frankie Knuckles using it to up the emotional level of their sets.

The duo's follow-up single, "Big Air", also looks set to emerge as one of those cuts which won't be forgotten. With a series of mixes from Stacey Pullen, Love From San Francisco and Pacific label mates Sunrise Society, it's a superb package. But it's Gary and Paul's original which hits the cool spot. Once again, the structure is flawless. The booming basslines and deftly programmed drum hydraulics are drenched in sweet melancholy, alongside some strangely uplifting, bittersweet harmonies.

"It's all about evolution," says Gary. "A good record, like a good night, needs a beginning, a middle and an end. The thinking is the same. I guess we're quite old-fashioned in that respect."

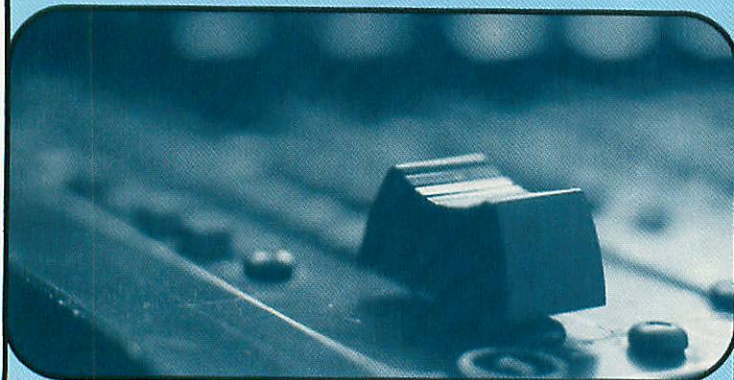
And if that means making records as exciting and beautiful as "Big Air", then long live the past.

● 'Big Air' is out now on Pacific. Hot Lizard DJ Thursdays at Deluxe, Nottingham



collapsed lung

New Album OUT NOW



CLER**

includes **LONDON TONIGHT & EAT MY GOAL**

CD INCLUDES 3 BONUS TRACKS
DOUBLE VINYL Ltd. DJ FRIENDLY
CASSETTE

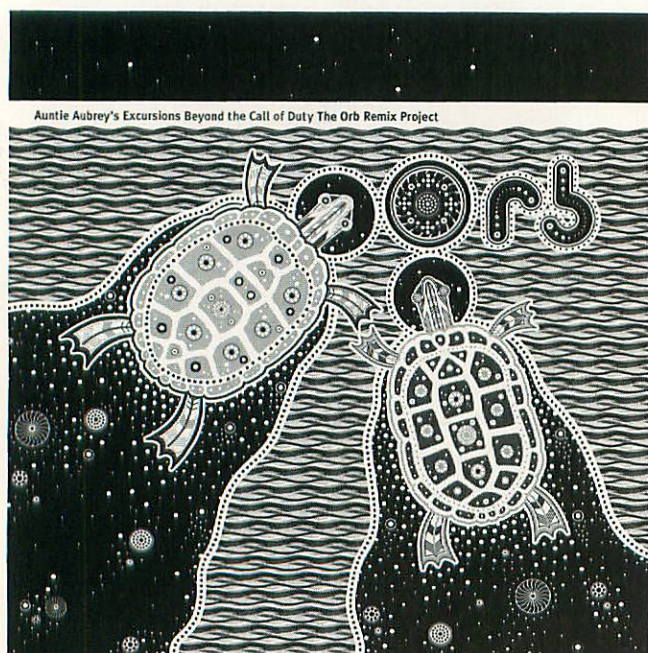


HANGAR 84

system7

Includes brand new
Carl Cox & System7 Mixes

22.7.96 **12" CD**



Auntie Aubrey's Excursions Beyond the Call of Duty The Orb Remix Project

Auntie Aubrey's Excursions Beyond the Call of Duty The Orb Remix Project

DVNT12CD / DVNT12LP / DVNT12MC

Remixed and additional production by The Orb

Released by Deviant on 2 x CD double digipak, 4 x LP gatefold and
2 x MC formats with 72 page book containing an Orb story and complete
discography / mixography.

Released 15th July 1996

CD1

1	Material	Praying Mantra	17.05
2	Killing Joke	Democracy <i>The Russian Tundra Mix</i>	17.52
3	Keiichi Suzuki	Satellite Serenade <i>Trans Asian Express Mix</i>	13.10
4	Zodiac Youth	Fast Forward <i>The Future Bucket And Bong Mix</i>	7.18
5	Primal Scream	Higher Than The Sun <i>Higher Than The Kite Mix</i>	8.46
6	Ready Made	Ambient State	0.49
7	Wir	So And Slow It Grows <i>The Orb In Atlas Mix</i>	6.57
8	Yasuaki Shimizu	Secret Squirrel	7.47

Total playing time **77:52**

CD2

1	Yello	You Gotta Say Yes To Another Excess <i>Orb Extended Remix</i>	12.58
2	Innersphere	Out Of Body <i>Logical Mix</i>	4.25
3	Depeche Mode	Happiest Girl <i>Orbital Mix</i>	7.38
4	Erasure	Ship Of Fools <i>Orbital Southsea Isles Of Holy Beats Mix</i>	8.52
5	Sun Electric	O'Locco <i>Orbital Therapy Part 1</i>	6.05
6	Maurizio	Ploy <i>Battersea Was An Island Of Mud Mix</i>	12.38
7	Time Unlimited	Men Of Wadodem <i>Orbital Mix</i>	4.20
8	Paradise X	2 Much <i>Start And Depart From Paradise Mix</i>	6.35
9	Pop Will Eat Itself	Home Home Sweet Home <i>Orb Remix</i>	11.13
10	Love Kittens	What Goes On <i>Orbient Mix 2</i>	5.15

Total playing time **78:23**

Hip Hop

Reviews by WILL ASHON

A TRIBE CALLED QUEST Beats, Rhymes And Life

Jive
Over their last three albums, A Tribe Called Quest have established themselves at the top of the hip hop aristocracy. Innovative, subtle and clever, their work has pushed the boundaries of the genre both in terms of music and words. In a similar way to "Midnight Marauders", "Beats, Rhymes And Life" consolidates rather than expands on this achievement. Musically, the comparison is obvious, a jazz-tinged, electric piano-swathed sound with clipped, booming beats and the occasional moment of production wizardry. Lyrically, Q-Tip seems more concerned with addressing current problems in hip hop than in the past, while Phife continues to show just how skilled he is and Consequence, Q-Tip's cousin, adds a youthful, ragged edge. "Beats..." is an effortlessly classy record, with everything perfectly in place, from the finest of beats to two of the most distinctive voices in hip hop. Why drink cola when you can quaff vintage wine?

★★★★



VITAL
album

PENTALK/THE NUGSTA

Flatline
Dead Beat
A taster from the forthcoming Brum compilation, "Flatline", this features two acts, Pentalk (with crooning Leroy Lewis) and The Nugsta. Although The Nugsta is no slouch, it is the former who really cut it with their effortless flow and poise. It's just a shame the tracks would appear to have been so carefully packaged for r&b crossover success.

★★★★

ROYAL FLUSH

Movin' On Ya Weak Production
Blunt, USA
A nice, ultra-mellow track about dealing drugs, shooting guns and riding around NYC in large cars, while wearing expensive clobber. These cards flip out the raps in a lazy, hazy style, as Da Beatminerz add bright keyboards and plenty of space to turn out the perfect summer soundtrack.

★★★★

PEANUT BUTTER WOLF

Lunar Props EP
2Kool
The man who put the "bay" into the Bay Area returns on London's 2Kool label with a Jekyll & Hyde of an EP. The first side is largely characterised by seriously big beats tied to mellow lupine-loops and enough sonic lunar-cy to get the hair on the back of your hands sprouting faster. Cutting loose with claws which draw blood, flip it over for a reprise of his "Return Of The DJ" outing.

★★★★

THE ROOTS

Clones & Section
Geffen, USA
With "Clones", The Roots have decided to ditch that old jazzy snazziness and get down on Dirt McGirt's favourite piano break (performed live, o' course). This seems to have caused a slight tightening in the rhyming, but it's more than compensated for by the kick of the rhythm. Oh baby, they like it raw... But with just

enough Rubik's Cube in the lyrics to keep you thinking.

★★★★

DARK MAN

High Rollin'
Dark Chocolate
The Bushman returns to launch his very own label with his very own single. Head straight for the "Ghetto Lab" mix, which is the sort of stripped down, booming, bass bin-breaking sound poor Polygram never seemed to realise suited DM's straight-ahead and simple rhyming style.

★★★★

VARIOUS BLENDS

I Chill As I Flex
Khalil International, USA
Two tracks of effortless quality from more Oakland unknowns. The beats swing and snap, the riffs cut hard and the rhyming (a sort of Ultramag free association) is stunning. It also contains this

month's vital lyric: "My dissection of posterior/Leads to disruption of inertia/It des(s)erts ya/Peach cobbler/Now you have a wobble/Like a toddler or a tyke/So put on those trainer-wheels till you are ready to ride a bike". Yup.

★★★★

ALBUMS

HYENAS IN THE DESERT

Die Laughing
Slam Jamz/Columbia
Chuck D is so keen to make sure his new label is a success, he's even written the press release for this debut. Which is all very well, except it's more articulate than the record. Having said that, the Hyenas have got something going for them. Coming from the real school, they deal with anger and frustration rather than glamour. The rhymes are pretty effective and Kendo's voice compelling. If there is any doubt, it's that the production of Gary G-Wiz (who helped make the music for Public Enemy's later efforts) is just too dull to give the raps the support they deserve. Not cackling then, but not cack either.

★★★★

THE LOST BOYZ

Legal Drug Money
MCA
With a single like "Jeeps, Lexus, Coups...", The Lost Boyz could be seen as representing all that is boring in the current consumer madness of rap music. Which would be utterly unfair. While the group use all the status symbols, brand-raps and playa-speak of the mid-Nineties, their best moments show a vintage party ethic (with "Music Makes Me High") and a commitment to fine rhyme which is hard to fault. Throughout the record, the Boyz drop the sort of anti-violence credo which even had KRS-1 singing their praises. It's the Peter Pants.

★★★★

Imports supplied by Mr Bongo, 44 Poland St, London W1. Telephone 0171-287-1887

SINGLES

RANJAHZ

Daily Basis
Profile
There are three of 'em so, they'll never be alone... Which is lucky, because there's very little chance of this trio being mobbed by fans after this insipid marriage of the disco anthem, "Street Life", and loads of bull about going out to snatch dough. At least Clark Kent does it on the remix. But really, if they only know the street life, why stick them in a studio?

★★★★

AL' TARIQ

Do Yo' Thang
Correct, USA
The Beatnuts beat their nuts on this huge, piano-driven piece of music with rhythms which crunch like a teenager's Kleenex. Yes, this track is an ode to the sexual prowess of Mr Tariq, who will do unmentionable things to your digestive system given half the chance to exercise his rod of power. Both crass and class.

★★★★

LONDON POSSE

Style
Bullett
The cockney ruffnecks return in fine style with this hip hop/ragga/junglist mash up. And anyone who thought the Posse might just sit on their laurels and become the respected elder statesmen of the British scene should listen closely to this paean to their own talents. And not just with a mic... fnah, fnah.

★★★★

ONE INCH PUNCH

Secrets Of The One Inch Punch
Audio Ink/Hut
What is it about Justin Warfield? Not simply content with having massacred the legacy of Mr Bill Burroughs, Mr Warfield has here teamed up with an axeman and developed a new whine-rap style which sounds like Coke Kurbain crossed with REM's Michael Stipe crossed with the rhyme they used to have at the start of "Playaway". Fucking dreadful.

★★★★

THE RUNAWAYS

Playschool EP
Ultimate Dilemma
Old skool, new skool, true skool, play skool? The Runaways have christened their second EP for UD with a whole new hip hop genre. Take some thudding drum box beats, add deep electric bass, off-centre piano/guitar/bass/strings/clarinet (delete as applicable) and throw in a whole bag of cutting and scratching. Check "Pulsion" for the genre at its finest. Now brick up the square window.

★★★★

NEW KINGDOM

Unicorns Were Horses
Gee Street
Loo brushes were toothbrushes. Meths was vintage wine. Uppers were downers. New Kingdom were One Inch Punch. Yes, the original punk funk nutters wipe their asses with Space Boy and, on our own Trevor Jackson's mix, even manage to make an iddle-little bit of sense. Worrying.

★★★★

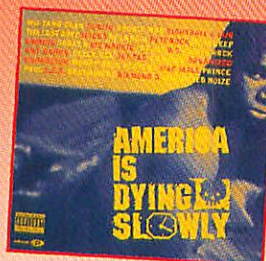
LOOSE TALK

SADAT X of Brand Nubian talks about his reasons for getting involved in the 'America Is Dying Slowly' AIDS awareness project

A lot of rappers say that they are dealing with reality, and they only rap about reality and what is going on on the streets. Well, AIDS is the major thing going on right now, so I feel like rappers need to address this issue because it's real. I live in Harlem and they claim a lot of AIDS cases from that part of town are heterosexual. Before, lots of people were trying to say, "Well, it's only a disease for drug users and homosexuals". But it's not like that. AIDS is a disease everybody and anybody can get. And it doesn't have to be through sex or drugs, either. It can be from a messed up blood transfusion.

It's real, man, and we need to try and do something about it, but we spend all of the money on bombs and nuclear shit. We need to get a World Council together and put some serious money into finding a cure. When Magic Johnson got AIDS, there was a bit of a scare, but when Eazy E died, it really hit home to a lot of people in hip hop. They were like, "Well, damn, Eazy's just like me. And if he can get it, I can get it." I think there's probably a cure already, it just hasn't come out yet. Once it comes out into the open, there's going to be so many people championing the cause that they just won't be able to hide it anymore. And that'll be good. It won't be a black or a white issue, it will be a people issue. And when that happens, lives will be saved."

● The Red Hot compilation album, 'America Is Dying Slowly', is out now on east west. Sadat X's solo album, 'Wild Cowboys', is released on Loud, USA, on July 15



Trance

Reviews by DAVE FOWLER

YLEM Other Worlds

Tonkin
This four-cut, 32-minute debut from the Tonkin boys' trance/hard house stable is the hands-down winner in this month's quality and value for money stakes. "Out Of It", a no-nonsense, heads-down stompathon, kicks off the quartet in fine indulgent style. "Translation" benefits from some exquisite Euro-style anthemics and "Other Worlds" transports us up to a cosmos of gated chords and melodic starbursts, while the excellent "Kaleidoscope" boasts some well savage techno percussion counterpointed against a very uplifting synth line. Beginner's luck? Let's hope not...
★★★★



DYNAMO CITY

Urban & Free
Stay Up Forever

Already a big summer anthem on the capital's acid underground, "Urban & Free" recently rocked the dreads off of a congregation of 3,000 at Finsbury Park's free party for the dispossessed. You could argue that this was no bad thing. "Shape Shift" on the B-side is a much darker 303 growler for those moodier moments.
★★★★

PLEXUS

SOLARIS
Feel The Music

Dance Opera, Belgium
There's a lighter, sunnier side to trance, which is probably just as well given the mental state of your average trancefloor these days. And "Feel The Music" is a perfect example. With its neat, pan-pipe synths, drum rolls, vocal sample (of more than just one word!) and palatable pace, this is the kind of track you could easily play to your grandma without substantially reducing her life expectancy. As long as she doesn't mistake your aml for her Salamol inhaler.
★★★★

VIRTUALISMO

Last Train To The Universe
Platipus

Dreamy, epic and melodic trance sounds born of a refined sense of musicality? Or elevator music for the post-acid generation? Erm, not quite sure. But one thing is for certain, if you like Robert Miles and long intros, you will love this. Like Miles, Virtualismo are Italians (remember their excellent, though much tougher, "Cosmonautica"?), so this sort of track is obviously catching on over there... Just like bad skin and the need to pinch blonde girls' bums.
★★★★

DOOF

Angelina/Weird Karma
TIP

There is something dangerously attractive about "Angelina". It could be the way that her name is delicately called in pre-pubescent innocence against a vortex of lose-your-mind-time psychedelia. Effectively, this acts much like a neuronal doorway to childhood in a regression therapy session. Lose your mind and maybe you'll embrace Angelina forever. Well, that's what my psychiatrist said, anyway. But then he can't dance, so what the fuck does he know? Thought for the month: Is Doof the sound of a kick drum or just food spelt backwards?
★★★★

SOLO NOVA

France
Bosca Beats

Suffice to say that "France", both in its "Camembert & Beaujolais" and "Baguette" re-touchings, is a far cry from Johnny Halliday and Sacha Distel. In fact, it's also a few kilometres from most of the

trance produced in France, which is almost uniformly psychedelic. Why do you reckon that is, then? By the way, this record has been produced by The Dentist, who recently rocked a crowd of some 30,000 heaving Teutonic types at Mayday in Dortmund.
★★★★

VIRTUAL SYMMETRY

Gerald Becker Presents...

Eye Q Classics

Another quality blast from the past courtesy of those kind folk at Eye Q Classics. "Gerald Becker..." includes some of the very earliest material recorded by the bloke behind Virtual Symmetry for the label, including "Vaporize", "Fade Away", "4 Monks" and "Loro And Nostro", all of which were heavily caned at the time by the likes of Holmes and Weatherall, you may recall. Only previously available on import, if you haven't got these cuts, it's time to splash the cash.
★★★★

THE CHARM

Technology
Aquarius

It's a heaving night at London's Trance Mission. Yours truly has just emerged from the massage tent and is heading for the chai stall where a tripter in hipsters with an arse like two bowling balls is rolling her eyes. Meanwhile, a shadowy character known only as The Charm hands Roy from Aquarius a grubby demo tape after his storming set behind the decks. Roy, accustomed to more than his fair share of bedroom producers, thinks nothing of it. Until three months later, when he plays it. It's simply stupendous. It's "Technology". It's out now.
★★★★

VARIOUS ARTISTS

Alternative Chunks
Choci's Chewns

An unmissable twin-discer boasting the very finest in the Euro idiom, "Alternative Chunks" serves up no less than 12 superbly melodic, acidic nuggets. Mystery's "Monumental", Overider's "Timebomb", DJ Paola's "Plutonium Polos" and Heuristix' "Uganda" are all included here. Oh, and not forgetting "Prayer" by Choci himself. These are NRG chewns for the cognoscenti, compiled and licensed by the maddest hatter at the trance tea party. Let's just pray that fatherhood doesn't mean he'll mellow out and start producing deep vocal house...
★★★★



ALBUMS

VARIOUS ARTISTS

The Truth Of Communication
Matsuri Productions

There are some classic tracks on "The Truth Of Communication" by Transwave ("Trashish") and Astral Projection ("Time Began With The Universe"). Meanwhile, The Sound Pollution (aka Indoor), Typhoon (aka Total Eclipse) and Pleiadians (aka Etnica) serve up "Amora", "Overture" and "Time Dilation", respectively. Tsuyoshi out of Prana and Kristian out of Elysium get it together and form Kailash, who here present "Higher Original". It's like the Debrett's of psychedelic trance, this album. And it's really rather good.
★★★★

VARIOUS ARTISTS

Deck Wizards - Sid Shanti
Psychic Deli

"The trance scene has within it the seeds of a whole new genre. The future is bright... The future is trance." So claims Sid Shanti, DJ at Brixton's monthly Science Fiction. But what does he know about it? Well, quite a lot, if this excellent live mixed CD (featuring the likes of Elysium, Etnica, Nuw Idol, Semsis and Endora) is any indication. One of the best mixed trance compilations of the year.
★★★★

Records supplied by Choci's Chewns, London W1. Telephone 0171-434-3097

STATE OF THE ARTIST

Think trance can't be performed live?

Think again. Think **EARTH NATION**

They can drink any *en vogue* rock group under the table. They play infinitely more varied live dates. Naturally, they also make a whole lot better music. Earth Nation are Ralf Hildenbeutel and Paul Schulte, a Teutonic twosome out to prove trance in a live format can wipe the floor with moaning Brit poppers or wailing Spandex-clad imports.

As if to prove their gigging mettle to a largely disbelieving music press, Earth Nation have already clocked up over 100 sets this year, including slots at Megadog, Birmingham's Atomic Jam, Club UK, Manchester's Herbal Tea Party and The Montreux Festival. Over the summer period, they've also lined up appearances at The Munich Street Parade, The Q Club in Ibiza, Berlin Cocoon and the Phoenix and Skanderborg festivals. Quite an achievement for an outfit who, until a few years ago, were known principally for their individual production talents.

Hildenbeutel's name, of course, graces many an Eye Q sleeve. As well as producing Sven Vath, he twiddled the knobs for Progressive Attack, Cygnus X, Barbarella, Essence Of Nature, and for himself on the ambient Recycle Or Die imprint. Schulte meanwhile toured Europe with numerous live groups before becoming a permanent member of Earth Nation. He also studied the drums in Los Angeles, then broke out of the acoustic boundaries to explore the application of rhythm to electronica and the transference of studio capabilities to a live setting, a move which has been the undoing of several live PAs. As any clubber who has had the evening ruined by inane DAT playback will testify.

Hildenbeutel openly acknowledges the unique challenge which dance music faces on the gig front. "In a sense, it's a case of overcoming people's prejudice to dance music in the live arena," he notes. "But they should remember there is good and bad in every performance, whether the act in question is playing rock or house. We've been working over the past year to perfect our live show and the results have been astonishing."

"As Earth Nation, we're accomplished musicians anyway, but the very fact of playing live so often has pushed our performance, and consequently our studio output, to new limits," he concludes. "Come and listen for yourself. That's the only way to make your mind up."

Earth Nation's 'Live' album is out now on Eye Q




ESSENTIAL LISTENING

Artificial Dream (12-inch)
Terra Incognita (LP/CD)
Transfiguration (12-inch)
Outburst Remixes (12-inch)

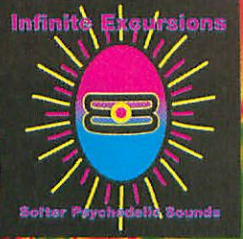
V

Anjuna
Solid Silver

A mystery release from a mystery artist on a mystery label. What could be more mysterious? V obviously took a quick trip round Anjuna market, picked up half a pound of Charras and a large mushroom milkshake down at the beach, sampled some traditional Indian instruments and booked a recording studio on arrival back in Blighty. "Anjuna" is what s/he got. And it's astonishingly good.
★★★★




brainman
"brain food"




Infinite Excursions
"softer psychedelic sounds"


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The first compilation of exclusive psychedelic trance
from Matsuri Productions by Tsuyoshi Suzuki

MP CD/LP 3 is available on CD or Dj friendly triple vinyl (bonus track on vinyl). Released Mid July



**Prana
Cyclone**
MP CD/LP 1



**MATSURI
PRODUCTIONS**

THE TRUTH OF COMMUNICATION



Transwave
Helium
MP CD/LP 2

Distributed by Flying Records UK

Garage

Reviews by **MICHAEL MORLEY**

DJAIMIN Hindu Lover

Flatting, USA
A joyously uplifting return to form for Switzerland's Djaimin, a name you may well remember from "Give You", his Strictly Rhythm hit of way back. This release features instantly distinctive sitar hooks which build alongside vocal ad libbing and some tuff beats. It's the first release for the Backroom production posse (who were responsible for Ruffneck and Jomanda) and it's already been picked up by the ever watchful Slip 'N' Slide. A single to own from a label to watch.



SINGLES

THE WEEBLES FEATURING PRINCESS JULIA

Moist (Womanly Needs)
Kait, USA
Colourful, deep house eccentrics, as one might expect from DJ diva Princess Julia, who provides lyrical gossip and scandal in her unique London style. With some brilliant production vibes from Wayne and Benji of Swing 52 notoriety, it is outrageously good.

EDDIE PEREZ

The Juice Company EP
Interstate
A solid EP from the former Smack Productions man. "Go Deeper" is the cut drawing most attention, a potent combination of a hypnotic groove and exotic dirty talk from Ms Star, whoever she might be. Unfortunately, there are no phone numbers provided!



NU COLOURS Special Kind Of Lover

Polydor
The happiest and slickest and funkier mixes yet from Farley and Heller. And alongside the UK's most soulful vocal group, it's an incredibly formidable combination which is destined to cause serious dancefloor damage. The summer samba explosion halfway through the cut finishes the job off nicely.

ARTHUR BAKER PRESENTS BLOW OUT EXPRESS

You're Mine
Minimal
Good ol' shakin' Baker himself (on a new imprint being handled by Dorado) here presents a wicked reworking of Johnny Hammond's old classic, "Los Conquistadores Chocولاتes". It's a track which, incidentally, inspired Jamiroquai's "When You Gonna Learn". It just can't fail.

BASIC SOUL

Re: Present/Over The Moon
Basement 282
West London's Phil Asher and his friends don their Basic Soul hats for a session of deep, innovative and very musical jazz-influenced house atmospherics. Mainstream dancefloor fodder this ain't.

SINNAMON

I Need You Now
Worx
This second disc on Jive Records' new housey imprint is a monster package, with Todd Terry, Masters At Work, Henry Street's Johnick and Deep Zone all getting to grips with one of the most sampled cuts of all-time. Deep Zone really come up trumps with their jazzed-up mix, there's an interesting acid disco dub, and Todd and the Masters do their usual thing. Expect to see Sinnamon head honcho Bernard Fowler on "Top Of The Pops" with a green suit and dreads, just as he was on the cover of The Peech Boys' album.

KENLOU IV

MAW War
MAW, USA
More shenanigans from Masters At Work. This is a record inspired by the jazz and funk heroes of the Seventies, taking in their freedom of style as much as their musical content. Genji Siraisi on Giant Steps jams on the harmonica like on The Mighty Tom Cats' "Love Potion No 9" and the end result is funky, uptempo and sure to cause dancefloor mayhem.

HUSTLERS CONVENTION

Final
Stress
Not a name you would expect to find on this page after Mike Gray and John Deam's last pop house hit, "America", released as Full Intention. But "Final" is a driving houser with a funky, in-ye-face keyboard hook ripe for peak-time action and enough soul for DJs like Tony Humphries and Marques Wyatt. To fill you in on the scam, they also appeared on Alphabet City Records under the name of The Space Family unit.

artist unknown

Tribute To Ken Collier
Intangible, Canada
A mighty mysterious and intriguing four-track EP of disco-sampling

tracks dedicated to the late, great Ken Collier. Resident at Detroit's Heaven for around six years, those lucky enough to see him spin say that his sets were nothing short of inspirational. As for the music, of particular note is a nice cut-up of "Dr Love" and a track which is like a cross between Black Science Orchestra's "New Jersey Deep" and The Seven Grand Housing Authority's "Love's Got Me High". A fitting memorial.

DIRTY HARRY

Dimensions EP
Henry Street, USA
The Henry Street label specialise in delivering cracking value EPs of pure house grooviness. And this Dirty Harry release, which is from the MAW posse, is no exception. Flowing with wicked jazzy cum housey cum disco vibes, you can choose between "Deep In Vibe", "Space" and the excellent "The Fortway". Then there's also the downtempo "Funky Daze" to add a bit of variety.

JOZEE

There's Someone For Everyone
Swing City
With DJ Disciple and German hot-shot Mousse T behind the mixing desk, it's hardly surprising that this slice of skippy happy house has been favoured by Kiss FM jocks, Bobby and Steve. The vocal falls a little flat, but Disciple's dub has plenty of bounce to the ounce.

GRANT NELSON

The Trinity Sessions EP
Swing City
Now a big name producer/remixer, Nelson turns artist for this four-track EP and, true to his trademark, it's simple but effective bass and drums dancefloor material. The standouts are "Something's Got Me", with its clever vocal cut-ups, and the more melodic subtlety of "Trinitian Experience".

DARRYL D'BONNEAU

Don't Turn Your Back On Me
Jellybean, USA
The Jellybean imprint has recently developed a rugged but soulful sound which very neatly crosses the traditional UK and US house styles. This track is no exception. It's a cover version of the Eighties Frontline Orchestra tune with not quite as much character as the original, but Darryl still provides a dramatic falsetto and some sturdy string backing.

FUNKY PEOPLE

The Colour Funky (A Musical Perspective)
Funky People, USA
More funky alternatives to four-to-the-floor house dogma from Blaze and their cool New Jersey crew. "Journey (Moonwalk's Sister)" boasts the same spaced-out feel as "Moonwalk" from the first EP, "Our Spirit" is a very off-beat jam

DREAM DATE

NICOLE dreams a little dream

What is your dream venue?

Central Park in New York City. A few years ago, I performed at a black music event there with Keith Sweat, Melissa Morgan and Stevie Wonder. The streets were full as far as you could see and the weather was great.

You can move this venue. Where would you put it?

In Rochester, New York state, where I'm from. I want to go back and captivate the whole town. When I was a little girl, I saw all the Motown stars perform at the War Memorial Theatre and I said, 'One day I'm going to be on that stage'.

How would you get there?

Twist my nose and magic myself there. I hate flying and I don't really like taking the train, either.

Who is on the guest list?

Michael Jackson, Prince, "Weird" Al Jankovich, who did the Michael Jackson spoof, and Antonio Banderas, an actor who is a girl's Lancelot. He's sexy and daring and I want a date with him. I'd also invite Pee Wee Herman, a kid's comedian who got busted for indecent exposure in a movie theatre. They are all people who dare to be different.

What's on the rider?

I like something warm, like coffee or tea, to get me going, as well as a beer. Just before I go on stage, I'd have a shot of tequila to make me sweat and get my heart-rate up.

Who would you have as a support act?

Tina Turner and R Kelly. I can only hope to be as great as they are. And you really want your audience to be pumped up when you go on.

Who would you have in your backing band?

Prince on guitar, Phil Collins on drums, R Kelly and D'Angelo on keys, Seal on vocals, Boots Collins on bass and The Tower Of Power horn section. I want to keep the funk base, because it's got to have the funk.

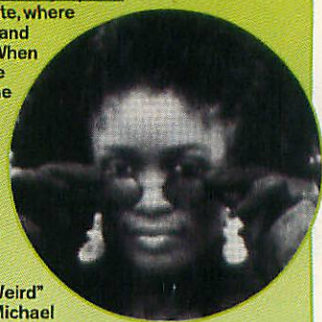
Which songs would you open and close your set with?

I'd start with "Running Away". Of all of my dance tracks, it best expresses my alternative urban style and it also creates a party vibe in the audience. To end, I'd play The Doobie Brothers' "Long Train Running", which is my all-time favourite song. My version has just been released in the States.

Where would you go after the gig? And who would you take with you?

I'd take Antonio Banderas home with me. I have had a crush on him for about three years now and it's serious. I'm not going to go on another date until I meet him.

● Nicole's 'Long Train Running' is out now in the States on Aureus. Her 'Rock The House' single will be out soon on Ore in the UK



featuring a marimba and the vocal incantations of Althea McQueen, while "You Are My Friend" comes with vocals from Amira and friends. It's the latter which fits neatly into the gospel/garage groove.

ORCHESTRA GALACTICA

Andromeda Variations
Galactic Disco
A second release from the London imprint responsible for the Future Homosapiens' jazz funkier which Ashley Beedle, in particular, raved about. The title cut is a brand new disco romp with swirling strings, flute and a harp guaranteed to put a smile on your face.

ALBUMS

VARIOUS ARTISTS

Samurai
Nitegrooves, USA
Conceived as video game music, this collection sees top producers (including Kerry Chandler and DJ Pierre) pepper the deep house grooves with traditional Japanese instruments and a spicy oriental

flavour. MAW don the wild pitch hats for "True Garage Spirits", but the highlight is Mood II Swing's brilliant "Summer Is Gone, Winter Is Here", which takes the listener on a journey of swirling keyboards and subtle Vocoder FX.

VARIOUS ARTISTS

The Roots Of Garage
AveX
Less of a retrospective of early garage, more an album of soulful Eighties boogie which may well have been touched by a selection of the early spinners who played garage (including Paul Simpson, Jellybean Benitez and the Smack Productions boys). All the tracks are culled from New York's Easy Street label and include Adeva's first release (as remixed by Joey Negro), Serious Intention's "You Don't Know", which has a great spacey reverberate, and personal fave, World Premiers' "Share The Night". It's not really an album to unearth rare gems, but it's a nice sampler of that eccentric Eighties dance character.



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release date late august ninety six

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'pumpin'

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side 2

marshall

'deep'



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Hardcore

Reviews by **CLAIRE WYBURN**

VARIOUS ARTISTS Inner Rhythm

Fubar
Make no mistake, the 14 tracks on the first disc of this two-part set were carefully chosen because Fubar's regulars are suspicious of breakbeats. So we get old faves such as Predator Versus Wedlock's "Pump Up The Vibe" and Diss Reaction's "Jieehhaa" backed by beefed-up four-beat cuts, including DJ Seduction & Eruption's "Bust The New Jam" and the Force & Style mix of "Chrome Dome" by Active Force. Seduction then goes on to mix these selections together on the second disc, making it feel as though gabba stomps and tinkling pianos are a marriage made in heaven.

a blazing hot day, those sparkling vocals regenerate and invigorate.



Q TEX
Equation EP Part 6
Evolution
Now issuing their commercial tunes through Glasgow's 23rd Precinct label and underground offerings with Scott Brown's Evolution, Q Tex here present a real landmark for the hardcore scene. You can tell Alan Todd's

love of Euro trance has influenced this EP, resulting in a trancecore sound which is sure to haunt you for days and days.

DAVIE FORBES Happy Roughneck EP

Screwdriver
Another of Scott Brown's labels, Screwdriver aim for a harder and faster sound. Davie Forbes, the ex-Hanger 13 DJ, reveals his love of industrial hardcore and Dutch gabba, but it's not quite as good as his Active Force cuts. Maybe that's because it's been stripped right back to the barest of basics, consequently losing some of its power along the way.

GENOCIDE FEATURING BASS X

Tooty Frooty
Twisted Vinyl
That man Scott Brown pops up yet again, here as the main force behind Bass X. "Tooty Frooty" is similar in feeling to Gizmo & Dark Raver's "We Got The Juice", with cheeky chanting and breakbeat-style rolls across the bass. The flip is meanwhile definitely not one for lightweights.

BASS INSTINCT Fever/The Law

Massive Respect
Forget "Fever" and head straight for "The Law". Dedicated to Irish ravers who watched helplessly as their clubs switched to house under pressure from the UVF and the IRA, DJ Tizer hits us with some great scratching. "Anyone can dance" is the central message of "The Law"... But not when ravers can't choose what they listen to in their own venues. This track is mourning with and for them.

MDM FEATURING MC FLASH

Go Jam Hot
Evolution Gold
"Go Jam Hot" can be considered as a typical example of Scottish happy hardcore. By omitting the breakbeat of the English variety and going for a somewhat harder edge, Evolution can be relied on to always deliver minimalist but energetic tunes. This one swells into a twisted acid breakdown with a bassline which guarantees

you'll be dancing like a demented beast. Again.

CHILL FM Here We Fucking Go!

Massive Respect
The A-side mix, "E-I-E-I-O", should not be taken too seriously. "Go Ah", however, is a heart-rending trancey cut which builds up in an urgent fashion before it eventually sets you free. Like with "On And Beyond", which impressed Craig Burger Queen so much that he did a house version, it features a deep melody and an incredibly funky beat.

BILLY BUNTER & SCOTT BROWN

Techno Revolution/Everybody's Movin'

Rezerction
British hardcore has progressed in leaps and bounds ever since England and Scotland started sharing ideas. This EP highlights the two different sounds. On one side there's Brown's head-fuck material, on the other is Bunter's tentative, rolling breakbeat version. Choose your favourite.

HIGHLIFE Good Times/Your Dreams

Just Another Label
This label always releases quality hardcore with great live vocals. Jenka's powerful voice features on both of these. "Good Times" is irresistibly danceable, while "Your Dreams" has that essential thumping bassline and low-key piano chords which give the track a funky feel without dominating your head space.

HAPPY TUNES & ALCHEMIST Feel So Good

Techno Tunes
Alchemist is a DJ destined for great things judging from this unusual and unique hardcore trip. Packed with interesting breakdowns, it teases you as it constantly delivers the sounds of the unexpected. The atmospheric starting point is full of fluffy noises, making it instantly recognisable as an Alchemist tune. "Welcome To The Pleasuredome" is also worth a listen for its low, rumbling bassline, which gradually evolves into what can only be described as a hardcore choir. What a beauty!

VITAL
single



DONNA GRASSIE Feel The Love

Stompin Choonz
Just as you wouldn't try to cross a Labrador with a poodle, "Feel The Love" merges too many sounds and ends up being a monster. But "Keep On Lovin'", Tekno Dred's mix on the flip, makes up for it. It's trancecore with some stabbing techno riffs which build and build until Donna's truly superb voice deservedly steals the show.

ALBUMS VARIOUS ARTISTS Happy Daze

Elicit
Like those flavoursome hardcore versions of "Flashdance (What A Feeling)" by Magika and "Died In Your Arms Tonight" by Gomental, there's lots of cheese here, but at least it all sounds nicely matured. Good time techno from acts such as Eruption and Billy Bunter rule

supreme, while H-Men's "Raise Your Hands" brings in more of an atmospheric rhythm. It's good to see hardcore can cover a range of moods.

VARIOUS ARTISTS Bonkers

React
Mixed by Hixxy, the A-side kicks off with his own track, "Toytown". Next up is "Party Time", remixed by Dougal & Eruption. Things get a bit silly, however, with paddle steamer noises and what sounds like Scooby Doo on Hopscotch & Dougal's "Steam Train". Many of the tracks following this sound like those singing cards you get from your grandma. The B-side, mixed by MC Sharkey, is a little beefier, the highlights being Marc Smith & Sharkey's "Truth" and the Tekno Dred & Helix mix of Terrible Twins' "Burn This Joint".

COUNTER FORCE

Alan Lynn of Glasgow's **NOTORIOUS RECORDS** offers this month's store guide



Vital statistics

65 Union Street, Glasgow. Tel: 0141-204-1616.

Shop History

Notorious was opened two years ago by the owner, DJ Marc Smith.

What do you specialise in?

English happy hardcore, Scottish techno and industrial gabba. We could probably make a fortune if we introduced a house section, but we decided against it because we just want to sell records we love. But we are planning on a jungle section soon.

How many listening posts do you have?

None. Our friends play the decks behind the counter and we'll happily put on any tracks the customers want if they ask.

Have you got a VIP room?

A VIP room? Nah, everybody is equal in this place! The DJs use the same decks as the rest of us, whether they like it or not!

Who works behind the counter?

Marc Smith is here on Saturdays. We also have Davie Forbes, Mark McLaughlin and Davie Murray doing the odd shift.

Do you sell mix tapes? And which are the most popular?

Yes we do sell tapes. Nosebleed over in Rosyth bring out tapes which do really well because they're hard and fast and mixed by the likes of Lenny Dee, Scorpio

and Producer. Mix tapes of bouncer stuff like Marc Smith and Joe Deacon are also really popular.

What are your biggest-selling labels?

Dougal's Essential Platinum label does very well here. Also Industrial Strength, Happy Tunes, Baby Boom, Evolution and all of Scott Brown's other imprints, Dwarf from Holland and Bloody Fist from Australia.

Which record can't you get rid of?

The last Suburban Delay. It's too light. I'd like to use it as an ashtray!

Why should the punters choose your shop above others?
We're the only place in Glasgow dedicated to hardcore and we go out of our way to get upfront releases from labels which are really underground. We're also willing to take the risk of providing industrial stuff.

CURRENT BEST-SELLERS

DOUGAL & SKEEDALE - "Love Toy" (Essential Platinum)
ERUPTION - "Surrender" (United Dance)
MEMETIC - "More Fucked Crap Muzak" (Bloody Fist)
XYLOCANE - "Domestic Violence" (Strike)
RAMOS, SUPREME & SUNSET REGIME - "Life Force Generator" (Supreme Music)

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Reviews by BOB JONES

LEWIS TAYLOR four-track sampler Island

The hype is that this guy, who's a whiter shade of pale, has vocal chords to die for. But forget the hype and re-write the story as follows. Soulful, tasteful, extremely well produced and, at last, someone from the home front who has enough individuality to make it. And it's all done without a swing in earshot. This guy has the lot. I only hope the media and the public treat him with the full respect he deserves. Faultless... Absolutely bloody faultless!!!

VITAL
single



SINGLES

NU COLOURS Special Kind Of Lover Wildcard

London's finest voices hook up with CJ Macintosh to prove once and for all that there's no contest when it comes to tracks which rock the floor, raise the spirits and hit you where it makes you smile. Lovely stuff.

●●●●●

H-TOWN

A Thin Line Between Love And Hate Warner Brothers

What goes around comes around. At the moment, it seems hip for swing crews to cover traditional r&b songs. And this time it's The Persuaders who get the roll call. Surprisingly, the album mix is just what the doctor ordered.

●●●●●

KEITH SWEAT

Twisted Elektra

A faultless performance, as one would expect from Keith. With shades of "Sexual Healing" in the mix, it's a shame the track isn't as strong as the Gaye classic. It doesn't quite reach the top.

●●●●○

FAR OUT PRODUCTIONS

Fuze/Bandito Battucada Far Out

Joe Davis once again proves that there's more to the Latin rhythm than just Sergio Mendes. Both of these tracks are very tight, very danceable and very progressive. This is precisely the way to push the jazz scene forward. Far out and no mistake.

●●●●●

THE NFL HORNS PROJECT

Mawha Internal Bass

The west London imprint which presented us with Down To The Bone and Think Twice delivers a new voice on the block. This is ruff 'n' ready, yet so haunting, with breakdowns in all the right places and more layers than a chocolate gateau from the fridge. But rather

than the big chill, "Mawha" fries along, warming the heart and feet in the process. Oh boy, this one tastes so good!

●●●●●

FREAKNIKS

Slow Roll/Exit Twelve Scenario

This is the business. Breaks and beats are here fused together in a cool mishmash of jazz, funk and vocal drops, proving once again that when it comes to being rough 'n' ripe, the UK wins.

●●●●●

SMOOTH

Undercover Lover Jive

A boring and gutless ballad which gets nowhere quickly and is sung with about as much feeling as a wet lettuce... Zzzzzzz

●○○○○

PUFF JOHNSON

six-track sampler Work/Columbia

Half a dozen luvve songs with a nice production and nice vocals. I just wish some of these tracks were a bit more memorable. One for all of you who like their swing beats down and low.

●●●○○

MONA LISA

You Said Island

Gabrielle soundalike Mona Lisa whispers softly about love's ups and downs... with rather more emphasis on the downs. Yes, when it hits you, it can be a real headache. Oops, sorry, I was trying to sympathise. Good song, though. And I really mean that.

●●●○○

GEORGE BENSON

When Love Comes Calling GRP

Now let's get one thing straight. It's not every day brother George gets the thumbs-up from the club fraternity. In the past few years, he's been more at home in Vegas than raising dancefloor dust, so when Incognito's Bluey Maunick and Max Beesley presented Mr Benson with this modern soul dancer, he scored more points than the Chicago Bulls. But, and this is the but, it only gets a CD single release. So it's all down to your local cutting house to slate it up. When will they learn?

●●●○○

ANNE NESBY

I'm Here For You Sampler A&M Perspective

If you buy one American soul cut in 1996, then Miss Nesby should be somewhere close to the top of the tree. This is an unbelievable performance from the voice of gospel soul. Feel the spirit and you will be blown away.

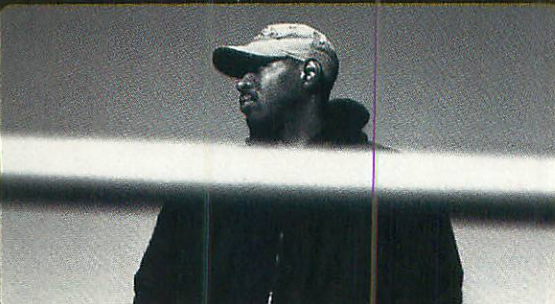
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CUNNIE WILLIAMS Loved Starved Hearts Yo Mama

VITAL
album

A giant of a man, with a voice to match his stature and songs which come straight from the soul. It's so refreshing to get pure emotion and feelings put down with enough energy to feed half of Britain in a blackout. The real deal is so evident, and memories of Marvin Gaye and Gil Scott Heron fill the air. This is a must for anyone who thinks real music is alive and living in Germany!

●●●●●



STEPP

Liquid Logic EP Scenario

There's a new breed itching to get up among us. A team so ruff, even an armadillo would get nowhere near them and a ball of wire wool would seem to be as smooth as a mirror. Ruff beats, very ruff beats. Let's have some more please, they work the floor a treat.

●●●●○

ALBUMS

VARIOUS ARTISTS Soul Selection Hubbub

As Hubbub get close to reaching double figures in the old release stakes, they now present us with another bag of collectable soulful gems. Some are pretty obvious

choices, others you'd break your piggy bank for. Dipping into the archives and lifting classics like The Whatnauts' "Help Is On The Way" and Syl Johnson's hard-to-find "Is It Because I'm Black?", it's a really nice start to the other side of the tracks.

●●●●○

PAULINE HENRY

Do Over Sony

What really annoys me about this project is the misuse of this lady's vocal talent. It seems to be such an appalling waste to get Pauline Henry to make an album of covers when she can sing the hind legs off a donkey. Come off it Sony, it's a cop out. Give the lady some original songs and let's hear the wail we all know and love. Lame. Very lame.

●○○○○

VARIOUS ARTISTS

I Like It BGP

A dozen or so tracks pulled from the highly collectable Vanguard label of the late Sixties to the late Seventies. And worth its weight just for "Funk Ain't A Word" from the great Pazant Brothers. "I Like It" has been lovingly compiled by Brighton's Russ Dewbury and is a terrific excuse to splash the cash.

●●●●○

VARIOUS ARTISTS

Chess Club Rhythm & Soul Kent

Picture this. We head down west, toggled out in finest tonic mohair with silk ties and hankiechiefs in our breast pockets. Our loafers are shining and the creases in our slacks are as sharp as razors. We walk down Wardour Street and make for the Flamingo. As we dive into this sweaty, smoky, packed basement, we hear the wonderful sound of "Mellow Fellow" by Etta James. Yeah, it's 1968 and it's so, so cool to boogaloo deep down in the basement.

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IN THE BAG

Scottish soul man **BOB JEFFRIES** talks us through the contents of his big black record box

TARAL Hicks is one of those artists Andre Harrell brought with him when he moved from Uptown to Motown Records. I know that Taral's "Ooh Ooh Baby" has a dodgy title, but it's got a really good hook. It's a mid-tempo, female vocal r&b cut with a similar groove to Horace Brown's "One For The Money". Andre really defined a sound at Uptown and I think he'll now do the same for Motown.

I've got this sampler of the new Kenny Lattimore album and "Where Did Love Go?" is the best track on it. This guy has a voice to die for. It is really sweet, a peaches 'n' cream-type voice, and he sounds like the best r&b singers from years back. This is a lovers' song and if, it gets hammered on the radio, it could be huge.

I have also got this album sampler from Men Of Vizion which has two highlights, "Do Thangz" and "Joyride", the latter featuring Tasha Scott. Both are excellent swing tunes, but if you're really into swing, "Do Thangz" is probably the better of the two. They're in a similar vein to the work of artists

like Guy and R Kelly. And speaking of R Kelly, my very favourite track at the moment is his "Thank God It's Friday", which is most definitely the best R Kelly record I've ever heard.

The promo release of Raw Stylus' "Changed" has disco remixes from Joey Negro on one side and mixes by Paul Waller on the other. Waller's "East Coast Mix" is perhaps the best. It's a summery swing track with a good groove

and is every bit as good as their last single, "Go With The Flow". I recently went to see Raw Stylus live and they were excellent.

Over on a hip hop tip, Lost Boyz' "Get Up" uses a sample which I am sure is Gwen Macrae. This a mid-tempo rap track and is a big summer tune. More and more rap stars are using r&b singers on their cuts these days and it makes them more accessible for the soul fans.

● Bob Jeffries spins every Saturday at The Apartment, Glasgow, and monthly on Fridays at I Love New York, The Claremont, Kilmarnock

CHECKLIST

TARAL HICKS - "Ooh Ooh Baby" (Motown)
KENNY LATTIMORE - "Where Did Love Go?" (Columbia)
MEN OF VIZION - "Do Thangz"/"Joyride" (Epic)
R KELLY - "Thank God It's Friday" (Jive)
RAW STYLUS - "Changed" (Wired)
LOST BOYZ - "Get Up" (MCA)

Downtempo

Reviews by CALVIN BUSH

URIEL

Jazz Roux EP Beau Monde

A supreme return to his jazzual roots for Bristol's Scott Edward, the EP's title track updating his splendid take on the tripped-out fusion first explored on 1995's "Jazz In The Jupiter Lounge". Pitched somewhere between Fretless AZM and Chet Baker, inner visions meet innovation with "Planet Samba", while "Cool Breeze" is way-out in the freestyle stakes. But best of the lot is "Jeune Amour", surely what that girl from Ipamena would be falling in love to if she had grown up on bossa nova and The Black Dog. Wondrous.

★★★★★



Ashley Beedle who really comes up trumps on the flip. The Black Science Orchestra conductor here takes a (marijuana) leaf out of Kenny Dope's book of chilled-out hip hop, as Uschi's wiggled-out synth transforms the track into a superlative, slow-burning stroll down Easy Street.

★★★★★

VARIOUS ARTISTS

Nitrogen - Trip Hop Sources From The Past EP Compost, Germany

Don't worry about that very dodgy title. The "Nitrogen" EP is another essential peek through the technicolour jazz window from a label which is fast proving to be Germany's answer to Talkin' Loud. Digging deep into the Seventies vaults, much of this release is bonkers Moog mania, no doubt played by mad German boffins with poodle perms and polonecks. Best of all is Placebo's "Balek", an epic cut beyond belief, like early Pink Floyd meets The Memphis Horns.

★★★★★

ALBUMS

VARIOUS ARTISTS Invisible Soundtracks Volume 2 Leaf

So, gringo, you come looking for alternative theme tunes for urban cowboys, eh? All post-industrial scavengers have arrived in the right place with this six-track work from the ever-fascinating Leaf. Best of the lot is Ronnie & Clyde's delicious jungle epic, "Chicken Dinner", but honourable mentions also go to the drifting ambience of Vendor Refill, Richard Thomas' quaint metallic scrapings and, at last, the return of the weird guru, Bedouin Ascent.

★★★★★

fucked-up trip hop sounds of The Chemical Brothers took root in Japan. "Overthrow" will have all Tom & Ed wannabes chomping at the bit, as it moves from gently chiming dub into the truly finest slab of screechin' guitars and well 'ard industrial hip hop this side of DJ Krush's "Kemuri". Apparently, the track isn't even supposed to have surfaced here at all. Maybe it has something to do with those potentially fatal toxic beats.

★★★★★

GARSAIDI The Lascelles Remixes Orange Egg

The sound of the funk-up souk. Not content with serving up the delectable "Rock Oil" (see Vital Album), Lascelles turns his hand to reworking one of Egypt's top percussion and keyboard players with devastating effect. You've just got to hear how he shoves a groovy shuffle-beat beneath the tabla frenzy of "Frank Zaffa" and resculpts "Fallahi Groove" into dizzy jazz-punk.

★★★★★

ALIEN Xyloid EP Shiny Beast

A brand new label, a brand new outfit and an astonishingly fresh take on warped electronica which is so superb you have to wonder whether there's some seasoned old pro behind the whole thing. Establishing a sadly rare balance of rhythmic grooves, soothing melodies and abstract breaks, the title track and the slow lament of "Cyanosis" orbit a planet where The Black Dog and Larry Heard are making music from an entirely alternative technology. This EP warrants your support. A launch of the highest standards.

★★★★★

BABY FOX Jonny Lipshake (Remixes) Malawi

Skunkified enough to give Malawi owners The Aloof a run for their money, Baby Fox give the weirdo sub-dub of their recent single a drum 'n' bass workover, but it is

LASCELLES Rock Oil

Orange Egg

Like Obo and Earthling, Lascelles, the one-time Brand New Heavies man, is writing a whole new chapter in the history of soulful, spacey grooves. A kaleidoscopic work of downtempo excellence, "Rock Oil" is so broad in vision that you can hear traces of everything from Nick Drake to Angelo Baddalamenti, from Shadow to Portishead. By turns languorous, sublime, doped-to-the-eyeballs and gently rocking, the key moments are "Butterfly", "Ill World" and "Original Static". And the album's sensuality and power lingers long after you've taken the needle from the final grooves.

★★★★★

MAX REBO BAND

Moisture Pharm Infracom, Germany

It's no surprise to find Matthew "Dr Rockitt" Herbert acknowledged as an influence on this excellent mini-album. Pilfering the Rockitt one's mighty quirky, humorous and generally swinging take on all manner of downtempo electronic sounds, "Moisture Pharm" glides effortlessly from the wonderful, off-beat space jazz of "Juri Juice", to the otherworldly moodiness of "Cantina" and the charmingly odd housey doings of "Bronka". The Clear label might consider suing, but the rest of us can just chuckle while we chill out.

★★★★★

1M, 67 Onemetersixtyseven Logic, Germany

With titles like "Sofa", "Armchair", "Hammock" and "Four Poster Bed", it is perfectly clear that this collaboration between Andrew Brix and Germany's leading ambimaestro Dr Atmo is firmly geared towards the horizontally inclined. Each track gradually unfolds over a whole side of vinyl, and while it doesn't come close to either "Sad World" or "Silence" for infinite

grace, "Sofa" and "Hammock" are innovative and mesmerising slow-drift throbathons from a distant galaxy. An album which is ideal for the silk sheets and skin-up set.

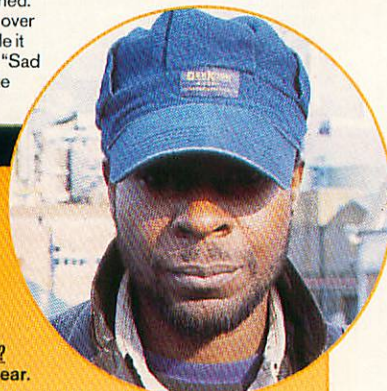
★★★★★

IRATION STEPPAS MEETS D ROOTICAL Original DAT Dub

Iration Steppas

Not so much towers of dub as huge, wobbling, steel-capped bass bins, "Original DAT Dub" is the kind of ultra-tech roots you get when the spirit of Jah Shaka meets the wheels of industry full-on. Straight out of Leeds, this set of tracks is a much more overtly downtempo and often lulling affair than previous Iration hardsteppas. No matter. The likes of "Reminiscence Dub", as well as old favourites "High Rise Vibration" and "Scud Missile", typify this top sound system's squelch-heavy, mind-fuddling take on modern dub.

★★★★★



DREAM DATE

Nu jazz guru LASCELLES enters the realms of fantasy for his dream DJ date

What is your dream venue?

The Baby Taj. It's next to the big one in India. You can move this venue anywhere in the world. Where would you put it?

I'd keep it where it is and play there at the hottest time of the year.

How would you get there?

In a Stealth jet.

Who is on the guest list?

Charlie Mingus, Sun Ra, Malcolm Mooney, who is the former singer of Can, Dolores Marat, who is a photographer, and Samuel L Jackson.

Who's the promoter?

Dennis Hopper. He seems crazy enough to put on this kind of party.

What's on the rider?

Skunk from Holland and mescaline tequila from Mexico. Jelly, ice-cream and Bollinger champagne served in pint glasses.

Which tracks would you open and close your set with?

I would open my set with "Unfinished" by Can and I'd close with "Shadow" by Brian Eno, a track from his "Ambient 4" album.

Where would you go after the gig? And who would you take with you?

I'd go sailing around the Bahamas on a yacht with Timothy Leary.

Lascelles' 'Rock Oil' album is out this month on Orange Egg. Catch him spinning at Club Head at The Blue Note in London on Saturday, July 25

LASCELLES' FIVE FOR TODAY

BIONIC SKANK - "Babylonian" (Pharma)
DEMON BITCH - "Rockerman" (Angel Trax)
RUBY - "Hoops (Grantsby Remix)" (Creation)
GARSAIDI - "Frank Zaffa (Lascelles Remix)" (Orange Egg)
DR OCTAGON - "Blue Flowers" (Mo' Wax)

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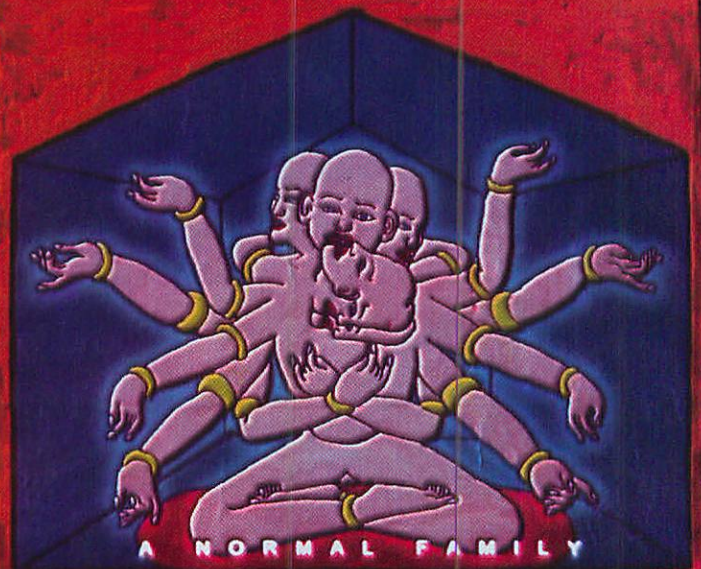
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**Remixes by
The Bubble
Aquarius
Nocturnal**



Distributed by The Total Record Company

Hardbag

Reviews by JOEY BOLSADURA

FRIENDS, LOVERS & FAMILY

Pressure EP

Lush

An unbelievably awesome three-tracker from FL & F. "Push", a cut from their eagerly anticipated long-player "Still Life", totters coyly on high heels at the fringes of dream house, but turns a bronzed, arched back on the tiresome long intros or lack of NRG associated with the genre. "Hang On" is an ideal mixer for those who like to remain deep in the groove. And "Underscore" is simply the most breathtakingly beautiful track to have been released so far this year. Listen, love, weep, and see how Lush's label motto, "Nothing lasts forever, even your troubles", can become reality.

★★★★★



SINGLES

INTERACTIVE

Amok

TEC

Be warned... It's back. The Jens Lissat & Ramon Zenker classic anthemic pounder, which virtually burnt Trade to a cinder when it was released back in 1993, gets a much welcome re-issue. The re-touchings are courtesy of label boss Johnnie Truelove and ever-improving remixer Chris Liberator from the Liberator DJ stable. At the grave risk of sounding oh-so predictable, though, there really is nothing quite like the original. Especially when you're running amok yourself. Boom boom.

★★★★★

BODYHEAT

Alright With Me

Urban Sound Of Amsterdam, Holland
Pumping and deep, with some tasty vocal tinges, this is the sort of US-influenced house record which rocks the velvet panties off Amsterdam's Roxy and Nights In Heaven, your ideal warm-up spots before hitting Club It, where the real action goes off. Unless, like my good self, you get offered a quick rimming by an unsightly and aggressive hooker, and have to make a fast exit past her pimp and three Algerian coke dealers. More dripping with sweat than bodyheat, sugar. Alright with me, my arse.

★★★★★

SEB

Rainbow Islands (Remixes)

React

Seb's well camptastic summer stunner here gets a substantial leg-up from Red Jerry and mixers of the moment, Friends, Lovers & Family. Jerry keeps the inane vocals but adds to the mix the sort of sonics you would have called "Italian" in the days when the term didn't imply 15-minute intros and ponderous melodies. FL & F turn a pop outing into a hi-NRG epic, underpinned by swirling melodies

VITAL
single

on DJs Rule and Hyper Go Go), to the in-er-face, up-fer-it-geezer bangings of the loveable rogues, Shimmion & Woolfson, who at last appear to have carved a generic niche for themselves.

★★★★★

THE CROWD

London Amsterdam/High On

The Air

Move, Holland

A brand new arrival from the land of pumping house cuts, "London Amsterdam", with its funky guitar-esque motif, relentlessly building percussion and overlying sheen of amyl disco strings, is the one which will groove even the most stubborn dancefloors. "High On The Air" takes a similar but more Latin-oriented approach, with a bit of uptempo bongo playing on either side of the melodic synth breakdown. Fiercely groovy.

★★★★★

COMMANDER TOM

Are Am Eye?

Additive

Sssshhh! It's a secret! Don't tell anybody Additive is actually an offshoot of Positiva. Not exactly, as you might quite rightly remark of the latter, the sort of label which would have the presence of mind to license this much-loved track from Germany's Noom label and sign up the hardbag allstars (Jon The Dentist, FL & F *et al*) to remix it. What is going on? Will every major UK imprint soon be signing up the contents of this very page?

★★★★★

RAZOR'S EDGE

FF/Starburst

Metropolitan

Two truly superlative tracks from the recent Razor's Edge (Doug Osborne) album, "Exquisite Sin".

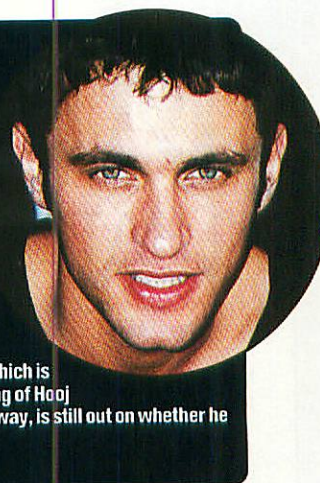
ARIEL

Deep

Pilot

A rather precocious young chap, Ariel has been a professional DJ since the tender age of 10. At just 15, he played to crowds in excess of 14,000 in his native Rosario in Argentina. Moving to Ibiza in 1991, he secured residencies at clubs like Es Paradis, Pacha, Space and Amnesia. Naturally, his next move was to London, where he now releases his debut single, "Deep", an astonishingly pleasant Euro pumper which is made even better by the knob-twiddling of Hooj Choons' Red Jerry. The verdict, by the way, is still out on whether he is really whiter than white.

★★★★★



VITAL
single

The lead, "FF", that dark 'n' dirty, testosterone 'n' amyl workout, is here given a surprisingly light interpretation from top spinner Blu Peter, perhaps in memoriam to the now sadly defunct Monday morning madhouse. "Starburst" meanwhile appears in its original form with a "Dancefloor Friendly/Mainstream Mix", so check it out down your local Ritzy. Not.

★★★★★

YO YO

Da Da

Viva Vinyl

The eagerly-awaited follow-up to last year's "Ga Ga" on Conscious bounces into action with a pair of remarkably similar mixes in the form of "Bubble" and "Chewey". They're both enjoyably playable and eminently danceable, which

is no surprise as they're the work of Kevin White, the man behind Mrs Wood's "Heartbreak."

★★★★★

TDV

I Don't Care/Resistance Is Futile

Jump Wax

Not a French high-speed train, but a no speed-limit English DJ. TDV is, of course, none other than Tony De Vit (the abbreviation is being used by Jump Wax when issuing his harder material) and both of these cuts are banging, Germanic stormers. Just as you'd probably expect from the perma-tanned, animal-loving maestro with one crowd, one place and one time in mind. Trade. Turnmills. Sunday morning. Yeah!

★★★★★

UPSTATE

I Get High

Higher State

Check out the fresh touches for a steaming summer session from Stretch Sylvester (the "I'm Alive" mix) and Spacebase ("Patience/Frustration"), whose reputations are going ever upwards. Top remixers the Sharp boyz also deliver the goods once again, with one of their very finest dubs to date. And naturally, the original pumpathon gets another look in. A very worthy purchase indeed.

★★★★★

NATURAL FORCES

Legacy/Cyclone

Sperm

Sperm are stiff with pride and it's all because of Natural Forces, a very timely collaboration between Renaissance DJ Ian Ossia and in-house heroes Yum Yum. The fruit of their loins is this double-pack with attitude which delights in a multitude of moods. Must check-outs include Ossia's treatment of "Legacy", with its angelic vocals and a b-line which won't leave yer funky thang alone, and the original mix of "Cyclone", complete with porno samples, manic melodies and unexpected piano breakdown.

★★★★★

All imports supplied by Pure Groove, London. Telephone 0171-281-4877

PRODUCTION VALUES

SEB steps under the spotlight

How would you describe your production sound?

I don't have one. I don't believe in production values at all! I believe if you play a record to someone who works in Tesco's, they're probably not going to be able to distinguish good from bad production. And I mean that in a good way. These days, records are generally over-produced. I think there's too much production and not enough music!

What were your first and last productions?

"Sugar Shack" was my first, which was out last year. It was a summer record and it just sort of happened. It only took 10 minutes to do. It was just so simple. I recorded it straight onto DAT with one keyboard in my bedroom... and it got to Number Four in the dance charts. Overall, I was very pleased with it. "Rainbow Islands" is my latest release. I called it after the best computer game ever. But instead of trying to copy the sound of the computer game, I based the track around the name. I pictured this rather gorgeous island and dreamt...

Which record have you had most influence and input on?

I've produced a couple of tracks for Dr Mu. The first was "Be Silent", which I had a little bit of input on. I had quite a bit more say on the follow-up, "Quanaaq", because it was more my kind of thing. I really enjoyed producing that one.

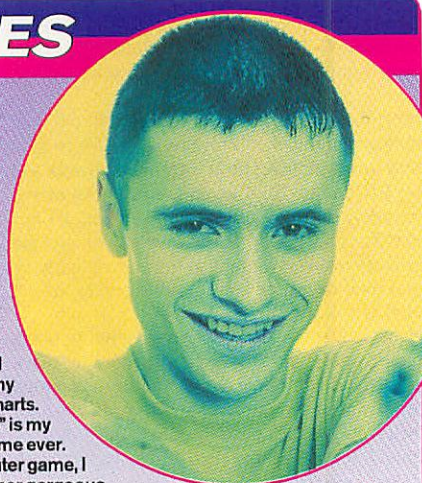
What's influencing you now and how do you see it affecting your sound?

Most of all, it's the Euro stuff coming out of Germany and Holland. Scooter, Technohead, the Marusha tracks and the stuff on Low Spirit Recordings, Edel and Peace. I'm a total Europhile, really.

Who have you got on best with and who would you most like to work with?

I haven't worked with that many people yet, but the people I'd most like to work with are Interactive, Ramon Zenker and Jens Lissat. Their sound is... Well, let's put it this way, I want their sound. If I had it, I'd be a truly happy bunny.

● Seb's "Rainbow Islands" is out now on React



A behind-the-sleeves report on one of Britain's longest-serving bastions of rave...

STRICTLY UNDERGROUND

"I HATE THE MUSIC BUSINESS. I LOATHE IT. I LOATHE ABSOLUTELY everything about it."

Ahem... You might expect this invective to come from a ripped-off artist, somebody disillusioned by countless slippery contracts proffered by slippery characters whose middle name is Oily Eel. Or maybe from your technophobic great-grandad, for whom the collected works of J R Hartley are somewhat more preferable pleasures.

The fact that the words are uttered by Mark Ryder, the MD of Strictly Underground, is a little surprising. This, after all, is a man whose Essex-based company is said to turn over some £3 million a year. A man who has been at the epicentre of dance culture through his label, his DJing and his production work since the very first Trax tune established a beachhead on British dancefloors, and who currently has so many fingers in so many musical pies that he's probably started using his toes as well.

But then, Strictly Underground is no ordinary label. And Mark Ryder's history is an extraordinary tale, one so far removed from mainstream ideals that even the most cynical cannot but admire his darned persistence. When he expresses his extreme distaste for the music business, he really means the bullshit and hype which accompanies the scene.

By dodging that, SU have stayed true to the core.

FOUNDED RIGHT BACK IN 1988, STRICTLY UNDERGROUND ARE PROBABLY BRITAIN'S longest surviving dance independent. Over the years, however, they've come to mean different things to different people.

Old school ravers will affectionately remember the label as one of the original homes of hardcore. Long before their Essex rivals Suburban Base surfaced, SU's image, music and vibe epitomised the rough-cut street edge of urban dance culture. By the early Nineties, imprints like Hardcore Urban Music, O-Zone and a then fledgling XL were all soaking up their influence by reworking b-boy graffiti into their logos and toughing out their attitude.

To other, newer arrivals on the scene, meanwhile, SU stand for uncompromising, firmly punter-oriented and unashamedly rave product. Which is no bad thing. Purists may turn their noses up at their blunt artwork and wonderfully blaring OTT boasts ("This album is way ahead of any other" declares the sleeve of "Dub Plate Selection Volume 1"), but it's no coincidence that they have won the coveted Compilation Of The Year accolade two years running at the annual Hardcore Awards. Or that their Revelation events at Wembley attract upwards of 10,000 dedicated ravers.

Here is a label which has always firmly adhered to rave's original premise. That it should be instant, hedonistic, fierce and forever sticking two fingers up at the self-appointed intelligentsia. Whatever you think of SU's records, you have to admire their pluck. As the housewife said to the turkey.

"I am a fighter," declares Mark Ryder. "If I had a fight with someone and I lost, I would go back until I won."

If dog owners come to resemble their dogs, then it's probably also fair to say that labels reflect their owner's personalities. So it's no surprise that SU have had their share of battles in their eight years. And won most of them.

In fact, Ryder is one of dance music's earliest innovators. From 1986 to 1988, he worked with Dave Lee (aka Joey Negro), their MDEMM project being the first UK signing to a US house label. As Raven Maize, the pair scammed the British public with "Together Forever", another classic early British house cut, and while Ryder worked on Lee's early Joey Negro tunes, Lee in turn collaborated on Ryder's Masters Of The Universe records. Ryder was also the forgotten third member of N-Joi, leaving the group just as "Anthem", which he co-produced, sent the sound of early hardcore crashing into the UK Top 40.

AND THEN...

"I just happened to make a track and I wanted to put it out," says Ryder of Strictly Underground's conception. "I didn't know what everybody else was doing and I didn't know what record companies did. I have never gone through any learning process or had any knowledge apart from the reality of making the records sell."

This isolation and complete self-dependency is stronger than ever today. Most SU compilations, including their current "Ultimate Drum & Bass Collection Volume 2", consist entirely of their own tracks, the quality of which is a very powerful testament to the secretive production team Ryder has assembled. Names such as Urban Jungle, The Dub Technicians, Jazz Vibes, Universal Love and Uncle 22 crop up time and time again. However, these are merely alter-egos for a four-man production unit who seem able to turn their hands to the myriad twists of the rough-edged underground with no difficulty whatsoever.

"There's me, DJ A-Sides, Uncle 22 and a bloke who must remain anonymous," says Ryder.

What's more, many of the SU productions have ended up on other, more "credible" imprints. Records such as the soon-to-be-huge "Six Million Ways To Die"

on Andy C and Ant Miles' RAM label, for example. All of them were born in the same attic studio at Ryder's three-storey semi in leafiest Romford.

"This may sound pretentious, but I think that we're the most underground outfit in the UK. In real terms and on any kind of musical level. Whatever we do, we do it with total passion. We are not doing it for the press and we're certainly not doing it for the charts."

Pugnacious to the last, Ryder even refuses to play the dub plate game. As someone feeding the lifeblood of populist rave, it's a subject he feels particularly strongly about.

"That whole thing has fucked the scene up. It's only good for the DJs' egos. It's pulling the scene down. What use is it to the raver when he has got to wait six months to get a record, which by that time is already old?"

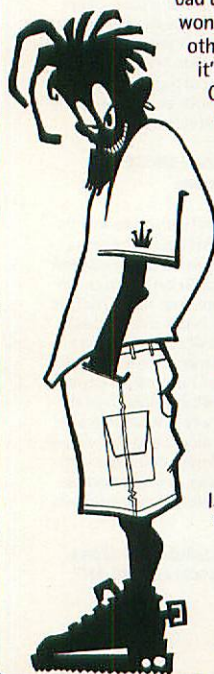
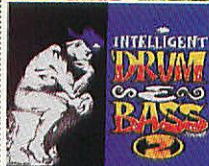
NOT TO WORRY. THESE ARE BRAVE NEW DAYS FOR STRICTLY Underground. For starters, listen out for three fresh artist projects which are set to help the label break out of its rave stereotype. There's Dominion's exciting blend of hard beats and lush 'n' lovely emotions. There's Gangster Sound's Soul II Soul-meets-Metalheadz album. There's even a trip hoppy collection of torch songs on the way from the label's studio engineer, Austin.

And not forgetting, of course, the other subsidiary labels sheltering under the protective wing of the SU Corporation. Labels like Steve Jackson's housey Naughty But Nice, like Quality Price Music, the compilation division whose "Club Ibiza" triple-pack had Brandon Block, Alex P and Luv Dup on mix duties. SU have even expanded internationally, to America and Australia.

"And for a little underground label which everyone thinks is shit, that just makes me laugh," crows Ryder with some justification.

Fifteen rounds and eight years in the ring with public misconception, and his label are still ahead on points. Now that's what you call underground. Strictly Underground.

'The Ultimate Drum & Bass Volume 2' is out now on Strictly Underground





(top to bottom) DJ A-Sides, Danny McMillan
(SU's press officer) and Mark Ryder



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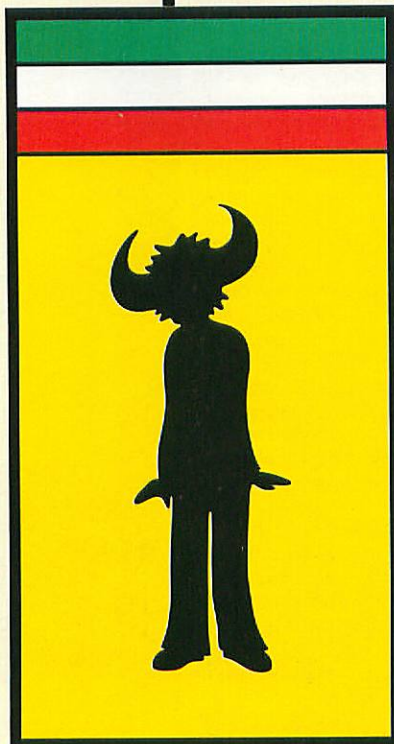
Jamiroquai

-OCTOBER-
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Tuesday 15th
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Wednesday 16th
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Friday 18th
LIVERPOOL LIVERPOOL COURT
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Saturday 19th
MANCHESTER APOLLO
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Thursday 24th
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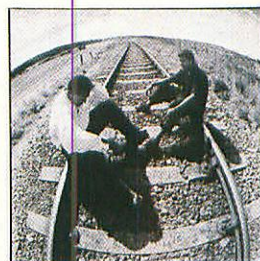
SONY MUSIC The New York Times KISS RED HALLAM METRO



*The Feel Good Factor
continues.....*

We're steppin' out with a feeling
for the weekend
JOIN US!

with probably the best, if not the best
band out of London since Soul to Soul



ORIGINAL SON



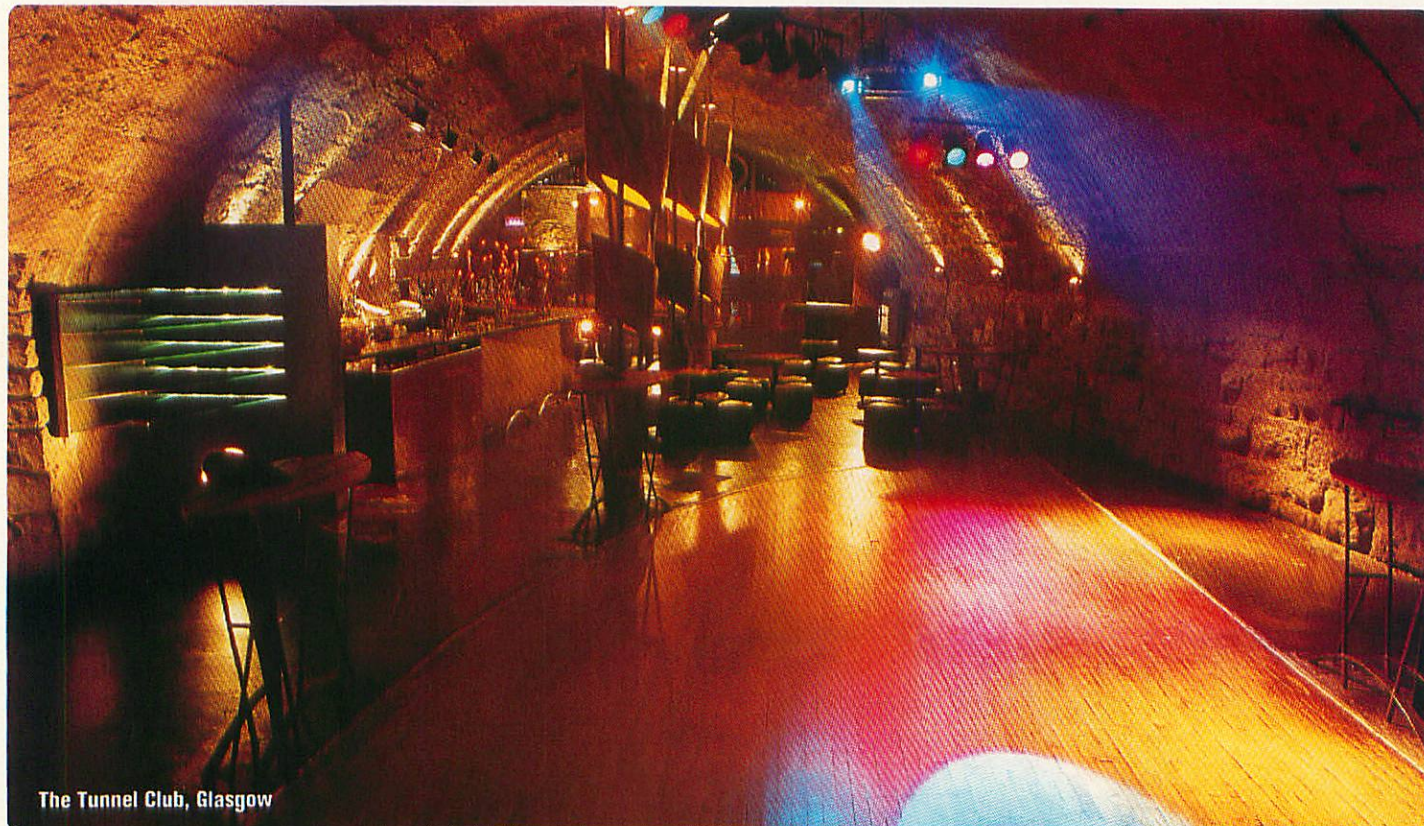
Modern vibes with the old school flava
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with support "THINK FOR YOURSELF" + DJ

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THE SHOWBAR, PIER APPROACH
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SCANNERS

Design Of The Times

If you've been to Glasgow's Tunnel or The Pod in Dublin, you'll already be familiar with the work of **RON McCULLOCH**. But he's not a DJ or even a musician, he's a club designer and he's changing the face of clubbing



The Tunnel Club, Glasgow

EVER gone to a club everyone has raved about to discover it's a tacky old hall with a few flashy lights? Or perhaps you've surveyed the venue only to find wall-to-wall cheapo carpeting, chrome and mirrors everywhere you look. You must have.

Regulars at The Tunnel Club in Glasgow and at The Pod in Dublin, are, however, fortunate enough not to suffer any such tack. Thanks to Ron McCulloch and his design team at Big Beat, both of these clubs have a reputation for offering a total design experience. Every single nook and cranny has been considered to achieve the most dramatic effect and to enhance your enjoyment to the full. Hell, even the toilets at these places put most club's main rooms to shame!

"The idea for The Tunnel Club was to create a club which would break the mould a wee bit," explains McCulloch. "I was very keen on what was happening in Europe, especially in Barcelona. So when I was approached with a view to designing The Tunnel, I went there and checked out their club designs. I also went over to the States to see what they were doing in New York and in Los Angeles. When The Tunnel opened, club designs were influenced by the Americans, but a lot of the places I saw out there were actually pretty dull."

As a result of his excursions, McCulloch's design for The Tunnel became an instant talking point within the club community. Going against the grain of what he quaintly refers to as traditional "discotheque design", the exciting atmosphere of The Tunnel opened many peoples' eyes to the possibilities offered by a good space and his work subsequently inspired a number of other companies. Not bad for somebody who admits that he flunked architecture!

"I can definitely see our ideas cropping up in the major clubs now," he says. "When The Tunnel first opened and people from the big companies came down, they didn't understand what we were trying to do. With no dancefloor, no carpets, no mirrors and beer piped from the ceiling, it was all totally alien to them. But the club was structured for people within dance culture, who were also alien to them."

Such was the success of The Tunnel that Big Beat were asked to design The Pod in Dublin. McCulloch set out to create a venue which mirrored the clientele and is adamant that owners should consider their clubs as

The Chocolate Bar, Dublin



The Pod, Dublin



The Pod's toilets



not simply a part of the leisure business, but also as a reflection of the latest trends and fashions.

"Most venues spend a fortune on the design when they first open and then don't spend another penny for five years, which I think is wrong," he argues. "I mean, you wouldn't wear the same type of clothes for five years. In the same way, you can't have venues which don't change with the crowd, so it's very important to keep investing in the design. We've already done three refits at The Tunnel so far."

Indeed, his desire to craft inspiring environments for clubbers has lead McCulloch towards a quasi-theatrical approach. Bold images are offset against soft shapes, which break down the natural lines of the space to create an almost organic effect. The key to it all is his sense of drama.

"Discotheque design is inevitably all about drama and we achieve this in the shapes, forms and materials we use. We try to keep it stimulating and innovative, so people don't visit our places and see the same things they see everywhere else. Clubbers are more discerning now than ever before. They're immersed in imagery and information on so many levels that you have to realise they won't accept anything which doesn't stand up to close scrutiny."

Which doubtless explains McCulloch's famous toilet designs.

"We do tend to spend a bit of time on the toilets because you have to go there a few times in one night and it might as well be enjoyable," he laughs. "Functionality in a club can definitely stimulate your interest in a positive way. We think about stuff like the way fluorescent lighting in the fridges kills the atmosphere in the bar, or the way the doorway and the cloakroom affect your experience upon entering the venue. They're important factors in whether or not you enjoy your night out."

The Big Beat design experience will soon be hitting Wolverhampton, where the company are working on a bar with a canal running through it. And with an equally ambitious venture planned in Nottingham, Ron McCulloch and his team look set to revolutionise the expectations and experiences of more and more clubbers. Which, when you consider the admission price of many venues, is the least we should expect.

words **Martin James**

SOFA REPORT

Ten Reasons to stay home this month
Reviews by Martin James and Joseph King

RIAN BONE/NO I WOULDN'T CALL IT TECHNO/HIEROGLPHIX

comics
by Bloke
From Room
info 0171-228-3968
Whooompf! Busting slick graphics for a loose approach, Bloke From Room (whose CV includes working for Ridley Scott) presents a series of tales so far off the wall that all the King's men would have a tough time. "No I Wouldn't Call It Techno" unfuddles the dance scene ("It's my life," Bloke was apparently told by a stranger in a trans-Atlantic call very late one night). In "Rian Bone", a bald man reminiscences about ambient music (no, you don't get a prize), while "Hieroglyphix" is all about, erm... Cool all the same, though. (JK)



LA HAINE

directed by Mathieu Kassovitz
Tartan Video

A film about a gun. Sometimes uplifting, happy and trivial and sometimes moody, dark and desperate, with lots of big talk along the way. And a cow... Set in the grim suburban sprawl of Paris, "La Haine" was shown to the French government in a special screening, to help them try to understand the problems of their country's youth. Stunning, stylish and very original, the dialogue is quite, quite brilliant, even though you'll have to endure subtitles. A good reason to learn to speak French, *n'est pas?* (JK)



BLENDER VOLUME 4

CD-ROM

Dennis Publishing

Think there aren't enough hours in the day? Then don't get "Blender". The office hasn't been the same since the new issue of this bi-monthly CD-ROM 'zine arrived. They pack so much onto such a little piece of plastic. Pick from features (such as the superb Ghost Of JFK game), artist profiles (lee T talking about being a kangaroo is a must), items



on sex, religion and politics, and a reviews section which is simply eeeenormous. Films, games, music, tracks, interviews... Essential. (JK)

DISCO 2000

Barcelona dance 'zine
fax 00-343-478-9829

It may be written in Spanish, but this well-produced free 'zine is essential if you're planning a Barcelona break. With articles on the local dance scene, Carl Craig, Nicolette and some jingoistic invention called Brit hop, "Disco 2000" captures the mood of the city perfectly. All you need is a translator. (MJ)

FLYER SIGHT

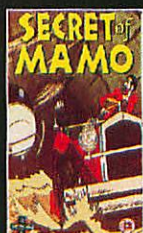
web site

<http://www.obsolete.com/flyers/>
Head straight for the "Flyers" section of this mighty ambitious site and you'll find an on-screen version of the flyer-covered shelf of your favourite record shop. Bang up to date, it tells you what's on where, when and who's playing. They even recommend nights and split them into genres for you. (JK)

SECRET OF MAMO

directed by Yoshio Kabashima & Yuzo Aoki
Manga Videos

The Manga bandwagon keeps on rollin', as they continue to snap up every little bit of underground anime ever made. The English language release of "Secret Of Mamo" concerns Wolf, the finest thief in the world, who steals an Egyptian stone which is the source of eternal life. He is then crossed and double-crossed by his double-crossing girlfriend, who nicks the stone for Mamo, a three-foot high John Major-type wearing a purple suit and a girl's wig. More "Scooby Doo" than "Ghost In The Shell", but still worth a lookie. (JK)



EXCESSION

by Iain Banks

Orbit

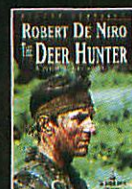
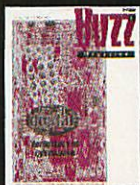
Iain Banks' latest sci-fi novel sees his famed setting known as "The Culture" coming under threat from a mysterious black sphere. The tale which ensues involves a bizarre attempt at retrieving the body of a dead woman who might hold the key to salvation. This is Banks coasting, uninspired and disappointing, the man's usual fiery spark seemingly dulled by his book-a-year routine. Shame. (MJ)

BUZZ

dance 'zine

phone/fax 01736-710-205

From deepest Cornwall, "Buzz" is now on its eighth issue. What's more, it's free. Glossy and sassy, with both hands on the pulse, this is a surprisingly good read, a quick flick revealing an article called "Is drum 'n' bass hitting the mark in Cornwall?", some cyber stuff and a surfing column. You know, on the sea. Now there's an idea. (JK)



THE DEER HUNTER

directed by Michael Cimino
Warner Home Videos

A Warner's Screen Classics reissue, "The Deer Hunter" is that Russian roulette movie. In case you didn't know. Starring Robert De Niro, it's the tale of three old friends from Pennsylvania who get a rude awakening during the Vietnam war. You'll never hold your breath for so long. Heart-stoppingly terrifying. (JK)

THE FOOTBALL FACTORY

by John King

Jonathan Cape

With Euro '96 now over and still a few weeks to go before the next football season starts again, those people who are looking for a stop-gap should try out this superb book. Tom Johnson, a Chelsea hooligan, takes us through backstreet brawls and the unparalleled thrill of Saturday afternoon terrace action. A brilliantly disturbing look at the English disease through the eyes of an insider. (MJ)



FILM OF THE MONTH



Depp, charge

DEAD MAN

DIRECTED BY JIM JARMUSCH

Cert 15

WHAT is going on? Last month saw the Tarantino/Rodriguez collusion jump genres with their vampire flick, "From Dusk Till Dawn". Now, with "Dead Man", another celluloid luminary takes the plunge. And what does Jim Jarmusch have up his sleeve?

A western. That's a western.

Set sometime in the mid-19th Century, William Blake (Johnny Depp), an accountant from Michigan, leaves his home town after the death of his parents to take up a position at Dickinson's Metal Works in a no-hope town called Machine. "That's the end of the line," a Lynch-esque character informs Blake. And is it ever. Blake, it appears, is a month late for the job and, in a nutshell, ends up murdering George Dickinson, the beloved son of the works owner. The bounty hunters are called in and a reward is posted. Wanted dead or alive, injured and on the run, Blake is befriended by an indian outcast called Nobody, who believes him to be the 16th Century English poet of the same name. With the life draining out of him, Blake is then taken on a journey which proves to be a spiritual awakening.

Beautifully captured in black and white by Robert Müller, who is renowned for his camera work with both Jarmusch and Wim Wenders, "Dead Man" can be perceived as an "Apocalypse Now" for the new millennium. Behind Depp, in a cast to die for, you'll find (though at times you'll have to look hard) John Hurt, Gabriel Byrne, Iggy Pop and an extra special appearance from Robert Mitchum. Chuck in a truly haunting soundtrack by rock dinosaur Neil Young and the result is Jim Jarmusch's finest hour.

The inspirational moments are many, the humour sharp and the violence like a rap over the knuckles. Prepare yourself for a trip into the American West you won't have seen before. Gay trappers, cannibal bounty hunters, bumbling marshals and this scene where a bear... No, it couldn't possibly have been. Don't miss the credits, either. As they roll, you'll find yourself thinking about a career change. "Hangin' Out Guy" sounds like a pretty good job. As does "Elk Wrangler", "Totem Pole Carver" and, probably best of all, "Honeywagon Driver".

As you might have gathered, "The Searchers" this certainly ain't.

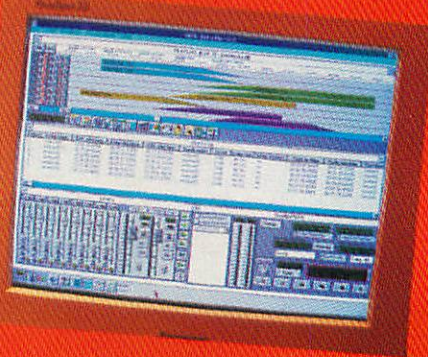
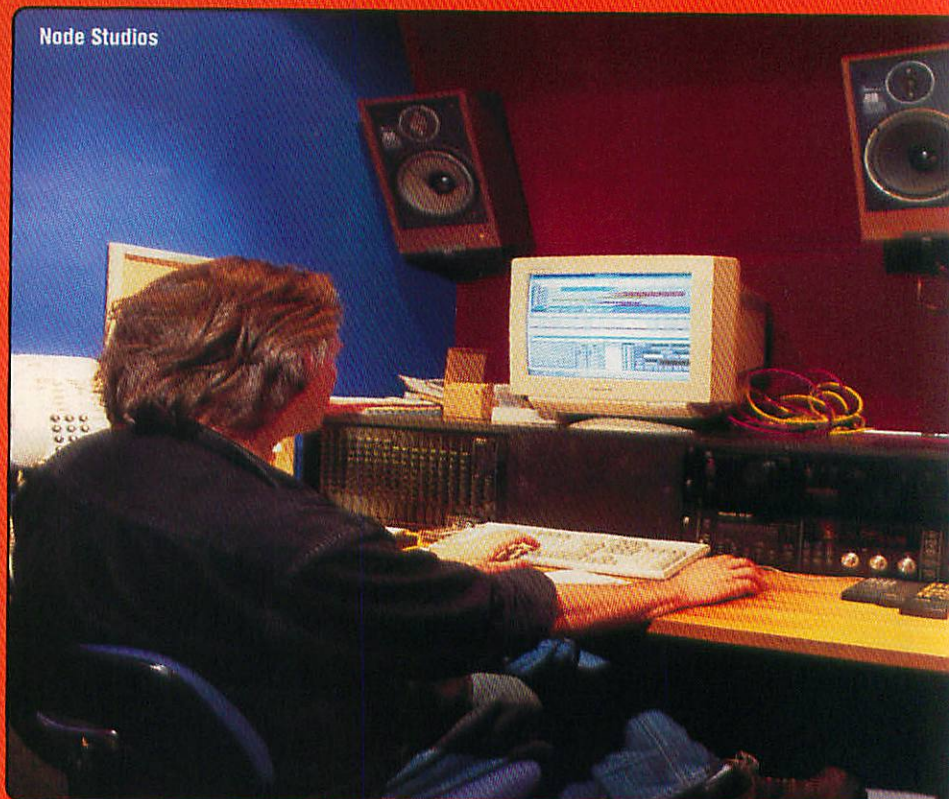
Joseph King

EQ

Chop Shop

This month, EQ uncovers the secrets of **DIGITAL EDITING** and the role it plays in many of today's DJ compilations

Node Studios



THE UBIQUITOUS DJ MIX CD IS THE COMPILATION OF THE MOMENT. WITH ITS roots in the dodgy mix cassettes sold out of battered suitcases precariously balanced on bins down at Camden Lock during the late Eighties, the format has grown up. While the cheap day-glo inserts alerted clubbers that they could relive those heady nights out in Ibiza in the comfort of their own personal warehouse, the hiss-laden reality of the tapes was a regular disappointment.

So how are these mix collections made? Well, it's obvious, isn't it? Take a DJ, a pair of decks, a box of records, plug the whole lot into a DAT machine and turn them into CDs. Bob's your uncle. That's £10.99, please.

Believe it or not, that is a broadly accurate analysis of the process. It's the way Darren Emerson's "Muzik Master" mix tape was put together, complete with all the authentic, pops and crackles needed for the full-on, warty DJ experience. But this being the digital age, there are backroom shenanigans afoot which can turn your dodgiest tape into the most seamless, bang-on example of precision mixing.

And it happens probably more than you realise. It's called digital editing.

THE POWER WHICH HAS BEEN UNLEASHED IN COMPUTING OVER THE LAST FIVE YEARS has led to extraordinary developments in studio recording techniques. But the editing suite has also been dramatically changed thanks to programmes like the £15,000 SADIE set-up, making editing every bit as crucial as the initial creative work in the studio.

Editing is the last part of the process of readying a piece of music for mastering, though

the lines between editing and recording

are now somewhat blurred, with editing techniques also being used in recording studios. Prior to digital editing, when an album had to be compiled from the stack of tapes generated in the studio, there was no choice but to get out the razor blade and get splicing.

Before they could be sent off the cutting plant, the master reels were hacked up and leader tape inserted in between each track to get them into the running order the artist wanted. As people became more adept at editing, they started chopping up the tracks themselves. Good tape editors could remove an unwanted section from a song with a seamless edit, create new mixes and execute rudimentary cross fades. The process was also the precursor of sampling, with repeated tape edits put together to craft the loops and the rapid fire drum FX used on early electro records.

These skills have now been bundled into software editing and a good programme will do all the above. And some. At London's Node Studios, owner Jay Burnett takes SADIE (Sound Audio Digital Interface Editing), a high-end editing programme, through its paces to illustrate the system's functions.

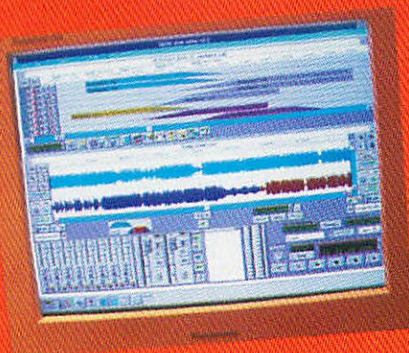
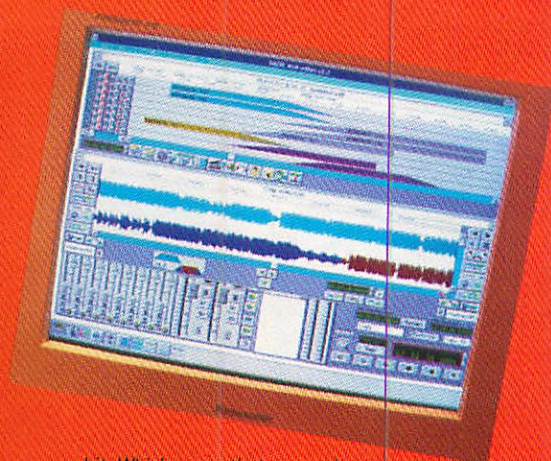
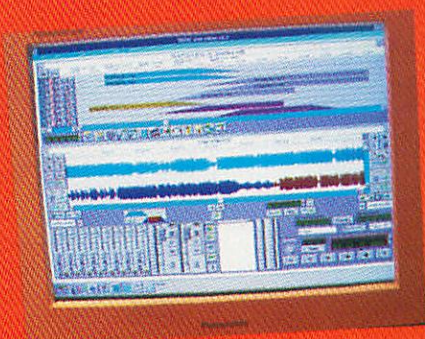
"This system is geared towards producing finished masters and the quality is better than most of the others," explains Jay. "It's a full 24-bit system, which basically means that it samples the sound at the highest possible rate. Although you can't actually hear above 20kHz, those higher frequencies have an influence on the ones you can hear."

The first task with this system is to whack the music into SADIE's hard drive. The drives are handily removable 4 Gigs and come as part of the package.

"Each one of these drives will take about four hours of music, so you can have several projects on each drive," says Jay.

Once a DJ's mix DAT has been recorded into a hard drive, it's converted into a stream of digital information. Like any computer data, the digitised music is now at the mercy of the machine's fearsome ability to make all manner of exotic changes to it.

One of the jobs of the chap controlling the machine is to add the PQ points. These are



read by your CD player, letting it know when one track is over and another is beginning, how much of the playing time has elapsed and how many tracks the CD has. He also has to put in IRCN coding, which is used to work out the right amount of publishing money (which is paid per minute) due to the artist or artists involved. This is especially crucial with compilation albums.

Once this kind of more mundane stuff is done, the fun starts.

IN TODAY'S HI-TECH SOUND WORLD, THE TRUTH IS THAT AN OLD RECORD (OR EVEN A new record which has been used and abused in true DJ style) played onto a DAT from a turntable, just isn't going to sound that great on CD. For starters, the pops, crackles and general surface din created by ageing vinyl, while perfectly acceptable in the club environment, can become a major irritation on a hi-fi. Secondly, the EQ levels created by a typical DJ mixer simply aren't sophisticated enough. Mix DATs come to Node in need of serious surgery.

"Record companies give me a tape and they trust me to sort it out," says Jay. "They know I'll make it sound better."

A happy hardcore DJ mix album which Jay is currently working on proves the point. The opening track, spun in at about plus 30 rpm, has more scratches on it than the furniture in a mad cat woman's house. The stylus is obviously barely digging into the vinyl, the signal is so weak. But put through SADIE's cleaning up gizmo, and the track which appears on your CD is clear of scratches, the bottom-end is boosted and it sounds like new. A miracle.

But there are some even more sophisticated devices on the market which are dedicated to eradicating just surface noise.

"They're built by a company called Cedar," says Jay. "The de-clicker takes the surface noise and scratches of records like this one, but it analyses the sound and you can get it to isolate one little

bit. Which means that you can leave a single scratchy loop within the track if you want to! It costs £14,000, but I'm definitely going to get one.

"This particular tape I'm working on is actually pretty good, but I sometimes have to do some serious editing, like with the 'Journeys By DJ' albums. I had one come in which was 97 minutes long. Now however you look at it, that is not going to fit on a CD."

And this is where another skill is needed. Cleaving track lengths down in order to fit them in.

"The 'Journeys By DJ' CDs are around 78 or 79 minutes long, so it's left to me to shave the tracks down."

And it couldn't really be any simpler. The tracks appear in the window in a not dissimilar way to tracks on a MIDI sequencer. As the cursor passes over the music, punching one of the keys starts an edit point, punching another ends it. That section can then be deleted. For added accuracy, you can focus in on the waveform and move the edit point to the precise place you need to cut.

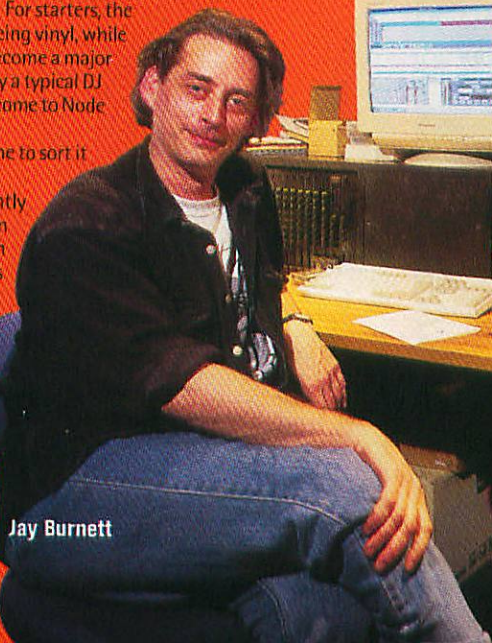
"You can make everything sound so sharp," notes Jay. "A DJ doesn't stand a chance of being able to do this."

OTHER UTILITIES INCLUDE WHAT IN SADIE LANGUAGE IS KNOWN AS TIME SCRUNCH. Or Time Stretch, to users of Akai samplers. While the ability to speed or slow the tempo of a track without affecting the pitch is a well-loved Akai toy, staring at an LED screen waiting for the sampler to complete the task can be a real pain. But SADIE is able to do it immediately, in real time, while the track is playing. Other notable SADIE FX include compression, EQ boosts and all manner of sonic squeezing, with everything available at the mere touch of a button.

So is the role of the DJ being replaced by digital editing? Is it all a con? Are these big name DJ mixes simply slipshod DATs which are knocked into shape by backroom boffins like Jay Burnett?

"No, not at all," protests Jay. "Some need more doing to them than others, in terms of taking down the overall length of the mix and cleaning up the scratches, but a lot of what I do is caused by publishing trouble. A DJ does his mix and then the record company releasing the album realises that they can't

afford the publishing money on a particular tune, and it needs to be removed at the last minute. So I mess things around not just for artistic measure, but for political reasons, too!"



Jay Burnett

My Favourite Machine

The mysterious world (and mind...) of Ken Downie from THE BLACK DOG

HIP
KIT



AND which piece of essential gear has Ken chosen?

"My toaster."

Your toaster?

"No, my telephone actually. It's a really good phone. You should see it. And I've never had any bad news down it." Did we actually photograph your telephone, then?

"Yes."

Don't believe you.

"Well, each bit of kit is as important as the next."

Fine, but what would you do if you were stuck on a desert island and you could only have one piece of kit?

"I'd make a fleet."

Hello? Earth calling The Black Dog...

"Okay, your photographer took a picture of a token rack.

With a telephone in front of it."

Yes, but what was in the rack?

"Oh, some samplers and a drum machine. I have them at eye height, so I don't do my back in."

Please...?

"Erm, an Akai S950, an E-Mu ES 32 and a Yamaha RM 50 drum machine. I sample myself a lot. I like to play along to things and sample eight bars of it, using the sampler a bit like a tape machine. I caned the memory out of one of my PCs for the E-Mu. Some of the gear hasn't got MIDI, such as the Juno 6, the Jen SX 1000 and the Boss drum machine. I have to set the Boss off and try to catch it when it goes in sync. I like to use my ears and, when it sounds good, I'll go for it. Some of the music I make is sequenced, some of it is just an analogue accident. I also use the Amiga computer for sampling. It's good for grittier stuff and for working out an idea quickly. It doesn't crash, either..."

"But I still prefer the telephone. And the toaster."

words **Heidegger Smith**

The Black Dog's 'Music For Adverts (And Short Films)' album is released on July 22 on Warp

Digitally Yours

The DCC format has been with us for a year now. EQ checks its performance in a home studio set-up

OPINION is still divided over the Digital Compact Cassette Player. The received wisdom is that we need a new format like a hole in the head, that it will probably go the same way as the Betamax video format, down the tube of redundant ideas, another turkey footnote in the development of electronics.

But don't forget Phillips designed the DCC to battle it out with the regular compact cassette. It is not intended to be a replacement for DAT. With this in mind, the DCC seems a sensible idea.

So, to the machine itself. The DCC 730 (there's the 170 portable model, too) looks like a piece of domestic gear, a slab of black hi-fi gear with a fiddly little remote control. The machine plays regular cassettes as well as the digital type and the carriage slides out not unlike a front-loading CD player. It has both analogue and digital connections, and is a breeze to connect up.

But how does it sound? Well, the system Phillips have developed relies on compression to get the sound encoded onto the tape and this has come in for criticism. With DATs, you get on the tape what you put there. With DCCs, some of it goes missing. That said, if you keep remembering that it's meant as a replacement for cassettes, a format which I personally hate (impossible to search for tracks, loss of clarity, noise reduction systems which turn everything into a cotton-wool muffle), the DCC stands up very well. The sound is as clear as a bell, reproducing walloping beats and strange analogue synth noises with no discernible loss of quality.

Less happily, the operating system is confusing, the mechanism is pretty clunky as it gears up to do anything, and the delay between pushing buttons and the unit obeying is annoyingly long. Another problem is the automatic recording level. Phillips have assumed most people will be recording CDs and records, setting the levels accordingly. You can choose between 14 levels and it took several horribly distorted recordings before I found that the lowest one just about coped with the output of my mix. With no level monitoring as such, checking if your mix is peaking is no easy task.

Advantages over the cassette are obvious. Digital clarity, you can search for tracks, you can also name tracks. But those automatic recording levels really are a pain. It also seems that, after initial interest, few mastering suites now bother to provide a DCC option.

At £250, the DCC offers digital mastering to people who simply can't stretch to a DAT (the cheapest of which is around £600), and who are sick of losing details when mastering onto cassette.

Mark Roland



What is it? An el cheapo digital mastering machine
What does it cost? £249
How do I get one? Contact SRTL on 01243-379-834

TRICKS OF THE TRADE

Good Looking's PFM reveal how to keep your dubplates clean

THERE'S really nothing more irritating than being in a club and hearing a record crackle. Hands up if Juan Atkins' recent set at Barundi at The End drove you insane because of all of those pops and other surface noises. It's usually because the DJ's favourite tracks are old and worn, or their dub plates are fading fast. A problem which is particularly common on the drum 'n' bass circuit. As most drum 'n' bass DJs are also recording artists, they're keen to test out their new material by using a dub plate, which is made of metal rather than plastic. They are much easier to damage than vinyl and only have a short life span. Fortunately, PFM's Mike Bolton has a way of ensuring dub plates last that little bit longer. Here's how...

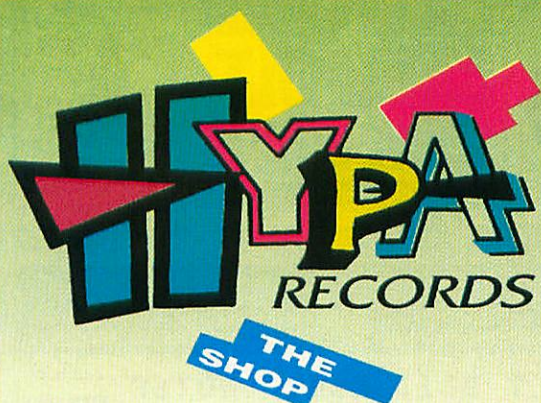
1 Locate a tin of lighter fuel and liberally administer to the dub plate (it's easier if the plate is spinning). Don't use pressurised gas fuel, as this will only damage the metal. And be careful not to breathe in the fumes. You wouldn't want to get high now, would you?

2 Take a cloth and wipe off the excess lighter fuel. As you wipe, you will find all manner of dirt and crap is miraculously removed from your beloved dub plate.

3 Voila! You now have a clean and sparkling dub plate just waiting to impress all of those trainspotter types down at the next Logical Progression do.

PFM's 'For All Of Us' single is out now on Good Looking





OPENING SOON!

**NEW DANCE SPECIALIST SHOP
IN THE NORTH-EAST (Opening June '96)**

HOUSE - TECHNO - TRANCE - GARAGE - JUNGLE
HAPPY HARDCORE - WHITE LABELS & PROMOS - UK - USA
EUROPE MIX TAPES & MERCHANDISE AND TICKET OUTLET

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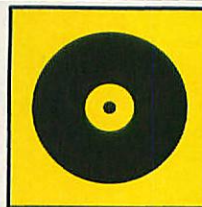


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Anthony Pappa Marc Aurbach

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Danielle Davoli Justin Robertson Clive Henry

August 10th

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August 17th

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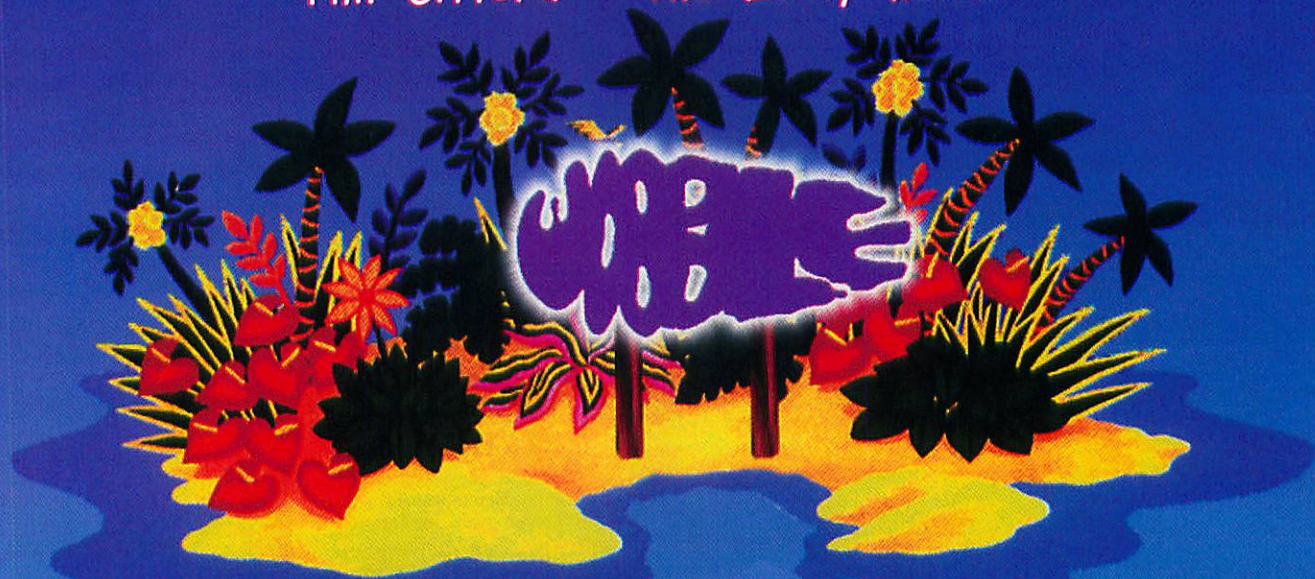
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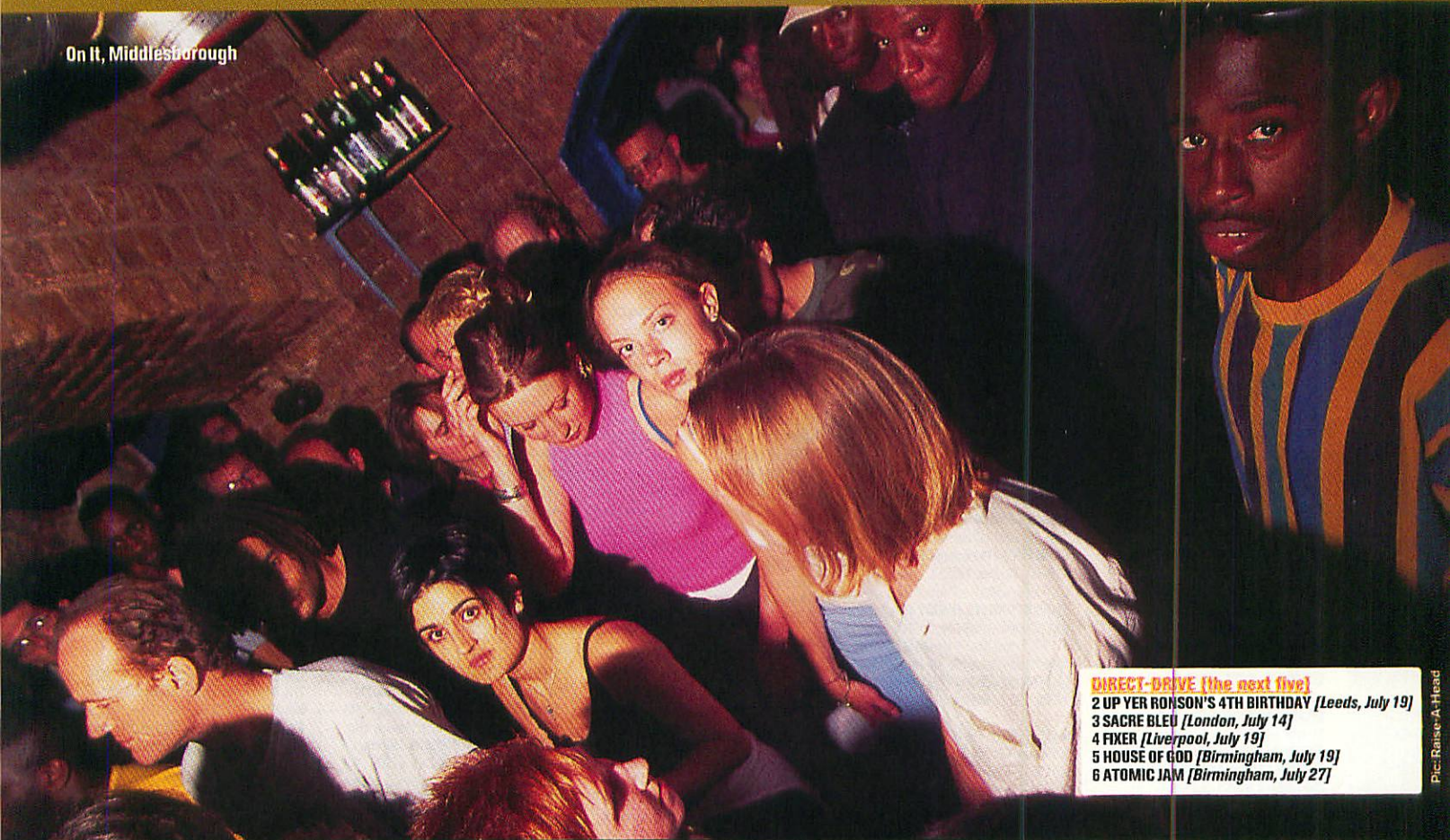
Muzik's essential club guide

insomnia

listings compiled by **Rachel Newsome** edited by **Ben Turner**

Fax all club listings for next month (Wednesday August 14 - Tuesday September 10) to 0171-261-7100
Please include full venue address and phone number

On It, Middlesbrough



DIRECT-DRIVE (the next five)

- 2 UP YER RONSON'S 4TH BIRTHDAY [Leeds, July 19]
- 3 SACRE BLEU [London, July 14]
- 4 FIXER [Liverpool, July 19]
- 5 HOUSE OF GOD [Birmingham, July 19]
- 6 ATOMIC JAM [Birmingham, July 27]

Pic: Raise-A-Head

CLUB OF THE MONTH

MIDDLESBOROUGH: ON IT

Arena, 208 Newport Road, Middlesbrough. 01642-231-886. 9.30-2am. £6
 SATURDAY JULY 27



DJ Trace

THE North Eastern town of Middlesbrough is centred around something of a geographical schism, where rolling countryside meets the industrial sprawl of power plants. Which is why the 700-capacity Arena really is a perfect venue for On It, a weekly night which focuses on the progressive organic-digital soundclash of drum 'n' bass.

With Arena's forward-thinking promoters opting for dropping their rammed-to-the-rafters house parties in favour of On It, substance and integrity are the two themes which run throughout this new underground night. So it's no surprise to find that the On It team is completed by Leo, the genius behind the ever-reliable Speed in London.

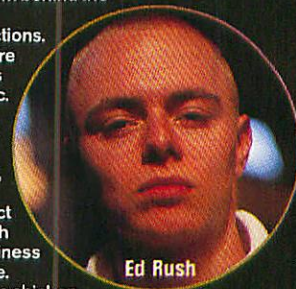
Along with Rinse in Newcastle and d.o.p.e. in Leeds, On It is one of the few drum 'n' bass nights in this part of the world and is gradually building a loyal, sussed following who travel from right across the north of England. It is also helping to support the junglists and bedroom producers of Middlesbrough itself. Now into its third month, the club's guests have included A Guy Called Gerald, Roni Size, Kemistry & Storm and the guys from Timeless Recordings. This month, drum 'n' bassologists DJ Trace and Ed Rush will be putting in an appearance.

With the emphasis on building a scene firmly grounded in the grass roots, On It's resident DJs, Glider, Addiction, Mouley and Supafly, are all kept busy building tracks in the studio when not building sonic soundscapes from behind the decks. As Leo explains.

"To me, it's essential that our DJs do their own productions. The music is obviously on the intelligent side and we're very picky about who we choose to play, but we always have three DJs representing different strands of music. We always put lots of thought behind the night and so there are now some very cool heads who frequent the place every week."

Embracing the ethos of multi-dimensional clubbing, there is also an emphasis on visuals, with art-house films whose industrial images and urban shapes reflect the source of the music. Not to mention the food. With a whole room put aside to serve Caribbean dishes, Guinness and pineapple punch, On It is one hell of an experience.

"When the boys come up from London and see all the chicken, rice and peas, they go wild," says Leo. "The whole occasion is fresh, big time. When I get back to my hotel, I can never sleep because I'm buzzing off it." Get off it yourself. Get On It.



Ed Rush

FOR A FULL LIST OF CLUB
ADDRESS & PHONE NUMBERS SEE

THE DIRECTORY

MUZIK'S A-Z OF UK
VENUES ON PAGE 172

WEDNESDAY JULY 10

BIRMINGHAM: DECADENCE Bakers. £5. Jeremy Healy.
BRISTOL: SHIMMY Club Loco. 10.30pm-3am. £3/£2. Seb, Simmer and Leon Alexander.
LEEDS: d.o.p.e. The Mex. Info 0113-279-3045. 9-2am. £4. Peshay & Mowgli.
LONDON: THE LOFT HQ. Info 0181-813-5266. 9.30-3am. £5. Paul "Trouble" Anderson resides... Paul Woods and Jon Pleasides host **PLEASED** (Velvet Underground. 10.30-3am. £6)... Luke Solomon, Kenny Hawkes and Derrick Carter are at **SPACE** (Bar Rumba. 10-3am. £5/£3)... Ro and Dave Denise spin at **EXPANSIONS** (Plastic People. Info 0181-688-2664. 8-2am. £5)... Terry Mitchell and Keith Fielder are at **ELECTRIC UNDERGROUND** (The Gardening Club. Info 0181-317-4726. 10-3am. £5/£3/£2)... with Pat Hurley, Rossi and Hero... Affie Yusuf plays at **DEEP SPACE MISSION 2** (The End. 11-7am. £14/£12)... Eddie Richards and Terry Francis are at **GROOVE KITCHEN** (Plastic People. Info 0171-916-6669. 10-late)... Kemi & Storm and Mad Ash spin drum 'n' bass at **BOOMERANG** (Villa Stephano. Info 0956-833-249. 10-3am. £5/£3... Dust Records host the **D CLUB** (Smithfields. Info 0956-616-693. 8-12.30pm. £2)... Maestro (a former Bedroom Bedlam winner) and Dave Tipper are at **PM SCIENTIST** (Jazz Bistro. 10-3am. £5).
TORQUAY: THE HOUSE MONROES. Info 0421-022-908. £3. DJ Ben.

THURSDAY JULY 11

ABERDEEN: SLINKY Mr G's Nightclub. Info 01224-646-600. 9-2am. £7/£6. Tony De Vit.
BRIGHTON: PINK KOKONUT The Zap. 10pm-2am. £3.50/£2.50. Love Train... The Bob are at **TECHKNOWLEDGE** (The Tavern. Info 01273-683-704. 10-2am. £3/£2).
DERBY: PURE NOVA Conservatory. 10pm-2am. £3/£2. John McCready.
DUBLIN: SHOCK Temple Of Sound. 11-late. £4/£2. Liam Dollard.
EDINBURGH: MINISTRY OF CHOCOLATE The Attic. 10-3am. £3. Dave Smith and guests.
HASTINGS: QUALITY CONTROL The Pier. 9pm-2am. £6. Residents Montuschi and Alex Hamilton.
LEICESTER: KARMA COMA Leicester Arena. Info 0116-255-5576. 9-2am. £1. Ade Ige, Marc Fuccio and Dave Chambers.
LONDON: SPEED Mars. 10-3.30am. £5. Fabio, Bukem and Conrad... Carl Cox hosts **ULTIMATE BASE** (Velvet Underground. Info 01403-267-3760... Spring Heel Jack play **FREESTYLE** (The Crossbar. Info 0181-961-5490. 9pm-3am. Free)... Alan and DJ Moniker spin at **ROTATION** (The Blue Note. 11-late. £4/£3)... Atlas Records spin at **SNUFF** (The Gardening Club. 10-3am. £5/£3)... Dr Bob Jones, Des Clarke, Claydon & Clinton spin at **SHAKE IT LOOSE** (Bar Rumba. 10-3.30am. £7/£5)... Goddess night at **MEGATROPOLIS** (Heaven. Info 0181-960-0030. 8.30-3am. £7/£5)... Hott Records host **FLUID** (The Cross. Info 0973-623-012. 10-4am. £6/£5).
MANCHESTER: BLUEPRINT (South. Info 0161-861-7270. 10-2am. £4/£3) Jason Boardman... Colin Curtis and Leaky Fresh are at **SOUL CLASSICS NITE** (Hacienda. Info

0161-236-5051. 10-3am. £7/£5).
NEWCASTLE-UNDER-LYME: SPOILT Time & Space. Info 01782-717-711. Adrian Ludvup.
NOTTINGHAM: LARGE PORTION Deluxe. 9.30-2.30am. £2.50. Dave Congrove and Martin Nesbitt... Matt Shelton and Colin YB play at **SPANK IT** (The Hippo Club. Info 0115-956-1181. 10.30-2am) with Ashton Gray and Gary Prail... Cleveland City Records join Jon of the Wicked Bitches at **THE GARAGE** (House. Info 0115-956-5324).
SWINDON: DIG THE NEW BREED The Brunel Rooms. Info 0973-339-992. 9-2am. £3/£2. Ross and Gerard.

FRIDAY JULY 12

ABERDEEN: THE SECRET GARDEN Joy. 10-2am. Alan Sadler and Neil Cobban... Craig Mac hosts **FLASH** (The Stork Club. Info 01224-780-279. 10-2am)... DJ S. Alan Nicholls and Maggie Mckean keep it **SWEET** (Exodus. Info 01224-624-288. 10-2am. £5/£3).
ABERYSTWYTH: HARDCORE MAYHEM Porkeys. Info 01970-880-373. 9-1am. With Sy.
BASINGSTOKE: THE LONG GOOD FRIDAY The Playhouse. 9-2am. £8/£5. Steve Moule and Grant.
BATH: STREET LIFE The Hub Club. Info 0976-246-685. Ashley Beedle joins Rocky & Diesel.
BIRMINGHAM: SLAG Steering Wheel. Info 0121-666-7551. 10-2am. £7/£6. Simon Baker and Tyrone De Savery... Jon Hollis, Mark Jarman & Jem Atkinson host **CRUNCH** (The Venue. Info 0121-472-4561. 10.30-6am. £7/£6)... Richie Roberts and guests host **LOVESEXY** (Bakers. 10-late)... Tigga, Paul Damage and Herbie pump up the **HOUSE OF GOD** (Subway City. Info 0973-308-381. 10-4am. £6/£5).
BOLTON: BARBARELLA The Temple. Info 01942-887-711. 9.30-3am. £8.
BRIGHTON: SOUTH The Zap. 10-3.30am. £7.50/£5.50. Dave Clarke... Jon Aquaviva from Plus 8 spins at **CLUB FOOT** (The Escape. Info 01273-726-311. 10-2am. £6/£5)... Sean Quinn and Mike Panteli are at **THANK FUNK ITS FRIDAY** (The Escape Bar. 10-2am. £4.50/£3)... Shreddie and T Total are in the **MELLOW DUB MACHINE** (Concorde. 10-2am. £3.50).
BOURNEMOUTH: WOBBLE TOUR (The Academy. 8-late. £7/£5). Phil Gifford and Si Long.
BRISTOL: TEMPTATION Lakota. 9.30-6am. £7/£6/£5. DJ Skull, Lady B, Jon "00" Fleming & Dave Barber... Sasha and Lee Fisher grace **REVOLUTION** (Club Leo. Info 0831-493-455. 9.30-3am. £7) with John Digweed... Andre, James Infamous and Capt Samuel are at **INFAMOUS** (Club Loco. 4-10pm. £6)... Paul Harris and Craig Campbell spin at **KARANGA** (Info 0973-339-992. 9-4am. £5/£4).
BURNLEY: STAR SPANGLED. Club xpo. Info 01282-422-050. 9-2am. David Dunne and Grainne Landowski.
CHESTER: SWEET Blimpers. Info 01244-343-781. 9-2am. £7/£6. Dave Graham.
COVENTRY: KLASS The Coliseum. Info 0973-882-210. 9pm-2am. £6/£5/£4. Jon Paul and Hoi Polloi.
DERBY: THE FRIDAY CLUB Blue Note. Info 0115-944-4277. 10-2.30am. £5/£4. Ricky Stone.
DUBLIN: TEMPLE OF SOUND Temple Of Sound. 11-late. £6/£5. Johnny Moy and Billy Scurry... Clare hosts **QUADRAPHONIC** (The Kitchen. 10.30-late).
EDINBURGH: PURE Venue. 10.30-3am. £7/£5. Twitch, Brainstorm, The Bill and The Dribbler... Billie Caldwell spins at **SUBLIME** (Wilkie House. 10-3am. £8/£6).
GATWICK: JOY The Gatwick Manor.

Info 0181-681-5802. 10-late. £7/£6.
Graham, Phil James, Andy Maddox, James and guests.
GLASGOW: SLAM Arches. 11-3am. £7. Meikle and McMillan.
GUILDFORD: ABSOLUTELY FABULOUS Bojanglez. 9-late. £6/£5. Davey G.
HASTINGS: DEEP COVER The Pier. 9pm-2am. £6. Kenny Ken and Chef.
HEREFORD: NAUGHTY BUT NICE The Rooms. 10-2am. £6. Brandon Block drops in.
HUDDERSFIELD: ABSOLUTE HAVOK Follies 10-late. Beatle, TB, Jay Enn and Medecine Man.
HULL: DEJA VU Room. Info 01482-218-705. 9-3.30am. £9. Renaissance party with Boy George, Ian Ossia, Chris & James and Terry.
JERSEY: DELICIOUS The Venue. Info 01534-22921. Graham Gold.
KIDDERMINSTER: TUT TUT Knights. 9-2am. £5. Tomi Slav and Wayne Good man the decks.
KINGSTON-UPON-THAMES: GOING GA-GA Bishops Hall. 10-4am. £8/£6. With Matt Maddladd.
LEEDS: UP YER RONSON Pleasure Rooms. 10-4am. £9/£7. Jeremy Healy.
LEICESTER: GOODBYE CRUEL WORLD Street life. 10pm-3am. £7/£6/£5. Justin Berkman and Jon Beckley... Craig Walsh guests at **ZEN** (The White Room. Info 0116 283 4410. 10pm-3am. £6/£5).
LIVERPOOL: EAST OF EDEN Eden. 9-5am. Marshall Jefferson, Barry (Deja Vu), Rocky & Diesel.
LONDON: FRISKY? Ministry Of Sound. 10.30-6.30am. £10/£6. Ibiza night with TWA, Jon Da Silva, Sister Bliss, Alistair Whitehead and Craig Richards... Woody McBride, Fabio Paras, Daz Saund and Paul Thomas are at **ABSOLUTE** (Coliseum. Info 0171-582-0300. 10-6am. £10/£7)... Craig Walsh and The Matrix spin alien sounds at **ABDUCTION** (Club UK. Info 0181-877-810. 10-6am. £9/£7/£5)... Gayle San, Colin Dale, DJ Skull and Darren Emerson are at **VOYAGER** (Complex. 10-5.30am. £12/£10/£8)... Back To Basics live it up at **THE GALLERY** (Turnmills. Info 0891-516-666. 10-7.30am. £10/£8)... Craig Jensen and Joe Fish are at **SOOPER BITCH** (EC1 Club. Info 0171-226-7792. 10-6am. £10/£4)... Outland host **WHOOP IT UP** (The Gardening Club. 11-5am. £8/£6)... with Dominic Moir, Scott Mac, Joel Xavier and Lekker... David Alvarado, Terra Diva, Mark Dale, Mr C and Unique add a little **FLAVOUR** (The End. 10-6am. £10/£8)... Nicky Holloway hosts **THE VELVET UNDERGROUND** (Velvet Underground. 10.30-4am. £10/£8) with Paul Oakenfold... DJ Food and Derek Dahlarge are at **THE BIG KAHUNA BURGER** (Smithfields. Info 0973-869-021. 9.30-late. £7/£5) with Dan and Jon Kahuna... Fat Tony spins at **DELICIOUS** (The Boulevard. 10-4am. £9/£7) with Smiffy and James Anthony... Scott Mac, Rob Blake and John Kelly are at **SINKY** (Legends. 10-5am. £10/£7/£5)... Graham Gold and Darren Pearce are at **PEACH** (Camden Palace. Info 0171-582-8629. 10-6am. £10/£5)... Eddie Piller and Ali B are at **MAGIC BUS** (The Blue Note. 10-5am. £7/£5)... Luis Paris and Jon Casey host **MAYBE BABY** (Cloud 9. £10)... Kitten, Abbey and Clive at **JAZZBAH** (Square Room. 10-3.30am. £5/£3)... Roy, Sequenci and Dean are at **TRANSMISSION** (Adrenalin Village. Info 0171-289-5446. 10-6am. £10/£5)... Mark Allen, Tsuyoshi Suzuki and Robert Leiner celebrate the **RETURN TO THE SOURCE SECOND BIRTHDAY PARTY** (The Fridge. 10-6am. £10/£8)... **SOUL POWER** (The Jazz Cafe. Info 0171-916-6060. 11-2pm)... Steve Wren and Bob Masters

get funky at **KAT KLUB** (Bar Rumba. 10-4am. £7/£5)... Femi Fem, Dodge Maddox and Alex Baby spin at **ROTATION** (Subterania. Info 0181-961-5490. 10.30-3.30am. £8)... Felix B, Ratcliffe, Richard and Dimitri are at **BASEMENT JAXX** (The Brix. Info 0181-968-0459. 10-4am. £8/£4)... Colin Dale, Mark Dale and Marco Arnaldi host **THE VISION** (Soundshaft. 10.30-late. £5)... The Freakniks host **KALIMBA** (The Crossbar. 9.30-3am. £4).
MANCHESTER: BUGGED OUT Sankeys Soap. 10-3am. £6/£5. Stuart McMillan and Russ Gabriel... Nipper joins Jay Brown, Pete Robinson and Dave Rofe at **HARDWARE** (Hacienda. Info 0161-236-5051. 10-3am. £7/£4)... Mr Scruff is at **DUBISM** (The Roadhouse. Info 0161-237-3435. 10-3am. £3).
MIDDLESBOROUGH: SUGAR SHACK Empire. £8. Jeremy Healy and Paul Gote.
NEWCASTLE: NICE Planet Earth. Info 0191-232-5255. 10-2am. £6/£5. Neil Hynde spins.
NEWCASTLE-UNDER-LYME: VOYEUR Time & Space. 9-2am. £7/£6. Gatecrasher party with Mark Moore and Scott Bond.
NORTHAMPTON: WHAT A LIFE The Vault. Info 01604-26660. 9.30-2am. £6/£5. Ludvup and Alan Stevens.
NOTTINGHAM: BREEZIN' Deluxe. Info 0115-9417-467. 9-late. £8/£6. Fabio, Neil Trix and DJ Clue.
OXFORD: TRANSMISSION The Zodiac. 10-2am. £5/£4. Oz and Juno.
PERTH: WILDLIFE Ice Factory. Info 01382-581-140. 10-3am. £8/£7. With Darren Stokes.
PLYMOUTH: CYDONIA Club Oz. 10-2am. £3. Ben Rubin, Twilight Twins, Kid Paul, Osaka and Flex.
PRESTON: CHEEKY MONKEY The Institute. 10-2am. £4. Dominic North and Dave Williams.
READING: CHECKPOINT CHARLIE (Alleycat Live. Info 0171-486-1877. 9-4am. £9/£8. Richard Ford, Justin Robertson and Richard Fearless.
ROMFORD: GISM Hollywood. Info 0973-601-025. 10-6am. £8/£6. Graham Gold, Judge Jules, Darren Pearce and Tony Grimley spin.
SHEFFIELD: RISE Leadmill. 10-4am. £8/£6. Seb Fontaine, John McCready and Ben & Andy.
SOUTHAMPTON: CERT 10 Jolly's. Info 0378-863-111. 9-2am. £5/£4/£3. Phil Perry, Trevor Rockliffe, Betts, Jody and Leon Alexander.
STAFFORD: SWOON Coliseum. Info 01785-228-384. 9-2am. £7/£5. Derrick Carter and John Taylor.
STOKE-ON-TRENT: SIN CITY Left Bank Club. Info 01782-410-733. 9-2am. £6/£5. Sanjay and John Taylor.
SWANSEA: UP FOR IT Escape. Info 01834-812-570. 9-4am. Sperm Records night with Chris & James, Mark Sinclair and Danny Slade.
SWINDON: THE FRUIT CLUB Brunel Rooms. 9-3am. £7/£4. Anthony Pappa and Clarke.
WALSAL: SPOSH The New World. Info 01299-403-996. 9-2am. £5/£4. Deep Sea Divers, Lawrence & Jon, Steve Griffiths, Rob Lynch and Kevin Kennedy.
WATERFORD: CAN'T STOP Man Fridays. Info 08-353-51-57453. 10-late. £8. Owie and Mark Kavanagh.
WIGAN: DREAM WITH DESIRE Keats Ave. Info 01942-514-608. 9-4am. £8. Malcolm Charles & Lee Turner.
YARM: PUSSY GALORE'S FLYING Circus Tall Trees. 9.30-2am. £7. Dizire Dubfire, Amanda and Malcolm.

SATURDAY JULY 13

ABERDEEN: L'AKIMBO Exodus. Info 01224-624-288. 10-2am. £6/£5. Simon J and Jonathan J... Austyn Davidson and Nigel Graham
CELEBRATE LIFE (Joy. 10pm-2am)
BASINGSTOKE: CLUB

ADRENALIN The Playground. 9-2am. £8/£7. Vinyl Groover and MC Ninja.
BEDFORD: GOD'S KITCHEN Riviera Lights. Info 0973-733-376. 8-6am. £10/£8. Tony De Vit and Tony G.
BELFAST: CHOICE The Art College. Info 01232-776-084. 9-1.30am. £10. Alan Ferris and Dee O'Grady... Mark Jackson, Warren Le Seur and Eamon Breagon are at **WISDOM** (The Network Club. Info 01232-237-486).
BIRMINGHAM: WOBBLE Venue. Info 0121-233-0339. 11-7am. £8/£6. Derrick Carter, Andy Weatherall and Jeremy Healy... Sister Bliss, and Ryan Roach have some **FUN!** (Steering Wheel. Info 0121-622-1332. 10-late. £8)... **MISS MONEY PENNIES** (Bonds. 9.30-late. £12/£9.50) with Jim "Shaft" Ryan... Kevin Sanderson rules at **REPUBLICA** (Bakers. Info 0121-633-3839. 10-3am. £8/£6/£5) with Scott Bond and Andy Cleeton.
BLACKPOOL: FEDERATION The Main Entrance. £6/£5. Marc Auerbach.
BOLTON: THE OUTRAGEOUS THEATRE OF DANCE The Temple. Info 01204-406-640. 10-3am. £10/£8. John Ceccini with Guy Oldhams.
BOURNEMOUTH: BITE THE BULLET Showbar Pier. Info 0374-601-248. 8-1am. £7/£6. Steve Oates.
BRIGHTON: KINKY CASINO The Escape. Info 01273-726-311. 10-2am. £6.50. Jon Marsh joins Clarky, Pete and Marcus Sanderson... TWA guest at **THE PUSSY CAT CLUB** (The Zap. 10.30pm-3.30am. £7/£5. J) with Nipper "Deep" Downey... Danny Jones and Eddie Templeton host **BEATS WORKIN'** (The Retreat. Info 01273-730-527. 10pm-2am)... Twice ez Nice drops double-good hip hop at **SOUL KITCHEN** (The Beachcomber. 10-4am. £4.50/£3.50)... Unique and Mee play deep house at **THE POSITIVE SOUND SYSTEM** (The Concorde. 10-2am. £5/£4).
BRISTOL: SATURDAYS Lakota. 9.30-4am. £10/£8. Ludvup & Danny Slade.
BURNLEY: JAMBARU Club xpo. 7-2am. £10/£8. Boy George and Paul "Trouble" Anderson.
CHATTERIS: THE CUCKOO CLUB Soaps. Info 01954-782-089. 9-2am. £6. Joel Xavier and Rowan Blades.
COALVILLE: PASSION The Emporium. Info 0530-815-278. Junior Perez, Fat Tony and JFK.
CORNWALL: ABSOLUTELY LOVE THE NOISE The Lizzie. Info 01637-875-086. 8-1am. £5/£4. Simon G and Piers.
COVENTRY: KLASS The Coliseum. Info 0973-882-210. 9pm-2am. £6/£5/£4. Absolute Agency Night with Mike Cosforth and Mark Hughes.
DERBY: PROGRESS. The Conservatory. 9-2am. £9. Lisa Loud and Paul Harris.
DUBLIN: TEMPLE OF SOUND Temple Of Sound. 10.30-late. £8. Rozzo and Johnny Moy.
EDINBURGH: YIP YAP La Belle Angele. 10.30-3.30am. £6. Gareth Sommerville and Dave Brown... Jon Mancini, Boney and Crossby host **COLOURS** (Club Mercado. 11-4am).
GLASGOW: SUB SATURDAYS Sub Club. 11-4.30am. £8. Hami & Dominic... Ashley Beedle joins Jon Mancini & Darren Mackie at **COLOURS** (Club Mercado. Info 01698-276-866. 11-4am).
HASTINGS: PIER PRESSURE The Pier. 9-2am. Danny Howells.
HULL: QUENCH The Room. Info 01482-178-705. 10-4am. £8/£7/£6. Luxury Service Records Tour.
IPSWICH: UK IPSWICH United Kingdom. Info 01473-232-579. 10.30-late. £6/£5. Graham Gold.
JERSEY: DELICIOUS The Venue. Info 01534-22921. John "00" Fleming.
LEEDS: BACK TO BASICS Pleasure Rooms. Info 01132-449-474. 10-6am. £12/£10. Marshall Jefferson, David Jones, Craig Bartlett and Carl Clarke join Ralph Lawson, Huggy and James Holroyd...

bakers® Expanded Club Program Guide

Area1&2 expansion, Republica, Lovesexy, Decadence, Access.



bakers® Republica Every Saturday

Rep Residents

Scott Bond (O-DOS)
Andy Cleston

Admission

£5.00 before 10.30pm. £6.00 N.U.S. members allnight.
£8.00 non members.

July

06 Victor Simonelli 13 Kevin Saunderson (USA)
20 Dimitri (Roxy/Amsterdam) 27 Tall Paul + DJ Sonique
(S'Xpress)

August

03 Farley Jack Master Funk 10 Tom & Jerry Bouthier
17 Boy George 24 Tall Paul 31 Special guest (tbc)

September

07 Brandon Block 14 Russell & Pete (Progress night)
21 Judge Jules 28 Danny Rampling

bakers® Decadence Every Wednesday

Dec Residents

Lee Fisher
Ming

Admission

£5.00 before 10.30pm. £6.00 N.U.S. members allnight.
£8.00 non members.

June

26 Brandon Block

July

03 Graeme Park 10 Craig Campbell 17 Jeremy Healy
24 Ian Pooley (Germany) 31 Jules Verne

August

25 August Sunday Bank Holiday Decadence Allnighter
Jeremy Healy Jon Kelly Al Mackenzie Jules Verne
Jon Marsh (Beloved) Live percussion by Ian C

bakers® Lovesexy Every Friday

Love Resident

Richie Roberts
and special guests

Admission

£5.00 before 10.30pm. £6.00 N.U.S. members allnight.
£8.00 non members.

bakers® Birmingham General information

Capacity

1 500

Time/Dress code

Ten till late. No admission after 1.00am.
Smart clubwear.

bakers® Access

Student house night
Every Tuesday with Richie Roberts plus guests
Admission £3.00 NUS, £4.00 guests

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Area1&2

bakers® is double the current size. Area 2 includes a second
dancefloor, new seating areas, WC's and bars. Rear garden area also
now open. Membership for bakers® is still available, contact the club
for an application form. bakers® require coach party organisers from
surrounding areas. Call Sonia 0121 4544444. Incentives offered.
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LOVE AVIN' IT JUICY - MIXED FRUITY GROOVES

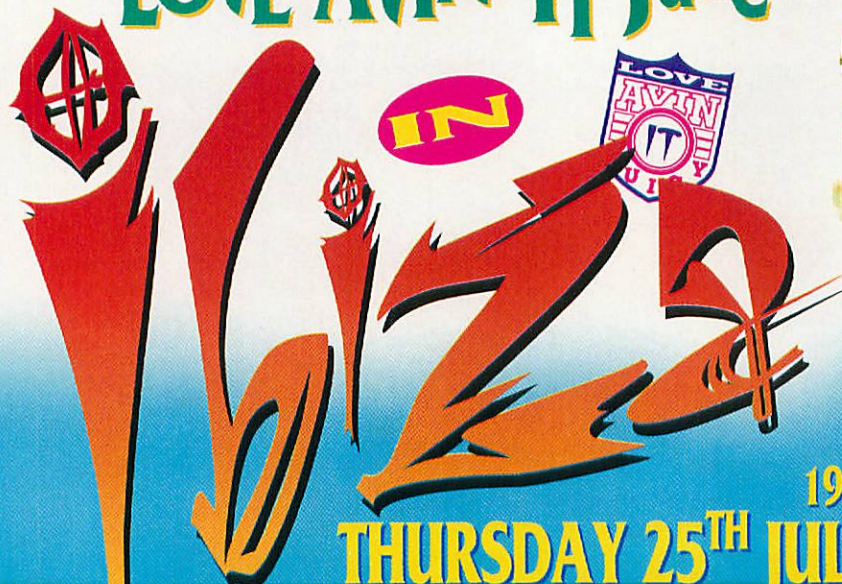
JULY	Junior Perez / Spencer Broughton Bobby & Steve...Kiss FM Luv Bubbly / DJ Pants SHADES of RHYTHM DJs / Junior Perez
AUG	Junior Perez / Live: Barbara Tucker Official Opening of the 3rd Room of music Rapture takes over the Hippodrome Junior Perez / Toby L.A.J is proud to present Kinky & the Revolution Junior Perez plus TOP P.A.(TBC)

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LOVE AVIN' IT JUICY



1996

THURSDAY 25TH JULY

KAOS
SAN ANTONIO - IBIZA

JUNIOR PEREZ
STEVE HARVEY
TOBY
BONGO MASSIVE-RICKY RUDE



Woody McBride and DJ Skull are at **THE ORBIT** (After Dark. Info 0113-523-542. 9-2am. £10/£8) with John, Nigel and Mark... Rob Tissera guests at **CLUB MEX** (Mex. 9-3am. £5/£4) with Carl Bedford and Dean Martin... **VAGUE** (Wherehouse. Info 0113-246-1033) continues with Trannies With Attitude... B To The D at **PEACH** (The Dufferin. Info 0113-247-0909. 2-6pm. Free)... Claudio Coccoluto joins Holloway & Eastwick at **HARD TIMES** (Nato. Info 01924-488-220. 10-6am. £12). **LEICESTER: SOLUTION** (The White Room. Info 0116-283-4410. 10pm-3am. £7/£6. With Rob Aceteson). **LIVERPOOL: CREAM LANE**. Info 0151-709-1693. 9-2am. £10/£7. Jeremy Healy, Boy George, Judge Jules and The (Primal) Scream Team... Steve Bicknell and Charlie Hall spin at **FIXER** (Le Batueau. 10-3am. £5)... Justin Robertson and Eric Powell are at **VOODOO** (051 Complex. Info 0151-733-6097. 10-4am. £9/£8/£7). **LONDON: BABY GEORGIE**. The Cross. Info 0171-837-0828. 10-6am. £15. Graeme Park, John Kelly, Luke Neville and Craig Richards... Tall Paul and Phil Mison are at **CLUB FOR LIFE** (Gardening Club 2. 0171-497-3153. 10.30-3am. £15/£12 Life Organ members)... James White and Alan Chamberlain host **KINGSIZE** (Complex. 10.50-3am. £12/£10) with Jon Pleased, Angel and Just Jones... Paul Edge has **SEX LOVE & MOTION** (Soundshaft. 0956-438-004. 10.30-3.45am. £8/£7/£5) with Keith Fielder, Russ Cox & Paul Tibbs... **JUST CAN'T GET ENOUGH** (The Gardening Club. 10.30-5am. £12/£10) with Jay Ferruga and Paul Gardener... Henry Street Records are **RULIN'** (Ministry Of Sound. 11-9am. £15/£10) with CJ Mackintosh... Alex Sparrow and Simon Fathead are at **ATHLETICO** (The Blue Note. 10-5am. £10)... James Anthony and Martin Lerner are **LUVIN IT** (Rock Cafe. 9-3am)... Craig Dimech resides at **THE SATELLITE CLUB** (The Coliseum. 10-6am. £12)... Danny Rampling, Andy Morris and Roy The Roach play at **JETSET** (Leisure Lounge. 10-6am. £12/£10)... Tall Paul, Tony De Vit, Malcolm and Ian M are at **TRADE** (Turnmills. 3am-1pm)... Eddie Perez, Hilka and Booker T are at **GARAGE CITY** (Bar Rumba. £10)... Angel (Swoon), Nancy Noise, Luke Neville, Fabio Paras and Rad Rice are at **UNITED KINGDOM** (Club UK. 10-6am. £12/£10)... Tall Paul, Seb Fontaine and Craig Richards are at **MALIBU STACEY** (Hanover Grand. Info 0181-964-9132. 10-4.30am. £12)... Chris Good and Nicky Holloway are at the **VELVET UNDERGROUND** (Velvet Underground 10.30-4am. £10/£8)... Johnny Freeman and Stuart Patterson host **TIGERLILLY** (The Double Bass Club. 10-3am. £10/£5)... Brenda Russell, Josh Mark, Mark Dale and Colin Favor spin into **DEEP SPACE** (The End. Info 0171-378-7377. 11-7am. £12)... Stormin D and Luke Brancaccio rock the **SANCTUARY** (Grays. 6.30-5pm. £6/£5)... DJ Debra joins in at **MESSIN' AROUND** (Jazz Cafe. Info 0171-916-6622. 11-2am)... Stuart Patterson, Miss Barbie and Jake Slee are at **KINOMAD ISLAND** (Mars. Info 0171-228-9197. 10-4am. £7/£6)... **BLOW UP** (The Wag Club. Info 0171-432-5534. 10-5am. £8/£6) with Paul Tunkin and Andy Lewis... Marky P, Derek B and Ben Bellman play garage at **EYEBALL ARIZONA** (Subterania. Info 0181-961-5490. 10.30-3.30am. £10)... Drum 'n' bass and old skool house at **LABYRINTH** (12, Dalston Lane, E8. Info 0171-247-0789. 11-8am. £10/£8/£6)... Logan and Nick James are at **LOCK IN** (Plastic People. Info 0171-256-1758.

11-5am. £7)... Graham Gold and Owen are at **TRINITY** (The Channel Club. Info 0181-305-2017. 10-6am. £8). **MAIDSTONE: BABY LOVE** Polo Club. 9-2am. Luke Neville joins Athos and The Boot Boys... Darren Darling, Tasty Tim and Miss Dusty spin at **BAMBINA'S FIRST BIRTHDAY** (The Eclipse. Info 0171-734-7110. 11-5am. £12)... Graham Gold, Nancy Noise and Darren Pearce spin at **GISM** (The Raw Club. 10.30-6am. £12/£10). **MANCHESTER: GOLDEN SANKEYS** Soap. 01782-621-454. 9-3am. £10/£8. David Dunne, Nev Johnson, Pete Bromley and Dean Wilson... Tom Wainwright, Bobby Langley and Dick Johnson are at **LA HACIENDA** (Hacienda. 9.30-3am. £12/£10/£9)... Dave Gilbert, Craig Stocks, Nipper are at **LIFE** (Bowlers. Info 0345-573-521. 8-2am. £12/£10)... Planet Janet host **HOLY CITY ZOO** (Holy City Zoo. 9.30-2am. £10)... Dr Matt Thompson and Dr Mark Godwin host **PRESCRIPTION** (The Phoenix. 10-3am. £5/£4)... Pat Riddell is at **REJOICE** (Rabinski's. 11-2am. £2)... Ann Savage revs it up at **RECONSTRUCT** (Club Code. Info 0161-236-4899. 10-3am. £8/£5) with Scott Rutherford and Christopher Blue... Dave Haslam, Firdos and Mike Chadwick are at **STEREO** (South. Info 0161-861-7270. 10-late. £6/£4). **MIDDLESBOROUGH: ON IT** Middlesborough Arena. Info 01642-231-886. Doc Scott, LTJ Bukem and Elementz Of Noise mix it down... Allister Whitehead and Craig Jensen see **BETTER DAYS** (The Empire. Info 01642-253-353). **MILTON KEYNES: ULTRA VEGAS** Winter Gardens. Info 01908-218-795. 9-4am. Wobble night with Nick Norman and Paul McGilway. **NEWCASTLE: SHINDIG** Riverside. 9-3am. £7/£6. Back To Basics party with Benji Candelario, Ralph Lawson and Huggy. **NEWCASTLE-UNDER-LYME: SPOILT** Time & Space. Info 0385-245-402. 9.30-2am. £9/£7. Luvdup. **NEWMARKET: TEMPTATION** The White House. Info 01638-669-771. 9-2am. Breeze spins. **NORTHAMPTON: NY-LON** The Vault. Info 01604-603-508. 10pm-2am. £6/£5. Darren Coates and Neil Parnell. **NORWICH: GO BANANAS** The Waterfront. Info 01603-626-638. 9-4am. £5. With the Perverse Possee. **NOTTINGHAM: 100% PURE DELUXE** Deluxe. 9.30-late. £10/£8... Luvdup and Junior Perez are at **THE HOUSE** (House. 10-late. £8/£7/£6). **PAISLEY: CLUB 69** Roky's. Info 0141-552-5791. 10-2.30am. £5. With Martin and Wilba. **PITSEAE: GLOW** The Playground. 9-2am. £5. Jason Bye. **PORTSMOUTH: LUSH** Kellys. Info 01265-822-027. 9-1.30am. £7/£6. Zammo and Col Hamilton. **PRESTON: COSY** The Institute. 9.30-2am. £5/£4. Adam Southwood, Andy Parker and Jamie. **READING: AVANT GARDE** The Holy Rooms. Info 01734-580-834. 10-4am. £6. Doc Scott, Peshay and DJ Lee. **RHYL: FRESH** Brunels. Info 01735-345-025. 9-2am. £5.50. Matthew Roberts. **SHEFFIELD: LOVE TO BE** The Music Factory. Info 0113-242-7845. 9.30-4am. £10/£8. Tony Walker, Tom Wainwright, Alex P, Craig Campbell, Buckley and Dean Anderson... Marshall Jefferson and DJ Harvey play at **FUTURE** (The Republic. 9-4am. £9/£7) with Neil Hinde, Pat Berry, Pipes, Kemi and Storm... Daz Wilkes, Paul Reverse and Sean stoke up **FORBIDDEN FRUIT** (Capitol. 9-4am. £4/£3). **SOUTHAMPTON: MENAGE A TROIS** Ocean Village. 0973-839-118. £11/£10. Phil Thompson, Paul Sawyer and Danny Slade.

SOUTHEND: ENOUGH TO MAKE YOU COME CLUB Art. £6/£4. Roy The Roach and Adam Carter. **STAFFORD: SWOON** The Moathouse. 9-2am. £10/£8/£6/£5. Dave Seaman and Mark Rowley. **STOKE: FRESHLY BREWED** Klass Cafe Bar. 10pm-8am. Fingers and Bod. **SWANSEA: ESSENCE** Escape. Info 01834-612-570. 9-4am. Christian Woodyatt, Dave Jones, Deli G, Danny Slade and Craig Bartlett. **SWINDON: FRISKY** Brunel Rooms. 9-2am. £7/£6/£5. Patrick Smoove. **WARRINGTON: ASTRO FARM** The World. Info 01270-522-204. 9-2am. £10/£8. Kelvin Andrews, Paul Walker and Barry May. **WATERFORD: CAN'T STOP** Man Fridays. Info 00-353-51-57453. 10-late. £8. Meikle and McMillan join Nailor and Mickey Barry. **WOLVERHAMPTON: UK MIDLANDS** UK Midlands. 9-2am. £9/£8. C Smooth, Claudio Coccoluto, Dave Seaman, Tom & Jerry, and Anthony Pappa with Clive Henry, Ashley James and Barry Ashworth. **WORTHING: PURE** SE The Mansion House. Info 01705-642-764. £10/£7. Stu Rising & Steve Conway.

SUNDAY JULY 14

LONDON: SUNNY SIDE UP The Channel Club. 9am-6pm. £7/£5. Slick Rick, Skol, Vivien Markay, Paul Johnson and Drew... Rob Da Bank hosts **SUNDAY BEST** (Tearooms Des Artistes. 8-1am. 99p) with Ross Allen and Muzik's own Paul... Dimitri from Paris is at **SACRE BLEU** (Smithfields. Info 0181-968-8459. 6-late. £5/£3)... Goldie hosts **METALHEADZ** (The Blue Note. 7-midnight. £7/£4)... **QUEER NATION** (The Gardening Club. 0171-497-3153. £8) continues... Roc and Kato (NYC) feed their **HABIT** (Zazubaa. Info 0171-938-4407. 5-11pm. £3)... Kid Batchelor, Seamus and Phil Asher chill at **THE BIG PICTURE** (The Cross. Info 0973-623-012. 9-3am. £6/£5).

MONDAY JULY 15

BRIGHTON: FULL CIRCLE The Zap. 10-3am. £6. Colin Dale & Phil Perry. **LONDON: CHILLIN'** Riki Tik. 8-1am. Free. Jim Masters... James Lavelle, Gilles Peterson and Ben Wilcox are at **THAT'S HOW IT IS** (Bar Rumba. £3)... Paul Harris and Nicky Holloway are at **WORLD RECESSION** (Velvet Underground. 10-3am. £5...).

WEDNESDAY JULY 17

BIRMINGHAM: DECADENCE Bakers. £5. Paul Harris. **BRIGHTON: THE WIG!** The Jazz Place. Info 0374-841-221. 10-2am. £3/£2.50. Robert Luis. **LEEDS: d.o.p.e.** The Mex. Info 0113-279-3045. 9-2am. £4. Peshay & Mowgli. **LONDON: SPACE** Bar Rumba. 10-3am. £5/£3. Luke Solomon and Kenny Hawkes with John Aquiva... Jon Pleased Wimmim and Paul Woods host **PLEASED** (Velvet Underground. 10.30-3am. £6)... Paul "Trouble" Anderson resides at **THE LOFT** (HQ. 0171-813-5266. 9.30-3am. £5)... Grooverider and Adam Fare are at **PM SCIENTIST** (The Jazz Bistro. 10-2am)...

THURSDAY JULY 18

BRIGHTON: PINK KOKONUT The Zap. 10pm-2am. £3.50/£2.50. Love Train Inferno... **DFUNK** (The Escape. Info 0973-501-913. £5) with Christian Vogel... DJ Mee spins at **TECHKNOWLEDGE** (The Tavern. Info 01273-683-704. 10-2am. £3/£2). **DUBLIN: SHOCK** Temple Of Sound. 11-late. £4/£2. Liam Dollard and Warren Kiervan. **EDINBURGH: ZOOLOGY** Wilkie House. 10.30-3am. free!! Phil Alcock, Gordon Whitackar, Fatty and Dodge Howison... Jon Mancini, Boney, Crosby and Darren

Mackie host **COLOURS THURSDAY SPECIAL** (Club Mercado. 11-4am)... **LIVERPOOL: COMPLICITY** Garlands. 10-3am. £4. With Spock and Alan Holt... **LONDON: SPEED** Mars. 10-3.30am. £5. Fabio, LTJ Bukem and MC Conrad... Carl Cox hosts **ULTIMATE BASE** (Velvet Underground. Info 01403-267-376. 10-3am) with Jim Masters and Suburban Knight... James Monro, Assassin and Daley are at **MEGATROPOLIS** (Heaven. Info 0181-960-0030. 8.30-3am. £7/£5)... Rob Parish, Chris Oldfield and Pascha jam at **QUADRAMANIA** (The Gardening Club. 10.30-3am. £5/£4)... Rohan, Alan, Lowrider and DJ Moniker spin drum 'n' bass at **ROTATION** (The Blue Note. 11-late. £4/£3)... Eddie Richards and Terry Francis invite you to the **GROOVE KITCHEN** (Plastic People. Info 0171-916-6669. 10-late)... IDM and Diverse Beats spin at **SNUFF** (The Gardening Club. Info 0956-344-742. 10.30-3am. £5/£3)... Brothers In Arms, Colin Dale, Mark Dale and Dark Star (live) are at **EUROBEAT 2000** (Turnmills. Info 0891-516-666. 10-late. £5)... Dr Bob Jones, Des Clarke and Claydon & Clinton are at **SHAKE IT LOOSE** (Bar Rumba. 10-3.30am. £7/£5)... Space throw a party at **FLUID** (The Cross. Info 0973-623-012. 10-4am. £6/£5)... with Luke Solomon and Kenny Hawkes. **MANCHESTER: BLUEPRINT** South. Info 0161-861-7270. 10-2am. £4/£3. Jason Boardman with Matt Thompson and T (Thought). **NOTTINGHAM: LARGE PORTION** Deluxe. 9.30-2.30am. £2.50. Ian Tatham, Dave Congrove and Martin Nesbitt... Jon of the Wicked Bitches, Dave Grantham and Matt Wolfe are at **THE GARAGE** (The House. Info 0115-956-5324). **SWINDON: DIG THE NEW BREED** The Brunel Rooms. Info 0973-339-992. 9-2am. £3/£2. Tim, Warren, Ross, Adrian and Gerard.

FRIDAY JULY 19

ABERDEEN: THE SECRET GARDEN Joy, Jacqui Morrison and Harri explore... Craig Mac hosts **FLASH** (The Stork Club. Info 01224-780-279. 10-2am)... DJ S and Alan Nicholls **SWEET** (Exodus. Info 01224-624-288. 10-2am. £5/£3). **ABERYSTWYTH: ALCHEMY** Porkeys. 8-1am. Rob Vanden, Marcel, Damage and Raggie. **ARBROATH: RHUMBA** Club Club Metro. Info 01382-581-140. 8-2.30am. Ticket only. John Digweed, Dave Seaman and Chad Jackson. **BASINGSTOKE: THE LONG GOOD FRIDAY** The Playhouse. 9-2am. £6/£5. KGB, Stuart Joseph, Steve Moule and Grant James. **BATH: STREETLIFE** The Hub Club. Info 0976-246-685. Metalheadz night. tbc. **BIRMINGHAM: SLAG** Steering Wheel. Info 0121-666-7551. 10-2am. £7/£6. Jon Hollis and Mistress Mo... K Class come to **CRUNCH** (The Venue. Info 0121-472-4581. 10.30-6am. £7/£6)... Richie Roberts and guests host **LOVESEXY** (Bakers. 10-late)... Sid Shanti and Si Wilde spin at **SPACEHOPPER** (Subway City. Info 0121-233-0310. 10-6am. £7)... Sativa are at the **HOUSE OF GOD** (Subway City. Info 0973-308-381. 10-6am. £6/£5). **BOLTON: THE OUTRAGEOUS** THEATRE OF DANCE The Temple. Info 01204-406-640. 10-3am. £10/£8. John Graham (Quiver). **BOURNEMOUTH: BABELICIOUS** The Academy. 8-late... Paul Edge, Bazzar and Keith Fielder are at **OUTER LIMITS** (Ryvets. 9.30-2am. £5/£4). **BOURNEMOUTH: DYE** (The Academy. 8-late. £7/£5). Digs, Whoosh and Paul Sawyer. **BRADFORD: ASCENSION** Lingards. Info 01274-730-032. 10-3am.

£5. Tony Walker and Kareem. **BRIGHTON: CLUB FOOT** The Escape. 10-2am. £6/£5. DJ Dimitri joins Kenny Fabulous on the decks... Eric Powell hosts **SOUTH** (The Zap. 10-5am. £7.50/£6.50) with Dave Randall... Sean Quinn and Mike Panteli are at **THANK FUNK IT** **FRIDAY** (The Escape Club. 10-2am. £4.50/£3). **BRISTOL: REVOLUTION** Club Leo. Info 0831-493-455. 9.30-3am. £7. Mark Moore and Mike Shawe... Dr Mu is at **TEMPTATION** (Lakota. 9.30-4am. £7/£6)... Ian Wilkie, Leon Alexander and Jody... Andre, James Infamous and Captain Samuel are at **INFAMOUS** (Club Loco. 4-10pm. £8)... Craig and Phil Gifford spin at **KARANGA** Info 0973-339-992. 9-4am. £5/£4). **BURNLEY: STAR SPANGLED** Club xpo. Info 01282-422-050. 9-2am. David Dunne and Grainne Landowski. **CHESTER: SWEET** Blimpers. 9.30-2am. £7/£6. Sweet Second Birthday. **COLCHESTER: ORGASSMO** The Hippodrome. Info 01206-763-342. 9-2am. £4/£5. Nigel Dawson and DJ Pants. **DERBY: THE FRIDAY CLUB** Blue Note. Info 0115-944-4277. 10-2.30am. £5/£4. With Buckley. **DUBLIN: TEMPLE OF SOUND** Temple Of Sound. 11-late. £6/£5. Johnny Moy, Billy Scurry and Stephen Mulhall. **EDINBURGH: PURE** Venue. 10.30-3am. £7/£5. Twitch, Brannstrom, The Dribbler and The Bill... Chris, Julian & Arron from Liberator are at **LIFT** (Wilkie House. 10.30-3am. £7/£5)... Craig Smith and Mikey Stinton play at **SOLERUSION** (The Honeycomb. 10-3am). **GATWICK: JOY** The Gatwick Manor. Info 0181-681-5802. 10-late. £7/£6. Graham, Phil James, Andy Maddox, James and guests spin. **GLASGOW: SLAM** Arches. 10.30-3am. £6. Meikle and McMillan... Zammo and Micheal Kilkie reside at **THE RHUMBA CLUB** (The Tunnel. Info 01382-581-140. 10.30-3am). **HASTINGS: DEEP COVER** The Pier. 9pm-2am. £6. MC Fearless. **HEREFORD: NAUGHTY BUT NICE** The Rooms. 10-2am. £6. Tony De Vit, Parks & Wilson. **KIDDERMINSTER: TUT TUT** Knight. 9-2am. £5. Pete Bromley. **KINGSTON-UPON-THAMES: GOING GA-GA** Bishops Hall. 10-4am. £8/£6. Huckleberry and John Jules join Matt Maddladd. **LEEDS: UP YER RONSON** Pleasure Rooms. Info 01132-244-5521. 10-4am. £9/£7. Danny Rampling, Andy Ward, Tom Wainwright, K Klass, Andrew Souter and Annie Nightingale. **LIVERPOOL: EAST OF EDEN** Eden. 9pm-2am. £7. Mark Wilkinson, Harvey join Rocky & Diesel... Dave Ralph and Trix spin at **FREQUENCY** (Clear. 10-3am. £5)... Mark Broom gets on a hard tip at **FIXER** (Le Batueau. 10-3am. £5)... Dave Clarke and Kris Needs spin at **VOODOO** (051 Complex. 10-4am. £8/£7). **LONDON: VOYAGER** Complex. 10-5.30am. £12/£10/£8. CJ Bolland, Eric Powell, Derrick May, Charlie Hall and No U Turn Records... Judge Jules, Jim "Shaft" Ryan, Dimitri, Heaven and Seb Fontaine get **FRISKY?** (Ministry Of Sound. 10.30-6.30am. £10/£6)... Daz Saund John "00" Flerking, Fabio, Dr S Gachet, Peshay, Slipmatt and Dougal to **ABDUCTION** (Club UK. Info 0181-877-810. 10-6am. £9/£7/£5)... Steve Lee, Vivien Markay and Luke Pepper host **THE GALLERY** (Turnmills. Info 0891-516-666. 10-7.30am. £10/£8) with Paul Bleasdale, Sudda, Fat Tony and Tall Paul... Lekker, Joel Xavier, Nick Hook and Terry Marks host at **WHOOPI IT UP** (The Gardening Club. 11-5am. £9/£6)... Carl Cox is at **FLAVOUR** (The End. 10-6am. £10/£8. £9)...).



THE END European Tour 1996 featuring The Shamen Sound System



Date	Country	City/Town	Venue	DJ'S
Friday 2 August	UK	London	The End 10pm-7am	Stacey Pullen, Mr.C, Layo, Unique, Matthew B. Lounge Weird Beats Collective.
Saturday 3 August	Austria	Wels	Summer Society	Techno Tour, Stacey Pullen, Colin Faver, Mr.C, Unique.
Friday 23 August	Norway	Oslo	Oslo Rock Festival	House Tour, John Acquaviva, Mr.C, Unique and Layo.
Saturday 24 August	Norway	Oslo	Rockefeller	The Shamen Sound System.
Wednesday 28 August	Switzerland	Berne	Wasselwerks	The Shamen Sound System, Mr.C and Layo. TBC.
Thursday 29 August	Italy	Rimini	Velvet	The Shamen Sound System, Mr.C and Layo.
Friday 30 August	Italy	Torino	Barrumba	The Shamen Sound System, Mr.C and Layo.
Saturday 31 August	Italy	Venezia	Om	The Shamen Sound System, Mr.C and Layo.
Thursday 5 September	Sweden	Stockholm	Gino	Mr.C, Unique and Layo.
Friday 6 September	Denmark	Arhus	V58	The Shamen Sound System and Layo.
Saturday 7 September	Denmark	Copenhagen	Forbraedinden	The Shamen Sound System and Layo.
Sunday 8 September	Ireland	Dublin	The Kitchen	Mr.C and Matthew B.
Friday 13 September	Spain	Barcelona	Appollo	House Tour, Mr.C, John Acquaviva, Layo.
Friday 20 September	Scotland	Edinburgh	Pure	Mr.C and John Acquaviva.
Saturday 21 September	Belgium	Gent	Demoxrazy	Techno Tour, Stacey Pullen, Colin Faver, Mr.C, Matthew B.
Wednesday 25 September	France	Paris	The Rex	Mr.C, Stacey Pullen, Colin Faver.
Thursday 26 September	Wales	Treforest	University of Glamorgan	Mr.C, Layo, John Acquaviva.
Friday 27 September	Holland	Amsterdam	Milkweg	Mr.C, Layo, John Acquaviva.
Saturday 28 September	Holland	Amsterdam	Chemistry	John Acquaviva. ISDN link to The End.

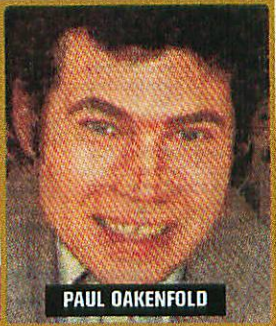
Check press for details of live ISDN links

MUZIK MAGAZINE
THE NEW TESTAMENT OF CLUB CULTURE

DOUBLE EGG



FRED WEST



PAUL OAKENFOLD

Andy Smith (Portishead) and the Heavenly Social crew are at **THE BIG KAHUNA BURGER** (Smithfields. Info 0973-869-021. 9.30-late. £7/£5) with Dan & Jon Kahuna... Nicky Holloway is at **THE VELVET UNDERGROUND** (Velvet Underground. 10.30-4am. £10/£8) with Lisa Loud... Keith, Abbey and Clive Allen are at **JAZBAH** (The Square Room. Info 0171-738-6527. 10-3.30am. £5/£3)... Trevor Rockliffe, Darren Emerson and Craig Thomas are at **ABSOLUTE** (Colliseum. Info 0171-582-0300. 10-6am. £10/£7) with Eric Powell and Lee Grainge... Roy, Sequenci and Dean are at **TRANSMISSION** (Adrenalin Village. Info 0171-289-5446. 10-6am. £10/£8/£6)... Eddie Piller, Jean Young, Stuart Kirkman, Kershaw and Ali B are at **MAGIC BUS** (The Blue Note. 10-5am. £7/£5)... Scott Mac and Rob Blake reside at **SLINKY** (Legends. 10-5am. £10/£7/£5)... Graham Gold, Dave Lambert and Darren Pearce all reside at **PEACH** (Camden Palace. Info 0171-582-8629. 10-6am. £10/£5)... Kittie, Abbey and Clive at **JAZBAH** (Square Room. 10-3.30am. £5/£3)... Nick and Dan Moog at **HOT CROSS BUNS** (The Cross. Info 0181-833-4088. 9-3am. £2)... **SOUL POWER** (The Jazz Cafe. Info 0171-816-6060. 11-2pm) with Fitzroy The Buzzboy... Matt Valenz (Dy-na-mix), Neon Leon (San Fran) and Simon DK (DIY) play at **BACK BONE** (Plastic People. Info 0171-916-6669. 11-5am. £8)... Trevor Nelson and Twice Az Nice are at **KAT CLUB** (Bar Rumba. 10-4am. £7/£5)... Femi Fem, Dodge and Alex Baby spin at **ROTATION** (Subterania. Info 0181-961-5490. 10.30-3.30am. £8)... Colin Dale, Mark Dale and Marco Arnaldi host **THE VISION** (Soundshaft. 10.30-late. £5)... Freakniks host **KALIMBA** (The Crossbar. 9.30-3am. £4). **MAIDSTONE: BENNY** Atomic. 9pm-2am. £7/£8. Frankie Foncett. **MANCHESTER: BUGGED OUT** Sankeys Soap. 10-3am. £6/£5. Dave Clarke and John McCready with James Holroyd... Eric Powell and the Ultimatum crew at **HARDWARE** (Hacienda. Info 0161-256-5051. 9.30-3am. £7/£4)... Mr Scruff and Guy Gondwana are at **DUBISM** (The Roadhouse. Info 0161-237-3435. 10-3am. £3)... **MIDDLESBOROUGH: SUGAR SHACK** Empire. £8. Lisa Loud and Tasty Tim. **NEWCASTLE: NICE** Planet Earth. 10-2am. £6/£5. Rachel Auburn spins. **NEWCASTLE-UNDER-LYME: VOYUER** Time & Space. 9-2am. £7. Park and Buckley. **NEWMARKET: TEMPTATION** FOURTH BIRTHDAY The White House. Info 01638-669-771. 9-2am.

Jeremy Healy joins in the action. **NORTHAMPTON: WHAT A LIFE** The Vault. Info 01604-26860. 9.30-2am. £6/£5. Tall Paul. **NORWICH: THE KITCHEN** Zoom. Info 01603-626-638. 10-6am. £7. With Kris Needs. **PERTH: WILDLIFE** Ice Factory. Info 01382-581-140. 10-3am. £8/£7. With Terry Marks. **PRESTON: CHEEKY MONKEY** The Institute. 10-2am. £4. Dominic North and Dave Williams. **PLYMOUTH: CYDONIA** Club Oz. 10-2am. £3. Twilight Twins, Jeff Van Dyke and Kid Paul. **READING: THE FULL MONTY** The Holy Rooms. 10-4am. £8/£7... Armand Van Helden, Dave Angel and Phil Mison are at **CHECKPOINT CHARLIE** (Venue Info 0171-489-1877. All night. £14). **RHYL: FRESH** Brunels. Info 0175-345-025. 9-2am. £6.50/£5.50. With Rob Tissera. **SHEFFIELD: RISE** Leadmill. 10-4am. £8/£6. Daniele Davoli and Alan Luydup... **GATEGRASHER** throw **MUSIQUARIUM** (The Republic. 9.30-4am. £6/£5) with Dino, Paul Ingall, Greg Robinson and Solid State. **SOUTHAMPTON: FUNK JUNKIE** Jolly's. Info 0378-638-172. 9-2am. £5/£4. Babe and Funkglan. **SOUTHEAST: FINETICS** The Wedgewood Rooms. Info 01705-815-700. 9-2am. £6.50. Liveness from A Man Called Adam. **STAFFORD: SWOON** Colliseum. Info 01785-229-384. 9-2am. £7/£5. Angel and Mark Rowley. **STOKE-ON-TRENT: SIN CITY** The Left Bank Club. Info 01782-410-733. 9-2am. £6/£5. Rachel Auburn, Sanjay and John Taylor. **SOUTHEAST: EUPHORIA** Club Art. Info 01206-564-819. 9pm-2am. £6/£5. Andy Baker. **SWANSEA: UP FOR IT** Escape. Info 01834-812-570. 9-4am. Renaissance Tour continues with Boy George, Ian Ossia, Parks and Wilson. **SWINDON: THE FRUIT CLUB** Brunel Rooms. 9-6am. £12/£10. Bryan Gee and DJ Hype. **TORQUAY: DVB** The Monastery. 11.30-5am. £7/£6. Adrian C, Jo Shiva and Jeff Bass. **WALSAL: OFF BEAT** New World. Info 0121-358-1038. 9-2am. £2.50. Carl Morris and Ian Bowyer. **WATERFORD: CAN'T STOP** Man Fridays. Info 00-353-51-57453. 10-late. £5. Mickey Barry. **WIGAN: DREAM WITH DESIRE** Keats Ave. Info 01942-514-608. 9-4am. £8. Malcolm Charles, Lee Turner and Chris Platt.

SATURDAY JULY 20

ABERDEEN: L'AKIMBO Exodus. Info 01224-624-288. 10-2am. £6/£5. Simon J and Jonathon J... Bob Jeffries and Billy Davidson

CELEBRATE LIFE (Joy. 10-2am) **ALDERLEY EDGE: PENELOPE** PITSTOP'S Millennium. 10-3am. £10. New Johnson, Jason Herd, Rob & Pat Drury and Craig. **BASINGSTOKE: CLUB** **ADRENALIN** The Playground. 9-2am. £8/£7. X Fade and MC Ninja. **BEDFORD: GODS KITCHEN** Riverian Lights. Info 0973-733-376. 9-6am. £12/£10/£8. Jon Pleased, Blu Peter and Tom & Jerry. **BELFAST: WISDOM** Network. 8-late. £6. Mark Jackson and Eamon Beagon... Billy Nasty joins Keith Connolly and Alan Feris at **CHOICE** (Belfast Art College. Info 01232-776-084. 9-late. £10). **BIRMINGHAM: WOBBLE** (Venue. Info 0121-233-0339. 11-7am. £8/£6) Nicky Holloway and Craig Campbell join Phil Gifford, Si Long, The Lovely Helen and Matt Skinner... Jim Ryan is at **MISS MONEYPENNIES** (Bonds. 9.30-late. £12/£9.50)... Dimitri rules at **REPUBLICA** (Bakers. Info 0121-633-3839. 10-late. £8/£6/£5)... Jon Pleased and Danny Technici have **FUN!** (The Steering Wheel. Info 0121-622-1332) **BLACKPOOL: FEDERATION** Main Entrance. £6/£5. Matt Thompson spins. **BOLTON: THE OUTRAGEOUS** THEATRE OF DANCE The Temple. Info 01204-406-640. 10-3am. £10/£8. Guy Oldhams and Lysa Carlson. **BOURNEMOUTH: A-U** The Manor. Info 01425-400-055. 10-3am. Fat Tony and Alex P spin. **BRIGHTON: KINKY CASINO** The Escape. 10-2am. £5/£2... DJ Sonique is at Alex P is at **THE PUSSY CAT CLUB** (The Zap. 10.30pm-3.30pm. £7/£6) with Nipper "Deep" Downey... Danny Jones and Eddie Templeton host **BEATS WORKIN'** (The Retreat. Info 01273-738-527. 10pm-2am)... Brian Norman fries the phat at the **SOUL KITCHEN** (The Beachcomber. 10-4am. £4.50/£3.50). **BRISTOL: SATURDAYS** Lakota. 9.30-6am. £10/£8. Judge Jules and James Savage. **BURNLEY: JAMBARU** Club xpo. 7-2am. £10/£8. U Yer Ronson Fourth Birthday with Paul Oakenfold and Tom Wainwright. **COALVILLE: PASSION** Emporium. Info 01530-815-278. 9-6am. £7.50. K Klass, Danielle Davoli, JFK, Cecil Moore and Andy Weaver. **COVENTRY: KLASS** The Colliseum. Info 0973-882-210. 9pm-2am. £6/£5/£4. Rob Roar and Banj. **DERBY: PROGRESS** The Conservatory. 9-2am. £9. Mark Moore joins Chris and James. **EDINBURGH: STRIPPED** La Belle Angele. 10.30-3.30am. £6. Zammo and Kris Keegan... Pete James and G host **LUVLY!** (Wilkie House. Info 0171-708-4228. 9.30-3am. £7/£5). **GILLINGHAM: LARGE AS LIFE** Upstairs. 9-2am. Dominic Moir and Dean Wilson. **GLASGOW: SUB SATURDAYS** Sub Club. 11-3am. £8. Harri, Dominic and Oscar. **HASTINGS: PIER PRESSURE** The Pier. 2pm-2am. £10. Parks & Wilson and Adam H. **HULL: MANTRA** The Room. Info 01482-218-705. 10-4am. £8/£7/£6. Beige and Paul Dundee. **JERSEY: DELICIOUS** The Venue. Info 01534-22921. With Daz Saund and Trevor Rockliffe. **IPSWICH: UK IPSWICH** United Kingdom. Info 01473-232-579. 10.30-late. £6/£5. Danny Rampling. **KENT: BABY LOVE** Polo Club. 9-2am. Paul Gotel joins Athos and The Boot Boys. **LEEDS: BACK TO BASICS**

Pleasure Rooms. Info 01132-449-474. 10-6am. £12/£10. Jon Marsh and Jonny Abstract... Nuphonic, A Man Called Adam, Joolz, Simon Lee, Miles Holloway and Elliot Eastwick are at **HARD TIMES** (Nato. Info 01924-488-220. 10-6am. £12)... Craig Walsh is at **THE ORBIT** (After Dark. Info 01132-523-542. 9-2am. £10/£8) with John, Nigel and Mark... **VAGUE** (Wherehouse. 0113-246-1033. 10-4.30am. £10/£8) with Trannies With Attitude... Huggy and Scott Harris are at **CLUB MEX** (Mex. 9-3am. £5/£4) with Carl Bedford... B To The D is at **PEACH** (The Dubterranean. Info 0113-247-0909. 2-6pm. Free). **LEICESTER: SHOPPING** Streetlife. Info 01332 371374. 10pm-3am. £7/£6/£5. Mr C... The Rhythm Doctor plays **SOLUTION**. (The White Room. 10pm-3am. £7/£6). **LIVERPOOL: CREAM** Nation. Info 0151-709-1693. 9-2am. £10/£7. Carl Cox, Dave Seaman, Justin Robertson and Tall Paul. **LONDON: STRUTT DELUXE** FOURTH BIRTHDAY Info 0171-734-8932. £11. Stuart Mc Millan, John Kennedy, Nick, Anton, Tom and Josh... **RULIN'** Ministry Of Sound. 11-9am. £15/£10. Hard Times with Kenny Carpenter, CJ Mackintosh and Dave Picconi... Seb Fontaine, Luke Neville, Craig Richards and Dizire Dubfire host **MALIBU STACEY** (Hanover Grand. Info 0181-964-9132. 10-5am. £12) with John Kelly and Mark Moore... Jeremy Healy, Lisa Loud and Matt Frost are at **CLUB FOR LIFE** (Gardening Club 2. 10.30-6am. £12/£10 Life Organ members)... James White and Alan Chamberlain host **KINGSIZE** (Complex. 10-5.30am. £12/£10) with Dimitri, Ashley Beedle, Marshall Jefferson and The Big Kahuna Burgers... Paul Gardener and The Boot Boys **JUST CAN'T GET ENOUGH** (The Gardening Club. 10.30-5am. £12/£10)... **TIGERLILLY** (The Double Bass. 10-3am. £10/£5)... Judge Jules, Steve Proctor, Phil Perry and Arron are at **JETSET** (Leisure Lounge. 10-6am. £12/£10)... Gilles Peterson and Ben Wilcox host **FAR EAST** (The Blue Note. 10-5am. £8)... Lawrence Burden, Luke Slater and Angela Matheson, Brenda Russel, Josh Brent, Mark Dale and Colin Favor (The End. Info 0171-357-0004. 11-7am. £14/£12)... Nicky Holloway is at **THE VELVET UNDERGROUND** (Velvet Underground. 10.30-4am. £10/£8)... Anthony Teasdale is at **SEX LOVE & MOTION** (Soundshaft. Info 0956-438-004. 10.30-3.45am. £8/£7/£5)... James Anthony and Martin Larnar are **LUVIN' IT** (Rock Cafe. 9-3am)... Miss Barbie Superstar, K Klass, Terry Farley, DJ Pierre, Craig Walsh and Queen Maxine are at **UNITED KINGDOM** (Club UK. 10-6am. £12/£10)... Tall Paul, Tony De Vit, Malcom and Ian M are at **TRADE** (Turnmills. Info 0171-250-3409. 3am-1pm)... Kid Batchelor and Seamus are at **GARAGE CITY** (Bar Rumba. 10-6am. £10)... Craig Dimech resides at **THE SATELLITE CLUB** (The Colliseum. 10-6am. £12) with Paul Gotel, Nancy Noise and Nicky Holloway... Tony Minvielle joins in at **MESSIN' AROUND** (Jazz Cafe. Info 0171-916-6622. 11-2am)... Craig Burger Queen, Darren Darling, and Miss Dusty spin at **BAMBINA** (The Eclipse. Info 0171-734-7110. 11-5am. £12)... **BLOW UP** (The Wag Club. Info 0171-432-5534. 10-5am. £8/£6) with Paul Tunkin and Andy Lewis... Marky P and Ben Bellman play at **EYEBALL ARIZONA** (Subterania. 10.30-3.30am. £10)...

DJ OF THE MONTH

NORMAN COOK, the musical force behind **Freak Power**, **Pizzaman** and **The Mighty Dub Katz**, and one of the most underrated DJs in the UK



WHERE AND WHEN WERE YOU BORN?

Bromley, Kent, the home of David Bowie, Siouxsie Sioux and Billy Idol, on July 31, 1963.

HOW DID YOU START DJ'ING?

I have always been an avid collector and people used to ask me to come to their party to DJ. One day, someone hired me a set of decks to use, which I enjoyed a lot, and I basically took it from there. I started doing clubs as soon as I was old enough. A mate and I also ran a mobile disco called **The Tequila Roadshow**. We used to play at weddings and in pubs. We even a funeral once. Even then, I was doing live nights a week. **WHAT WAS THE FIRST RECORD YOU EVER BOUGHT?** The Damned's "Damned, Damned, Damned" album.

AND THE LAST?

The new Carl Cox album. Oh, and I've just bagged a copy of **Daft Punk's "Musique"** from their promotions company. **WHAT CHANGES WOULD YOU LIKE TO SEE IN THE CLUB SCENE?** Just later licensing hours. Apart from that, it's pretty healthy at the moment.

WHAT ARE YOUR STRENGTHS AND WEAKNESSES?

I suppose my strength is that I'm a bit daring, playing stuff just to freak everyone out. I don't play one kind of music all night. My weakness is that I'm sometimes a bit too daring. And also that,

because I'm off on tour so much, I don't really keep up to date.

WHAT'S YOUR MOST EMBARRASSING MOMENT?

When I was a mobile DJ, I turned up to one party with all my new wave and new romantic records, and they just wanted foxtrots and tangos. The bloke whose party it was gave me a load of Klaus Wunderlich records to play. What a night! **FAVOURITE LABELS?** Junior Boys Own and anything with Murk or The Bassbin Twins on it. **FAVOURITE DJ'S?** Derrick Carter, The Chemical Brothers, Carl Cox, Andy Mac and Dmitri from Dee-Lite. **FAVOURITE CLUBS TO PLAY?** Saturday Social (London), Big Beat Boutique (Brighton), Big Kahuna Burger (London), Club Foot (Brighton) and Sound Factory (New York).

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

I once dreamt that I should be a fireman. I don't know, anything which doesn't involve getting up in the morning would do.

WHAT NEXT FOR NORMAN COOK?

Producing the Fat Boy Slim album and trying to get **Freak Power** accepted as a proper band. Pizzaman? Pizzaman is retired for the moment. It was getting a bit handbag and commercial. I was even asked to do a Culture Beat remix. I'll also be doing a lot of drinking in the next few months. That's summer for you!

The Mighty Dub Katz' 'Gangica' single is out now on Southern Fried

3145. 7-11pm. £3/£2.50... Rob Aceteson, Linden C and Kid Batchelor host **FLUID** (The Cross. Info 0973-623-012. 10-4am. £6/£5).

MANCHESTER:

Rob Fletcher, Charlie Hall and Spooky are at the **HERBAL TEA PARTY** (New Arr. Info 0161-226-4688. 9-2am. £8)... Barry, Lawrence Burden and James are at **THE WASHING MACHINE** (Sankeys Soap. Info 0161-950-4230. 10-3am. £4/£3).

SWINDON: DIG THE NEW

BREED The Brunel Rooms. Info 0973-399-992. 9-2am. £3/£2. Tim, Warren and Ross.

FRIDAY JULY 26

ABERDEEN: THE SECRET

GARDEN Joy. 10-2am. Alan Sadler and Brian Hutcheon... Craig Mac hosts **FLASH** (The Stork Club. Info 01224-780-279. 10-2am... DJ S, and Maggie McKean are at **SWEET** (Exodus. Info 01224-624-288. 10-2am. £5).

ABERYSTWYTH: HARD CORE

MAYHEM Porkeys. Info 01970-880-373. 8-1am. Druid and MC Sharkey. **BIRMINGHAM: SLAG** Steering Wheel. Info 0121-666-7551. £7/£6. Mark Jarman and Smith 'n' Jones spin... Mark Jarman and Jem Atkins are at **CRUNCH** (The Venue. Info 0121-472-4581. 10.30-6am. £7/£6) with Jon Hollis... Richie Roberts and guests host **LOVESEXY** (Bakers. 10-late)... Join Sativa Versus House of God at the **HOUSE OF GOD** (Subway City. Info 0973-308-381. 10-6am. £6/£5).

Bournemouth: OUTER

LIMITS Ryvels. 9.30-2am. £5/£4. Paul Edge and Keith Fielder... **BRIGHTON: CLUB FOOT** Escape. Info 01273-726-311. 10-2am. £6/£5. With Derrick May... Danny Rampling is at **SOUTH** (The Zap. 10.30am. £7.50) with Eric Powell... Sean Quinn and Mike Panteli are at **THANK FUNK ITS FRIDAY** (The Escape Club. 10-2am. £4.50/£3).

BRISTOL: TEMPTATION

Lakota. 9.30-4am. £7/£6/£5. DJ Misjah, Mike Dearborn and Mark Williams... James Savage is at **REVOLUTION** (Club Leo. Info 0831-493-455. 9.30-3am. £7) with Nick Warren, Maurice and Paul Morrissey... **BURNLEY: STAR SPGLER** CLUB XPO. Info 01282-422-050. 9-2am. David Dunne and Grainne Landowski.

CHESTER: SWEET

Blimpers. Info 01244-343-781. 9.30-2am. £7/£6. Jon Pleased Wimmim.

CORNWALL: NATURAL RHYTHM

The Venue. Info 01637-875-096. 9-1am. £6/£4. Up Yer Ronson's Andrew Souter joins Simon G and Piers.

DUBLIN: TEMPLE OF SOUND

Temple Of Sound. 11-late. £6/£5. With Johnny Moy.

EDINBURGH: PURE

Venue. 10.30-3am. £7/£5. Twitch, Brainstorm, The Bill and The Dribbler... David Holmes and Ludvup spin at **SUBLIME** (Wilkie House. Info 0131-668-3043. 10-3am. £8/£6).

GLASGOW: SLAM

Arches. 10.30-3am. £6. Meikle and McMillan... Frankie Foncett and Tim Deluxe are at **COLOURS** (Sub Club. 10-3am). **GUILDFORD: ABSOLUTELY** FABULOUS Bojanglez. Info 01483-304-202. 9-late. £6/£5. Nipper and Ravs.

HASTINGS: DEEP COVER

The Pier. 9pm-2am. £8. Roni Size, Cleveland Watkiss and Dynamite. **HEREFORD: NAUGHTY BUT NICE** The Rooms. 9-2am. £6. Darron Price. **HULL: DEJA VU** Room. Info 01482-216-705. 9-4am. £9. Jeremy Healy, Allister Whitehead and Terry.

LEEDS: UP YER RONSON

The Pleasure Rooms. Info 0113-244-5521. 10-

4am. £9/£7. Jeremy Healy.

LEICESTER: GOODBYE

CRUEL WORLD. Streetlife. Info 01332-372-374. 10pm-2am... **LIVERPOOL: EAST OF EDEN**. 9-2am. £7. John Ryan, Norman Jay, Rocky & Diesel... Mark Williams spins at **VOODOO** (051 Complex. Info 0151-733-6097. 10-4am. £9/£8/£7)... Jeremy Healy, Graeme Park, Armand Van Helden and Carl Cox are **FULL ON** (Nation. 9-6am.)...

LONDON: VOYAGER

Complex. 10-5.30am. £12/£10/£8. Gayle San, Dave Angel, Andy Weatherall, Billy Nasty, Off Yer Face... Steve Stoll, Luke Slater and Phil Perry spin at **ABSOLUTE** (Colliseum. Info 0171-582-0300. 10-6am. £10/£7)... Breeze, Nick Loveur and Pete Bones ask for **MILK AND 2 SUGARS** (The Cross. Info 0181-488-9010. 10-6am. £10/£8)... Megadog soundsystem, Dave Angel, DJ Evolution, Michael Dog, Dean Thatcher and Doc Scott at **ABDUCTION** (Club UK. Info 0181-877-810. 10-6am. £9/£7/£5)... Blu Peter, Steven React and Mrs Wood reside at **GARAGE** (Heaven. 0171-839-5210. 9-3am. £7)... Daniel Davoli, Lawrence Nelson, Seb Fontaine and Tail Paul are at **THE GALLERY** (Turnmills. Info 0891-516-666. 10-7.30am. £10/£8)... Rad Rice guests at **WHOOPI IT UP** (The Gardening Club. 11-5am. £8/£6) with Terry Marks and Joel Xavier... Eddie Piller, Jean Young and Ali B play Acid Jazz at **MAGIC BUS** (The Blue Note. 10-5am. £7/£5)... Smiffy and James Anthony reside at **DELICIOUS** (The Boulevard. 10-4am. £9/£7)... Billy Nasty and John 'Dirtbox' Tyrell are at **THE BIG KAHUNA BURGER** (Smithfields. Info 0973-869-021. 9.30-late. £7/£5)... Lloyd Wakeman and Winston Devine are at **FUSE** (The Paradise Bar. 8-2am. £5/£4/£3)... **SOOPER BITCH** (EC1 Club. Info 0171-226-7782. 10-6am. £10/£4)... Brendan Downing and Jon Tully play at **INDULGE** (The Brx. Info 0171-738-6604. 11-6am. £7)... Nicky Holloway hosts **THE VELVET UNDERGROUND** (Velvet Underground. 10.30-4am. £10/£8)... Graham Gold and Darren Pearce are at **PEACH** (Camden Palace. Info 0171-582-8629. 10-6am. £10/£5)... Rob Blake and Scott Mac are at **SLINKY** (Legends. 10-5am. £10/£7/£5)... Keith, Abbey and Clive Allen are at the **JAZBAH** (The Square Room. Info 0171-738-6527. 10-3.30am. £5/£3)... Craig Burger Queen, Nancy Noise and Sister Bliss get **FRISKY?** (Ministry of Sound. 10.30pm-6.30am. £12/£8)... Dani B, DJ Blacks and Nathan Pop are at **@MOSPHERE** (Ministry of Sound VIP Bar. Info 0973-296-388. 10.30-7am. £8)... Roy, Sequenci and Dean are at **TRANSCENDENT** (Adrenalin Village. Info 0171-289-5446. 10-6am. £10/£8/£6)... ESP, Mad-em, Gary Gee and Jay Smith are **ABSOLUTELY FABULOUS** (Jacque of Clubs. 9-4am. £6)... Wilber and DJ Teknix get funky at **KAT KLAB** (Bar Rhumba. 10-4am. £7/£5)... Sid Shanti and Unit are at **SCIENCE FICTION** (The Fridge. 10-6am. £7)... T Money, Femi Fem, Dodge and Alex Baby spin at **ROTATION** (Subterania. Info 0181-961-5490. 10.30-3.30am. £8)... Freakniks host **KALIMBA** (The Crossbar. Info 0171-727-5524. 9.30-3am. £4)... Graham Gold, Nancy Noise and Dave Stewart spin at **GISM** (Gass Club. 10.30-6am. £12/£10)... Mad Ash and Jason Moore are at **TRIPONITE** (The End. Info 0171-713-0644. 10-30-6am. £11/£6).

MANCHESTER: BUGGED OUT

Sankeys Soap. 10-3am. £6/£5 With Juan Atkins... Nipper is at **HARDWARE** (Hacienda. 9.30-3am. £7/£4)...

MIDDLESBOROUGH: SUGAR

SHACK Empire. £8. John Digweed and Barbara Tucker.

Catch drum 'n' bass at **LABYRINTH** (12, Dalston Lane, E8. Info 0171-247-0789. 11-6am. £10/£8/£6)... Logan and Nick James are at **LOCK IN** (Plastic People. Info 0171-256-1758. 11-5am. £7)... Pete Wardman and Rob Jeffrey are at **TRINITY** (The Channel Club. Info 0181-305-2017. 10-6am. £8)... Danny B and Matt Jay are at **@MOSPHERE** (Music Box. Info 0973-296-388. 9-3am. £3).

MANCHESTER: THE HACIENDA

Hacienda. 9.30-3am. £12/£10/£8. Bob Langley, Tom Wainwright and Dick Johnson... Jeremy Healy and Nicky Holloway are at **GOLDEN** (Sankeys Soap. Info 01782-621-454. 9.30-4am. £12/£10) with Dean Wilson and Pete Bromley... John McCready, Patrick Smoove and Q-Tex are at **LIFE** (Bowlers. Info 0345-573-521. 8-2am. £15)... Planet Janet host **HOLY CITY ZOO** (Holy City Zoo. 9.30-2am. £10)... Pat Riddell is at **REJOICE** (Robinski's. 11-2am. £2)... Marcus, Harvey Jones, Jamac and Inky play at **PLANET DRUM** (The Phoenix. Info 0161-273-3435. 10-3am. £4) with The Funk Boutique, Derek C, Stefano upstairs at **DEEP FRIED**... Tasha Killer Pussies and Greg Fenton rev it up at **RECONSTRUCT** (Club Code. Info 0161-236-4899. 10-3am. £8/£5)... Dean and Mike Chadwick are at **STEREO** (South. Info 0161-861-7270. 10-late. £8/£4).

MIDDLESBOROUGH: ON IT

Arena. Info 01642-231-886. DJ Rap, KMC and BC mix it down... Linden C sees **BETTER DAYS** (The Empire. Info 01642-253-553).

MILTON KEYNES: ULTRA

VEGAS Winter Gardens. Info 01908-218-795. 9-4am. Muzik Party with Dimitry, Eric Powell and Richie Long.

NEWCASTLE: SHINDIG

Riverside. 9-3am. £7/£5. Angel, Dimitri, Scott & Scooby.

NEWCASTLE-UNDER-LYME:

SPOILT Time And Space. Info 0385-245-402. 9.30-2am. £9/£7. Rob Jay.

NEWMARKET: REMPTATION

The White House. Info 01830-669-771. 9-2am. Chad Jackson spins.

NORTHAMPTON: NY-LON

The Vault. Info 01604-603-508. 10pm-2am. £6/£5. Kenny Hawkes.

NOTTINGHAM: 100% PURE

DELUXE Deluxe. 9.30-late. £10/£8... Jon of the Wicked Bitches and Dino rock **THE HOUSE** (The House. 10-late. £8)... Craze and Vinyl Junkie host **CONCRETE 3** (The Box. Info 0115-9410445. 11pm-2am. £3.50/£2.50)... **PAISLEY: CLUB 69** Roky's. 9.30-2am. £5. Detroit's Lawrence Burden joins Martin and Wilba.

PORTSMOUTH: LUSH

Kelly's. Info 01265-822-027. 9-1.30am. £7/£6. Love To Be with Tony Walker, Jon Da Silva and Col Hamilton.

PRESTON: FEEL

The Venue. Info 01772-250-382. £8/£6... **COSY** (The Institute. 9.30-2am. £5/£4) with Adam Southwood, Parker and Jamie.

SHEFFIELD: GATECRASHER

The Arches. Info 0121-605-0960. 9.30-6am. £12/£10. Scott Bond and Andy Cleeton... Tony Walker and Jon Allen spin at **LOVE TO BE** (Music Factory. Info 0113-242-7845. 9.30-4am. £10/£8)... Farley & Heller play at **FUTURE** (The Republic. 9-4am. £9/£7) with Pat Barry & Pipes... Daz Wilkes, Paul Revere and Sean play **FORBIDDEN FRUIT** (Capitol. Info 0114-2763-523. 9-4am. £4/£3).

STOKE: FRESHLY BREWED

Klass Cafe Bar. 10pm-8am. Fingers & Bod.

SUSSEX: JOY

Info 0181-681-5802. 2-late. £15. Phil and Andy Maddox.

SWANSEA: ESSENCE

Escape. 01834-812-570. 9-4am. Danny Slade, Craig Bartlett and Dave Jones.

SWINDON: FRISKY

Brunel Rooms. 9-3am. £7. Graham Gold.

WARRINGTON: ASTRO FARM

The World. Info 01270-522-204. 9-2am. £10/£8. With Kelvin Andrews.

WATERFORD: SEVENTH HEAVEN

The Metroland. Info 00353-515-5787. 10-2am. £6. Paul Flynn.

WOLVERHAMPTON: UK

MIDLANDS UK Midlands. 9-2am. £9/£8. Gareth Cooke, Andy Morris,

Kelvin Andrews and Colin Dale.

WORCESTER: SPOSH

Zig Zags. Info 01299-403-896. 9.30-2am. £5/£4. Deep house with Andy Roberts, Capt J Sparrey and DJ Ryan.

WORTHING: PURE SEX

Mansion House. Info 01705-642-764. £10/£7. Stu Rising and Steve Conway.

SUNDAY JULY 21

LONDON: METALHEADZ

(The Blue Note. 7-midnight. £7/£4. Goldie hosts with Grooverider, Doc Scott and Kemi & Storm... Bob Jones gets soulful at **HABIT** (Zazubaa. Info. 0955-470-210. 5-11pm. £3) with Jo Mills... Rob Da Bank hosts **SUNDAY BEST** (Tearooms Des Artistes. 8-1am. 99p) with John "Dirtbox" Tyrell... Joey Jay and Dadda Harvey play at **96 DEGREES IN THE BASEMENT** (The Raw Club. Info 0171-637-3375. 9-late. £5/£3)...

WEDNESDAY JULY 24

BIRMINGHAM: DECADENCE

Bakers. £5. With Mike E Bloc.

LEEDS: d.o.p.e.

The Mex. 9-2am. £4. Peshay and Mowgli.

LONDON: PLEASED

Velvet Underground. 10-3am. £8/£5. Join Jon Pleased Wimmim... Paul "Trouble" Anderson is at **THE LOFT** (HQ. Info 0171-813-5266. 9.30-3am. £5)... Kenny Hawkes, Terry Farley and Pete Heller are at **SPACE** (Bar Rhumba. 10-3am. £5/£3)... DJ Hype and DJ Zinc are at **PM SCIENTIST** (The Jazz Bistro. 10-2am. £5/£4)...

THURSDAY JULY 25

DERBY: PURE NOVA

The Conservatory. 10pm-2am. £3/£2. With Dizzie Duffrie.

LONDON: SPEED

Mars. Info 0171-439-4655. 10-3.30am. £5. LTJ Bukem and Fabio... **MEGATROPOLIS** (Heaven. Info 0181-960-0030. 8.30-3am. £7/£5)... Carl Cox hosts **ULTIMATE BASE** (Velvet Underground. 01403-267-376. 10-3am. £6)... Dr Bob Jones, Des Clarke, Claydon and Clinton spin at **SHAKE IT LOOSE** (Bar Rhumba. 10-3.30am. £7/£5)... Freeform, Osymyso and Bit Tonic are at **SPRAWL** (Cafe Internet. Info 0181-568-

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— highlight spots —

Clockwork Orange Night

Thurs. 25th July:

LISA LOUD - BRANDON BLOCK

ANDY MANSTON

Sundy. 18th August:

JEREMY HEALEY - JUDGE JULES

Tuesd. 17th Sept:

JOHN KELLY - ALEX P.

cream tour

Wedns. 3rd July:

DANNY TENAGLIA - ANDY CARROLL

Wedns. 28th August:

JUDGE JULES - DANIELE DAVOLI

PHILL COOPER

Perfecto Rds Night

Tuesdy. 13th August:

PAUL OAKENFOLD

PA: GRACE

Wedns. 14th August:

SEB FONTAINE

PA: REEL 2 REAL

Mondy. 19th August:

MIKE PICKERING

SISTER BLISS

Saturd. 24th August:

SARAH CHAPMAN

TREVOR ROCKLIFFE

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AT

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Tuesday 16th August

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Tuesday 30th July

MIK VAN DIJK - PA. HAPPY CLAPPERS

Tuesday 13th August
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PA. GRACE

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GURNER OF THE MONTH

As spotted at Club XS, Folkestone



NEWCASTLE: NICE Planet Earth. Info 0191-232-5255. 10-2am. £6/£5. TWA spin.

NEWCASTLE-UNDER-LYME: VOYUER Time & Space. 9-4am. £8/£7. Dave Seaman and Nigel Benn!

NORTHAMPTON: WHAT A LIFE The Vault. Info 01604-26860. 9.30-2am. £6/£5. DJ Peer spins.

NOTTINGHAM: VELOC'E The Marcus Garvey Centre. Info 0115-970-3338. 10-6am. £10/£7. Mucky Pup and Andy Riley are **MONSTERS AT WORK** (The House. Info 0115-956-5326).

PERTH: WILDLIFE Ice Factory. Info 01382-581-140. 10-3am. £8/£7. D.O.P.

PLYMOUTH: CYDONIA Club Oz. 10-2am. £3. Jeff Van Dyke, Kid Paul, Sign, Osaka and Flex.

PORTSMOUTH: BANG! South Parade Pier. Info 01705-360-279. 9-2am. £12. Renaissance Summer Ball presents The Fathers of Sound, Parks, Wilson and Nigel Dawson.

SHEFFIELD: RISE Leadmill. 10-4am. £8/£6. Paul "Trouble" Anderson and Tony De Vit.

SOUTHAMPTON: CERT 18 Jolly's. Info 0378-863-111. 9-2am. £5/£4. S. Ramos, Mr Hyde and Betts.

STAFFORD: SWOON Coliseum.

Info 01785-229-384. 9-2am. £7/£5. Smokin' Jo and Mark Rowley.

STIRLING: PASSION The Fubar Club. 9pm-4am. £10. Darren Stokes.

STOKE-ON-TRENT: SIN CITY The Left Bank Club. Info 01782-410-733. 9-2am. £6/£5. Neil Hinde joining Sanjay and John Taylor.

SWANSEA: UP FOR IT The Escape. Info 01834-812-570. 9-4am. JDJ tour with John Kelly, Rocky & Diesel, Tomislav and Danny Slade.

SWINDON: THE FRUIT CLUB Brunel Rooms. 9-3am. £7/£6/£5. Miss Moneypennies night with John Kelly, Jim Ryan, DJ Sonique.

WATERFORD: CAN'T STOP Man Fridays. Info 00-353-51-57453. 10-late. £5. Eric Powell and Micky Barry.

WIGAN: DREAM WITH DESIRE Keats. Info 01942-514-608. 9-4am. £8. Malcolm, Lee and Chris Platt.

YARM: PUSSY GALORE'S FLYING CIRCUS Tall Trees Hotel. 9.30-2am. £7. Tasty Tim and Malcom Dale.

SATURDAY JULY 27

ABERDEEN: L'AKIMBO Exodus. Info 01224-624-288. 10-2am. £6/£5. Simon J and Jonathon J.

BASINGSTOKE: CLUB

ADRENALIN The Playground. 9-2am. £8/£7. SY Supreme and MC Ninja.

BEDFORD: LICK IT! Rivera Lights. Info 01908 673117. 9pm-6am. £12/£10. Seb Fontaine and Paul Gotel.

BELFAST: WISDOM Network. 8-1am. £7. Craig Burger Queen, Mark Jackson and Eamon Beagon.

BIRMINGHAM: REPUBLICA Bakers. 10-late. £8/£6/£5. Tall Paul and DJ Sonique. Tom & Jerry Bouthier have some FUN! (Steering Wheel. Info 0121-622-1332. 10-late. £8). Fathers Of Sound and Anthony Pappa are at **WOBBLE** (Venue. Info 0121-233-0339. 11-7am. £8/£6). **MISS MONEYPENNIES** (Bonds. 9.30-late. £12/£9.50). Mr C, Daz Saund, Trevor Rockliffe, Nathan Gregory, Athletico, Dugzab and Empirion (live) are at **THE ATOMIC JAM** (The Que Club. Info 01203-555-005. 9-6am. £11.50). Judge Jules, Allister Whitehead and Matt Booker spin at **CREAM** (Que Club. Info 0151-709-1693. 9.30-2am. £10/£7).

BLACKPOOL: FEDERATION The Main Entrance. £8/£5. Shiva live plus residents, Rick Bonetti, Lance Harker and Dean Bell.

BOLTON: OUTRAGEOUS THEATRE OF DANCE The Temple. Info 01204-406-640. 10-3am. £10/£8. Pete Bones, Guy Oldhams and Lysa Carlson.

BRIGHTON: KINKY CASINO Escape. Info 01273-726-311. 10-2am. £6.50. Terry Farley joins Pete Haywood and Paul Clarke.

BRISTOL: SATURDAYS Lakota. 9.30-6am. £10/£8. Danielle Davoli, Paul Harris, Grayson Shipley, Ken Doh and Wubble-U live.

COALVILLE: PASSION Daisy & Havoc and join Cecil Moore, JFK, Andy Weaver and Nick Correlli.

CORNWALL: ABSOLUTELY LOVE THE NOISE The Lizzie. Info 01637-875-096. 8-1am. £6/£4. James Christian, Simon G and Piers.

DERBY: PROGRESS. The Conservatory. 9-2am. £9. Jon Pleased and Tony De Vit.

DUBLIN: TEMPLE OF SOUND Temple Of Sound. 10.30-late. £8. Stuart McMillan

and Johnny Moy.

EDINBURGH: YIP YAP La Belle Angele. 10.30-3.30am. £6. Gareth Sommerville and Dave Brown. **COLOURS** (Club Mercado. 11-4am) features Jon Mancini, Boney, Darren Mackie and Crosby.

GILLINGHAM: LARGE AS LIFE Upstairs. 9-2am. Pete Doyle, Robbie Collins and Dean Wilson.

GLASGOW: COLOURS Sub Club. 11-4am. £8.TBC. Norman Jay, Nick Warren and Armand Van Helden spin at **CREAM** (The Arches. Info 0151-709-1693. 9.30-2am. £10/£7).

HASTINGS: PIER PRESSURE ALL-DAYER The Pier. afternoon-2am. £6. Smokin' Jo, Craig Jensen, Jay Chappell and Alex Hamilton.

IPSWICH: UK IPSWICH United Kingdom Ipswich. Info 01473-232-579. 10.30-late. £8/£5. Vivien Marky, Bobby, Steve and Matey B.

JERSEY: DELICIOUS The Venue. Info 01534-22921. Garbit White.

LEEDS: THE ORBIT After Dark. Info 01132-523-542. 9-2am. £10/£8. Luke Slater and Andy Weatherall. Ashley James spins at **CLUB MEX** (Mex. 9-3am. £5/£4.) with Carl Bedford and Dean Martin. Noel Watson, Helen Rhodes, Eric Powell and the Jam MCs spin at **BACK TO BASICS** (Pleasure Rooms. Info 01132-449-474. 10-6am. £12/£10) with Huggy and Ralph Lawson. **VAGUE** (Wherehouse. Info 0113-246-1033. 10-4.30am. £10/£8) continues with TWA. B To The D is at **PEACH** (The Dubterranean. Info 0113-247-0909. 2-6pm. Free). Nelson Rosado, Ben Davis, Umberto, Everton, Ezzy, Miles Holloway, Elliot Eastwick and Jason Boardman at **HARD TIMES** (Nato. Info 01924-488-220. 10-6am. £12).

LIVERPOOL: CREAM Nation. Info 0151-709-1693. 9.30-2am. £10/£7. Jon Pleased, Allister Whitehead, Mark Moore, Clive Henry, LTJ Bukem, Peshay, Tayla, Mike Bolton and MC Conrad. Kenny Larkin spins at **FIXER** (Le Batueau. Info 0151-709-6716 10-3am. £5).

LONDON: LOST 53, Southwark St. SE1. Info 0171-791-0402. 10-6pm. Robert Hood, Steve Bicknell, Derrick May and Angela Matherson. Jazzy M is **RULIN'** (Ministry Of Sound. 11-9am. £15/£10) with CJ Mackintosh, Frankie Foncett, Harvey and Justin Berkman. Phil Perry, The Scoff Boys, Vivien Markey, Craig Campbell and Phil Mison all dig the **CLUB FOR LIFE** (Gardening Club 2. 10.30-6am. £12/£10 Life Organ members). Nicky Holloway and Chris Good are at **VELVET UNDERGROUND** (The Velvet Underground. 10.30-4am. £10/£8). Fat Tony, Graham Gold, Nicky Holloway, Andy Morris and Steve Harvey guest at **JETSET** (Leisure Lounge. 10-6am. £12/£10) with Andy Morris and Arron. Dr Bob Jones, Paul "Trouble" Anderson and Damon Havlin reside at **LIFT** (The Blue Note. 10-5am. £8/£6). James White and Alan Chamberlain host **KINGSIZE** (Complex. 10-5.30am. £12/£10) with Claudio Cocoluto, Daniel Davoli, Princess Julia, Matt Herbert and Rob

Bright... Jeremy Healy, Luke Neville and Parks & Wilson are at **MALIBU STACEY** (Hanover Grand. Info 0181-964-9132. 10-4.30am. £12) with Luke Neville. Residents party at **SEX LOVE & MOTION** (Soundshaft. Info 0956-438-004. 10.30-3.45am. £8/£7/£5). Lords Of The Underground, Norris the Boss, Matt Jam Lamont and DJ Spoon take over **GARAGE CITY** (Bar Rumba. 10-6am. £10). Alex Gold, Stuart Patterson and Johnny Freeman are at **TIGERLILLY** (The Double Bass Club. 10-3am. £10/£5). Tall Paul, Tony De Vit and Malcom are at **TRADE** (Turnmills. 3am-1pm). Darren Darling resides at **BAMBINA** (The Eclipse. Info 0171-734-7110. 11-5am. £12 with K Klass. Pete Heller, Biko, Jack & Daniels, Pete Wardman, Red Marc (Drum Club) and Time Flies are at **UNITED KINGDOM** (Club UK. 10-6am. £12/£10). Ian and Rob join in at **MESSIN' AROUND** (Jazz Cafe. Info 0171-916-6622. 11-2am). **BLOW UP** (The Wag Club. Info 0171-432-5534. 10-5am. £8/£8) with Paul Tunkin and Andy Lewis. Marky P, Sam Hambali, Derek B and Ben Bellman play at **EYEBALL ARIZONA** (Subterania. Info 0181-961-5490. 10.30-3.30am. £10). Happy hardcore at **LABRYNTH** (12, Dalston Lane. E8. Info 0171-247-0789. 11-6am. £10/£8/£6). Logan, Nick James and guests are at **LOCKIN' (Plastic People. Info 0171-256-1758. 11-5am. £7). Colin Dale, Mark Dale and Marco Arnaldi host THE VISION** (Soundshaft. 10.30-late. £5). Skol and Dave Stewart are at **TRINITY** (The Chunnel Club. Info 0181-305-2017. 10-6am. £8). Dave Angel, Mr C, Murf, Mark Brom, Tom Parris, Massimo, Layo, Deano, Dave Mothersole and Terry Francis are at **SUBTERRAIN** (The End. Info 0171-419-9099. 10-7am. £13/£10).

MANCHESTER: GOLDEN Sankeys Soap. Info 01782-621-454. 9.30-3am. £10/£8. Pete Tong, Mark Moore, Dean Wilson and Pete Bromley. Graeme Park, Tom Wainwright, Bobby Langley and Dick Johnson host **THE HACIENDA** (Hacienda. 9.30-3am. £12). Planet Janet host **HOLY CITY ZOO** (Holy City Zoo. 9.30-2am. £10). John Waddicker hosts **LIFE** (Bowlers. 8-2am. £12/£10). The Na Bombers are at **THE ELECTRIC CHAIR** (The Roadhouse. Info 0161-237-9789. 10-4am) with Ross Allen (Dorado). Phil Morse and Herbie Saccani are at **TANGLED** (The Boardwalk. 10-3am. £6/£5).

MIDDLESBOROUGH: ON IT Middlesborough Arena. Info 01642-231-886. Sour Records night with Ed Rush, Trace, Blim and Tonic.

MILTON KEYNES: ULTRA VEGAS Winter Gardens. Info 01908-218-795. 9-4am. Back To Basics with Derrick Carter, Ralph Lawson and Huggy.

NEWCASTLE-UNDER-LYME: SPOILT Time & Space. Info 0385-245-402. 9.30-2am. £9/£7. Dave Ralph.

NEWCASTLE: SHINDIG! Riverside. 9-3am. £7/£6. Ludvud and Craig Walsh join Scott & Scooby.

NORTHAMPTON: NY-LON The Vault. 10pm-2am. £8/£5. Darren Coates and Neil Parnell. Smokin' Jo and Brandon Block are at **GOD'S KITCHEN** (The Roadmaster. Info 01234-270-370. 9.30-2am. £8).

NOTTINGHAM: 100% PURE DELUXE Deluxe. 9.30-late. £10/£8. Jon of the Wicked Bitches and Dino rock da **HOUSE** (The House. 10-late. £8).

PAISLEY: CLUB 69 Roxy's. 9.30-2am. £5. DJ Renee (Basic Channel) joins Martin and Willy.

READING: CHECKPOINT CHARLIE Alleycat Live. Info 0171-486-1877. 9-4am. £10/£9. Rad Rice and Sister Bliss.

SHEFFIELD: FUTURE (The Republic. 9.30-4am. £5) Paul Inggall, Greg with Robinson and Solid State...

CLASSIC CLUBS

GRAEME PARK recalls THE BRAIN in London

THE Brian was a brilliant little club on Wardour Street, near Leicester Square. It was really hard to find. You could walk past the door five times before seeing it. It was on a Wednesday night and was always rammed. It was really small and there's something about the vibe in small clubs, isn't there? It was also really hot. Even with all of the windows open, you'd still be dripping with sweat. I DJed there in 1991 and 1992 and I got £150 a time, which I was very happy with.

The club was run by Sean McCluskey and Wigan. Wigan is an artist and he painted loads of dayglo stick figures on the walls. It was very dark in there and the figures were picked up by the ultra violet lights. The dancefloor was upstairs and the bar downstairs, so if anybody didn't feel like dancing they had somewhere to go.

We sometimes had live acts on the bill and because there was no stage, they'd take up half the dancefloor. Sheep On Drugs did their first live performance there. They didn't fit in with what I played, but everyone seemed to like them. They always pulled mad stunts. I remember paint and a few sparks flying one night. I used to see them from the DJ box and think, "How do you follow a band like Sheep

On Drugs?" It was hard to do, believe me!

We also used occasional PAs from Adamski and Mr Monday. I played loads of gigs with them in different clubs and I probably said they

should do a night at The Brain.

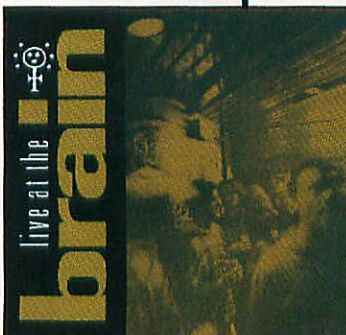
I also remember that we went through a lot of warm-up jocks who would get really cocky and throw tantrums when we wanted them to end their sets. So we would get rid of them and try to find another.

Warm-ups always ask if they can DJ for longer. Some of the people I'm talking about are doing well now, so I can't say who!

GRAEME PARK'S CLASSIC BRAIN CUTS

BLISS - "You"
MR MONDAY - "Inflating Plastic Explodable"
FUNTOPIA - "My Body Like Heaven"
IF? - "Saturdays Angels"
RAMJAC & MIXMASTER MORRIS - "Massif"
ORBITAL - "Son Of Chime"
EYE - "8 Track Mind"
AUDIO ONE - "Attack"

All of these tracks appeared on the "Live At The Brain" compilation, which was released on Brainiak Records in 1990



Hot To Trot drop in at **LOVE TO BE** (Music Factory. Info 0113-242-7845. 9.30-6am. £14) with deck action from Allister Whitehead, Dave Seaman and Smokin' Jo. **SWANSEA:** ESSENCE Escape. 9-4am. Hard Times night with Dave Camachio and Dave Picconi. **SWINDON:** FRISKY Brunel Rooms. 9-2am. £7. With Ian Ossia. **WARRINGTON:** ASTRO FARM The World Nightclub. 9-2am. £10/£8. Kelvin Andrews, Barry May and Paul Walker. **WOLVERHAMPTON:** UK MIDLANDS UK Midlands. 9-2am. £9/£8. Back To Basics Party. **WORTHING:** PURE SEX Mansion House. Info 01705-642-764. £10/£7. Stu Rising and Steve Conway.

SUNDAY JULY 28

LONDON: METALHEADZ The Blue Note. 7-midnight. £7/£4. Goldie, Grooverider, Kemistry & Storm and Randall reside... Rocky and Lofty chill out at **HABIT** (Zazubaa. Info. 0956-470-210. 5-11pm. £3)... Rob Da Bank hosts **SUNDAY BEST** (Tearooms Des Artistes. 8-1am. 99p) with Mala Kai (The Herbaliser)...

MONDAY JULY 29

LONDON: THAT'S HOW IT IS Bar Rumba. £3. James Lavelle, Gilles Peterson and Ben Wilcox... Jim Masters is **CHILLIN'** (Riki Tik. 8-1am. Free)... Paul Harris and Nicky Holloway are at **WORLD RECESSION** (Velvet Underground. 10-3am. £5).

WEDNESDAY JULY 31

BIRMINGHAM: DECADENCE Bakers. £5. Lee Fisher and Ming. **LEEDS:** d.o.p.e. The Mex. 9-2am. £4. Peshay, Mowgli and guests. **LONDON:** PLEASED Velvet Underground. 10-3am. £6. Jon Pleased Wimmim and Paul Woods... Luke Solomon and Kenny Hawkes are at **SPACE** (Bar Rumba. 5. £5/£3)... The Idjut Boys are at **PM SCIENTIST** (The Jazz Bistro. 10-2am. £5/£4)...

THURSDAY AUGUST 1

LONDON: SPEED Mars. 0171-439-4655. 10-3.30am. £5. Fabio, LTJ Bukem and Kemistry & Storm... Check out **MEGATRIPODIS** (Heaven. Info 0181-960-0030. 8.30-3am. £7/£5)... Carl Cox hosts **ULTIMATE BASE** (Velvet Underground. Info 01403-267-376)... Eddie Richards and Terry Francisat the **GROOVE KITCHEN** (Plastic People. Info 0171-916-6669. 10-late)... The Herbal Tea Party with DJ Misjah and Tim, Colin Favor, Carl Clarke, Frankie D, Rob Fletcher & Psyche go to **EUROBEAT 2000** (Turnmills. Info 0891-516-666. 10-late. £5)... Dr Bob Jones, Des Clarke and Claydon & Clinton spin nu soul at **SHAKE IT LOOSE** (Bar Rumba. 10-3.30am. £7/£5)... Rob Aceteson, Linden Can and Kid Batchelor host **FLUID** (The Cross. Info 0973-623-012. 10-4am. £6/£5).

FRIDAY AUGUST 2

ABERDEEN: THINK AGAIN The Pelican Club. 01224-585-667. 9-2am. Tich and guests... Craig Mac hosts **FLASH** (The Stork Club. Info 01224-780-278. 10-2am. DJ S, Alan Nicholls and Maggie McKeon keep it **SWEET** (Exodus. Info 01224-624-288. 10-2am. £5/£3).

ABERYSTWYTH: ALECHEMY Porkeys. Info 01970-880-373. 8-1am. Damage, Mystic, Mastervibe and MC Muscleshed.

BASINGSTOKE: THE LONG GOOD FRIDAY The Playhouse. 9-2am. £6/£5. Stuart Joseph and Grant James.

BIRMINGHAM: CRUNCH The Venue. Info 0121-472-4581. 10.30-6am. Jon Hollis and Jem Atkins... Scott Bond, Jon Hollis, Owen Owens and Mark Jarman are at **SLAG'S SECOND BIRTHDAY PARTY**

(Steering Wheel. Info 0121-666-7551. £7/£5)... Richie Roberts is at **LOSEXKEY** (Bakers. 10-late).

BOLTON: OUTRAGEOUS THEATRE OF DANCE The Temple. Info 01204-406-640. 10-3am. £10/£8. Residents Guy Oldhams and Lysa Carlson.

BOURNEMOUTH: FUN! TOUR The Academy. Info 0973-838-118. 8-late. £7/£5. Nic Loveur, Matt Booker, Colin Dred and Adam Miles.

BRADFORD: ASCENSION The Lingards. Info 01274-730-032. 10-3am. £5. Welly, Bowa and Kareem.

BRIGHTON: CLUB FOOT The Escape. Info 01273-726-311. 10-2am. £6/£5... Eric Powell resides at **SOUTH** (The Zap. 10-3.30am. £7.50/£6.50)... Sean Quinn and Mike Pantelli are at **THANK FUNK ITS FRIDAY** (The Escape Bar. 10-2am. £4.50/£3).

BRISTOL: REVOLUTION Club Leo. Info 0831-493-455. 9.30-3am. £7. Tall Paul and Nick Warren spin... The Hypnotist (live), Blu Peter and Andy Weatherall are at **TEMPTATION** (Lakota. 9.30-4am. £7/£6/£5)... Andre, James Infamous and Capt Samuel are at **INFAMOUS** (Club Loco. 4-10pm. £6)... Ben Hudson and Andy Fisher host **KARANGA** (Info 0973-339-992. 9-4am. £5/£4).

BURNLEY: STAR SPANGLED Club xpo. Info 01282-422-050. 9-2am. David Dunne and Grainne Landowski.

CHESTER: SWEET! Blimpers. 9-2am. £7/£6. Allister Whitehead.

DERBY: THE FRIDAY CLUB Blue Note. Info 0115-944-4277. 10-2.30am. £5/£4. Paul Gotel, Timm & Laurie... The Lovely Helen plays **THE FRIDAY CLUB** (Blue Note Club. 10pm-2.30am. £5/£4).

DUBLIN: TEMPLE OF SOUND Temple Of Sound. 11-late. £6/£5. Johnny Moy, Billy Scurry and Stephen Mulhall.

EDINBURGH: PURE Venue. 10.30-3am. £7/£5. Jeff Mills, Brainstorm, Twitch, The Bill & The Dribbler... Paul and Euan reside at **LIFT** (Wikkie House. 10.30-3am. £7/£5).

GATWICK: JOY The Gatwick Manor. Info 0181-681-5802. 10-late. £7/£6. Graham, Phil James, Andy Maddox, James and guests.

GLASGOW: SLAM The Arches. 10.30-3am. £6. Meikle and McMillan.

GUILDFORD: WOK CLUB Bojanglez. 01483-456-987. 9-2am. £9/£8. Ed Wilman, Alan Luvdud and Breeze.

HEREFORD: NAUGHTY BUT NICE The Rooms. 9-2am. £6 Paul Bleasdale joins Chris and James.

IPSWICH: BORN SEXY Info 01206-763-342. 9-2am. £5/£4. Alex Anderson, John Martin, Rowan Blades and Andrew Rourke.

JERSEY: DELICIOUS The Venue. Info 01534-22921. C Smooth.

KIDDERMINSTER: TUT TUT Knights Nite Club. 9-2am. £5. Simon James spins.

LEEDS: UP YER RONSON Music Factory. Info 0113-244-5521. 10-4am. £10. With Jeremy Healy.

LEICESTER: ZEN The White Room. 10pm-3am. £5/£4. Ampo and Japan.

LIVERPOOL: EAST OF EDEN Eden. 9-2am. £7. Rocky & Diesel... Dave Ralph hosts **FREQUENCY** (Clear. 10-3am. £5)... Andy Nicholson and Steve Shields host **VOODOO** (Royal Institution Building. Info 0151-733-6097. 10-4am. £9/£8/£7).

LONDON: VOYAGER Complex. 10-5.30am. £12/£10/£8. With Steve Johnson... **ABSOLUTE** (Colliseum. Info 0171-582-0300. 10-6am. £10/£7 continues... Joel Xavier, Lekker, Nick Hook and Terry Marks are at **WHOOPI IT UP** (The Gardening Club. 11-5am. £8/£6)... Dean Thatcher and Matt Flint are at **THE BIG KAHUNA BURGER** (Smithfields. Info 0973-869-021. 9.30-late. £7/£5) with Dan and Jon Kahuna... Jasper The Vinyl

Junkie, Foster, Mr C, Layo & Unique play at **FLAVOUR** (The End. 10-6am. £10/£8)... Nicky Holloway resides at **THE VELVET UNDERGROUND** (Velvet Underground. 10.30-4am. £10/£8) with John Kelly... Fat Tony, Al Mackenzie, Steve Lee, Lottie and Alex Anderson are at **THE GALLERY** (Turnmills. 10-7.30am. £10/£8)... Andrew Weatherall, Rick Hopkins, Alex Knight are at **BLOODSUGAR** (The Blue Note. 10-5am. £8/£6)... Smiffy and James are at **DELICIOUS** (The Boulevard. 10-4am. £9/£7)... Graham Gold, Dave Lambert and Darren Pearce carry on at **PEACH** (Leisure Lounge. 10-6am. £7)... Keith, Abbey and Clive are at **JAZBAH** (The Square Room. Info 0171-738-6527. 10-3.30am. £5/£3)... Rob Blake and Scott Mac are at **SLINKY** (Legends. 10-5am. £10/£7/£5)... Renaissance pay a visit to **FRISKY?** (Ministry of Sound. 10.30pm-6.30pm. £12/£8)... Kittie, Abbey and Clive at **JAZBAH** (Square Room. 10-3.30am. £5/£3)... Tall Paul, Craig Campbell, Lawrence Nelson and Steve Lee are at **THE GALLERY** (Turnmills. Info 0291-516-666)... **SOUL POWER** (The Jazz Cafe. Info 0171-916-6060. 11-2pm) with Fitzroy The Buzzboy... Andy Fenn, SJ Spen and guests play at **ATOMIC**. Info 0181-423-2167. 10-3am. £7/£5)... Ronnie Herel and Kieren B host the **KAT CLUB** (Bar Rumba. 10-4am. £7/£5)... T Money, Femi Fem, Dodge and Alex Baby spin at **ROTATION** (Subterania. Info 0181-961-5490. 10.30-3.30am. £8)... Colin Dale, Mark Dale and Marco Arnaldi host **THE VISION** (Soundshaft. 10.30-late. £5)... The Freakniks host **KALIMBA** (The Crossbar. Info 0171-727-5524. 9.30-3am. £4)... Ashley Beedle joins Simon Das, Gerard Dech and Simon Burnett for **LOVES OUT TO LUNCH** (Club 9. Info 0181-942-8801. £6/£5).

MANCHESTER: HARDWARE Hacienda. 10-3am. £7/£4. Nipper, Billy Idle, Pete Robinson and Dave Rofe... Luke Slater and Daz Sound are at **BUGGED OUT** (Sankeys Soap. 10-3am. £6/£5)... Beatle, TB and Medecine Man play **ABSOLUTE HAVOK** (The Phoenix. 10-late).

MIDDLESBOROUGH: SUGAR SHACK Empire. £8. Rocky & Diesel.

NEWCASTLE: NICE Planet Earth. Info 0191-232-5255. 10-2am. £6/£5. Skev, Hans, Kendoh and guests.

NEWCASTLE-UNDER-LYME: VOYUER Time & Space. 9-2am. £7/£6.

NORTHAMPTON: WHAT A LIFE The Vault. Info 01604-26660. 9.30-2am. £6/£5. Tyrone De Savrey, Mark Williams and Steve Payne reside.

PETERBOROUGH: ASCENSION The Cresset. Info 0589-488-129. 9-2am. £5. Sito, Pat and Matt spin house.

PERTH: WILDLIFE Ice Factory. Info 01382-581-140. 10-3am. £8/£7. Zammo.

PLYMOUTH: CYDONIA Club Oz. 10-2am. £3. Ben Rubin, Al, Twilight Twins, Jeff Van Dyke, Kid Paul, Sign, Osaka and Flex.

PRESTON: CHEEKY MONKEY The Institute. 10-2am. £4. Dominic North and Dave Williams.

READING: FLOAT The Alleycat Live. Info 01734-561-116. 9-4am. £7/£6. Louie B, Sutra, Gareth Roberts and livens from Cybernaut.

ROMFORD: CULTURESHOCK '96 Hollywood. 9-3am. £8/£6. Tony Grimley and Gareth Cooke.

STAFFORD: SWOON Colliseum. Info 01785-229-384. 9-2am. £7/£5. Al McKenzie and Mark Rowley.

STOKE-ON-TRENT: SIN CITY The Left Bank. Info 01782-410-733. 9-2am. £6/£5. Second Birthday Party with Anthony Pappa, Alan Luvdud, Sanjay and John Taylor.

SWANSEA: UP FOR IT Escape. Info 01834-812-570. 9-4am. With residents Danny Slade, Andy Cleeton and Big Al.

SWINDON: THE FRUIT CLUB Brunel Rooms. 9-6am. £7/£6/£5. Luke Neville, Richard Ford, Dr S Gachet, Nicky and Randall.

TORQUAY: DVB The Monastery. 11.30-5am. £7/£6. Ian M, Adrian C, Jo Shiva and Jeff Bass.

WALSALL: OFF BEAT New World. Info 0121-358-1038. 9-2am. £2.50. Jon Harris, Carl Morris and Ian Bowyer.

WATERFORD: CAN'T STOP Man Fridays. Info 00-353-51-57453. 10-late. £5. Micky Barry.

WIGAN: DREAM WITH DESIRE Keats Ave. Info 01942-514-608. 9-4am. £8. Malcolm Charles, Lee Turner and Chris Platt.

YARM: PUSSY GALORE'S FLYING CIRCUS Tall Trees Hotel. 9.30-2am. £7. Amanda and Malcolm Dale.

SATURDAY AUGUST 3

ABERDEEN: L'AKIMBO Exodus. Info 01224-624-288. 10-2am. £6/£5. Simon J and Jonathan J.

ALDERLEY EDGE: PENELOPE PITSTOP'S Millennium. 10-3am. £10. Jason Herd, Rob & Pat Drury Craig Jon and guests.

BASINGSTOKE: CLUB ADRENALIN The Playground. 9-2am. £8/£7. NS, X Fade and MC Ninja.

BEDDINGTON PARK: EARTH ENERGY FESTIVAL. Info 01273-708-888. 1-11pm. £17. Dance All-Dayer.

BELFAST: WISDOM Network. 8-1.30am. £7. 11-7am. Mark Jackson and Jay Kay.

BIRMINGHAM: WOBBLE The Venue. Info 0121-233-0339. 11-7am. £8/£6. Danielle Davoli and Justin Robertson with Phil Gifford, Si Long, The Lovely Helen and Matt Skinner... **ATOMIC JAM** continues (The Que Club. Info 01203-555-065. 9-6am. £11.50)... Jeremy Healy and Danny Technici have some **FUN!** (Steering Wheel. 0121-622-1332. 10-late. £8)... Scott Bond and Andy Cleeton host **REPUBLICA** (Bakers. 10-late. £8/£6/£5)... Phil Gifford and The Lovely Helen get sexy at **MISS MONEYPENNIES** (Bonds. 9.30-late. £12/£9.50).

BLACKPOOL: FEDERATION The Main Entrance. £6/£5. Rick Bonnetti and Dean Bell.

BOLTON: THE OUTRAGEOUS THEATRE OF DANCE The Temple. Info 01204-406-640. 10-3am. £10/£8. With Guy Oldhams and Lysa Carlson.

BRIGHTON: KINKY CASINO The Escape. Info 0973-501-913. Pete Heller spins... Danny Jones and Eddie Templeton host **BEATS WORKIN'** (The Retreat. Info 01273-738527. 10pm-2am).

BRISTOL: SATURDAYS Lakota. 9.30-4am. £10/£8. With Angel and Lee Fisher.

BURNLEY: JAMBARU Club xpo. 9-2am. £10/£8. Paul Taylor, Neil Metzner and Paul Murray.

DERBY: PROGRESS Conservatory. 9-2am. £9. With Boy George and Judge Jules.

EDINBURGH: STRIPPED La Belle Angele. 10.30-3.30am. £8. Zammo and Kris Keegan.

GLASGOW: SUB SATURDAYS Sub Club. 11-3am. £8. Relief Records party with Glen Underground and Boo Williams... Kara hosts **IT** (The Arena. 11-4am).

JERSEY: DELICIOUS The Venue. Info 01534-22921. Chris and James.

LEEDS: BACK TO BASICS Pleasure Rooms. Info 0113-244-9474. 10-6am. £12/£10. Ralph Lawson, Huggy and James Holroyd... Miles Holloway, Elliot Eastwick and Jason Boardman are at **HARD TIMES** (Nato. Info 01924-488-220. 10-6am. £12)... TWA are **VAGUE** (Wherehouse. Info 0113-245-1033. 10-4.30am. £10 / £8)... Sven Vath spins at **THE ORBIT** (After Dark. Info 0113-252-3542. 9-2am. £10 / £8)... Andy Ward spins at **CLUB MEX** (Mex. 9-3am. £5/£4.) with Kev Wharton... B to the D to be at **PEACH** (The Duttonrean. Info 0113-247-0909. 2-6pm. Free).

LIVERPOOL: VOODOO 051. 10-4am. £9/£8/£7. Andy Nicolson and Steve Shields reside... **CREAM** (Nation. Info 0151-709-1693. 9.30-2am. £10/£7) with residents James Barton and Paul Bleasdale... **CREATION** (Clear. 10-5am. £10/£7).

LONDON: RULIN' (Ministry Of Sound. 11-9am. £15/£10/£8. Frankie Foncett and CJ Mackintosh... Brandon Block and Laurence Nelson host **CLUB FOR LIFE** (Gardening Club 2. 10.30-6am. £12/£10 Life Organ members... James White and Alan Chamberlain are at **KINGSIZE** (Complex. 10-5.30am. £12/£10) with Paul Speedway, Barnsley and Kieron Accelerator... Russ Cox, Keith Fielder and Paul Tibbs reside at **SEX LOVE & MOTION** (Soundshaft. Info 0956-438-004. 10.30-3.45am. £8/£7/£5)... Darren Darling, Perl and Dean and Miss Dusty O play at **BAMBINA** (The Eclipse. Info 0171-734-7110. 11-5am. £12)... James Lavelle is at **DUSTED** (The Blue Note. 10-5am. £8)... Nicky Holloway and Chris Good are at **THE VELVET UNDERGROUND** (Velvet Underground. 10.30-4am. £10/£8)... Alex Gold, Stuart Patterson and Johnny Freeman are at **TIGERLILLY** (The Double Bass Club. 10-3am. £10/£5)... Residents Tall Paul Newman, Tony De Vit and Malcolm are at **TRADE** (Turnmills. 3am-1pm)... **AWOL** (SW1 Club. Info 0171-613-4770. 10-6am. £12/£10) continues... Mazy, Vivien Markey, Darren Pearce, Terry Marks, Drew, Rooster, House Doctor and Mark L'Hat all play at **MIND OVER MATTER** (The Rocket. 10-6am. £12/£10)... Bobbi and Stev play US garage at **GARAGE CITY** (Bar Rumba. 10-6am. £10).

MANCHESTER: THE HACIENDA Hacienda 9.30-3am. £12/£10. Bobby Langley and Dick Johnson... **LIFE** (Bowlers. Info 0345-573-521. 8-2am. £12/£10) with John Waddicker, Bowa and Roon... Seb Fontaine and Greg Fenton spin at **GOLDEN** (Sankeys Soap. 01782-621-454. 9.30-3am. £10/£8.) with Pete Bromley and Dean Wilson... Planet Janet, DJ Digit, and Simon Lord celebrate their first birthday at **HOLY CITY ZOO** (Holy City Zoo. 9.30-2am. £10)... Phil Morse, Terry Pointon and Herbie Saccani reside at **TANGLED** (The Boardwalk. 10-late. £6/£5) with Mark Hall. Scott Rutherford and Christopher Blue reside at **RECONSTRUCT** (Club Code. Info 0161-236-4899. 10-3am. £8/£5)... Mike Chadwick hosts **STEREO** (South. Info 0161-861-7270. 10-late. £6/£4).

NEWCASTLE-UNDER-LYME: SPOILT Time & Space. Info 0385-245-402. 9.30-2am. £9/£7. Danielle Davoli.

NEWCASTLE: SHINDIG Riverside. 9-3am. £7/£6. Scott Bradford.

NEWMARKET: TEMPTATION The White House. 9-2am. Greg Fenton.

NORTHAMPTON: NY-LON The Vault. Info 01604-603-508. 10pm-2am. £6/£5. Joey Musaphia, Darren Coates and Neil Parnell.

NOTTINGHAM: 100% PURE Deluxe Deluxe. 9.30-late. £10/£8. Catch Mark Keys, Ossie and Leroy Hussey... **THE HOUSE** (The House. 10-late. £8) with Jon Of The Wicked Bitches... Fathers of Sound and Lisa Loud play at **LOST IN MUSIC** (Paradise. 9.30pm-2.30 am. £10/£8)...

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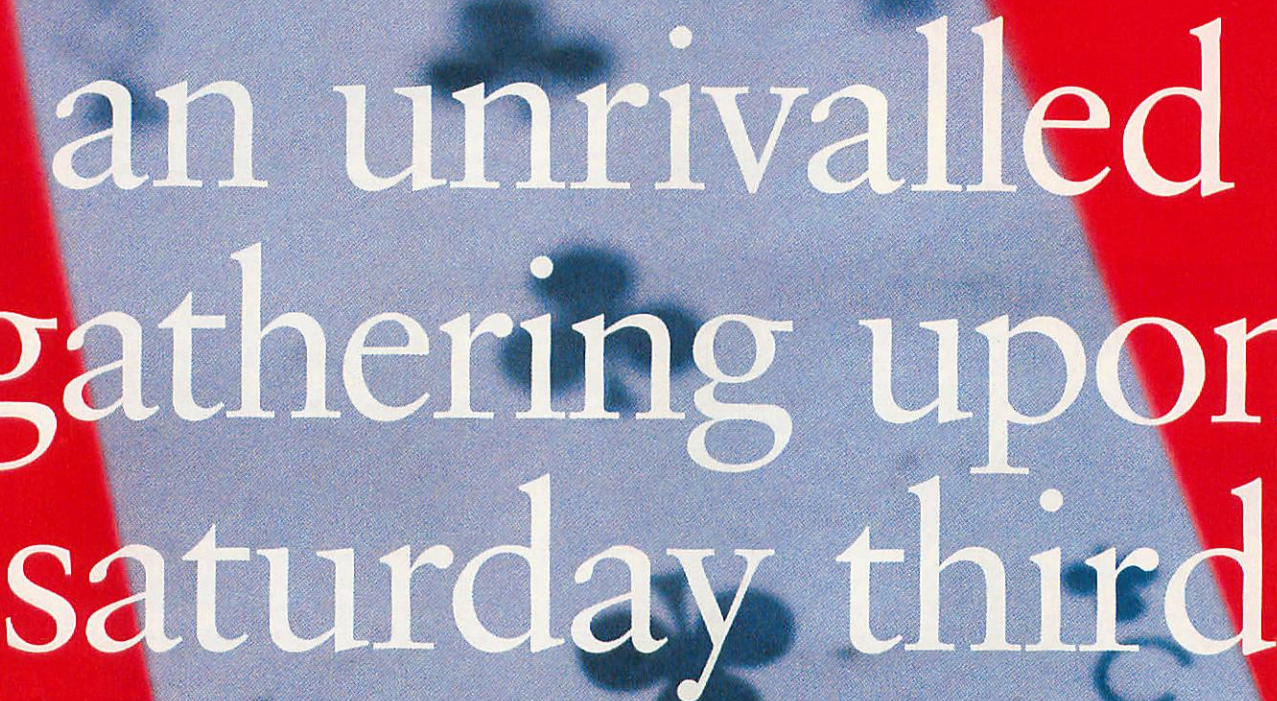
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PAISLEY: CLUB 69 Roxy's 9.30-2am. £5. Martin And Wilba.
SHEFFIELD: SATURDAY AT REPUBLIC The Republic. 0114-249-2210. 9-4am. £8/£7. Deep house... Scott Bond hosts **GATECRASHER** The Arches. Info 0121-605-8960. 9.30-6am. £12/£10)... **LOVE TO BE** (Music Factory. Info 0113-242-7845. 9.30-4am. £10/£8) with Tony Walker, Jim Ryan, Gordon Kaye and Mitch.
SWANSEA: ESSENCE Escape. Info 01834-812-570. 9-4am. Dave Jones, Craig Campbell, Danny Slade, Craig Bartlett and Jamie Griffiths.
WARRINGTON: ASTRO FARM The World Nightclub. Info 01270-522-204. 9-2am. £10/£8. Kelvin Andrews, Paul Walker and Barry May.
WOLVERHAMPTON: UK MIDLANDS UK Midlands. 9-2am. £9/£8. Lofty, Smokin' Jo, Mark Moore, Scott Braithwaite and Danny Rampling club together.

SUNDAY AUGUST 4

LONDON: METALHEAD The Blue Note. 7-midnight. £7/£4. Goldie hosts with Grooverider, Doc Scott, Kemi & Storm... Rob Da Bank hosts **SUNDAY BEST** (Tearooms Des Artistes. 8-1am. 99p)... Luke Howard and Princess Julia are at **QUEER NATION** (The Gardening Club. 10-3.30am. £)... Non-stop moving at **TRADE** (Turnmills. Info 0891-516-666. 4.30-1pm. £10/£8)... Joey Jay (Kiss FM) and Daddae Harvey play dub at **96 DEGREES IN THE BASEMENT** (The Raw Club. Info 0171-637-3375. 9-late. £5/£3).

MONDAY AUGUST 5

LONDON: THAT'S HOW IT IS Bar Rhumba. £3. With James Lavelle, Gilles Peterson, Debra and Ben Wilcox... Jim Masters carries on at **CHILLIN'** (Riki Tik. 8-1am. Free)... Earth Trix, Pandit G, Nelson, The State Of Bengal, Daniel Pemberton and Egon 20 all play at **ANOKHA** (The Blue Note. 10-3am. £5/£3)... Paul Harris and Nicky Holloway are at **WORLD RECESSION** (Velvet Underground. 10-3am. £5)...

WEDNESDAY AUGUST 7

LEEDS: d.o.p.e. The Mex. 9-2am. £4. Peshay and Mowgli.
LONDON: THE LOFT HQ. Info 0181-013-5266. 9.30-3am. £5. Paul "Trouble" Anderson resides... Paul Woods and Jon Pleased host **PLEASED** (Velvet Underground. 10.30-3am. £6)... Luke Solomon and Kenny Hawkes play deep house with Terence Parker at **SPACE** (Bar Rhumba. 10-3am. £5/£3)... Affie Yusuf plays at **DEEP SPACE MISSION 2** (The End. 11-7am. £12)... Zoe Richardson and Damian Lazarus host **PM SCIENTIST** (Jazz Bistro. 10-3am. £5)...

THURSDAY AUGUST 8

LONDON: SPEED Mars. 10-3.30am. £5. Fabio, LTJ Bukem, Conrad and guests... Carl Cox hosts **ULTIMATE BASE** (Velvet Underground. Info 01403-267-3760. Call for guest DJ details)... Abi-Shanti and the infamous Sound System at **ABI-SHANTI** The Blue Note. 11-late. £5/£4 before 11/£4 conchs)... Dr Bob Jones, Des Clarke and Claydon & Clinton spin nu soul at **SHAKE IT LOOSE** (Bar Rhumba. 10-3.30am. £7/£5)... Chill-out at **MEGATRIPODIS** (Heaven. Info 0181-960-0030. 8.30-3am. £7/£5)...
MANCHESTER: BLUEPRINT (South. Info 0161-861-7270. 10-2am.

£4/£3) Jason Boardman, Mo Waxer Andrea Parker as special guest... Hewan Clarke, Colin Curtis and Leaky Fresh at **SOUL CLASSICS NITE** (Hacienda. Info 0161-236-5051. 10-3am. £7/£5).
NOTTINGHAM: LARGE PORTION Deluxe. 9.30-2.30am. £2.50. Ian Tatham, Dave Congrove and Martin Nesbitt... Matt Shelton and Colin YB play at **SPANK IT** (The Hippo Club. Info 0115-956-1181. 10.30-2am) with Ashton Gray and Gary Prai... Junior Perez joins Jon of the Wicked Bitches, Matt Wolfe Dave Grantham and at **THE GARAGE** (The House. Info 0115-956-5324).
SWINDON: DIG THE NEW BREED The Brunel Rooms. Info 0973-339-992. 9-2am. £3/£2. Adrian, Tim, Warren, Ross and Gerard.

FRIDAY AUGUST 9

ABERDEEN: THE SECRET GARDEN Joy. 10-2am. Alan Sadler and Neil Cobban... Craig Mac hosts **FLASH** (The Stork Club. Info 01224-780-279. 10-2am)...
ABERYSTWYTH: HARDCORE MAYHEM Porkies. Info 01970-880-373. 8-1am. Ramos and MC Marley.
BASINGSTOKE: THE LONG GOOD FRIDAY The Playhouse. 9-2am. £6/£5. Steve Moule, Grant James Michael Speed & Stuart Joseph.
BIRMINGHAM: SLAG. Steering Wheel. Info 0121-666-7551. 10-2am. £7/£6. With Owen Owens, Chad Lewis and Sweat... Jon Hollis, Mark Jarman & Jem Atkinson host **CRUNCH** (The Venue. Info 0121-472-4581. 10.30-6am. £7/£6)... Richie Roberts and guests host **LOVESEXY** (Bakers. 10-late)... Trevor Rockcliffe visits the **HOUSE OF GOD** (Subway City. Info 0973-308-381. 10-4am. £6/£5).

BRIGHTON: SOUTH The Zap. 10-3.30am. £7.50/£5.50. Eric Powell hosts... Louie Vega spins at **CLUB FOOT'S 2ND BIRTHDAY** (Escape. Info 01273-726-311. 10-2am. £6/£5)... Sean Quinn and Mike Pantelli groove at **THANK FUNK ITS FRIDAY** (The Escape Club Bar. 10-2am. £4.50/£3)... Fresh Productions House Night at (The Concorde. 10-2am. £5).
BRISTOL: TEMPTATION Lakota. 10.30-5am. £7/£6/£5. Mr C on the decks with residents Jodie, Ian Wilkie, Leon Alexander, and Children Of The Bong sound system... Nick Warren and Maurice host **REVOLUTION** (Club Leo. Info 0831-493-455. 9.30-3am. £7) with the delightful deck skills of Sister Bliss and Nancy Noise... Andre, James Infamous and Capt Samuel are at **INFAMOUS** (Club Loco. 4-10pm. £6)... Paul Harris and Craig Campbell spin at **KARANGA** (Info 0973-339-992. 9-4am. £5/£4).

BURNLEY: STAR SPANGLED. Club Xpo. Info 01282-422-050. 9-2am. David Dunne and Grainne Landowski.
CHESTER: SWEET Blimpers. Info 01244-343-781. 9-2am. £7/£6. John Kelly joins residents Phil Cooper, Russ K. Klass and Gary Jones.
COVENTRY: KLASS. The Coliseum. Info 0973-882210. 9pm-2am. £6/£5/£4. Christian Woodyatt, Jon Paul and Hoi Polloi.

DERBY: THE FRIDAY CLUB Blue Note. Info 0115-944-4277. 10-2.30am. £5/£4. Ricky Stone.

DUBLIN: TEMPLE OF SOUND Temple Of Sound. 11-late. £6/£5. Johnny Moy, Billy Scurry and

Stephen Mulhall... Clare Maloney hosts **QUADRAPHONIC** (The Kitchen. 10.30-late).
EDINBURGH: PURE Venue. 10.30-3am. £7/£5. Twitch, Brainstorm, The Bill and The Dribbler... Billie Caldwell and Gordon Mac spin at **SUBLINE** (Wilkie House. 10-3am. £8/£6).
GATWICK: JOY The Manor. Info 0181-681-5802. 10-late. £7/£5. Graham, Phil James, Andy Maddox, James and guests.
GLASGOW: SLAM The Arches. 11-3am. £7. Meikle and McMillan.
HASTINGS: DEEP COVER The Pier. 9pm-2am. £6. Mickie Finn, Darren Jay and MC GQ.

HEREFORD: NAUGHTY BUT NICE The Rooms. 10-2am. £6. Naughty guests to be announced!!

HUDDERSFIELD: ABSOLUTE HAVOK Follies. 10-late. Beatle, TB, Jay Enn and Medicine Man.

HULL: DEJA VU Room. Info 01482-323-154. 9-3.30am. £9. Tom Wainwright and Gordon Kaye.

JERSEY: DELIRIOUS The Venue. Info 01534-22921. VIP DJ TBC.

KIDDERMINSTER: TUT TUT Knights. 9-2am. £5. Tomi Slav and Wayne Good man the decks.

KINGSTON-UPON-THAMES: GOING GA-GA Bishops Hall. 10-4am. £)... Matt Maddlad resides.

LEEDS: UP YER RONSON Pleasure Rooms. 10-4am. £9/£7. Call 0113-293-9405 for DJ details.

LEICESTER: GOODBYE CRUEL WORLD. Street Life. 10pm-3am. £7/£6/£5. Call for info... Phil Perry guests at **ZEN** (The White Room. Info 01162-834-410. 10pm-3am. £6/£5).

LIVERPOOL: EAST OF EDEN Eden. 9-5am. Norris Windross and Roy The Roach join Rocky & Diesel.

LONDON: FRISKY Ministry Of Sound. 10.30-6.30am. £10/£8. Trannies With Attitude, Tony De Vit, Christian Woodyatt, DJ Heaven and Tom Bouthier... Absolution are joined by Derrick May, Charlie Hall, Evil Eddie Richards and Paul Thomas at **ABSOLUTE** (Colliseum. Info 0171-582-0300. 10-6am. £10/£7)...

Craig Walsh, Oberon & Beamish (Escape from Samarsa) and The Matrix (phone for confirmed line-up) at **ABDUCTION** (Club UK. Info 0181-877-0110. 10-6am. £9/£7/£5)...

Blake Baxter, Billy Nasty, Craig Walsh, Fabio Paras and LTJ Bukem battle it out at **VOYAGER** (Complex. 10-5.30am. £12/£10/£8)...

The packed crowd whoop it up at **THE GALLERY** (Turnmills. Info 0891-516-666. 10-7.30am. £10/£8) with resident Lottie plus Paul Oakenfold, Mark Moore, Tall Paul and Steve Lee... Craig Jensen and Joe Fish are at **SOOPER BITCH** (EC1 Club. Info 0171-226-7792. 10-6am. £10/£4)... **WHOOPT IT UP** (The Gardening Club. 11-5am. £8/£6) with Dominic Moir, Scott Mac, Joel Xavier, Nick Hook, Terry Marks and Lekker... Mr C and Layo add a little **FLAVOUR** (The End. 10-6am. £10/£8)...

Nicky Holloway hosts **THE VELVET UNDERGROUND** (Velvet Underground. 10.30-4am. £10/£8) with DJ Peer and Savage... Breakbeat at **THE BIG KAHUNA BURGER** (Smithfields. Info 0973-869-021. 9.30-late. £7/£5) with Dan and Jon Kahuna plus guests... Graham Gold, Dave Lambert, Craig Dimech and Darren Pearce are at **PEACH** (Camden Palace. Info 0171-582-8629. 10-6am. £10/£5) plus a very special guest indeed!...

FREE RADICALS come to town with Kevin Beadle, Pressure Drop, Ross Allen and Patrick Forge plus Ali B (The Blue Note. 10-5am. £8/£6)... Soulful vibes from Kittie, Abbey and Clive at **JAZBAH** (Square Room. 10-3.30am. £5/£3)... Roy, Sequenci, Dean and guests are at **TRANSMISSION** (Adrenalin Village. Info 0171-289-5446. 10-6am. £10/£8/£6)... Mark Allen and guests **RETURN TO THE SOURCE** at (The Fridge. 10-6am. £10/£8)... **SOUL POWER** (The Jazz Cafe. Info 0171-916-6060. 11-2pm.) with Fitzroy The Buzzboy... Steve Wren and Bob Masters get funky at **KAT KLUB** (Bar Rhumba. 10-4am. £7/£5)... T Money, Femi Fem, Dodge and Alex Baby spin at **ROTATION** (Subterania. Info 0181-961-5490. 10.30-3.30am. £8)... Colin Dale, Mark Dale and Marco Arnaldi host **THE VISION** (Soundshaft. 10.30-late. £5)... Freakniks host **KALIMBA** (The Crossbar. Info 0171-727-5524. 9.30-3am. £4).

MANCHESTER: BUGGED OUT Sankeys Soap. 10-3am. £6/£5. Steve Bicknell and Mark Broom join James Holroyd with Repeat playing live... A special guest joins Jay Brown, Pete Robinson and Dave Rofe at **HARDWARE** (Hacienda. Info 0161-236-5051. 10-3am. £7/£4)... Mr Scruff and Guy Gondwana spin over at **DUBISM** (The Roadhouse. Info 0161-237-3435. 10-3am. £3).

MIDDLESBOROUGH: SUGAR SHACK Empire. £8. Special guests to be confirmed.

NEWCASTLE: NICE Planet Earth. Info 0191-232-5255. 10-2am. £6/£5. Neil Hynde spins.

NEWCASTLE-UNDER-LYME: VOYEUR Time & Space. 9-2am. £7/£6. Allister Whitehead and Danny Campbell.

NORTHAMPTON: WHAT A LIFE The Vault. Info 01604-268-60. 9.30-2am. £6/£5. Luvdup and Alan Stevens.

NOTTINGHAM: BREEZIN' Deluxe. Info 0115-9417-467. 9-late. £8/£6. Fabio, Neil Trix and DJ Clue.

OXFORD: TRANSMISSION The Zodiac. 10-2am. £5/£4. Oz and Juno.

PERTH: WILDLIFE Ice Factory. Info 01382-581-140. 10-3am. £8/£7. Phone for more details.

PLYMOUTH: CYDONIA Club Oz. 10-2am. £3. Ben Rubin, Twilight Twins, Kid Paul, Osaka and Flex.

PRESTON: CHEEKY MONKEY The Institute. 10-2am. £4. Dominic North and Dave Williams.

READING: CHECKPOINT CHARLIE (Alleycat Live. Info 0171-486-1877. 9-4am. £9/£8. Expect a fearsome line-up or ring above number).

SHEFFIELD: RISE Leadmill. 10-4am. £8/£6. Al McKenzie and Gordon Kaye join the residents.

SOUTHAMPTON: CERT 11 Jolly's. Info 0378-863-111. 9-2am. £5/£4/£3. D-Rat(!) and Dirty Dee are joined by Craig Thomas.

STAFFORD: SWOON Coliseum. Info 01785-229-384. 9-2am. £7/£5. Progress Night with Pete and Russell and Craig Campbell.

STOKE-ON-TRENT: SIN CITY Left Bank Club. Info 01782-410-733. 9-2am. £6/£5. Sanjay and John Taylor.

SWANSEA: UP FOR IT Escape. Info 01834-812-570. 9-4am. Luvdup, Anthony Pappa, Ben Hudson, Andy Fisher, Danny Sleedon, Andy Cleeton and Big Al.

SWINDON: FRUIT CLUBY Brunel

Rooms. 9-3am. £7/£4. A Lakota tour night with Craig Campbell, Grayson Shipley plus hardcore cuts from Seduction, Mixmatt, Slam and Menace.
WALSAL: SPLOSH The New World. Info 01299-403-986. 9-2am. £5/£4. Deep Sea Divers, Damien Ryan, Justin, Rob Lynch and Kervin Kennedy spin.
WATERFORD: CAN'T STOP Man Fridays. Info 00-353-51-57453. 10-late. £8. Owie and Mark Kavanagh.
WIGAN: DREAM WITH DESIRE Keats Ave. Info 01942-514-608. 9-4am. £8. Malcolm Charles, Lee Turner and Chris Platt.
YARM: PUSSY GALORE'S FLYING CIRCUS Tall Trees Hotel. 9.30-2am. £7. Amanda and Malcolm.

SATURDAY AUGUST 10

ABERDEEN: L'AKIMBO Exodus. Info 01224-624-288. 10-2am. £6/£5. Simon J and Jonathan J... Austyn Davidson and Nigel Graham

CELEBRATE LIFE (Joy. 10pm-2am).
BASINGSTOKE: CLUB ADRENALIN The Playground. 9-2am. £8/£7. Vinyl Groover, Supreme, NS, X Fade and MC Ninja.

BELFAST: CHOICE The Art College. Info 01232-778-084. 9-1.30am. £10. Alan Ferris, Dee O'Grady and Keith Connolly... Peer (D-Dream) joins Mark Jackson and Eamon Breacon to show a little **WISDOM** (The Network Club. Info 01232-237-486).

BIRMINGHAM: WOBBLE Venue. Info 0121-233-0339. 11-7am. £8/£6. Listing unavailable at time of going to press so phone 'em... CJ Mackintosh and Roger the Doctor with Funglejunk downstairs have some **FUN!** (Steering Wheel. Info 0121-622-1332. 10-late. £8)... **MISS MONEY PENNIES** (Bonds. 9.30-late. £12/£9.50) continues with residents plus a rather special guest... **REPUBLICA** (Bakers. Info 0121-633-3839. 10-3am. £8/£6/£5) with Scott Bond and Andy Cleeton spinning and a very special guest.

BLACKPOOL: FEDERATION The Main Entrance. £6/£5. Residents plus guests to be confirmed.

BOLTON: OUTRAGEOUS THEATRE OF DANCE The Temple. Info 01204-406-640. 10-3am. £10/£8. Dave Valentine.

BOURNEMOUTH: BITE THE BULLET Showbar Pier. Info 0374-601-248. 9-1am. £7/£6. Steve Oates.

BRIGHTON: KINKY CASINO The Escape. Info 01273-726-311. 10-2am. £6.50. Jon Pleased Wimmin joins Clarky, Pete and Marcus Saunderson... Special guests at **THE PUSSY CAT CLUB** (The Zap. 10.30pm-3.30am. £7/£6) with resident Nipper "Deep" Downey... Danny Jones and Eddie Templeton host **BEATS WORKIN'** (The Retreat. Info 01273-738-527. 10pm-2am)... Twice Ez Nice is at **SOUL KITCHEN** (The Beachcomber. 10-4am. £4.50/£3.50)... Unique and Mee play deep house at **THE POSITIVE SOUND SYSTEM** (The Concorde. 10-2am. £5/£4).

BRISTOL: SATURDAYS Lakota. 9.30-4am. £10/£8. Distinctive host with Kelvin Andrews, Craig Campbell and Phil Cheeseman.

BURNLEY: JAMBARU Club XPO. 7-2am. £10/£8. Info 01282-422-050.

CHATTERIS: THE CUCKOO CLUB Soaps. Info 01954-782-089. 9-2am. £6. Joel Xavier and Rowan Blades...

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SATURDAY NIGHT FEVER

Chicago's DJ SNEAK, the hottest unsigned artist in the dance world right now, talks about a recent weekend in London



HOW DID YOU FEEL WHEN YOU WOKE UP ON THE SATURDAY? WHERE HAD YOU BEEN THE NIGHT BEFORE?

I felt drained. I had played at the Escape in Brighton and at The End in London, where I did a much harder set. The crowd were really good and, even though the club was supposed to close at 6am, it was still rolling at 7am.

WHAT DID YOU DO DURING THE DAY?

I just slept in my hotel. Except I kept on getting woken up by my neighbours, who were being noisy watching the England and Scotland football match. When I eventually woke up, it was so late that it was dark. I then went to dinner in Covent Garden with people from Cream, The End and Muzik, before getting myself together for the place I was playing later on.

WHICH CLUB WERE YOU PLAYING AT? WHAT WAS IT LIKE?

I did a four-hour set of funky disco house music at Complex. I

me he's about to install astroturf up there, so that he can play properly. Can you believe that? It was very relaxing and the sun was rising as we finished the kick-around. It was really nice to see London so early in the morning.

TELL US ONE FUNNY THING WHICH HAPPENED THAT WEEKEND?

I guess I should tell you about the lighting guy at Complex. He was just so weird. He was this hippy-looking guy in his mid-forties who was way out of control and it made the energy in the DJ booth excellent. It got to a point where he just started dancing in this crazy kung-fu style. He'd been skinning up all evening and I'd been smoking as well, so we were buzzing off each other really well.

HOW DID YOU FEEL WHEN YOU GOT UP ON THE SUNDAY?

I was ready for more! Well, kind of. I felt really good, but I felt even better after I'd spent the whole day in bed again. When I got up, it was time for me to go and DJ at Habit over in London's Kensington Church Street. There were only around 100 people in there, but it was my favourite kind of crowd. They were a little older and totally

into what I was playing, so it made me feel really comfortable.

DJ Sneak & Armand Van Helden's joint release, 'Hardsteppin' Disko Selection', is out now on Relief, USA

DJ SNEAK'S 10 FOR TODAY

- MOOD 2 SWING - "I See You Dancing" (Groove On, USA)
- TORI AMOS - "Professional Widow (Armand Van Helden Mix)" (Atlantic)
- DEE - "Feeling Humpapapapa" (Gema)
- TEN CITY - "Nothing's Changed" (Ibadam)
- CULTURAL PERILS - "The Mother Earth (Todd Terry Mix)" (WEA)
- I CUBE - "Disco Cubizm" (Versaille, France)
- DJ SNEAK & ARMAND - "Hardsteppin' Disko Selection" (Relief, USA)
- ROACH MOTEL - "Here" (Junior Boys Own)
- DANNELL DIXON - untitled (Sticky Rhythm)
- BORIS DUGLOSH - "Keep On Pushing" (Peppermint Jam, Germany)

COALVILLE: PASSION The Emporium. Info 01530-815-278. Big-time guests join JFK, Andy Weaver and Nick Correlli.

CORNWALL: ABSOLUTELY LOVE THE NOISE The Lizzie. Info 01637-875-096.8-1am. £6/£4. Simon G and Piers plus guests.

COVENTRY: KLASS The Colliseum. Info 0973-882-210. 9pm-2am. £6/£5/£4. Call for DJ details.

DERBY: PROGRESS The Conservatory. 9-2am. £9. Farley "JM" Funk, Chris and James.

DUBLIN: TEMPLE OF SOUND Temple Of Sound. 10.30-late. £8. Rozzo and Johnny Moy.

EDINBURGH: YIP YAP La Belle Angele. 10.30-3.30am. £6. Gareth Sommerville and Dave Brown...

GLASGOW: SUB SATURDAYS Sub Club. 11-4.30am. £8. Harri and Dominic... A special guest joins Jon Mancini and Darren Mackie at

COLOURS (Club Mercado. Info 01698-276-866. 11-4am.)

HASTINGS: PIER PRESSURE The Pier. 9-2am. Chandrika (JDJ), Alex Hamilton and Anthony Coombs.

HULL: QUENCH The Room. Info 01482-323-154. 10-4am. £8/£7/£6. Jeff Ibbson, Mark Bliss, Patrick Garry and Alfonso.

IPSWICH: UK IPSWICH United Kingdom. Info 01473-232-579. 10.30-late. £6/£5. Call for DJ details.

JERSEY: DELICIOUS The Venue. Info 01534-22921. Warren Le Seur.

LEEDS: BACK TO BASICS Pleasure Rooms. Info 01132-449-474. 10-6am. £12/£10. Ralph Lawson, Huggy and James Holroyd with guests...

MARCO ZAFFARANO is at THE ORBIT (After Dark. Info 01132-523-542. 9-2am. £10/£8) with John, Nigel and Mark...

CLUB MEX (Mex. 9-3am. £5/£4.) continues with Carl Bedford and Dean Martin... **VAGUE** (Wherehouse. Info 0113-246-1033)

continues with those Trannies With Attitude... Miles Hollway, Elliot Eastwick and Jason

Boardman reside at **HARD TIMES** (Nato. Info 01924-488-220. 10-6am. £12).

LEICESTER: SOLUTION (The White Room. Info 0116-263-4410. 10pm-3am. £7/£6. With Breeze.

LIVERPOOL: CREAM Nation. Info 0151-709-1693. 9-2am. £10/£7. Josh Wink, Graeme Park, Judge Jules and Andy Weatherall join Shiva

(live)... Watch out for **FIXER** (Le Bateau. Info 0151-727-1388 10-3am. £5)... Tim Taylor and Kris Needs get

together at **VOODOO** (Clear. 051 Complex. Info 0151-733-6097. 9.30-3.30am. £8/£7).

LONDON: BABY GEORGIE The Cross. Info 0171-837-0828. 10-6am. £15. John Kelly, Luke Neville and Craig

Richards, plus a special guest... Lawrence Nelson, Brandon

Block and guests are all at **CLUB FOR LIFE** (Gardening Club 2. 0171-497-3153. 10.30-6am. £15/£12 Life Organ

members)... James White and Alan Chamberlain host **KINGSIZE**

(Complex. 10-5.30am. £12/£10) with Jon Pleased Wimmim, Terence Parker, Roy the Roach, Ferni B and Alan Jinx... Paul Edge

(Outer Limits) is at **SEX LOVE & MOTION** (Soundshaft. 0956-438-004. 10.30-3.45am. £8/£7/£5) with Keith

Felder, Russ Cox & Paul Tibbs... Bellissima host **JUST CAN'T GET ENOUGH** (The Gardening Club. 10.30-5am. £12/£10) with Paul Gardener

and the Bootboys plus guests... **DEF-MIX NIGHT** with Satoshi Tomile

(Ministry Of Sound. 11-9am. £15/£10) plus CJ Mackintosh and Lord G... Get

DUSTED down by James Lavelle, D'Afro, Will Bankhead, DJ

Aura (Blue Note. 10-5am. £10)... James Anthony and Martin Lerner

are **LUVIN IT** (Rock Cafe. 9-3am)... Craig Dimech resides at **THE**

SATELLITE CLUB (The Colliseum. 10-6am. £12)... Danny Rampling,

Norman Jay, Steve Goddard and James White play the Runway

room at **JETSET** (Leisure Lounge. 10-6am. £12/£10) with Andy Morris,

Paul Kelly and Arron in the Cockpit... Tony De Vit, Malcom and Ian M are at **TRADE** (Turnmills.

3am-1pm)... Chrissy T, Rudeboy Rupert, Bobby and Steve are at

GARAGE CITY (Bar Rumba. £10) with guests TBC... **UNITED KINGDOM**

(Club UK. 10-6am. £12/£10) continues... Dave Seamen, Seb Fontaine and

Luke Neville get sexy at **MALIBU STACEY** (Hanover Grand. Info 0181-964-9132. 10-4.30am. £12)... Chris Good

and Nicky Holloway are at **THE VELVET UNDERGROUND** (The Velvet

Underground 10.30-4am. £10/£8)... Johnny Freeman and Stuart

Patterson host **TIGERLILLY** (The Double Bass Club. 10-3am. £10/£5)... Ambient jazz grooves at

MARSHER NOIR (Shillibeer's. 9pm-late. £5)... Juan Atkins and Steve Bicknell rock **BURUNDI** (The End. Info 0171-791-0402. 11-7am. £12) with residents Mr C and Layo... Stormin D, Skol, Rooster and

Luke Brancaccio rock the **SANCTUARY** (Grays. 6.30-5pm. £7/£6/£5)... DJ's are **MESSIN' AROUND** (Jazz Cafe. Info 0171-916-6622. 11-2am)... Call for DJ details of

KINOMAO ISLAND (Mars. Info 0171-

226-9197. 10-4am. £7/£6)... Sixties pop at **BLOW UP** (The Wag Club. Info 0171-432-5534. 10-5am. £8/£6) with Paul Tunkin and Andy Lewis... Marky P, Sam Hambali, Derek B and Ben Bellman play glam

garage at **EYEBALL ARIZONA** (Subterania. Info 0181-961-5490. 10.30-3.30am. £10)... Happy hardcore at

LABYRINTH (Info 0171-247-0789. 11-6am. £10/£8/£6)... Logan, Nick James and guests are at **LOCK IN** (Plastic People. Info 0171-256-1758. 11-5am. £7)... Call for DJ details of

TRINITY (The Chunnel Club. Info 0181-305-2017. 10-6am. £8).

MAIDSTONE: BABY LOVE Polo Club. 9-2am. Paul Gardener joins

Athos and The Boot Boys... Graham Gold, Nancy Noise, Darren Pearce, Luis Paris and

Dave Stewart spin at **GISM** (The Raw Club. 10.30-6am. £12/£10).

MANCHESTER: GOLDEN Sankeys Soap. 01782-621-454. 9-3am. £10/£8. David Dunne and Nev

Johnson play handbags with Pete Bromley and Dean Wilson... Tom

Wainwright, Bobby Langley and Dick Johnson are at **THE**

HACIENDA (Hacienda. Info 0161-236-5051. 9.30-3am. £12/£10/£9)... John Waddicker, Dave Gilbert, Craig

Stocks, Nipper at **LIFE** (Bowlers. Info 0345-573-521. 8-2am. £12/£10)... Planet Janet host **HOLY CITY ZOO**

(Holy City Zoo. 9.30-2am. £10)... Dr Matt Thompson and Dr Mark

Godwin host **PRESCRIPTION** (The Phoenix. 10-3am. £5/£4)... Pat

Riddell is at **REJOICE** (Rabinski's. 11-2am. £2)... Call for DJ details of

RECONSTRUCT (Club Code. Info 0161-236-4899. 10-3am. £8/£5) with Scott Rutherford and Christopher

Blue... Firdos and Mike Chadwick are at **STEREO** (South. Info 0161-861-7270. 10-late. £6/£4).

MIDDLESBOROUGH: ON IT Middlesborough Arena. Info 01642-231-886. Expect rippling drum 'n' bass. Call for DJ details.

MILTON KEYNES: ULTRA VEGAS Winter Gardens. Info 01908-210-795. 9-4am. Miss Money pennies on

Tour Night with Tom and Jerry Bouthier, Jim "Shaft" Ryan and

Richie Long. **NEWCASTLE: SHINDIG** Riverside. 9-3am. £7/£6. Scott and Scooby.

NEWCASTLE-UNDER-LYME: SPOILT Time & Space. Info 0385-245-402. 9.30-2am. £9/£7. Call for DJ details.

NEWMARKET: TEMPTATION The White House. Info 01638-669-771. 9-2am. Call for DJ details.

NORTHAMPTON: NY-LON The Vault. Info 01604-603-508. 10pm-2am. £6/£5. With Darren Coates and Neil Parnell.

NORWICH: GO BANANAS The Waterfront. Info 01603-626-638. 9-4am. £5. With the Pervée Possee.

PAISLEY: CLUB 69 Roxy's. Info 0141-552-5791. 10-2.30am. £5. With Martin and Wilba.

PITSEA: GLOW The Playground. 9-2am. £5. Jason Bye.

PORTURUSH: LUSH Kellys. Info 01265-822-027. 9-1.30am. £7/£6. Zammo and Col Hamilton.

PRESTON: COSY The Institute. 9.30-2am. £5/£4. Adam Southwood, Andy Parker, Parker and Jamie.

READING: AVANT GARDE The Holy Rooms. Info 01734-580-834. 10-4am. £6. Drum 'n' bass antics courtesy of

top UK DJs. Call for details. **SHEFFIELD: LOVE TO BE** The Music Factory. Info 0113-242-7845. 9.30-4am. £10/£8. Buckley and Dean

Anderson... Daz Wilkes, Paul Revere and Sean stoke up

FORBIDDEN FRUIT (Capitol. Info 0114-2763-523. 9-4am. £4/£3).

STAFFORD: SWOON The Moathouse. 9-2am. £10/£8/£6/£5. Guests plus Mark Rowley.

STOKE: FRESHLY BREWED Klass Cafe Bar. 10pm-8am. With Fingers and Bod.

SWANSEA: ESSENCE Escape. Info 01834-812-570. £5/£4. 9-4am. Call for DJ details.

SWINDON: FRISKY Brunel Rooms. 9-2am. £7/£6/£5. One Love Special with Mike Shawe, James Savage and Ian Wilkie.

WARRINGTON: ASTRO FARM The World Nightclub. Info 01270-522-204. 9-2am. £10/£8. Kelvin Andrews, Paul Walker and Barry May.

WOLVERHAMPTON: UK MIDLANDS UK Midlands. 9-2am. £9/£8. Call for DJ details.

WORTHING: PURE SEX The Mansion House. Info 01705-642-764. £10/£7. With Stu Risting and Steve Conway plus guests.

SUNDAY AUGUST 11

LONDON: SUNNY SIDE UP The Chunnel Club. 9am-8pm. £7/£5. Slick Rick, Skol, Vivien Markey, Paul

Johnson and Drew... Rob Da Bank hosts **SUNDAY BEST** (Teatime

Des Artistes. 8-1am. 99p)... Goldie hosts **METALHEAD** (The Blue Note. 7-

midnight. £7/£4) with the usual residents... Jo Mills resides at

HABIT (Zazubaa. Info 0171-938-4407. 5-11pm. £3)... Dub sounds at **SUBVERT** (Info 0973-659-293. 6-12.30am. £5/£3)

MONDAY AUGUST 12

LONDON: CHILLIN' Riki Tik. 8-1am. Free. Jim Masters and guests... Phil

Brill and DJ Alice reside at **CLUB TROPICANA** (The Gardening Club. 9-3am. £5/£3)... James Lavelle, Gilles

Peterson, Ben Wilcox and Debra continue with **THAT'S HOW IT IS** (Bar

Rumba. £3)... Paul Harris and Nicky Holloway carry on at **WORLD**

RECESSION (The Velvet Underground. 10-3am. £5... Simon Price spins at

ARCADIA (Madame Jo Jo's. Info 0171-263-1697. 10-2.30am. £5/£3).

TUESDAY AUGUST 13

LONDON: THE PINCH The Gardening Club. 10-3am. £5/£4/£3. Nick

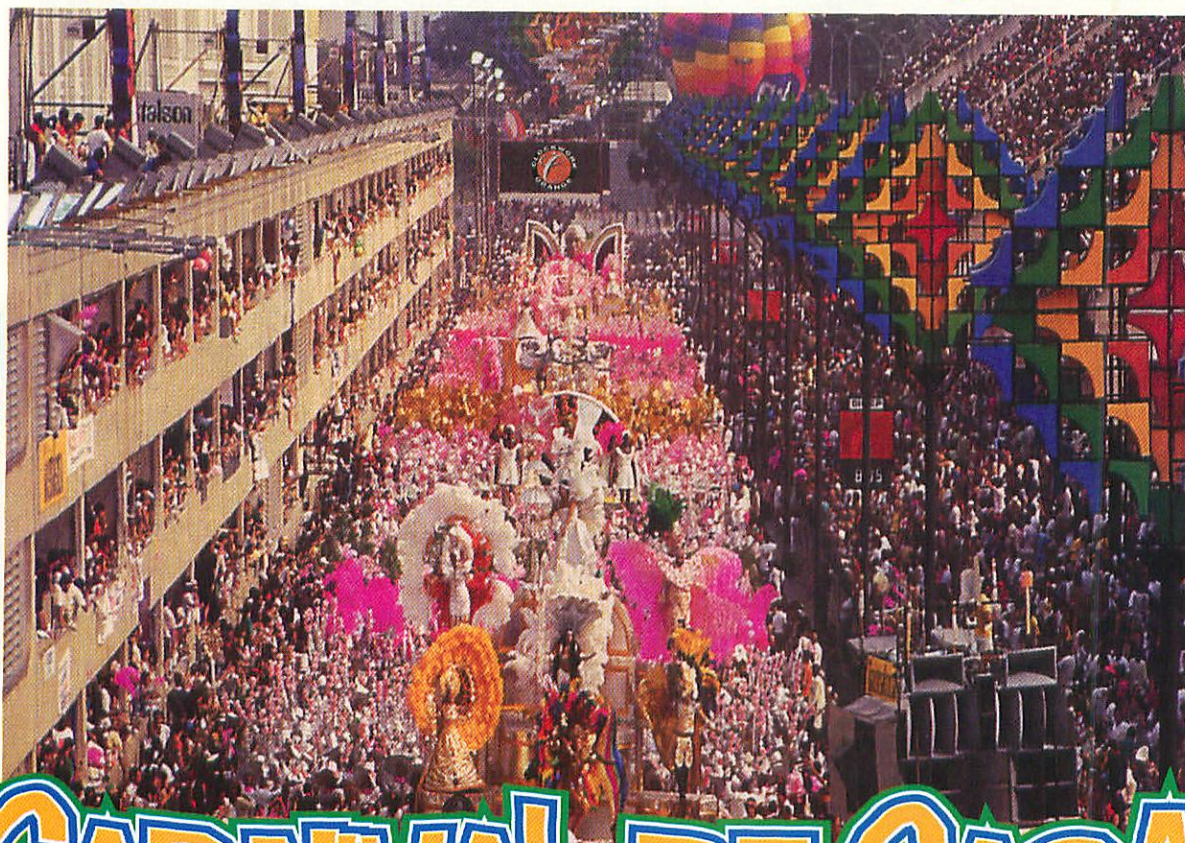
Rapacioli... Martin Lerner resides at **GOING UNDERGROUND** (Rock Cafe. Info 0181-840-0616. 9-1am. £4/£3/£2)...

Tune into ITV and go to page

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Teletext

CLOCKWORK ORANGE



Join us on this magnificent London Carnival weekend to help us celebrate Clockwork Oranges' return from Ibiza, and the first party in London for three months... in true Clockwork style... We strongly advise you to purchase your tickets early to avoid serious disappointment!

Advance Priority Passes available from Sign of the Times, Covent Garden - **0171 240 6694**
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Zoo, Ilford **0181 478 7296**
Hardhouse Recs. **01708 753751**

Also available are credit card bookings and foyer purchases on **0171 387 0428**

There shall also be availability of entrance on the door on the night.

CARNIVAL DE CASA

BANK HOLIDAY SUNDAY 25TH AUGUST 1996 • 9PM TILL 7AM • ADMISSION £15

THE CAMDEN PALACE, 1A CAMDEN HIGH ROAD, LONDON N1

DJS
JEREMY HEALY
SEB FONTAINE
LISA LOUD

BRANDON BLOCK
TALL PAUL NEWMAN
ANDY MANSTON

UPSTAIRS
CRAIG CAMPBELL
JAMES SAVAGE
VON

JAMES PRENTICE
GARETH COOKE
CHRIS POWELL

L O N D O N

I B I Z A

M A J O R C A

CLOCKWORK ORANGE IBIZA 1996

EVERY WEDNESDAY (OPENING PARTY 3rd JULY - 28th AUGUST) DJS FOR CLOCKWORK ORANGE AT

LISA LOUD, TONY DE VIT, SEB FONTAINE, BRANDON BLOCK & ALEX P (SUMMER RESIDENTS),

TALL PAUL NEWMAN, SISTER BLISS, TRANNIES WITH ATTITUDE, GRAHAM GOLD, ANDY MANSTON,
CRAIG JENSEN, TONEY GRIMLEY, ROB ROAR, TONI ONETTO, DES MITCHELL, MISS BISTO, NICKY HOLT

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PRE - PARTIES AT CAFÉ MAMBO & SUNDAY EVENINGS AT THE NEWLY DEVELOPED KANYA BAR



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CLUB METRO Queens Drive. 01241-872-338

BATH

MOLES CLUB George St. 01225-333-3448
THE PAVILION North Parade. 01225-313-104

BELFAST

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THE VENUE 26-30 Bransford St. 0121-236-6362
XL 34 Auchinleck Sq. 0121-643-9433

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THE TEMPLE St Georges St.

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THE ACADEMY 570 Christchurch Rd. 01202-399-922
THE PALACE Hinton Rd. 01703-554-034

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THE CONCORDE BAR Madeira Drive. 01273-606-460
THE ESCAPE 10 Marine Parade. 01273-606-906
THE ZAP 188-193 Kings Rd Arches, Old Ship Beach. 01273-202-407

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KICKERS Whiteladies Rd. 0117-973-4388
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LAKOTA 6 Upper York St. 0117-942-6208

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ANGELS Curzon St. 01282-352-22
CLUB XPO Red Lion St. 01282-422-050

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CARDIFF

CITY HALL Cathays Park. 01222-363-830

CHATTERIS

SOAPS 8 Market Hill. 01954-782-089

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THE QUAY CLUB Chertsey Bridge Rd. 01932-561-535

CHESTER

BLIMPERS City Rd. 01244-314-794

COALVILLE

EMPORIUM Belvoir Rd. 01530-815-278

COVENTRY

BROWNS Lower Precinct. 01203-511-863

DERBY

THE CONSERVATORY Cathedral Rd. 01332-202-048
THE DIAL Willow Row, Cathedral Rd. 01332-372-374

DUBLIN

TEMPLE OF SOUND Ormond Hotel, Ormond Quay. 00-3531-872-1811

DUNDEE

FAT SAM'S 31 Southward Rd. 01382-228-181

EDINBURGH

THE ATTIC Dyers Close, Cowgate. 0131-225-8382
THE HONEYCOMB 36-38a Blair St. 0131-220-4381
LA BELLE ANGELE 11 Hasties Close. 0131-225-2774
CLUB MERCADO 26-39 Market St. 0131-226-4224
THE MUSIC BOX 9C Victoria St. 0131-225-2564
NEGOCIANTS Lothian St. 0131-6313
THE NEW CALTON Calton Rd. 0131-558-3776
THE VENUE Calton Rd. 0131-557-3073
WILKIE HOUSE Cowgate. 0131-225-2935

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THE ARCHES Midland St. 0141-221-9736
THE ARENA 15-27 Oswald St. 0141-221-3010
BAR TEN 10 Mitchell Lane. 0141-221-8353
GLASGOW SCHOOL OF ART 167 Renfrew St. 0141-332-0691
SUB CLUB 22 Jamaica St. 0141-248-4600
THE TUNNEL 84 Mitchell St. 0141204-1000
VOODOO ROOM Cambridge St. 0141-332-3437

GUILDFORD

BOJANGLEZ 4-6 Woodbridge Rd. 01483-304-202

HARROW

MIDDLESEX & HERTS COUNTRY CLUB Old Redding. 0181-954-7577

HEREFORD

THE ROOMS Bridge St. 01432-267-378

HIGH WYCOMBE

THE BOULEVARD Cress Road. 01753-694-214

HILDENBOROUGH

THE OLD BARN Stocks Green Road. 01732-838-000

HUDDERSFIELD

FOLLIES Lockwood Rd. 01484-545-424

HULL

ROOM 82-88 George St. 01482-323-154

IPSWICH

DOUBLE 00 300 Old Foundry Rd. 01473-287-251
HOLLYWOODS Princes St. 01473-230-666

KIDDERMINSTER

KNIGHTS Castle Road. 01562-865-506

KILMARNOCK

EXPO 1 West George St. 01563-572-007

LEEDS

AFTER DARK South Queen St, Morley. 01132-523-542
MEX 2a Call Lane. 01132-428-522

NATO Boar Lane 0113-244-5144

PLEASURE ROOMS Marston St. 0113-293-9405

WHEREHOUSE Summer St. 0113-246-8287

LIVERPOOL

EDEN 90 Seel St. 0151-707-0551

HEEBEEJEBIES Seel Street. 0151-709-2666

LE BATEAU 62 Duke St. 0151-727-1388

NATION Wolstenholme Square. 0151-709-1693

THE MARDI GRAS 59a Bold St. 0151-708-5358

LONDON

THE AQUARIUM 256 Old St, EC1. 0171-251-6136
BAGLEYS STUDIOS Kings Cross Freight Depot, York Way, N1. 0171-278-2777

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THE BLUE NOTE 1 Hoxton Square, N1. 0171-729-8440

THE BRIX Brixton Hill. 0171-738-6604

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THE CHUNNEL CLUB 101 Tinworth St, Albert Embankment, SE1. 0171-620-1702

CLOUD 9 66-68 Albert Embankment. 0171-328-4711

THE COLISSEUM 1 Nine Elms Lane, Vauxhall, SW8. 0171-720-9200

THE COMPLEX 1-5 Parkfield Street, Islington, N1. 0171-428-9797

THE CROSS Goods Way Depot, York Way, Kings Cross, N1. 0171-837-0828

CROSSBAR 257 Pentonville Rd, N1. 0171-837-3210

THE DOUBLE BASS 162 Earls Court Road. 0171-244-6795

EC1 29-35 Farringdon Rd, EC1. 0171-242-1571

ELEPHANT & CASTLE South Lambeth Place, Vauxhall, SW9. 0171-582-8764

THE EMPORIUM 62 Kingly St, W1. 0171-734-3190

THE END 16A West Central St, WC1. 0171-379-4770

FRIDGE Town Hall Parade, Brixton Hill, SW2. 0171-328-5100

THE GARAGE 22 Highbury Corner, N5. 0171-607-1818

THE GARDENING CLUB 4 The Piazza, Covent Garden, WC2. 0171-497-3153

GC2 196 Piccadilly, W1. 0171-439-1245

GASS CLUB Whitcomb St, WC2. 0171-839-3922

GOSSIP 69 Dean St, W1. 0171-434-4480

GRAYS 4 Grays Inn Rd, WC1. 0171-430-1161

HANOVER GRAND 6 Hanover St, W1. 0171-499-7977

HAPPY JAX Arch 5, Shand St, Crucifix Lane, SE1. 0171-378-9828

HEAVEN Under The Arches, Craven St, Charing Cross, WC2. 0171-839-3852

HQ'S West Yard, Camden Lock, NW1. 0171-485-6044

ICENI 11 White Horse St, W1. 0171-495-5333

JAZZ CAFE 5 Parkway, NW1. 0171-916-6060

LA2 157 Charing Cross Rd, WC2. 0171-434-0403

LEGENDS 29 Old Burlington St, W1. 0171-437-9933

LEISURE LOUNGE 121 Holborn, EC1. 0171-242-1345

MARS 12 Sutton Row, W1. 0171-439-4655

MINISTRY OF SOUND 103 Gaunt St, Elephant & Castle, SE1. 0171-378-6528

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PARAMOUNT CITY 17 Great Windmill St. 0171-753-8020

PLASTIC PEOPLE 37 Oxford St, W1. 0171-439-0464

POWERHAUS 240 Seven Sisters Rd, N4. 0171-561-9656

RAW 112a Great Russell St, WC1. 0171-436-1903

THE ROCKET 166 Holloway Rd, N7. 0171-700-2421

SOUND SHAFT Hungerford Lane, off Craven St, WC2. 0171-839-3852

THE SQUARE ROOMS Leicester Sq, WC2

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SW1 191 Victoria St, Victoria, SW1. 0171-630-8980

TURNMILLS 63 Clarksenwell Rd, EC1. 0171-250-3409

UNITED KINGDOM Buckhold Rd, Wandsworth, SW18. 0181-877-0110

UNITED NATIONS 415-419 High Rd, Tottenham, N17. 0181-808-0808

VELVET UNDERGROUND 143 Charing Cross Road, WC2. 0171-439-4655

VENOM 13-17 Bear Street, WC2. 0171-839-4188

THE VENUE 2A Clifton Rise, New Cross, SE14. 0181-692-4077

THE VESTRY Blacklion Lane, W6. 0181-748-1035

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VORTEX 79 Oxford Street, W1. 0171-439-7250

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RUMOURS 26 Chapel St. 0158-220-478

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ZOOM Prince Of Wales Rd. 01603-626-638

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ROKYS 40 New Sneddon St. 0141-552-5791

PENZANCE

THE VENUE Market Jew St. 01736-331-211

PERTH

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PITSEA

PLAYGROUND 1 Northlands Pavement, Market Square. 01268-581-203

PORTSMOUTH

SOUTH PARADE PIER Southsea. 01705-732-283

PRESTON

THE INSTITUTE 21 Cannon St. 01772-257-041

READING

ALLEYCAT LIVE 5 Gun St. 01734-561-116

THE HOLY ROOMS Castle St. 01734-580-834

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HOLLYWOODS Atlanta Blvd. 01708-742-289

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STAFFORD

COLISSEUM Newport Road. 01785-242-444

STOKE-ON-TRENT

UROPA Cannon St, Hanley. 01782-212-111

SUDBURY

JADES Chiltern Industrial Estate. 01787-370-574

SWANSEA

ESCAPE Northampton Lane. 01792-652-854

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BRUNEL ROOMS Brunel Centre. 01793-531-384

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ROY THE ROACH CRAIG CAMPBELL
DANNY HUSSAIN (RENAISSANCE)

JULY 26th MISS BARBIE DAVE VALENTINE
SCOTT BOND MIKE-E-BLOCK
VIVIAN MARKEY
"LET IT HAPPEN PARTY"
ASHLEY JAMES (UK MIDLANDS)
STEVE HOYLAND (TIME & SPACE)

AUG 2nd HAZZY DEE & MARK P
TONY DE VIT FAT TONY
MARVIN CONNOR STEVE JOHNSON
PAUL FRENCH

AUG 9th KELVIN ANDREWS LUKE NEVILLE
NIGEL DAWSON (RENAISSANCE)
GLEN GUNNER ROB ROAR

RESIDENT PHIL MISON

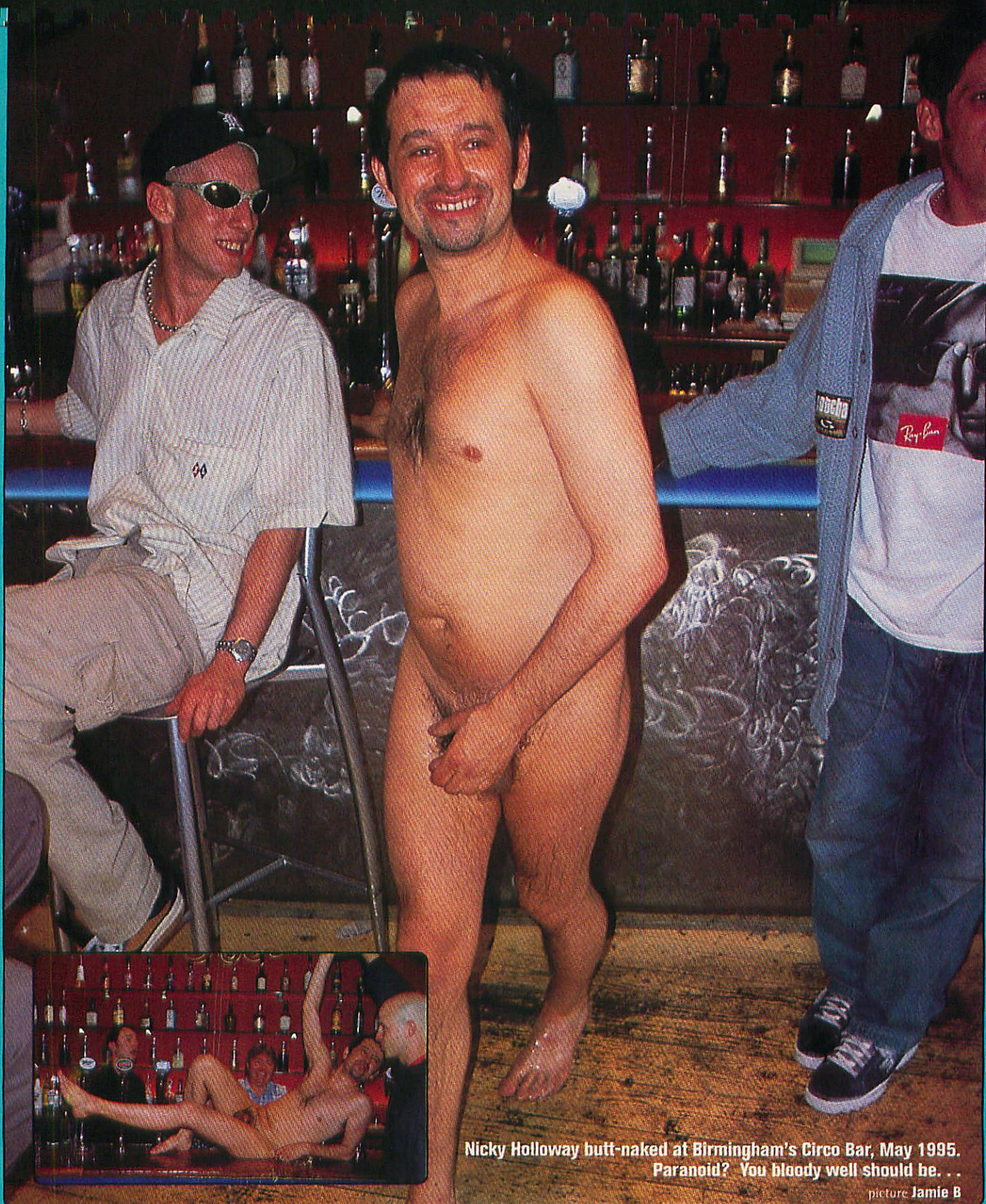
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In there like swimwear

Paranoia

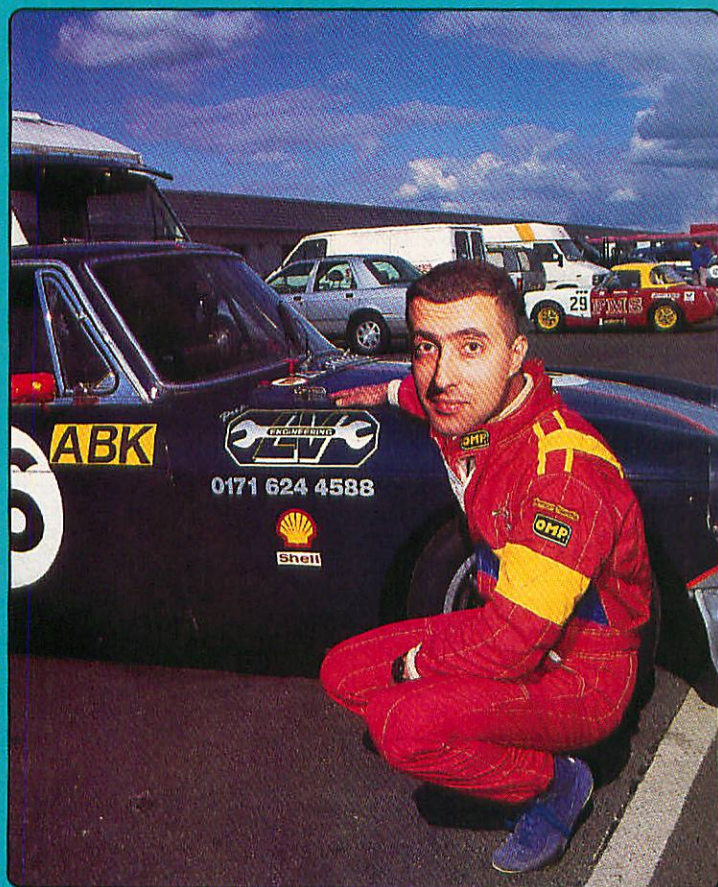


Nicky Holloway butt-naked at Birmingham's Circo Bar, May 1995.
Paranoid? You bloody well should be. . .

picture Jamie B

IT'S DAVE CLARKSON!

Each week on BBC2's 'Top Gear', Britain's favourite technomeister swaps the wheels of steel to burn the wheels of cross-ply and radial on the autobahn, as he road-tests one of the hottest new models around. This week: THE FORD APHEX LTJ



TELL you, the Ford Apex LTJ is hot! Hot as in "Zzzzzzsccech, ouch!" Sleek, brassy, curvaceous and with a no-quit rear-end capacity, the sort of baby which trembles at the thought of a fuel injection, y'know what I mean? The sort of cutesie which would look good in a polka-dot bikini giving you that "Come back to my place and hot-wax me, piston-boy" look, making every red-blooded geezer bark like a walrus on heat! Uw! Uw! Uw! Love that smell of fish! (Get on with it - Ed)

Hit Germany at exactly 13.00 hours. Look for the autobahn. Should reach Cologne in 20 mins if bang on schedule. Only around 347 kilometres away. Unfortunately, I get distracted by some bloke overtaking in the new Vauxhall 808 Estate. Can that baby shift! I let out a wolf-whistle they could hear in Dusseldorf and, before I know it, I've taken a wrong bleedin' turning down some little cobbled backstreet and I'm caught behind a procession of idiots in lederhosen playing accordions and big brass horns. Slip into fourth and send them flying. Serves them right for hogging the fast lane! Then straight onto the slip-road for the 'bahn.

Slip back into third gear. Poor response, don't understand it. The gear's a bit sticky. Then realise what I have in my hand is my own, erect penis. Damn cobbled streets! Mind you, when you're inside a baby like the Ford Apex you get pumped up, y'know what I'm saying? Pull over, whip round the back of the car and rip the petrol cap off. Uwww! Uwww! Feels sooooo good!

Now I'm bowling along the open 'bahn. Not like in bleedin' Britain, where you're stuck behind some Sunday Driver crawling along at 110 mph in the outside lane. Here you can burn arse! Go up to two tons on the speedo and hit fifth. Hang about. There's no response. Hey, baby, don't do this to me! Indicator limps to an impotent 35mph and I realise I'm grinding to a halt.

Queue of traffic behind me, honking and shouting, "Wass ist der problem, dumbkopf?" Mechanic turns up and gives my baby a quick once-over. "Zer problem?" he yells. "Semen in zer petrol tank." Guffaws all round. Towed back to Dieppe at a steady 25 mph. Dump the Apex.

Like all chicks, she couldn't last the course with a real man like me...

SAINTS & SINNERS

AUGUST 1996

DAVE CLARKE

It's not just in Italy that promoters are resorting to "jock-napping". During a recent evening in Stuttgart, Mr Clarke was kidnapped by a rival promoter and driven around for three hours while "looking for the hotel", before finally being driven to the wrong club. Amazingly, he didn't even resort to violence.

PAUL OAKENFOLD

The "Gary Numan Of Goa" had a serious humour failure when Cream were filming their video nomination for Muzik's Club Of The Year award. Two obviously piss-taking 'tache-and-perm Scousers kept jostling Paul, knocking his records off cue and asking him rather dumb questions. Oakie utterly failed to take it in his stride and blew a 10 KW fuse.

CHARLIE CHESTER/ERIC POWELL

Chester for leaving his fillofax on top of Powell's car roof. Naturally, the latter drove off at top speed, wondering why AmEx Gold Cards kept flying past his window. And Powell for having his home phone number printed on his T-shirt in a pathetic attempt to increase his shag-rate. Come on mate, blag a fag or ask for the time like the rest of us!

FABIO

Who was spotted driving around the car-park at a kerb-crawling rate after Brighton's recent Essential Music Festival. To tell you the truth, it all looked a wee bit dodgy, until we realised the jungle don was actually handing out flyers for a club he was playing at later that night. Man of the people or what?

DAVE SEAMAN

The Brothers In Rhythm DJ recently had a chart printed by A.N.Other magazine in which every single one of his Top 20 tunes was on a major record label. Guaranteed promotional mail-out material, eh? What's wrong, pal? Don't you get paid enough to go out and buy a few of your own tunes now and again?

COLIN DALE

Barely days after being hung in Muzik for his poor time-keeping, Dale was heard on his Kiss FM show saying, "I was supposed to be playing over in France tonight, but when I woke up, the weather was so nice I decided to give it a miss." Hangman, tighten that noose!

DARREN EMERSON

Who gets the horns for disappearing on holiday to Majorca the day that we were supposed to be interviewing his Underworld lot. And also for having his name stitched onto his headphones, in case he forgets who he is. Bet Mummikins put it on there after she'd done his vests.

A CERTAIN MUZIK JOURNALIST

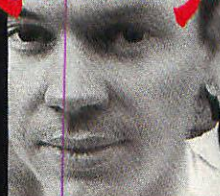
Somebody didn't pay sufficient respect to Josh Wink. Travelling in the same car as Josh and the gobby Paul from Ultimate (see last month's SAS), our subject compounded the former's discomfort by violently throwing up mid-journey, thereby causing Lord Wink to have to duck to avoid the flying contents of his stomach. It was probably a B(L)T sandwich.

NICKY HOLLOWAY

Nicky came to the Muzik office to make sure we used the "right" picture for the piece opposite. Which roughly translated means, "One where my tackle looks as large as possible, so I'll still get the ladies on my case".

LIVE TV!

We were pretty impressed when they hooked up with Kiss FM for a live broadcast. And the first week's show went pretty smoothly, too. So we tuned in the following week, only to discover that they'd gone and run the first week's show again. We've heard of repeats, but that's really taking the piss.



Mouth Off!

Send your decidedly daring, deft, dazzling decrees and demands to: **Mouth Off**, Muzik, King's Reach Tower, Stamford Street, London SE1 9LS. Or e-mail us at muzik@ipc.co.uk. Please include your name and address

IS it true Muzik has a beef with Jeff Mills? My mate reckons it's you he's slagging off in "Jockey Slut". What went down?

SIMONE THE MOUSSE, Reading
Jeff Mills' disdain for the media is well known and, in spite of his popularity, it's the reason his interviews are pretty few and far between.

We recognise his talent and, because of this, wanted to put him on our front cover. Sadly, our approach was not to his liking. He disagrees with record reviews (in any publication), but more pertinently to us, he dislikes the Hang The DJ and DJs Who Failed To Show sections of our magazine.

Jeff Mills believes we should only be writing about the music, as opposed to the lives of the people who bring it to us. Whereas the letters we receive tell us that you want to know about the personalities behind the music. You, like us, are part of a generation sick and tired of marketing and PR.

We approach articles so the readers can see how, and why, these artists are doing what they are doing. What it took them to get where they are, what obstacles they overcame to realise their ambition. It's all about depth. If our features were only about samples, bpm's or equipment, we'd simply call ourselves "Studio Monthly" and have done with it. Although we respect and acknowledge those elements, that's not what Muzik is about.

The truth is, we're sorry Jeff refused to talk to us and went on to bad-mouth us. But on a more positive note, if we listened to him too hard, the chances are that we wouldn't actually have a magazine at all.

Finally, it's important to understand that all of our writers are fans of music and the people who make it. If those artists disappoint you in any way, the chances are they disappoint us. And as observers both in front and behind the scenes, we feel it's our duty to let you know the score. Whether it's by hanging them (which is never meant to be serious) or exposing them in some other way.

WE are writing to express our sincere approval at Muzik featuring Robert Miles on your July front cover. Far too many people turn their back on artists whose records sell more than the expected few thousand copies and become hits.

Why is this? It's not as if Robert Miles' "Children" became another song when it hit the Top 10. Wake up small-minded people, you are starting to create cracks in a movement which has always prided itself on unity.

PHIL & ALICE, Leamington Spa

OKAY, what's the game? I thought Muzik was supposed to be a magazine for the underground. Obviously I was wrong, considering Robert Miles made the front cover of your last issue. I didn't realise you were competing with "Smash Hits".
GUMBO, Stockwell, London
See And Another Thing...

IT'S good to see Manuel Göttsching get an airing in the press (July Issue), as I've been listening to his Ashra material for years. Anyway, in Kevin Lewis' interview, Manuel says he hasn't released the remix of "Sunrain" (from "New Age Of Earth") by Thomas Fehlman and Maurizio. But this remix was, in fact, on the "Tresor 3" compilation, entitled "Schizophrenia" by Schizophrenia. I know this because last year, when I heard it on "Tresor 3", I can remember saying to myself, 'Imagine them using an old Ashra sample'.

DAVE HILL, Dunoon, Scotland

I'm currently over here from Australia and I just had to write to you guys about the sound systems in British clubs. They are way, way, way too big for the size of the venues. Back home, the Aussie clubs have a lot more sociable volume levels, which helps to give our venues much better atmospheres.

I don't know why promoters over here feel they have to whack it up full blast. Do they think the punters will raise a stink if they turn it down a bit?

DJ WIZARD OF OZ, Brighton

What was that you said? I'm afraid my hearing aid is on the blink.

I AM a soldier currently serving in Bosnia and a mate sends me your magazine. I'm writing to complain about K-Klass' singles reviews in your June issue, in particular their review of DJ Vibes & Wishdoka's "Gonna Be Alright". How can K-Klass review a hardcore single when they don't even like hardcore? Paul from K-Klass says, "All records of a hardcore nature should be destroyed". What shite!

Hardcore has a massive following and will be around for years. And as for "the 15-year-old fraternity", what crap. I'm 24 years old and most of my mates are older, but we think that hardcore is awesome. Don't talk about what you don't like. It's like asking a heavy metal freak what they think of house.

So do us a favour and shut up!

BLACKIE, Bosnia

Respect for your loyalty, Blackie, but we beg to differ here. If people only commented on they liked, it would be a mighty dull world, wouldn't it? Still, you've evened things up for Vibes and Wishdoka, for which they'll no doubt be grateful.

AFTER obtaining nearly every issue of Muzik so far, I've begun to realise you're more dedicated to dance music than any other magazine. I'm talking about the way you switch from hip hop to jungle, from house to techno and on into hardcore. At last, someone who knows the difference between these types of music.

After reading May's Mouth Off, I noticed somebody saying, 'No hardcore'. Well, with no disrespect to anyone, I have to say the likes of Ultrasonic and Q-Tex are just a little bit too cheesy for Muzik. To me, Muzik gives a more underground feel to its features than other magazines. So if you are going to cover hardcore, then you should go towards the harder side of this music. For example, your profile of Manu Le Malin was good, but too short. What about a big profile of Lenny Dee's label, Industrial Strength, who are doing records with leading metal groups from Earache Records? Or what about labels like Fischkopf and Shockwave? There are loads more I could mention.

Even here at home, there's Scorpio from Semtex Records, who's rocking sets of up to 240bpm. So if you're going to do a hardcore feature, then please try to be different to other magazines. There are too many people doing happy hardcore features, but nobody is giving us the true hardcore pieces.

MARK GOURLEY, Co Tyrone, N Ireland
Hmmm... So will our new Hardcore Trainspotting page do the trick? Give it a couple of months to settle down, then drop us a line and let us know.

IN reply to B Fawnworth's letter saying the idea of Ecstasy being illegal for health reasons is laughable (June Issue), all I can say is don't be so fucking sad.

For the last four years, I've been a regular Ecstasy user, visiting clubs like Bowlers, Wigan Pier, Angels and Cream. I lived for the myth of sex, drugs and house music. But all of this came to an abrupt end a few months ago when, due to my ignorance about how dangerous Ecstasy is, my head exploded in one of the clubs which I mentioned above. Since then, I have suffered from permanent anxiety and I've gone from being a strong-minded, happy person to somebody who suffers from extreme panic attacks and agoraphobia.

I am trying not to preach, as a year ago, if I had read a letter like this, I would have dismissed the author as a been there, done that-type twat. I'm not trying to put people off of taking Ecstasy, I just wish those like B Fawnworth would realise just how volatile and dangerous a substance it can be.

If they disagree, I suggest a trip to their local psychiatry unit on a Sunday morning might be a good idea.

A SHADOW OF THEIR FORMER SELF, Wigan

A BIG pat on the back to Muzik for being the first magazine to hold an Awards for all the Saints and Sinners in the dance scene. However, I feel that I must have a word on the side to all your voters who seem to have got a little confused about the ethics of clubbing. I am referring to the Worst Door Policy category, in which clubs like Miss Moneybags and Love To Be were nominated.

Let's get it straight. Clubs who require everybody to make a bit of an effort (for example, no checked shirts and trainers) are slagged off, while others (mentioning no names) don't want clubbers with a little original flair, just those who've been on a quick trip around the High Street.

Sort yourselves out!

JOANNA

It's all a matter of perspective, Joanna. Some people out there have enough style to carry off a Mr Byrite number, while others would still look rag-bag dishevelled if they were swamped in Gianni Versace and could call upon Donna Karan as their style advisor.

The point being, a quick trip down the High Street could be as fortuitous for some as winning a five-minute dash around Tommy Hilfiger. Or, to put it another way, you've either got it or you ain't. Even so, neither should make you a target for discrimination. That sort of gross snobbery has no place in the dance movement.

AND ANOTHER THING...

SINCE the launch of Muzik, we have often been asked what our selection criteria is for the artists we choose to devote big features to. The answers are many and varied. But there is a running theme.

Firstly, our job is to cover all permutations of dance music, be it hardcore or hip hop, jazz or swing, funk or techno. If it moves us, or you, we want to write about it. Sometimes that's possible, at other times, as in the case of Jeff Mills, it isn't. Secondly, as much as we respect the unknowns and independents of the scene, we usually only run features in conjunction with the release of a record. It's all very well us getting excited about somebody's music, but if you can't get hold of it, there's not much point, is there?

Now to the issue of prominence. As we expected, our Robert Miles cover raised some eyebrows. There were those who saw beyond the sensationalism of it and appreciated it for what it was. An acknowledgement of Miles' popularity among our readers. The same readers who voted "Children" as Single Of The Year in our Saints And Sinners awards. The more cynical out there noted the back cover advert for the last issue was for Miles' album and assumed he had bought his way to the front. Not so. Our editorial and advertisement departments work completely independently of each other and what we choose to write about is in no way determined by who is advertising with us. Nor is it determined by how many copies a record sells. Never has been, never will be.

If criteria such as that were important, Muzik wouldn't have had the likes of Fabio, Josh Wink, Slam, Roger Sanchez, LTJ Bukem and Faithless on the cover before they broke into the mainstream. We've never put an artist as big as Robert Miles on the cover before, but it's important for us to test the water and see how you, the people who matter, respond.

We hope you generally agree with our choices of what we feel deserves attention. If not, well, that's what this page is for.

Sonia Poulton

CONGRATULATIONS for hanging Paul Oakenfold, even if it was for dying his hair blue as opposed to the way he's taken it upon himself to champion the Goa sound. Why he had to poke his commercial nose into what used to be a truly underground scene, I really don't know. He is largely responsible for the current situation, where the music and the scene is criticised and misunderstood by ignorant people whose idea of a good time is parting with 15 quid to drink designer beer in designer clothes.

Psychedelic trance, as I like to call it, is one of the most beautifully mind-expanding forms of music around. I accept a lot of the hippy drivel which goes with it is quite comical (the Indian philosophy, aliens, etc) but to dance to this music at sunrise on a summer's morning, whether in Goa or in Gloucestershire, is one of the most unique and amazing experiences ever.

The dance music scene in the UK used to be all about individuality, freedom and equality, not dress codes, guest lists and security guards. The moral of the story? Dance to trance in a field this summer.

JAMES AITCHISON, Cooksbridge, East Sussex

Thanks, James. You are the winner of this month's Master Of Going Off At A Tangent award.

I AM putting pen to paper amid a choking cloud of doubt which surrounds my faith in the Muzik staff, a team which, up until now, I had a lot of confidence in. This sense of foreboding manifested itself after reading your June issue.

Muzik has been the best of what I would term the dance magazine Big Three. You easily outstrip your two main competitors, namely "Glorified Retail Catalogue" and "Sad Industry Brown-Nose Monthly". Put simply, Muzik's a bloody good read! This is a refreshing change from the past, when all we had to look forward to was bigoted technical twittering on one side and a mag whose entire staff appear to be married to someone called Dave Beer on the other.

Anyway, my main concern is focused on the Hang The DJ page of said issue. I don't believe it would be entirely unreasonable to expect an apology to Paul Oakenfold, the celebrated recording artist and classic Englishman abroad, with regards to your totally unjustified attack on his lovely new Amazon haircut. I recently went to see Mr Oakenfold in action, manipulating a pair of record players with stunning results at a

bar in Kingston-Upon-Thames. During the break for half-time oranges, I introduced myself to Mr Oakenfold and I found him to be a very nice man. No mention was made of his fabulous new haircut and I felt none was needed.

Mr Paul Oakenfold has combined sharp business acumen with insightful musical talent, plus much hard work, to achieve his near-legendary status. I feel that hanging him on the strength of his smashing new "NYPD" haircut signals the beginning of a slippery slope, let me tell you!

There are a lot more worthy recipients of this honour at the moment. Robert Miles for his unspeakably unoriginal latest tune. Ashley Beedle for his incredible arrogance in physically abusing one of the punters who pays his wages. Junior Vasquez for having the stupidest attitude in the entire world. Who knows?

Please think before you hang... Because somewhere a crime is being committed.

MATT SMITH, Kingston-Upon-Thames

MY mum reckons I was "born sloppy". She also sings songs about fish. Do you think Underworld would be interested?

KEITH MARTIN, Nottingham

I WOULD like to strongly complain about how misleading club names can be. I am a deeply religious person and I regard all kinds of enjoyment as a positively evil form of decadence which destroys the fabric of the soul. With this in mind, I was ecstatic to hear of a club which overtly encouraged religious discipline, namely Monk On Fire at Gray's Inn in London. So I decided to support such a worthy venture.

You can imagine my horror when I found this club to be full of young people in what can only be described as a dancing frenzy. The satanic hip hop beats were so huge they slammed against my ears and filled my thoughts with evil. I managed to push my way out and complained most strongly to those responsible, but they blatantly laughed in my face.

Do not be fooled by those who use the good Monk's name. Their religion is drink and satanic rhymes, and nothing more!

PETER LAWSON, Muswell Hill Young Christian's Alliance, London

"Enjoyment as a positively evil force of decadence"? "Satanic hip hop beats"? It's difficult to know whether you're a false prophet or a wind-up merchant... Ooops, same thing.

TONIGHT'S the night I've been waiting for all week, tonight's the night when I rise and fall from my peek.

A burst of excitement rushes through my mind, this time has been here before and has passed me by.

While I move down the queue to the club entrance door, I see faces I know then look again and I know some more.

I get on the dancefloor and my body starts to move. An hour later I feel it and it starts to soothe.

The time goes by quickly and free, I wonder if anyone else notices or is it just me?

The music gets louder, I feel happy on my own. My friends are nearby but we're all unknown.

The club comes to an end, I feel like a chill. A smoke to wind down and I still the kill.

CATHY O'MEARA

Poems? We've got 'em coming out of our eyeballs, this month...

WHETHER or not Adele and Peggy (June Issue) have had an irony bypass is a matter of hot debate around these parts.

Either way, we've remixed their "They Go To The Cream" poem. Sing it in a cheesy handbag style, Adele & Peggy, and you won't go far wrong.

They go to the Cream
'Cause it's Thatcher's Dream
Quite obscene
You know what I mean?

They travel from afar
'Cause of great PR
And the need to be seen
Having a scream.

The fashions amuse me
The doormen are choosy
Treat you like sheep
In search of a (bleep!).

They go to the Cream
They pay through the nose
To wear a little brand
And that's how it goes.

So go to the Cream
If you want a laugh
At music that's tragic
A club that is crap.

See past the glamour
You'll find it quite funny
It's not about dancing
It's all about...

ANONYMOUS

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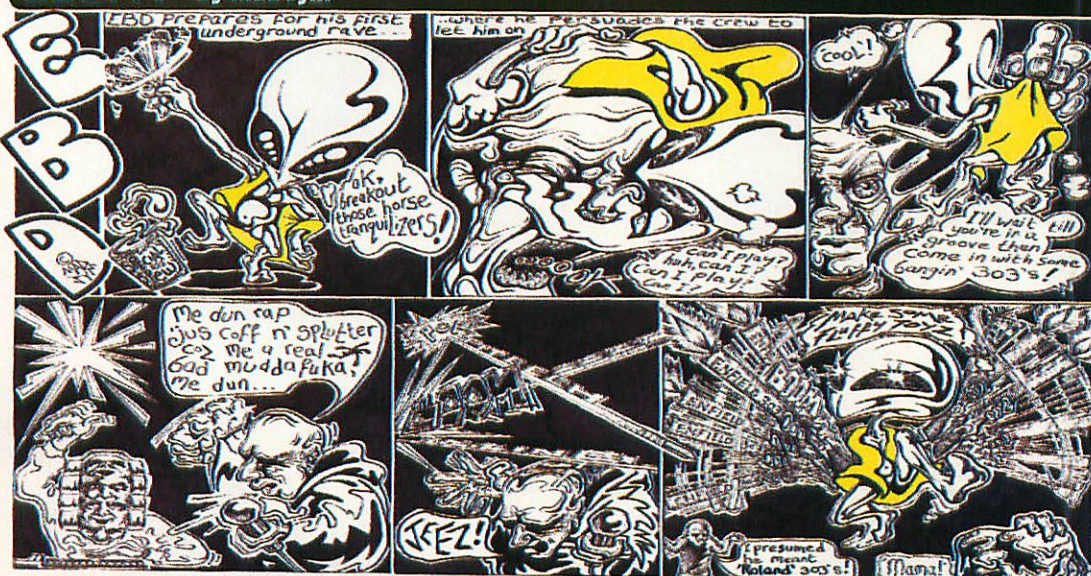
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EBD... by Mad Jym



hang the DJ

This month we hang
SLAB
For crimes against...

MUZIK. For the few of you don't know who they are, Slab are the self-styled loveable rogues Lol Hammond (ex-The Drum Club) and Nina Walsh (Sabrettes Records boss). Techno's JFK and Marilyn Monroe, if you like. Or Richard and Judy. Whatever.

The reason they're swinging high from our hangman's gallows is their rather tawdry recent attempt at self-publicity. Now, telling people how wonderful your new single is, is fine by us. If you want to do it by running naked through Nuneaton while gargling Jeff Mills' mix, even better. But sometimes you can go too far.

For reasons known only to themselves, the Slabby chaps have decided to promote their latest single by picking a scrap with Dave "Red Man" Clarke. So they've called the record "Red 4", blatantly plagiarising Clarke's sound for a track which, frankly, isn't fit to lick the boots of his "Red" series. To compound this cheap insult, the run-out groove reads "Suck on this, goat boy!".

As if that was not enough, they have said Clarke should "chill out, take an E", adding that we need "more Shaun Ryders and less Dave Clarkes... People should remember having a laugh". Hmm. So, like, wouldn't it be cool if Andy Weatherall, Laurent Garnier *et al* dressed like clowns and threw custard pies while playing? Wouldn't techno come on in leaps and bounds if producers spent more time in the studio necking pills and reading "101 Great Mother-In-Law Gags"? Er, we think not.

Come on, Slab. How about devoting your energy to making original records like we know you can instead of indulging in cheap rent-a-quote tactics to get some press.

We could have let Dave Clarke deal with this himself. After all, he does own the most fearsome looking dogs since Satan's own pitbulls. But we didn't want to let them near Nina's infamous rabbits of doom.

So instead, Slab, we're handing you over to our hangman. Don't mess!

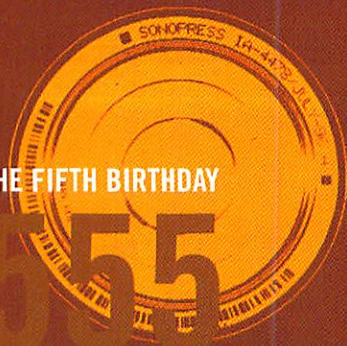




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HEAVENLY

Concrete

July

single De'Lacy
That Look
mixes by Hani & Deep Dish

single Lionrock
Fire Up The Shoesaw

single Monkey Mafia featuring Patra
Work Mi' Body
mixes by Ceasefire & Bobby Konders

single Angela Lewis
Dream Come True
mixes by Angel Moraes & Junior Vasquez

single Secret Knowledge
Sugar Daddy '96
includes original version

Forthcoming

single Republica
Drop Dead Gorgeous

single Way Out West
The Gift

single Basco
The Beat Is Over

single Metro
To a Nation Rockin'

single DJ Rags
Yes Yes Y'all

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