

# **FEATURES**

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As the DJ circus gets a cosmic-sized shakedown with Oakey signing an exclusive deal with Cream, what are the repercussions for clubland?







# DECEMBER

JAMES HOLROYD ROB BRIGHT

Classic Records Night DERRICK CARTER GEMINI LUKE SOLOMON

December 13th
JOHN ACQUAVIVA
THE PSYCHONAUTS

# Christmas Party DAVE CLARKE BILL & BEN

Cold Turkey Party JAMES HOLROYO ROB BRIGHT

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# **NEW YEARS EVE**

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JUSTIN ROBERTSON
JAMES HOLROYD
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DERRICK CARTER
ELLIOT EASTWICK
DEAN WILSON
Room Three
MR SCRUFF
DJ DIE
ROB BRIGHT

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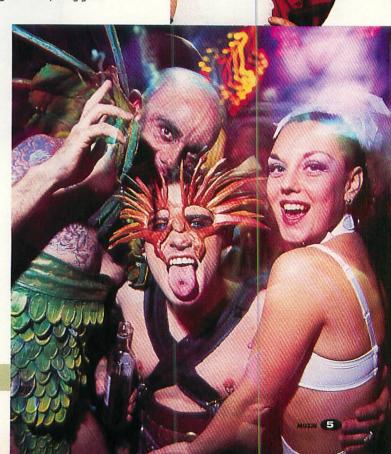
Ah, festive irreverence. Can someone call our lawyers please?

#### 168 MOUTH OFF

Dear Muzik... Bloody Xmas, I've been waiting all year and now it's here they won't let me in. I've been going since I was kid, that's loyalty for you. When do tickets go on sale for Easter? No way am I missing out on that too.

## 170 HANG THE DJ

The season of goodwill is upon us, but we've neglected to tell our hangman



Next Issue on sale Wednesday January 8, 1997

# renaissance®

## Thursday 28th November

Renaissance and Colours at The Haçienda

Jeremy Healy Chris & James Nigel Dawson

The Haçienda Whitworth Street Manchester 10pm-4am Tickets £8.00 Outlets below

#### Friday 29th November

Renaissance at Time & Space

Ian Ossia Daniele Davoli Marc Auerbach Dave Ralph

Time & Space The Midway Newcastle Staffs 9pm-2am £7.00/£9.00

#### Saturday 30th November

Renaissance at Federation

Ian Ossia Daniele Davoli

Federation Main Entrance Palatine Buildings Blackpool 9pm-2am £7.00/£9.00

#### Saturday 7th December

Renaissance at Wildlife

Fathers Of Sound lan Ossia Nigel Dawson

Wildlife Leisure World Bridlington 10pm-3am £10.00

#### Monday 9th December

Harmony present Renaissance at Paradox

Dave Seaman Jon Pleased Wimmin

Paradox 78 West Street Brighton 9pm-2am Tickets £10.00 Outlets below

### Saturday 14th December

Renaissance at The Tunnel

Fathers Of Sound Dimitri Colin Tevendale Steven McCreery

The Tunnel Mitchell Street Glasgow 10pm-5am £10.00

### Saturday 14th December

Renaissance Christmas Special: Oslo, Norway

Ian Ossia Anthony Pappa

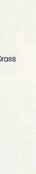
Christmas Special Oslo Norway

#### Saturday 21st December

Renaissance Christmas Special at The Cross

Paul Oakenfold Ian Ossia Nigel Dawson

The Cross Kings X Goods Yard London 9pm-6am £18.00



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New Years Eve 1996

#### Tuesday 31st December

Dave Seaman Fathers Of Sound Ian Ossia Marc Auerbach Nigel Dawson Anthony Pappa Austin Wilde

Live P.A. Maria Naylor (Sasha & Maria 'Be As One')

#### **Special Guests**

Renaissance present a Drum & Bass debut with

Alex Reece Peshay Wax Doctor

Colwick Hall, Colwick Park, Nottingham 9pm-very late (fully licensed bar) £35.00 (ticket only)



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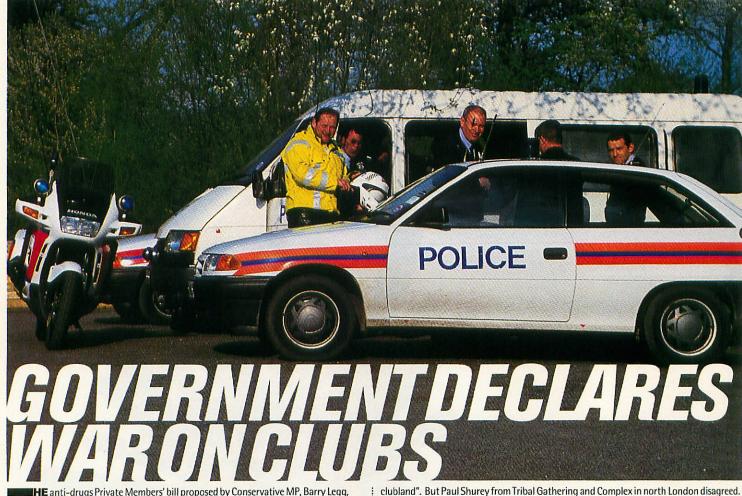
#### nformation

Renaissance Offices: 01782 717872/3 Coach Party organisers and Coach information 01782 711886 Manchester Geese 0161 839 9771 Nottingham C Dance 01169 111322 Nottingham Scotts 01159 504748 Stoke Global Grooves 01782 201698 Sheffilid Brother 2 Brother 01142 754296 Sheffilid HW 121-123 Pinstone Street Stockport HMV 51-53 Merseyway

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# The latest stories from around the world



HE anti-drugs Private Members' bill proposed by Conservative MP, Barry Legg, looks set to become law, unless an early election scuppers the proposal. The bill is designed to give police the power to immediately close any club where they believe drugs to be a major problem.

"At the moment, suspect clubs are given the benefit of the doubt, despite the fact they may be posing a serious threat to young people's health," claimed Mr Legg at a press conference held jointly with Leah Betts' parents. Paul Betts commented, "We have tried

talking to them [the clubs] and it doesn't work. So we will hit them where it hurts. In the wallet".

The bill looks set to be debated sometime in March 1997. Peter Sinnett, a qualified barrister and solicitor currently working for Cream, has been studying the proposals in detail.

"What normally happens is that a bill is drafted and a press release follows," he said. "In this case, there was a press release stating that there will be a bill published in due course, but it's not yet

been written. This appears to be an attempt to sharpen up and strengthen police powers, which are already very substantial."

The last-minute nature of the proposals was confirmed by a Scotland Yard spokesman, who refused to comment further because "nobody from the Home Office has consulted the police or shown them any of the proposals yet". The Home Office did, however, inform a number of organisations of their plans. In a confidential letter obtained by Muzik they claimed, "Drug misuse by young people has increasingly become associated with dance events at clubs and similar venues". The letter also cited the example of a club which had stayed open for a year after two drug-related deaths and numerous successful police raids (according to Barry Legg's subsequent press release, the club in question is situated in Wandsworth and is strongly rumoured to be Club UK).

The proposal has attracted mixed reactions from club owners and managers. Mark Rodol from Ministry Of Sound said, "The only reason the legislation is [falling] upon clubland is the lacklustre manner in which a lot of clubs are operated, either by their management or security. This is a bill which will be seen by some as extreme, but we see it as clearing up

clubland". But Paul Shurey from Tribal Gathering and Complex in north London disagreed. "This bill is completely outrageous," he stated. "There hasn't been any consultation at all and they're speaking from a position of ignorance. I can guarantee no Cabinet Minister has been near a club like Complex in their lives. Nobody has done more than club owners to fight drug use. The only time you will be searched for drugs in British society is when you walk into a club."

Shurey is concerned that, despite Government assurances, all clubs, whether well run or

"At the moment, suspect clubs are given the benefit of the doubt, despite the fact they may be posing a serious threat to young people's health" only a serious threat to young people's health" only a serious threat to young people's health."

"At the moment, suspect clubs are given the benefit of the doubt, stating, "The Bill will recognise it is impossible for a licensee to guarantee that there will never be any drugs in their club". However, Shurey was not convinced. "Those in authority always use whatever legislation is on the statute books to further their own ends. If they have other reasons for wanting to close clubs down, they can use this measure to further their own ends.

Why are they singling out dance clubs anyway? Are they the only places where you can buy drugs? If the answer is no, then the measures should be applied everywhere that the police imagine dealers and users to be."

Peter Sinnett added another twist. "Speaking as a lawyer and not somebody with any particular angle on the story, I'm surprised to see this bill. I don't believe it adds greatly to police powers." He also identified a number of immediate problems with the bill (such as defining a "serious drug problem"). The fact remains, though, that the bill will increase pressure, responsibility and ultimately costs on club owners because of clubland's current passion for drugs. With John Major boasting of London's new status as "the coolest city on the planet", the irony of more legislation against clubland is not lost on Paul Shurey.

"The Government is trying to take the credit for the world's eyes being turned on Britain again, despite their blatant hostility towards youth culture in all its forms," he concluded. "Our youth culture has a global profile, it's a major earner, yet here they are, trying to fight it even harder. They should stop trying to place as many hurdles as possible in our path. All we're trying to do is create something positive."

# SONY PLAYSTATION MAG



**DJ LEAGUE** 

UZIK will be hosting the UK's first Sony Playstation league for DJs, producers, clubs and labels. The league will begin in next month's issue.

Each month, teams will be provided with a Playstation to test their skills. The highest scores achieved by each team will then be recorded on a memory card and returned to our office, so we can work out the league positions. Already confirmed for the challenge are Carl Cox and Ultimate, Darren Emerson, Darren

"I'm mainly into level games, but I'm really looking forward to getting hold of 'Soviet Strike'"

Dave Clarke

Price, Dave Clarke, Massive Attack, Metalheadz, Fluke, Reinforced, Glasgow's Tunnel Club, Photek and, of course, a bunch of idlers from Muzik. We've had such an incredibly overwhelming response to the idea that many more names will probably be participating by next month.

Dave Clarke was particularly excited about the league. And so confident of his skills that he's entered himself as a oneman team!

"I'm mainly into level games, but I'm really looking forward

to getting hold of 'Soviet Strike' as well," he said enthused.
Dego of 4 Hero and Reinforced fame was equally excited.
"For me, it's the beat-'em-up games which are the best. 'Tekken
2' is just brilliant. I'll challenge anyone to a game of that."



# *TUPAC ALIVE SHOCK!*

TUPAC SHAKUR is alive, according to a source who was involved in the recording of the rapper's last album, "The Don Killuminati – The 7 Day Theory". The source, who for obvious reasons asked not to be named, claims Tupac's murder was an elaborate

hoax concocted by his record label, Death Row.
Marion "Suge" Knight,
Death Row's imposing boss, is rumoured to have arranged for Tupac to be whisked away before his car was penetrated with bullets in Las Vegas on September 7.

The source alleges
Tupac's "last album" is
littered with clues which
suggest the Californian
powerhouse is still alive.
Such pointers apparently

powerhouse is still alive.
Such pointers apparently include the coincidence of the album title and date of his fatal shooting (September 2) bridge about his gauge death.

(September 7), lyrics about his own death, and the new moniker, Makaveli (a cunning 15th Century politician), which Tupac had adopted for the album.

Further probing prompted the following questions: Why would Tupac agree to his own murder? And, if it is true, when will he resurface? By the time of his death, Tupac had acknowledged that he had enemies on the East and West coasts of America yet he still continued the campaign against his rap adversaries (including death threats levelled at Notorious B.I.G., Nas, Jay-Z, Sean "Puffy" Combs and Mobb Deep) on his new album.

> In a country where guns are used as naturally as the TV remote control, **Tupac virtually** ensured a price was put on his head. The source claims the rapper's "death" was not a publicity stunt, although with "Don Killuminati" going straight to Number One in the US charts, and

Eyez On Me", re-entering charts worldwide after his shooting, this is debatable. Instead, he insists Tupac was publicly "killed off" so he could continue living in peace. But where Tupac is now, the source would not say.

Death Row declined to comment, although it should be noted the label has been renamed The New And Untouchable Death Row since Tupac's "death". Quite why, is unclear.

# KLF'S JIM CAUTY GETS NICKED

KLF member, the "revolutionary" Jim Cauty, was arrested following his involvement in the Trolheim A30 road protest near his home in Devon. Police executed a warrant to search his home on October 26, where a number of items were found and confiscated under the Firearms Act.

Cauty, who had led what he described as a "triple-A formation attack ensemble" against the 13-mile dual carriageway to be built between Honiton and Essex, was also asked to remove two Saracen tanks from the protest site.

The vehicles had been fitted with a 15 kilowatt sound system, through which the KLF provocateur planned to transmit, among other things, Abba's "Greatest Hits" and his own composition, "Battle Of Fairmile". Following his arrest, Cauty was taken to Torquay police station, where he was later released on bail.



ARL COX releases part two of his "F.A.C.T." compilation via React on January 27. Cox will also undergo a full tour to promote the album... THE BIG CHILL are organising a benefit night to help pay the costs of their troubled Big Chill Gala back in August. It takes place at Brixton Academy on February 14 and support has already been confirmed from LTJ Bukem, Global Communications, Ninia Tune and Another Fine Day. Anyone wanting to get involved should call Linda on 0171-281-5835 or Pete/Katrina on 0181-372-9735... HACIENDA's excellent trip-out, "Plusch" has been remixed by one-to-watch, Justin David, and Jeremiah from Vienna's Grow, It's out on Eye Q next year... DAVE CLARKE is to record a mix album for Germany's "X-Mix" series. Ken Ishii is also lined up for one. Forthcoming on the K7 label is "Three Minute Blunts", a compilation of hip hop tunes from Detroit produced by Terence Parker and friends and a new Nick Holder album, "One Night In The Disco" with cover versions of "Feel Mighty Real" and "He's The Greatest Dancer"... The next SUPERSTARS OF ROCK single, "Up All Night (Won't Make The Gym)" is out on Stress soon. . . London electro revivalists DMX KREW, release "Cold Rocking With The Krew" on Octopus around about now... Save The Vinyl's ANACOEIC VOID release their "Bass Head EP" next month... January sees ED RUSH's "Technology" single released on No U-Turn under the Locust alias... Followers of TECHNOSSOMY's hard trance sound will be pleased to know the band's next album should be out in February on Flying Rhino... MYSTIC MOODS' superb "Music Is The Basis Of All Life" (as used for Muzik's SAS Awards earlier this year) has been remixed and is out soon... TEN CITY's Byron B-Rude Burke has recorded "The Attic Room EP" for Germany's Continue, a division of Peppermint Jam... UP BUSTLE & OUT and Black Star Liner have remixed the latest Nitin Sawheny single, "In The Mind"... Former trance-meisters MFS release Jay Ray's album "November" shortly... Latest from the 430 West camp is another OCTAVE ONE double-pack, "Images From Above"... JUNIOR VASQUEZ is remixing a new single by top fashion designers Dolce & Gabanna. The single's lyrics consist of Gabbana singing "D&G is D&G" ad infinitum. We can only presume Junior is doing the mix to get some free clobber... NICK WARREN is joining Cream's DJ agency... Top diva., SANDY B, is back, this time with Urban Soul and "Back Together", Remixed by Davidson Ospina, Boris Dlugosch, Hiroshi W and Crispin Glover, it's already been licensed to Sony's S3 label... Latest single on trance label Twisted is INFERNAL MACHINE's "The Lion Sleeps Tonight"...

# DAVE'S S ton GDB111 are A REAL ANGEL

VE ANGEL is a saint, and that's official! The top techno DJ agreed to help out a lucky reader by holding a DJ masterclass in his own house. We had a flood of entries for the "Learn To Mix With Dave Angel" competition in our October issue. After a great deal of deliberation and an awful lot of listening, we decided 19-year-old Paula Temple from Preston had the right skills to merit a bit of techno tuition from Dave.

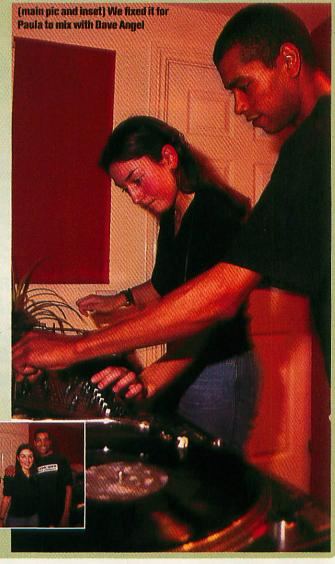
So Paula got to spend the day at Daye's Swindon-based home-studio/DJ booth. A Muzik photographer was on hand to capture Paula picking up tricks of the trade, and we caught up with her later to find out how it went.

"Brilliant! It was such a surprise. He made me feel so welcome," said Paula. "He asked me to show him what I could do, then made some comments on the tape I'd sent. And he gave me some excellent tips, like letting the track play its full length. Also, things like when you're bringing the next record in, to keep bringing it in and out so you can put it in time if it's out.

"Then he tested me on my beats, picking out records which had quite hard, unusual beats, to see if I could mix them together. After that, we started playing some harder stuff, with him on one deck and me on the other, mixing in each other's tracks.

'It's definitely made a difference. One of the best things he suggested was to put my monitors at the back of the room when I'm practising so I can't hear the music properly. That way, when you're in a club and people are in the way of the monitors, you're

So did he show her how to pitch decks up to +16? "No. I'd already done that on my own at home!"



# ECLECTIC CLUBS TAKE OVER THE MIDLANDS

**ECLECTIC** fever is catching on in the Midlands with the expansion of non-house clubs, Athletico and Fungle Junk. Athletico is set to become one of the biggest leftfield clubs in the country when it moves to the 2,000capacity Digbeth Institute in Birmingham early next year. The club, which started off

at Birmingham's Custard Factory in 1994, has been responsible for attracting a very varied collection of DJs including Derek Dahlarge, Dean Thatcher, Richard Fearless, Danny Briotech, and Jon Carter.

In addition to playing host to their current roster, plans to introduce drum & bass and hip hop rooms are also afoot. Kirstie McAra, a resident at Athletico with Alex Sparrow and Simon Fathead, explains:

"The move to the Institute is very important for us because nobody else is doing what we intend to do on such a major scale. I think a lot of house clubs are struggling to keep

their numbers up and we are going to see it breaking down even more."

Meanwhile, Birmingham organisation, Fungle Junk have already set the trend for non-house nights in motion with their new Friday nights at The Foundry in Coventry. The night joins Fungle Junk's Saturday in the backroom of Birmingham club, Fun, which began in June.

As well as showcasing local talent, DJs as diverse as Andy Weatherall, Ninja Tune, The

Psychonauts, Ratty from the Rat Pack, Purple Penguin and Moving Shadow's Neil Trix will be joining Fungle Junk residents, Toby and Bowen.

"The first people who came down were all the staff who worked in local record shops and scenesters who were bored of hearing handbag," says Toby. "Because of the atmosphere they created, the whole night just lifted off. With Fungle Junk going to Coventry, the whole thing's going from good to better



THE TUNNEL in Glasgow have announced details of a planned refit which may set the standard for a new era of interactive clubbing.

The refit, conceived by the club's owner and designer, Ron McCulloch, is planned to coincide with the club's sixth birthday.

Proposals include an entrance with interactive, touch-screens which will be linked by ISDN to other venues. Once inside, punters will be able to use individual screens in conjunction with Internet links. A number of Sony Playstations will also be supplied for use on both the small screens and a large video wall. This will allow the club to transmit individual video game challenges onto other screens in the venue.

# MICKEY FINN & APHRODITE LAUNCHLABI

CKEY FINN, the AWOL stalwart, and his side-kick Aphrodite (Gavin King) have set up their own label, Urban Takeover. It's a natural progression from their jump-up Urban Shakedown production outfit and will act as an outlet for up-and-coming artists and

experimental post-hardcore sounds.

The first two releases will come from Finn and Aphrodite (who reached the Top Ten in 1992 with "Some Justice", under their Badass moniker) and from new artists, Natural Born Chillers

Mickey, who also owns a record shop in Gravesend, Essex, said: "With the new label, we wanted to keep the Urban Shakedown feel while taking a few more risks with the sampling side of things. Everyone else

is doing it, so we thought, 'Why not us?'. We've got loads of material by new artists from places like Basingstoke and Bristol. What we're doing is simply giving them a chance."



# DAFT PUNK ALBUM SET FOR NEW YEAR

**DAFT PUNK**, the outrageously hot young techno house outfit from Paris, release their debut album, "Homeworks", on Virgin in January. The first single will be a re-issue of "Da Funk" and "Musique". However, a limited number of copies of the album and single will be available this

month in advance of the January release. The duo's Thomas Bangalter explained that the long-player is a "concept album".

"There are clues about the meaning in each of the tracks and on the artwork, but people will have to judge for themselves."



# HIP HOP WEEKENDER HITS THE UK

THE weekend of February 14-16 sees the biggest hip hop event in Britain for 10 years. Fresh '97 will take place at Leas Cliff Hall in Folkestone, where 1,500 people will witness MCing, breaking, DJing and graffiti. The line-up so far includes Grandmaster Caz and DJ Charlie Chase (formerly of the Cold Crush Brothers), Blade (in his last ever performance), LA's Jurassic 5, San Francisco's DJ crew, the Invisible Scratch Pickles on their first ever trip to England, World DMC Champion DJ Noize, US breaking crew Air Force, as well as legendary Australian act, Rapid Fire. There'll also be many panel discussions and a large contingent of underground British acts. Watch out for Michael Holman, founder of the New York City Breakers and choreographer for the breaking sequences in the film, "Beat Streets". Tickets cost £18 a day or £50 for the weekend. Call 01773-540-134 for further details.

# FRENCH RAPPERS JAILED

RAPPERS Kool Sheen and Joey Starr of the radical French act, NTM, have been convicted of "offence & verbal abuse towards the public authority". They will both serve three months in jail and are banned from performing for the next six months.

During a concert at La Seyne Sur Mer in the South Of France on July 14 1995, the band had been particularly rude while introducing the song "Police" (from their 1993 record, "I Pull The Trigger").

The National Front is a major political force in the south-east of France and the NTM incident took place in Toulon, one of three French cities to have a National Front mayor. This summer, NTM had to cancel one of their gigs in Chateauvallon due to political pressure.

The French Minister For Human Rights said: "It is a return to a new moral order, and the police are happy with the prosecution. It is quite likely, though, that these artists will become heroes among the kids."

NTM stands for Nique Ta Mere, which translates as "Fuck Your Mother". They have released three albums on Epic.

ANYONE with fond memories of balefully staring at late-night test card transmissions while waiting for Breakfast TV to start (and who hasn't been there?) will no doubt be whooping with joy at the launch of "Test Card Classics". Yes, that's right. A fabulous collection of all those easy listening pieces which only the mass consumption of heavy drugs and a very severe dose of square-eye can make any more bearable. Your favourites are all here. "Hebridean Hoedown",



Fiesta" and the grand finale, the "440 HZ Tone" you get when the whole thing shuts down. Oh happy day!

Samba

Next up on SHARP are Hip Hoporation's "VIP EP Volume 1", Killa Green Buds' "Keep Slipping" and Sharp Tools' "Volume 3"... Ministry Of Sound's OPEN label is to continue, following the departure of Jim Masters. Next year, they're promising new projects from Paperclip People, FK, Doi-oing and a Derrick May compilation... 3 BEAT have left Landon/ffrr, moving to BMG with their A&R men, Christian Tattersfield and Nick Raphael... AUTECHRE are set to return to vinyl. The Sheffield duo have an album, "Chiastic Slide" out on Warp in February. Also out on Warp next year are a new Squarepusher album and Jimi Tenor's "Intervision" album... The latest single on FULL CIRCLE PRODUCTIONS is Splendex's "Chatterbox"... DUB TRACTOR's Anders Remmer will be releasing housier grooves under the pseudonym JET in April of next year. . . Following their tie-in with Sextons hi-fi company, SUBURBAN BASE boss Dan Donnelly had one of their stereos fitted into his car. He promptly turned the volume up so loud, it blew his rear windscreeen out. . Next up on D-Jax is DJ RUSH's "Punch It" which the press release promises will "make you go off like hell". Whatever that means. There's also an album out, "War Of The Planets" with exclusives from Claude Young, Group X, Edge Of Motion, Phuture The Next Generation and Mike Dearborn... LTJ BUKEM and MC CONRAD are starting a new monthly residency at Sheffield's Rise night at The Leadmill. The first night is on December 20... SASHA & DIGWEED continue their Northern Exposure tour this month. Catch them at Manchester Hacienda (December 12), Dublin Temple Theatre (14), Brighton Paradox (16), Bournemouth Academy (18), Huddersfield Religion (20), Kellys Port Rush (21), Glasgow The Arches (26), Nottingham Essence (28) and Mount Universe Alexander Palace (31)... The running order for Universe's MOUNT UNIVERSE New Year's Eve Party at Alexander Palace is as follows. The Summit: Steve Johnson (8pm -9.15), Jonathon Cooke (9.15 to 10.30), Orbital live (10.30 - 12.10) Sven Vath (12.10 - 2.05), Gayle San (2.05 - 5.30) and Jeff Mills (5.30 -8.00). The Northern Face: Alan Chamberlain (8pm - 10.00), Marshall Jefferson (10.00 -12.00), Sasha & John Digweed (12.00 - 5.00) and Paul Oakenfold (6.00 - 8.00). Base Camp: Andy Curly (8pm - 9,30), Gilles Peterson (9.30 -11.00). The Psychonauts (11.00 - 2.30), The Chemical Brothers (2.30 - 4.30), James Lavelle

(4.30 - 6.30) and Andy Curley (6.30 - 8.30)...

DJ SNEAK and DERRICK CARTER have mixed

Southern Comfort's "Lets Go Disco" for Digital

"Wish You Were Here" is out in January...

Dungeon... A DAVID HOLMES remix of The Aloof's

MUZIK TT



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however privilege cards entitling you to discounts and mailouts are available from the venue on the night.

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# SOME

## January 4th

Resident Club Classics

Timm & Laurie Dave Congreve Mark Keys

Ossie Tony Global Adam Delaney

## January 11th

Fat Tony Chad Jackson

Mark Keys Timm & Laurie Dave Congreve

Ossie Tony Global Adam Delaney

# January 17th

Special one off Clockwork Orange visits the Midlands presenting Ibiza Reunion

Brandon Block Andy Manston

Timm & Laurie Dave Congreve Mark Keys

Ossie Tony Global Adam Delaney

## January 25th (£15/12)

F.A.C.T. 2 Tour\*
featuring
Carl Cox
Trevor Rockliffe
Justin Robertson

Timm & Laurie Mark Keys Dave Congreve

Ossie Tony Global Adam Delaney





#### HE Wu-Tang Clan have been slowing down this year in readiness to speed up again in 1997. 1996 has seen many of the Wu-Tang Clan standing back to take care of personal

# WU-TANG UPDATE

business, with RZA (the Clan's highly enterprising producer) being the most active of the Staten Island crew.

As well as running the Wu-Tang's Razorsharp Records, RZA has also produced albums by Ghostface Killah and the next release for Razorsharp by Sunz Of Man.

In addition, RZA has moved most of the Wu operations to a base in New Jersey which houses a management company and a recording studio. He also oversees the two Wu-Wear clothes shops in Staten Island, New York. This month, the Wu-Tang Clan nucleus begin recording the following-up album to their million-selling, "Enter The Wu-Tang Clan (36 Chambers)". Completion is expected by the end of December, with a release anticipated in February 1997.

Clan member, U-God, recently explained just how the quick turnaround is possible: "Everybody writes their own track, so that's nine songs covered already. If anybody has any problems writing their song, then there are all these other minds which can come up with a hook or a verse."

It is not known whether Ol' Dirty Bastard will appear on the album. He has not been seen around the Wu-Tang offices since he was released from prison earlier this year, consequently missing the recording of Ghostface Killah's "Ironman" album. It is believed Ol' Dirty Bastard has converted to Islam and taken a Muslim name. Apparently, he has asked to be referred to as "The Artist Formerly Known As OI' Dirty Bastard".



# WILCHILD REMEMBERED - A YEAR ON

IT'S one year since the tragic and untimely death of Roger "Wildchild" McKenzie. We asked his wife, journalist Donna Snell, to describe what the past year has meant to her. "Almost a year on from Roger's passing, so much has happened. Our son, Noir, was born. Roger's latest single looks like following the success of 'Renegade Masters'. But it doesn't get any easier (as everyone says it will). We all miss him like hell!

"What a legacy to leave behind. If there can be an upside to losing someone so suddenly, it's that Roger's work was not in vain. He flew solo as far as his productions went, he never worked with engineers and keyboard players or anyone. From start to finish, what you got on a Wildchild record was 100 per cent creatively Roger McKenzie.

"Our son, Noir Roger Amos Snell-McKenzie, gets bigger and more beautiful each day. It's essential to me he has the best possible opportunity to get to know his Daddy creatively as well as emotionally. Roger left some 30 to 40 tracks covering the spectrum from hip hop to reggae and of course house, with a couple of flirtations in jazz (thanks to his father's early influences). It's my hope that as many of these records as possible

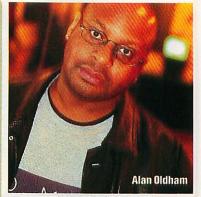
"After 'Jump To My Beat', the follow-up [scheduled for release in February or March,

1997] is currently being remixed by our friend and colleague, Roger Sanchez. It features Roger's first vocal production with "don gorgon" reggae rhyme stylist, Jamalski of early BDP fame. With another single to come on George Morel's Groove On (a collaboration with James Christian) by Solid Bond, two singles for the newly-formed Ultra label and hopefully, culminating in a Wildchild album for Hi-Life later in the year, Roger lives on in our hearts and

"Much love and respect to everyone who has supported me, stood strong and showed faith, helping me to find something positive in so many negative feelings. We hope you enjoy the on-going work of Wildchild. Peace."

minds. I think he would be very happy with this.





# **DETROIT TAKES** *A KNOCKING*

**DETROIT** takes a battering this month with the release of two records which appear to criticise the techno city.

The first is an album from underground London techno collective, The Liberator DJs. Entitled "It's Not Intelligent, It's Not From Detroit... But It's Fucking Having It", it's a collection of some of the biggest tunes from the burgeoning hard acidtrance scene.

Liberator's Chris was quick to deny it was a reaction to the revered Detroit sound.

"There's a common misconception that we don't play Detroit techno. In fact, we

started off playing UR and similar stuff. Derrick May sent us a fax saying how much he loved our remix of A&E Department. But there is a terrible snobbery surrounding Libe



Detroit techno which says that their music is intelligent and ours isn't. We're simply saying people get off on our music in party situations and that's what it's designed for."

Meanwhile, the latest long-player from Generator's Alan Oldham (himself a Detroit stalwart) includes a track entitled "Detroit Techno Must Be Destroyed".

"I don't want to get too deep into it," said Oldham. "But I do get frustrated about the scene here. Sometimes I think we should blow it up and start all over again. I didn't mean too much politically."

★ "It's Not Intelligent..." is released on Truelove in January.

## **BTINSPIRED BY** BUKEM

BT has said he will be incorporating drum & bass influences into his brand new album, "Ecsm". It appears BT was inspired by a visit to London's Speed. "It was amazing. The fluency of the music is as impressive as

listening to Miles Davis," he said.

BT explained that "Ecsm", which is due for release in spring 1997 on Perfecto, will draw on a range of influences from Goldie and Bukem to Nine Inch Nails.

"The album is really going to freak some people out," he stated. "I don't think there are that many folk out there who are ready for it yet.'

The line-up for THE ULTIMATE NEW YEAR'S PARTY at Skegness Fantasy Island is far too huge for us to print, but it sure looks like the best lineup to see in 1997. Highlights include Afrika Bambaataa, Boy George, Dave Clarke, Dougal, Grooverider, Kris Needs, LTJ Bukem, Mrs Woods, Micky Finn, Phantasy, SS, Slam, Tony De Vit and Vibes... ROLAND CASPER has put together a techno compilation for German label Essence called "Psycho Thrill" which includes Dave Clarke, Jeff Mills and Woody McBride... It arrived too late to review, but check out DR DRE's new album, "The Aftermath". Out on MCA, it's an East/West Coast collaboration with contributions from Nas and KRS-One... WITCHMAN has a new single out this month, an excellent piece of twisted jungle called "Nightmare Alley" on Deviant... Legendary London club WHIRL-Y-GIG have put together a compilation album celebrating their global sounds. "Whirl-Y-Music" is released on January 8 on their own Whirl-Y-Waves label... Jazz buffs take note. Ex-Placebo man, MARC MOULIN's "Sam Suffy" is being reissued this month on Counterpoint. It originally came out in 1975... Japanese label IDYLLIC, home of artists like Takemura, Silent Poets and Cosa Nostra, are releasing their products in the UK for the first time. First up are Cosa Nostra's "World Peace", Takemura's "Childs View (Remixes)" and Silent Poets' "Firm Roots"... PLANET DOG's delayed "Tranced Out And Dreaming" compilation is finally released in January... Top northern jungle label, FLEX, are releasing a compilation in of their top tunes entitled "Rough With The Smooth" in the new year... MARTINE GIRAULT's soul classic "Revival" is re-released in January on RCA. An album, also called "Revival", is also out next month... BEAUMONT HANNANT and partner Richard Brown have produced Lida Husik's latest album, "Green Blue Fire" for Astralwerks. It's out now... Hotly-tipped Brighton b-boy REQ releases his debut album, "One", on Skint in February... PAUL W TEEBROOKES' "M42" single is going to be used as the soundtrack to a new video game, "Tomb Raiders"... The "MAGIC FEET" fanzine are starting their own label, Magic Trax. The first single is by D Knox and is limited to 1,500 copies... BYRON STINGLEY has produced a Michael Watford cut for Ministry Of Sound... AM:PM have signed PATRICK PRINS under his Moving Melodies monicker. There will be a compilation out this month on vinyl, with the CD release following in February. An EP, "Don't Hold Back" is out now... THE GARDENING CLUB have quit their GC2 site. Their Covent Garden and Bournemouth operations continue as normal...

We'd like to say a huge sorry to ANNA GOODMAN for the story which ran in Saints & Sinners about her last month. It wasn't true, it was a lie, we are very, very, very sorry indeed... The long-awaited follow-up to the classic jungle tune, "The Helicopter Tune" by DEEP BLUE has now been scheduled, "Helicopter 97" will be released on Moving Shadow in January. The flip, "Thursday", is a tribute to Speed. The club, that is. Also coming on MOVING SHADOW shortly are E-Z Rollers' "Retro/Sub-Tropic", Hoax's "The Mission/The More I See You" and Omni Trio's "Twin Town Karaoke/Soul Traders"... DJ SNEAK has a new album out this month. "Blue Funk Files" is a strictly loop and grooves affair on Relief... Congratulations to our own DAVE FOWLER who rolled into the office to announce he's getting married. We're not sure how true the rumours about the reception being held at Trade are though... Winners of the December's Freebie Jeebies are as follows: XL COMPETITION Winners: Mark Teale - Worcs, Michael Rucinski -Coventry, Stephane Cornut - Middlesex. Runners-Up - Nanette Jorwiak - Bedford, Claire Rodgers - Newcastle, S Cooper - Tyne and Wear, Claire Lund - Keighley, Kenny Stephen - Airdrie, Dave Carter - Cambridge, Chris Hall - Worcester. TRANSIENT COMPETITION Winners: A Montgomery - Isle Of Lewis, Annabel Andrew -

Aberdeen, V Prassas - Lancaster, Gavin Angus -Aberdeen, Andrew Wall - Chester, Runners-Up: Davina Gashion - Acton, Nick Davies - Cornwall, Martin - Andover, Rick Buxton - Cumbria, Rob Calcutt - Melksham, Sandi Walker - Woolwich, Lisa Collins - County Derry, Paul Butterworth -Todmorden, S Price - Swansea, Samantha Baker - Devon. SHAMEN COMPETITION Winner: J Wylly - Leicester. Runners-Up: Nick Rawlinson -Middlesex, James Grinley - Bradford, Tim O Malley - Cork, Chris Blackburn - London, Alex Eachus - Herts, Neil Dulien - Essex, Mike Edwards - Chester, Mark P - Bristol, Dave Sherman - Herts... And finally, some records we didn't have space to review but you might want to check out. THE THIRD ROOM - "Electro Disco" (Eye Q), DJ PIERRE FEATURING LAVETTE -"Jesus On My Mind" (Twisted), FAITHLESS -"Salve Mea" (Cheeky), JESSE SAUNDERS -"Yeah" (Just Say House), SHIMMON & WOOLFSON - "Evil Queen", LOCHI - "London Acid City (Remixes)", SHAWN BENSON - "Keep Standing" (Back To Basics), BONE MACHINE -"Maximal" (Aspro), THE LOW FREQUENCY BAND - "Roll With It" (Chrome), DAVIDSON OSPINA -"The Chronicles" (D:Tour) and BEANFIELD -"The Dr BJ Harris Experience" (Compost). Right, that's yer lot, MERRY CHRISTMAS, Messy

# BEDROOM BEDLAM WINNERS TO PLAY MUZIKNIGHTS



INNERS of our Bedroom Bedlam section are to appear at Muzik's weekly DNA-sponsored club nights. The events, which feature scratch cards where readers can win free subscriptions to the magazine, drinks at the bar and merchandise, take place in a wide range of clubs across the UK.

The move to continue pushing winners of our acclaimed Bedroom Bedlam section is important for the development of young, up-and-coming DJs who find it hard to break into the established DJ circuit. It also follows the groundbreaking appearance of Steve Bridger on Radio One's "Essential Mix" in November and Rick Hopkins landing a residency at Andrew

Weatherall's Bloodsugar club at the Blue Note in London.

Bedroom Bedlam has appeared in the magazine since the first issue and we now have 19 winners of different styles from all over the country, enough to match the different styles and locations of our DNA nights. The winners will, in most cases, open up the evening's affairs.

As of March, the acceptance of a Bedroom Bedlam DJ is one of the conditions for Muzik agreeing to host a night. The DNA tour has already visited Wobble, Club Foot, Passion, The Canal Club, Checkpoint Charlie, Screem, Fun, Ultra Vegas, The Gallery, The Orbit, Sugar Shack and Naughty But Nice.

For details of this month's Muzik/DNA nights see pages 94-95.



CONFUSION currently surrounds the future of Club UK, following the adjournment of the case which is being brought against them by Wandsworth Council.

The council tried to have the club closed down following a well-publicised police raid in October, 1995. But the south London club appealed against the closure order. The case was due to be heard last month, but was adjourned until 1997. Nevertheless, as we went to press, rumours were circulating that the club had closed down anyway. The phone line at the club's Wandsworth office remained unanswered as we went to press, while a call to First Leisure, who own the club, elicited the following response from Gordon Phillips: "It's not open at the moment but we will be issuing a statement in two day's time. I'm not at liberty to say any more.'

It's thought that the lengthy legal process, during which Club UK was able to remain open if they wished, is one of the reasons behind the new Home Office proposals to allow the immediate closure of any venues which the police believe are being used for the selling of drugs.

New Year and see you all in 1997.



New Year's Eve

the incredible mermaid theatre central london

7pm Cult Cinema screening 9pm - 6am Party's On

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**Deep & Daring** 

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## Continuing the UK underground house charge, REEL HOUZE are redrafting their dubbed-out blueprint to bring us proper songs with memorable vocals

DID's Top 10

ERNEST RANGLIN - "Below The Bassline" (Island)

THE CONGOS - "Heart Of The Congas In Dub" (Blood & Fire)

THE UPSETTERS - "Return Of The Superape" (Upsetters)

SCIENTIST - "Heavyweight Dub Champion" (Greensleeeves)

BOB MARLEY - "Sun Is Shining (Remix)" (KGB)

LEE PERRY - "Black Ark X-Perryments" (Ariwa)

DR ALIMANTADO - "Reggae Music" (Upsetters)

MIKEY DREAD - "African Anthem" (DATC)

ZAPP POW - "River" (Upsetters)

REEL Houze. "Reel" as in reel to reel, "Houze" as in house music. Real house music. That's what Robert Mello and Dominic "DJD" Dawson are all about. As well as their stripped-down, system-rocking dubs, which have got everybody from Harvey to Andrew Weatherall hot under the collar, they're producing

tracks with live instruments, proper musicianship and, heck, even the odd song. Because as strange as it may seem, listening to instrumental track after instrumental

track, all night long, can get a bit on the dull side.
"It's what we're really into," asserts Dominic. "But it's
not the only thing were really into. We're also into songs and that's the direction we are looking to move in. First of all, it's more interesting. You can make instrumentals for only so long. Then you need to progress a bit. There are loads of people making tunes but when it comes to vocal cuts, it's a wholly different situation. There are very few strong vocals around at the moment and that's what we're trying to push into."

And about time too. When was the last time you heard a record which came close to the feeling of Frankie Knuckles' "Rainfalls"? Or Sounds Of Blackness' "The Pressure"? Sure, the odd one or two break through, with producers like Jazz 'N' Groove and Mood II Swing delivering songs which are fresh and have something worthwhile to say. But imagine what it would be like to hear "The Pressure" backed with a tasty Basement Jaxx-ish workout. Or something like "Your Love" over a free-stylin' Idjut Boys groove.

Well, now you can. Just check out Reel Houze's latest single, "No Difference", which features to Maskell on vocals. Because as well as offering a razor-sharp dub, it hits the mark in the killer song department.

"We could have easily come up with another disco tune," says Rob. "But we wanted to try and push it on a little bit and vocals is the obvious thing.

"It's a difficult period for us right now, though," counters Dominic. "People

will either go with this transition to more vocal stuff or they'll just turn their backs

Somehow, turning backs doesn't seem likely. Particularly not when you consider RHYTHM & SOUND WITH TIKIMAN - "Spend Some Time (Burial Mix)" the kind of high quality releases these two have been responsible for in the last year or two. For proof, listen to the pair's bad ass interpretation of Dinosaur L's seminal "Go Bang" or the deep-as-you-like "Feel The Warmth" released on A Man Called Adam's Other label. Or any one of the remixes which they have done for Other. Incidentally, it was down to A Man Called Adam's Sally and Steve

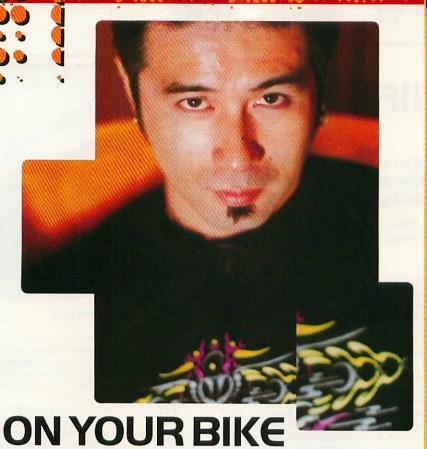
that Rob and Dominic started working together in the first place.

"Other were putting out a lot of vocal records from the States at that time." remembers Dominic.

"Dom was up for doing some mixes so they hooked him up with me, mainly because I had a studio," adds Robert. "Now I can't get rid of him!"

words Kevin Lewis picture Kevin Gray

Reel Houze's 'No Difference' is out now on Zoom. DJD's 'A Fistful Of Dubplates' follows shortly, also on Zoom



TSUYOSHI SUZUKI, is currently hotter than a hot thing. So hot, in fact, that the Brixton-based trance DJ was recently asked for his autograph when he was busted by the French police! Ouch!!

#### Tsuyoshi Suzuki. Who he?

Born in Tokyo 29 years ago, the young Tsuyoshi first met a Roland synthesiser at the tender age of 12 (courtesy of his big brother). Despite whole-heartedly embracing Duran Duran, he discovered local celebrity status by running away from home to join a gang. Film-making and musical experiments led him to university, and then onto a promising future as a professor's assistant. In 1990, though, fate intervened. A Goan DJ from Tokyo called Kudo playing acid trance at the Cabe club gave him a powerful new experience. One electronic enlightenment later, he's recorded his own tunes as Yeshe and more recently as Prana (with Nick Taylor and now Medicine Drum's Andy Gutherie), whose "Geomantik" album will be released on Matsuri in January. He's also a prolific producer, working with acts like Power Source and Witchcraft. An integral part of the Return To The Source posse, Tsuyoshi has also just mixed their third compilation, "Shamanic Trance".

#### Tsuyoshi Suzuki. The sound of...

"Psychedelic techno". For psychedelic, read "spiritual" or simply "out there". Anything goes, intellectually speaking, with international travellers continuing to throw tranceathons in the most obscure places they can find. Tsuyoshi has played from Guadeloupe to Bali, mixing his particular brand of stomping dance music overlaid with alien sound FX.

#### Tsuyoshi Suzuki. He say what?

- "UFOs have changed my whole life concept."
- "Life is borderless. So is Matsuri. Connect with the universe, connect with being yourself and who you are."
- "Psychedelic trance parties have nothing to do with discos. Discos are just about picking up women, whereas I believe I'm involved with an art movement."
- "I didn't like the music at my first Goa party. I preferred alternative rock at the time."
- "Japanese people are very fashionable. Tokyo is progressive, in the same way that Paris is, but Japanese people often seem to copy catalogue culture. The English? English people are more stubborn and have their own identity."
- "Some DJs can be real stars, but I personally don't want to be like that. This music doesn't need heroes."

## Tsuyoshi Suzuki. The phuture of...

Despite Tsuyoshi's rampant humility, fame and fortune seem inevitable as trance continues to go global, creating ever-increasing markets and audiences. New York recently went utterly ballistic to one of his sets, for example. So will you.

words Jonty Adderley

Prana's 'Geomantik' is released on Matsuri in January

# uppers and downers

MUZIK's quide to modern clubbing

## uppers

- \*The production work of Holland's Laidback Luke. Man of the moment
- \* Dr Dre's "The Aftermath" album. At last an attempt at peace between the East and West Coasts
- \*Watching Mike Tyson get battered at The End with Grooverider on the decks and Felix Da Housecat on the floor, Intense stuff
- \* Planning to spend New Year's Eve at Fantasy Island in Skegness. Or down the pub
- \*Slipmatt playing Tony De Vit cuts.
  The hardcore and gay scenes have
  never been closer
- \*Bump 'N' Hustle's fourth birthday celebration in Bournemouth. 3,500 people with no advertising and no hype. Respect
- \*CK Be. Get yourself ready for the unisex perfume hype of 1997
- \*Tupac. Is he really riding Shergar on an desert island?
- \*Contentious record titles. Check Liberator's "It's Not Intelligent, It's Not From Detroit... But It's Fuckin' Havin' It". Alan Oldham's "Detroit Techno Must Be Destroyed", too
- \* Paul Oakenfold's monogamous Saturday residency at Cream. Great for punters

# downers

- \* Police officers who say that they can smell marijuana in a car full of people who don't smoke, and then proceed to search every individual and pull the vehicle to pieces
- \*The Ministry's decision to support new government proposals to shut down clubs they think have a drug problem. What is your problem?
- \*That article about Judge Jules in "Company" magazine. Who can blame the government for clamping down on clubs when crap like that is on the shelves?
- \* "World In Action" and their close to the bone report on drug dealing in Nottingham clubs
- \* Radio One's advertising campaign on bus stops. The ads simply don't make any sense
- \*The quiet and very limited release of Laurent Gamier's "Crispy Bacon" single selling out within a day. Can we have a copy?
- \*Goldie versus Tricky. Just as one war is over...
- \*The Spice Girls havin' it laaarge at Bugged Out's birthday to Robert Hood. Pur-lease
- \* Paul Oakenfold's monogamous Saturday residency at Cream. Bad for promoters

# phuture

# THEMAGNIFICENT

CEVIN FISHER's records have taken a right old battering of late. With DJs of every description dropping the needle on his records, he's preparing for the big time

"Party people, we've got to keep this thing going/You know, like the way we used to do it/ Everybody was freakin', people from all over the world/You know, like the way we used to do it... In the Paradise Garage..."

(Cevin Fisher - "The Way We Used To")

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O

CEVIN Fisher's "The Way We Used To" has been rocking dancefloors from Twilo to Hard Times since it was released on New York's Maxi imprint earlier this year. "New York, New York", his latest hard-hitting single on Nitegrooves, seems to be going the same way. With DJs as diverse as Danny Rampling and Terry Farley caning the track to death, it is only a matter of time before this quiet 30-something from New Jersey makes it big time.

Cevin has been in and around the music industry ever since he dropped out of high school, his friend's Technics luring him out of the classroom into the world of Prelude, West-End, Tony

Humphries at the Zanzibar... and all night parties with Whitney Houston.

"When I lived in Jersey, she used to have these huge house parties," remembers Cevin. "And I used to go out with one of her sister's friends. It was my first experience of partying through to the next day. You know, still dancing as the sun comes up. At that time, Whitney was just starting out as a model and you'd see all these chic people at her parties. It was pretty wild."

From there, Cevin picked up gigs at loft parties and various college one-offs, before he finally got his big break as a warm-up for Larry Paterson at his Zanzibar Friday nights. After that, there was only really one place he could head for... New York. He got into production doing some work for Timmy Regisford over at Motown and was then invited to help out Arthur Baker at his

Shakedown Studios. Soon enough, Cevin felt that he was ready to move on. But it didn't quite work out like the way he hoped it would. It's only now, after a couple of unsatisfactory partnerships with Hardtrax and Philip Damien, that he's realised he's actually happy on his own. 'Music is my life," he states. "When I'm in the studio, all of these things are going through my head and it gets very emotional.

Sometimes I even cry when I'm DJing! I recently played in Toronto and I was fighting to hold back the tears. I was having a lot of problems in my personal life but when I was playing, it was like medicine. So while I was doing this gig, I was curing myself through music. 'That's one of the reasons I like DJing so much. I kind of need it. Music is my food, my medicine." words Kevin Lewis picture Raise-A-Head 'New York, New York' is out now on Nitegrooves



# DR OCTAGON's Automator talks about his ideal gig

What is your dream venue?

The Roman Coliseum. We're from America, so nothing is over 200 or 300 years old. If we played there, we could check out the real old shit.

You can move this venue anywhere in the world. Where would you put it?

Since you guys are English, we'd probably get a barge and put it in the English Channel.

Who would be on the guest list?

Mr Gerbic would obviously have to come along. He's on our guest list all the time. Joe Meek, too. He was like the whole "I invent sound"-type of guy and he'd really appreciate the concept. Who did that Rolling Stones documentary, "Cocksucker Blues"? Robert Frank, yeah, he could document the gig. And Gordon Chumway, of course. Have you ever seen "ALF" on TV? Well, Gordon is ALF. We've also got to have The Dust Brothers, Prince Paul... and, erm, some English people... Those guys from Cornershop, I like them a lot. And Björk. We should bring some old man so Mr Gerbic has someone to talk to. Maybe Einstein!

What would you have on the rider?

A picnic basket from a good deli. Maybe we could sit among some blue flowers to eat. Something to drink? Egg Cream, which is a New York Jewish deli thing.

Who would be your warm-up DJ?

It would have to be DJ Shadow.

Who would be in the backing band?

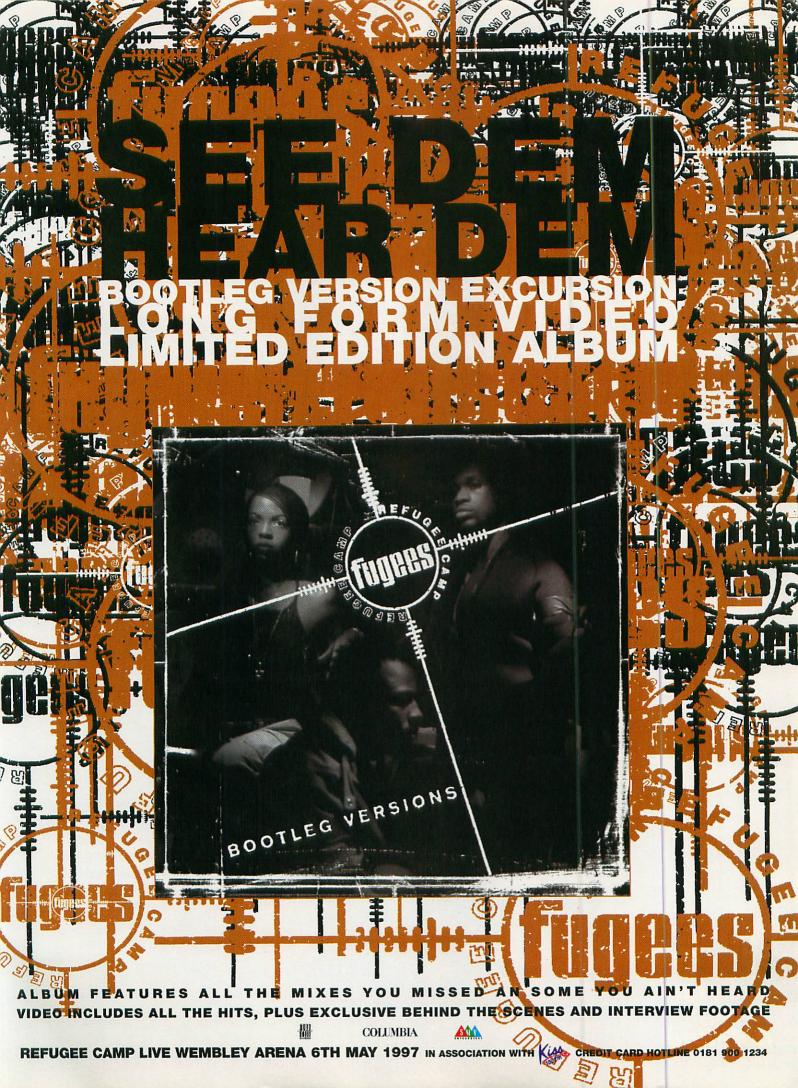
On drums, we would have Clive Stubblefield, Bernard Purdey and Zig Modelisite of The Meters. And John Bonham, of course. Plus Ringo Starr. He doesn't get any sticks. He can just learn from the other guys! Oh, how could I forget Idris Muhammed? We are a very drum-oriented group. On bass, we could get a young Bootsy before the acid thing. It would be a cliche to have Hendrix, but it'd be a real oversight if we didn't. We'd also need Jimmy McGriff in there on organ and Ahmad Jahmal on piano. Coltraine would be cool, as well. So would The JBs, the pre-1977 Earth, Wind & Fire horn section and Kool & The Gang's horn section previous to "Ladies Night". Blue Mitchell should be in there on trumpet, Theodato would conduct strings and we'd have The Incredible Bongo Band doing all that bongo stuff. We'd also need backing singers... The Pips. Not Gladys Knight, just The Pips.

Where would you go after the gig and who would you take with you?

I don't know if the gig would ever end. I mean, when you've got that many drummers, you can just carry on until you're really old.

words Will Ashon

Dr Octagon's 'Instrumentalyst' album and '3000' single are both out now on Mo' Wax





know the score

E + L.S.D. This combination could make a bad trip even worse. And if you thought the after effects of E were bad, imagine it combined with coming down off a 12 hour trip.

Speed + L.S.D. If you're having a bad trip, it could feel a lot worse mixed with Speed. Imagine 12 hours of hallucinations combined with the paranoia experienced on Speed.

Alcohol + E. Drinking
alcohol can dehydrate you.
To combat this sip
about a pint of non-alcoholic
liquid an hour to
replace lost fluids. Include
fruit juices and energy
drinks to keep sodium levels
up. Remember to chill out.

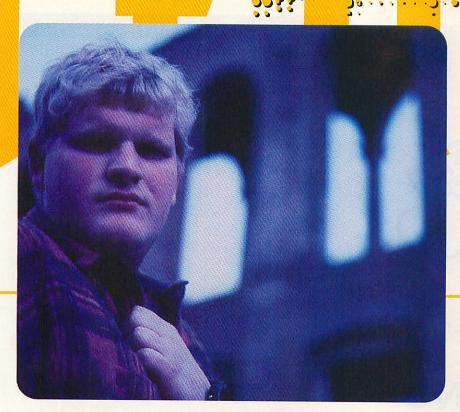
Speed + E. Taking E makes
your heart beat faster
than normal, dancing on E
makes it faster still.
Imagine that with Speed on
top. So the strain on
your heart could be too
much. You're also more likely
to overheat and dehydrate.

Mixing. Taking any drug is risky. The safest option is not to. Mixing drugs just increases the risks.

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If you'd like more information on drugs, or just a talk, give us a call free and in total confidence.

# phuture



# PUNK WITHOUT A TRACE

From punk to drum & bass, fierce guitars to scary breaks, this is your step-by-step guide. Tom Withers, aka Override and Klute, is your man if you have ever considered an evening class on the youth culture of the last 20 years

FIRST appearances indicate a gloom-merchant peddling fatalistic breakbeats. It's not really like that, though. It's just that north Londoner Tom Withers refuses to coat his music with a sunshine veneer. Instead, he prefers to stare into the face of reality. He won't even allow himself to believe the hype about the millennium.

"I've always been expecting something fantastic to happen when the millennium arrives, but it's going to be exactly like it is now," he frowns. "2000 is just another number, really."

These views are reflected in the tracks Tom makes as Override (his experimental futuristic persona for Octopus Records), Klute (his drum & bass rhythm-grinder project for the Certificate 18 label) and Phume (his technofied breakbeat collaboration with Dave Campbell, ex-Hiryze, Ubik and Alteration). As if all that wasn't enough, he's also one half of Tongue, another Octopus project.

Tom's current status is the culmination of a varied musical history which includes playing in a punk band called The Stupids, releasing "dodgy white labels" (his words) in 1992 and recording for Deep Red Records as Tom Tom and Dr No. It might seem a little unorthodox for a drum & bass artist to be versed in punk but. . .

"Heaven knows what would have happened if punk hadn't come along," he says. "Although I was really young when The Sex Pistols started, I can remember trying to hunt down the most outrageous tracks around. My sister would buy stuff by The Pistols and The Stranglers and she'd say, 'What do mean by outrageous?'. For me, it was a constant hunger for something radical."

This quest for the radical is prevalent in Tom's drum & bass oeuvre. It was there when he recorded "Survival" for Certificate 18, a track with an incessant, tattoo-esque drill. And it's also inherent in the "Consume And Destroy EP", which has just been issued under his Override guise, where the A-side is a 30-minute epic divided into two contrasting episodes, "Acceptance" and "Vista".

"I ended up putting on two tracks at the same time," he elaborates. "The whole idea of this record is the darkness anticipating something nice. Everyone talks about the bleakness in computer music, which is influenced by staring at screens and smoking lots of spliff. But although I love that kind of rave-orientated Metalheadz sound, I wanted to incorporate different types of melody and add serene contrasts into a barrage of darkness. A lot of people seem to be concentrating on the emotions and the textures of darkness, but there's another side."

words Veena Virdi picture Jamie B

Override's 'Consume & Destroy' is out now on Octopus. Tom Withers' forthcoming releases include Klute's 'Blackout' on Certificate 18 and The Spectre's 'Deep Control' on Fresh 86

# STORM TROOPERS

'We' got three individuals coming together to form one. Thunder, lightning and rain. Word up.' A storm on the horizon? ORIGINOO GUNN CLAPPAZ certainly have all the right ingredients

"OUR name comes from the phrase 'gun clap', which we used in the projects when we were young" says Louieville Sluggah, acting spokesman for the other OGC members, Wondah and Top Dog Da Big Kahuna. "It basically means doing whatever you've got to do."

Keeping it real?

"We prefer the term 'nature' to real. Keeping it nature. A lot of brothers put limits on the word 'real', as though only what they do is real. But whatever you do, you've got to survive. You can't knock the next man for what he does. Each to his own. So we say everything is nature."

Each to his own. So we say everything is nature."

OGC are the latest emanation from the Boot Camp Clik, which has brought us Black Moon, Smif'N' Wessen (now known as The Cocoa Brovas) and Heltah Skeltah. They all share a sparse, sinister sound and, for most people, OGC's first burst of fame came as The Fab 5 (with Heltah Skeltah) on "Laflaur Leflah Eshkoshka". But their relationship goes back much further.

"We were a brotherhood which certain heads would be attracted to like it was a magnetic force. That's how Boot Camp manifested into what it is today. You saw the older heads rhyming and it was different from being out on the comer hustling. You saw what it was like and you wanted to be a part of it."

For Sluggah, however, the difference between the OGC sound and that of the other Boot Campers is as important as the similarity.

"When you listen to us, you hear a lot more expression. We flow off each other, we harmonise with each other."

Their new album, "Da Storm", has hardly hit the streets and Heltah Skeltah's "Nocturnal" is only just disappearing over the horizon, but OGC are already back in the studio. This time they are working on a Boot Camp album which should drop in February.

"We've been making big steps so far but that's going to be a really big step," says Sluggah. "Each step is going to get higher and higher."

words Will Ashon

'Da Storm' is out now on Virgin



pnutur





# **TECHNO NO-NO**

'I don't make techno, I love it. What's the point in a white guy from Holland trying to copy somebody else's sound? Maybe techno also belongs to the Europeans, but it doesn't belong to me.' Welcome to the strange world of LIKE-A-TIM

#### Like-A-Tim. Who he?

Tim Lejden, a 22-year-old Dutch recluse. He started making records at 17, after DJ Paul (who was then the head honcho at the early Nineties ravecore label, Hithouse) heard some of his tracks and encouraged him to put them out. He's also a talented painter whose artwork can be found on the labels of his releases for Djax-Up Beats.

### Like-A-Tim. The sound of...

Twisted, tortured, analogue-driven avant noise. Harsh beats and madcap 808 programmes mixed with weird alien sounds and occasional bursts of warped Nintendo-style melodica. Way out, paranoid and, at times, almost joyous in a spooky kind of way. Basically, this is a peculiar brand of insane future-jazz from another galaxy which, despite its rather bizarre nature, is surprisingly easy to get absorbed in.

## Like-A-Tim. He say what?

- "I don't follow the dance scene. I don't buy records or go to clubs. I've only ever been to two rave parties in my life."
- "I only listen to old records now. Early hip hop, Frank Zappa and loads of old electronic stuff like Herbie Hancock."
- ◆ "I put a lot of humour into my tr<mark>acks, little details you can</mark> only hear if you listen really hard."
- "I find the whole process of making music really frustrating. It gives me a headache. I always wonder why I'm actually do it. I don't have to because I make no money from it, so I guess it's a kind of therapy or exorcism."
- "My last record sold more than 1,200 copies, but only seven of those were bought in Holland."
- "That voice on 'Kakofonie'? That's my mum."

#### Like-A-Tim. The phuture of...

"I'm not 100 per cent sure, but I'm hoping to swap a remix with Mike Paradinas from Rephlex. There's also a double-pack called 'Stay Real' out shortly on Djax and another cut called 'Bletskicker'. The title is a bastardisation of a Dutch slang word which was used a lot in the Sixties. It means someone who's cool."

words Dave Mothersole

'Stay Real' and 'Bletskicker' will be out soon on Djax-Up Beats

# Buried Treasure

This month's vintage lost album is THE MIGHTY ACCORDIAN BAND's 'They Said It Couldn't Be Done But They Didn't Reckon With The Mighty Accordian Band'. Honest!

OBSCURE beyond all belief, you will be luckier than a turkey hatched on Boxing Day to see a mint copy of "They Said It Couldn't Be Done" in even the most specialist specialist shop. And if were to find one, it would set you back more money than Paul Oakenfold has made out of hippies.

Now let's be clear here. It may boast a cut called "Jungle Fever", but there is



not a breakbeat in earshot on this album. There's not much in the way of house, techno or hardcore, either. Then again, it was recorded by 20 accordian players in 1959. This is not to say you can't dance to it, though. My Aunt Sybil frequently struts her stuff to "Swanee Cha River Cha" and she's had a gammy leg ever since she tripped over a tin of pilchards the milkman left on her doorstep. She lives in a bit of an odd neighbourhood, in case you're wondering.

You are also no doubt wondering what an article about "They Said It Couldn't Be Done" is doing in Muzik. Well, there's a whole world out there, you know. To say nothing of The Mighty Accordian Band's nuts version of Duke Ellington's "Caravan" and an album cover surpassed by none. Permit me to quote the reverse of the sleeve:

"Pictured in his drawing room is Mr Joseph Kong-Young, composer of 'The Concerto Untouched By Human Hands (A Thinking Man's Ape Music)" and advocate of music at its most simian. If you're suspecting trickery, you are correct. Joseph isn't a real gorilla. If he were to take off that phoney gorilla suit, you'd see that he's actually a large gibbon. Among his other duties, Joseph is also the Vice President of Turnover. Accordingly, he thanks you for turning this album over to find out what it was they said 'Couldn't Be Done'."

Completely ridiculous and plainly proud of it, "They Said It Couldn't Be Done" is an ideal Christmas present for your most trainspotterish mate. Or you'll start seeing my name on toilet doors.

words Push

# Christmas has come early thanks to...

	Omistinas nas come carry manks to
	Steve Bridger "Essential Mix" (Radio One broadcast)
l	Bally Sagoo Untitled (Grooverider Remix) (Higher Ground 12-inch)
ı	DJ SS Presents"Jazz & Bass" (New Identity CD)
l	Gus Gus "Believe (LFO Mix)" (4AD promo cassette)
	MC Sultan "Der Bauch" (Spray 12-inch)
	MC Sultan "Dar Bauch" (Spray 12-inch) Azymuth "Jazz Garnival (Global Communications Remix)" (Far Out 12-inch)
	Alexi Delano "10-Inch Madness" (Svek 12-inch)
	Andrew Weatherall "Essential Mix" (Radio One broadcast)
	Djaimin Tape Project
	The Almagamation Of Soundz "Theory EP" (Filter 12-inch)
	New Phunk Theory "Phunk Theory Theme" (Paper 12-inch)
	House Masters Mixed
	Joseph Real "The Dreamer" (Nurse 12-inch)
	Joseph Real "The Dreamer" (Nurse 12-inch) Komputer Kidz "Rude Train" (Maxi 12-inch)
	Laurent Garnier "Crispy Bacon" (F Communications 12-inch)
	Ratio"Interrupt" (Central 12-inch)
	Renaissance The Mix Collection
	DJ Shorty "Muy Larga" (Quick Release 12-inch)
	The Hard Knox "Coz I Can" (Skint 12-inch)
	The Hard Knox"Coz I Can" (Skint 12-inch) Red Snapper"Loopa Scoopa EP (Mr Scruff Remix)" (Warp 12-inch)

# TONY HUMPHRIES - MIX THE VIBE THE SOUND OF KING STREET



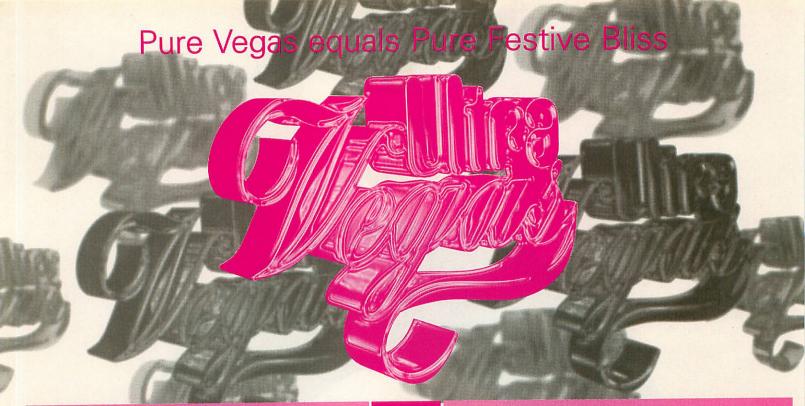
# RELEASE DATE 2ND DECEMBER 1996 CD/MC

15 CLASSIC TRACKS BY DAVID MORALES, MASTERS AT WORK, URBAN SOUL AND KIMARA LOVELACE - MIXED BY TONY HUMPHRIES



TRACKLISTING INCLUDES BACK TOGETHER BY URBAN SOUL, ONLY YOU BY KIMARA LOVELACE, BRIGHTER DAYS BY BIG MOSES FEATURING KENNY BOBIAN, PHILADELPHIA BY DAVID MORALES'S BROOKLYN FRIENDS, SOUFFLES H BY MONDO GROSSO ALSO FEATURED ARE TRACKS BY MOOD II SWING, REGGIE HALL, KERRI CHANDLER, SABRYNAAH POPE AND CAROLYN HARDING

EXCLUSIVE REMIXES BY ROGER SANCHEZ, DEEP ZONE AND OSCAR G



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04.1.97

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The Boxing Day Spectacular - see press & below for details

Richie Long, Ashley Cooper, Joseph 28.12.96

Joseph, Glenn Woods, Nick Norman, Ashley Cooper, Richie Long

Ricky Stone, Ashley Cooper, Joseph

Venue: The Club at The Winter Gardens

Central Milton Keynes, Five Minutes from J14,M1

Day: Every Saturday

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Admission: Five Pounds Before 10.00pm (\$ denotes which nights)

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Tall Paul Newman & Seb Fontaine (Str back set)

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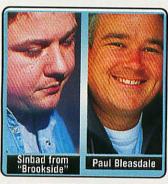
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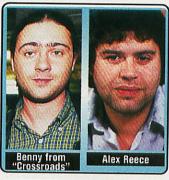










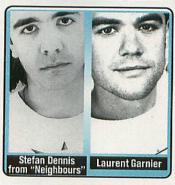


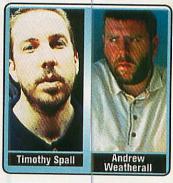
















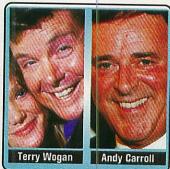


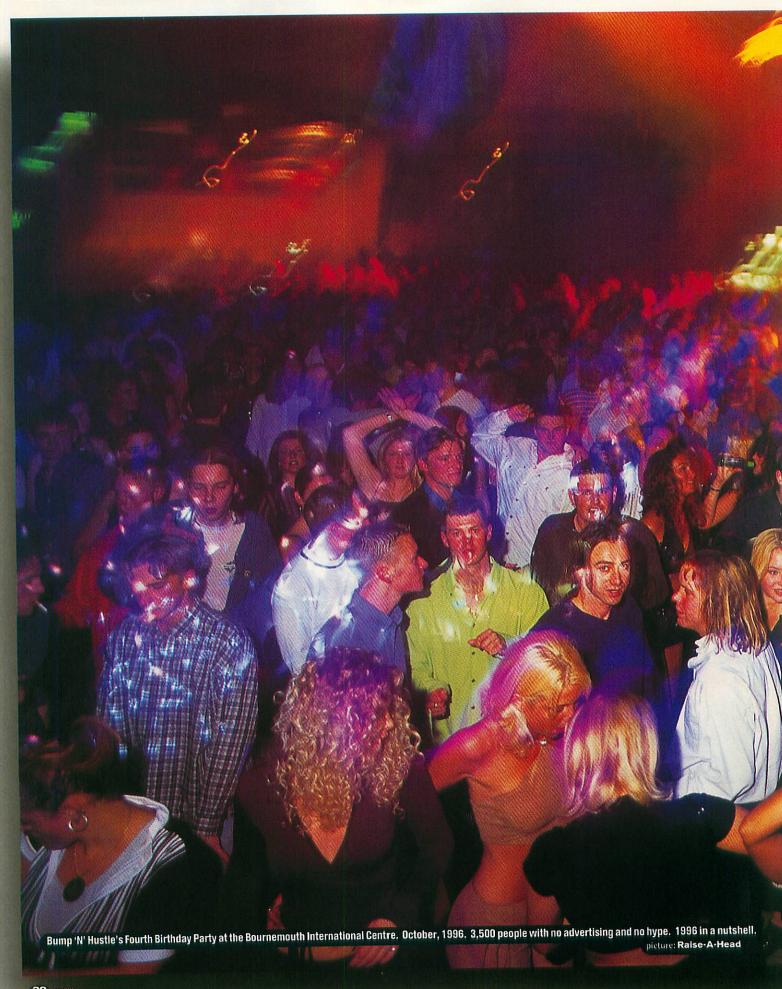








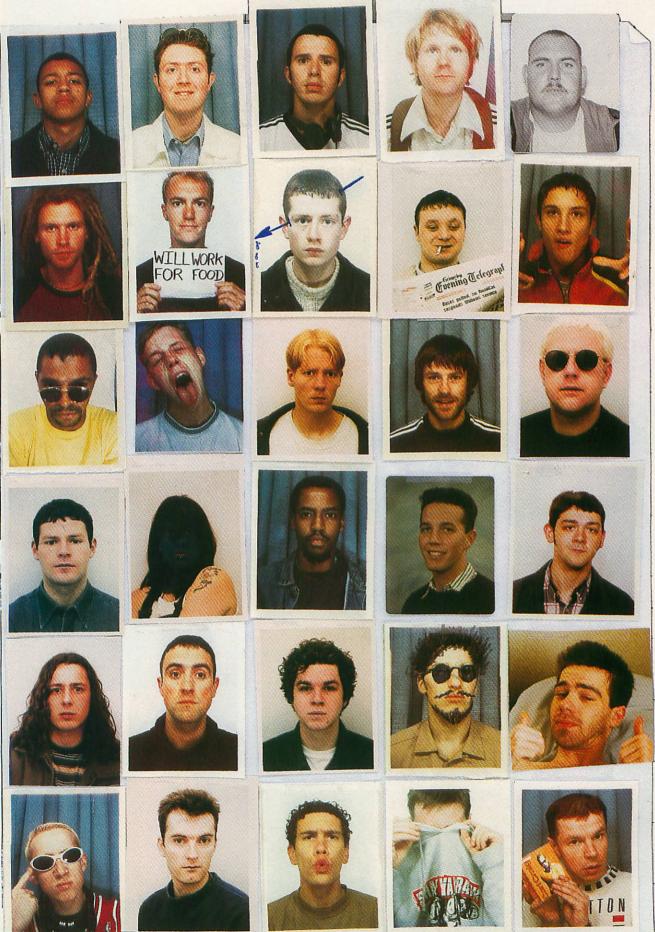






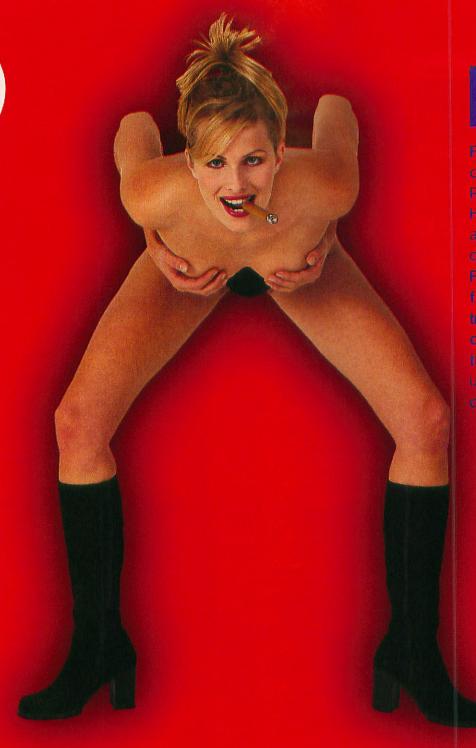








An introspective of house



# dimension

# John Kelly

# Judge Jules

Seb Fontaine

### SUNGLASSES RON

## FEEL THE BEAT





From healthy US hip hop act to global superstars in under twelve months, you could say 1996 has been a remarkable year for the **FUGEES**. Their supersonic ascent has come as a surprise to many, the band included...

"Foo-la-la-la, it's the way that we rock when we're doing our thing/Foo-la-la-la, it's the natural high only Scotland can bring."

The crowd respond with screams and cheers of approval. It's the upteenth time tonight they've heard their homeland linked into a Fugees song. The endlessly versatile Lauryn Hill has charmed them once again.

EARLIER, STEPPING BACK DECADES INTO A GRIM DRESSING ROOM BACKSTAGE AT Glasgow's Barrowlands, the Fugees are preparing themselves for the penultimate night on their current European tour.

With 10 minutes to go, Lauryn Hill (L-Boogie) is positioned in front of a chipped, full-length mirror. She moves her head from side to side as she tightens up her intricate, knotty twists of hair, securing them in place with hairgrips. Her doll-like features are serious as she concentrates her energies into associated up.

Wyclef (Clef), having just downed two helpings of chicken and rice, has disappeared out front to survey the paying public. Meantime, Prakazrel (Pras) has focused himself on a pocket computer game. He says he is exhausted but he still has an opinion on their success.

"God blessed us," he explains. "A lot of artists dream of success like this but there's no formula to what we do. I think it's what we stand for that's touched people. We're refugees. Everyone can relate to that because, in a sense, everyone feels like they are refugees. I think that's what it is."

WHATEVER IT IS, 1996 HAS BEEN QUITE A YEAR FOR THE FUGEES. THEIR SECOND ALBUM, "THE Score", and its subsequent Number One singles, "Killing Me Softly" and "Ready Or Not", blew the roof off for the New York trio.

It wasn't expected. "Blunted On Reality", their 1993 debut, had sold "respectfully enough for a hip hop album" (eventually collecting a Gold plaque) but nobody could have foreseen the impact the Fugees would make with their second album. Least of all them.

"When we were doing the album, we weren't thinking about 'Killing Me Softly' going into the charts," tells Pras, barely taking his concentration away from the computer. "That really surprised us. I'm not going to sit here and lie to you, because I knew this

was a big song, but I didn't know it was going to break records all over the place. Never. Never."

The difference between "Blunted On Reality" and "The Score" was that the Fugees had refined the art of telling their stories about being young, black and growing up in America.

"You have to understand that, coming from America, black people are told they are less, that theirs is a second-class citizenship," Lauryn comments, prior to taking the stage. "So the way young blacks feel about themselves and their self-esteem is not what it should be. Yet here's this music coming out of these ghettos which is effecting the entire world."

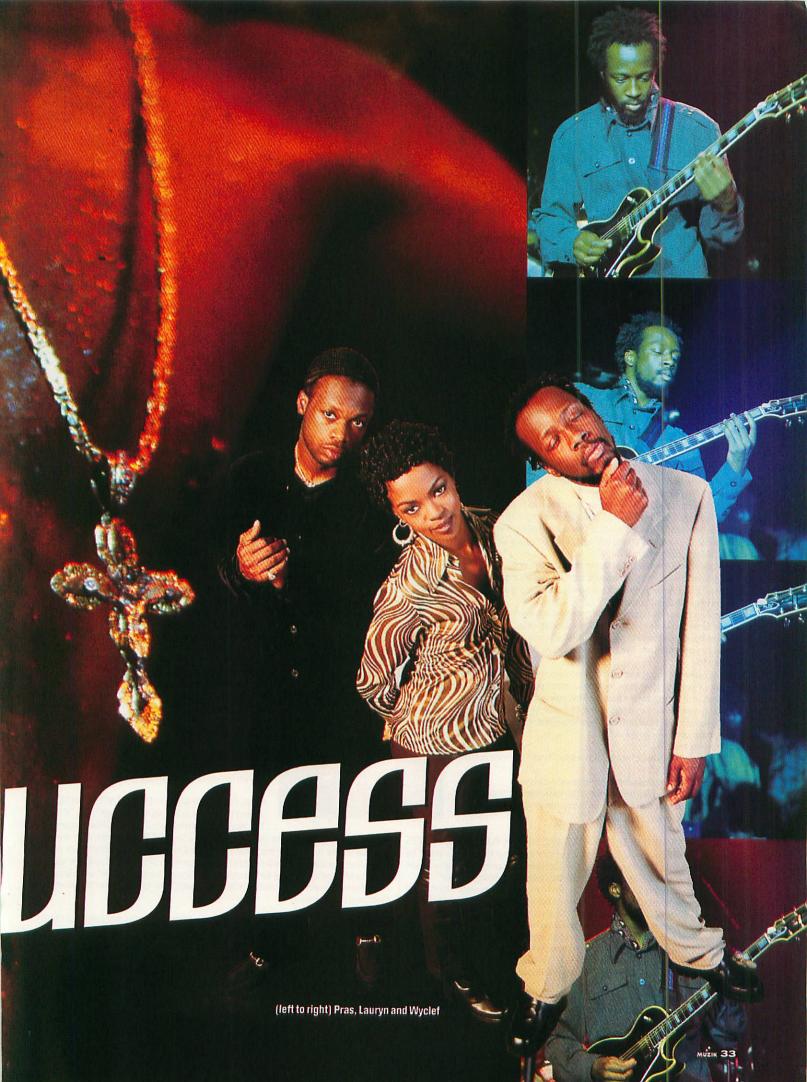
The ready melody of their music enabled their appeal to spread far and wide.
Whether they actually changed the face of hip hop as some commentators have argued, is debatable. What isn't, however, is the fact that hip hop needed a Fugees in 1996 like it needed a Public Enemy in 1987. Desperately.

EARLIER ON, AFTER LAURYN HAD ARRIVED AT THE VENUE, AND BEFORE PRAS AND Wyclef had turned up, she commented on their "whirlwind year". She talked about the period between the summer and autumn of 1995.

During the day, she studied Liberal Arts at Colombia University in Manhattan, while in any spare time, she and her partners worked on "The Score".

any spare time, she and her partners worked on The Score.

She recalls the first single to be pulled from the album at the beginning of this year.





**Barrowlands, Glasgow** 

As part of the promotional campaign, the band were booked to sign copies of the single, "Fu-Gee-La" in a New York record store.

"I ducked out of class early and I'm driving downtown to the record store when I see a block full of kids. And I'm like, 'Damn! Who are they here to see? Is somebody else supposed to be here too?'. I walked inside to find out who these kids were here for... And it was us!" She stops, suddenly taking account of the enormity of it all. "Now that blew my mind because I wasn't prepared for it."

She barely pauses while recounting the events of the last year.

"Then we go on this college promotional tour, and as time passes, with each college we go to, more people are screaming and chasing us down the block, and I'm like, "What is this about?"."

Clearly, the Fugees vibe had captured the collective imagination. As we go to press, "The Score" has surpassed nine million sales globally, while "Killing Me Softly" was the biggest-selling single in the UK this year.

Surely these experiences are like a fantastic dream come true. Lauryn responds instantly.

"It's crazy because we're just kids! We look at ourselves as just that. Kids. Only a couple of years ago, we were looking at other people and admiring them. So it was very, very strange for us. And because we have been touring and performing constantly, we weren't home to realise how everything was growing. We weren't able to sit outside of ourselves and watch, so we didn't have a clue. It was very strange for us."

She's still reeling, then?

"That's what I'm talking about," she rejoins softly. "I can't even see in front of me. It's a lot to deal with."

The rush, she says, has made a normal life impossible this year.

"I think I have slept in my own bed maybe 16 times this year. I'm definitely missing it, because I respond to real simple things like my own blanket and knowing how to work the TV. Stuff like that."

"WE WOULD LIKE A MOMENT OF SILENCE FOR TUPAC SHAKUR, PLEASE," ANNOUNCES Clef from the stage. It's five minutes into the performance and the show is yet to be joined by Lauryn and Pras. With the moment over, Clef spins his electric guitar into action and the band strike up with a highly amplified intro to Tupac's "Californian Love".

Wyclef is the original refugee of the crew. Born in Haiti, his parents were exiled to the United States when he was six. He lived in a cramped flat in Brooklyn with his family of 10 ("There were a lot of fights"). By the time he was 10 years old, the flash drug dealers, with their BMW's and their boomin' systems, were capturing his attention.

Soon enough, he was caught stealing from a neighbourhood store ("Toy soldiers with moving limbs"). His mum bought him a guitar, hoping to engage him in more positive pursuits than those his environment was offering. He picked up the guitar and hasn't looked backsince. By 16, he was writing music for off-Broadway shows.

THIS IS THEIR SECOND EUROPEAN TOUR OF 1995. WHILE IN BRITAIN EARLIER THIS YEAR, Lauryn was setting up a series of free concerts known as Hoodshock. ("Like Woodstock,

y'know, a shock in the 'hood."). On returning to the States, they staged one such show in Harlem. The subsequent reports of the open-air concert were bad.

"Someone down the street either lights a firecracker or shoots a gun in the air and people started running everywhere," recounts Lauryn. "There were no serious injuries, but what happens is the press basically say it was a negative event. In fact it was a very positive one because it was about voting."

Undeterred, the trio set out across the States on the Smokin' Grooves tour with Ziggy Marley And The Melody Makers, A Tribe Called Quest, Busta Rhymes, Cypress Hill and Spearhead.

Lauryn calls it one of her greatest experiences. What, you may wonder, did Ziggy make of the Fugees' take on Bob Marley's "No Woman, No Cry"? He liked it enough to re-record a version with the band during the two-monthlong summer tour, that's what.

Earlier on, Pras had described how he felt about the collaboration and how he had encouraged Clef to record it in the first place. Pras is the Fugees' business brain. In the closing shots of the "Killing Me Softly" video, a future forecast of him as president of their record company, Sony, flashes beneath his name. ("That kid means it, too," Lauryn notes). Pras is the one described by DJ Red Alert on "The Score" as "That fucked-up nigga". Pras pulls no punches. A few hours ago he told one of his British record company reps to "go away, you're annoying me". He's not known for vague intent, is Pras.

IT HAS BEEN A CREATIVELY FERTILE YEAR FOR THE FUGEES, adding their vibes to Simply Red's "Angel", Nas' "If I Ruled The World", albums by Poor Righteous Teachers and new

Mercury signing, Indo Aminato. And during the Smokin' Grooves tour, they recorded "Rumble In The Jungle" for the "When We Were Kings" movie soundtrack with A Tribe Called Quest and Busta Rhymes. Added to which, a remix album of old and new material is due to hit the shops in time for Christmas. "The Score – Bootleg Version" includes a "Live From Brixton Academy" version of "Killing Me Softly" and remixes from Clark Kent, Mad Spida and Steve Marley.

BACKSTAGE AGAIN AND LAURYN ADJUSTS HER ADIDAS GLASSES AROUND HER TWISTS. Her outfit for tonight, red and white checked shirt and baggy grey tracksuit bottoms, is hardly the stuff of sirens, yet Lauryn Hill has plainly become something of a pin-up.

In a world where female MCs, especially ones with the skill, brain and sexuality of Ms Hill, are few and far between, it was hardly a wonder she stood out so much when they debuted. She also had a promising movie career on the go (having appeared with Whoopi Goldberg in "Sister Act II").

Certainly, one of the scores the Fugees intended to settle was that the group consisted





of three people. Although you'd be hard pressed to know it, if you'd followed their previous column inches, such was the attention levelled at Lauryn

She doesn't deny her looks have eased the way for her, but they'd be nothing without her wide-reaching abilities.

"Whaaaat?" she shrieks as the subject of her public image is broached. "I'm a sex queen? Ha! Ha! Ha! First of all, and I don't know if you know this, but I don't actually like doing written press because you're not always going to run into a good journalist, and what happens is . . .'

Wyclef and Pras have appeared and drop three Donna Karan garments into her lap.

"What's all this for? Where's all this coming from?"

"We went shopping," Pras answers by way of explanation.

'Y'all went shopping? Thank you. These guys are so nice, man. They buy me clothes. Yo! Donna Karan.

Before you can wonder who she is try to convince, Lauryn returns to the topic in hand, media loathing.

"You never know what somebody else's agenda is, and they may not like what I'm doing or saying. They are always going to have their own slant on what I've said, so you're never going to have the pure form of my words. That hurts me. I've read a whole lot of shit and I'm like, 'I never said that'. The way they make me appear is just so different to who I really am.'

Lauryn is the conventionally-educated equation of the Fugees. ("I'm always the one to say, 'That's wrong!") She comes from a teaching background. Her mother taught English, her uncle took Social Studies and her auntie tutored in Maths. One side of her family was Christian, the other Muslim. She is, she says, a product of Christian teachings and Muslim ideologies. It made for an interesting combination. Peace and love. I come from the streets where

Lauryn met Pras at school in New Jersey, and was then subsequently introduced to his lady-loving cousin, Wyclef. (He was hoping for somebody older, Lauryn was only 12years-old at the time).

#### "YO! WHY ARE YOU SITTING DOWN AT THE BACK THERE?"

Three quarters of the way through their performance, Wyclef has spotted something which is not to his liking in a raised VIP area at the back of the Barrowlands hall.

He instructs the two thousand-odd crowd to part for him. Without hesitation and completely on cue, the crowd parts in the middle. Wyclef leaps from the stage and runs through the clearing. When he reaches the platform, he climbs the temporary scaffolding and the spotlight beams directly on the poor innocent.

"Why are you sitting down?" he chides. "Get up!"

The woman obeys. The audience cheer. The woman reddens. Without a pause, Wyclef leaps down and wanders among the audience as if the venue was empty. Two security men follow him as his moves among the people, slapping palms and touching outstretched hands.

"For me, it's about what you choose to do with your life," Clef had said earlier. "What we try to do, which is important to us, is to help get the message across. Peace and love. I come from the streets where there's a lot of hatred. I see black and white people fighting, I see wars, men rioting over land...

He says their worldly success doesn't faze him. During tours, he still records to maintain his balance. (A tour requirement is for a studio to be booked in each city where they perform.) The night before the gig in Glasgow, the Fugees had played in Wolverhampton (unsuitable recording facilities), so Pras and Wyclef took a cab to London ("The fare was under £300"), where they completed a new cut, "'97 To The Year 2000 - The Year Of The Dragon". Tonight, he says he's working on a multi-cultural album for Haiti.

Clef, like the rest of his clique, has spiritual leanings. But his thoughts are travelling further tonight.

"You know you're living in the Year Of The Dragon because, like Ferguson... You ever heard of Ferguson?"

I shake my head.

"What

we try to do, which is important

people fighting, I see wars, men rioting over land. . ."

"Ferguson was this Jamaican guy who caught so-called 'black rage' and shot up everybody on the trains in New York. He killed five people. If you took a second to stand back you would say, 'Damn! We're really in the time of tribulation without even knowing it'. You got bombs and explosions all over the place. It's right there. There's a lot of ignorant situations all around the world.

"If you take a song like 'Ready Or Not', then you see where we are. With the lyrics there's a lot being said for those who really know, but it's like a street message. When we do shows in Brooklyn, everybody comes, from the to us, is to help get the message across. drug dealers to the good guys.

From the housewives to the screaming teenagers. Winning the MTV Best Video award for "Killing Me there's a lot of hatred. I see black and white Softly" confirmed their universal appeal. Such a public acknowledgement was acceptance on a mass scale in an area where Bon Jovi and the like usually monopolise proceedings.

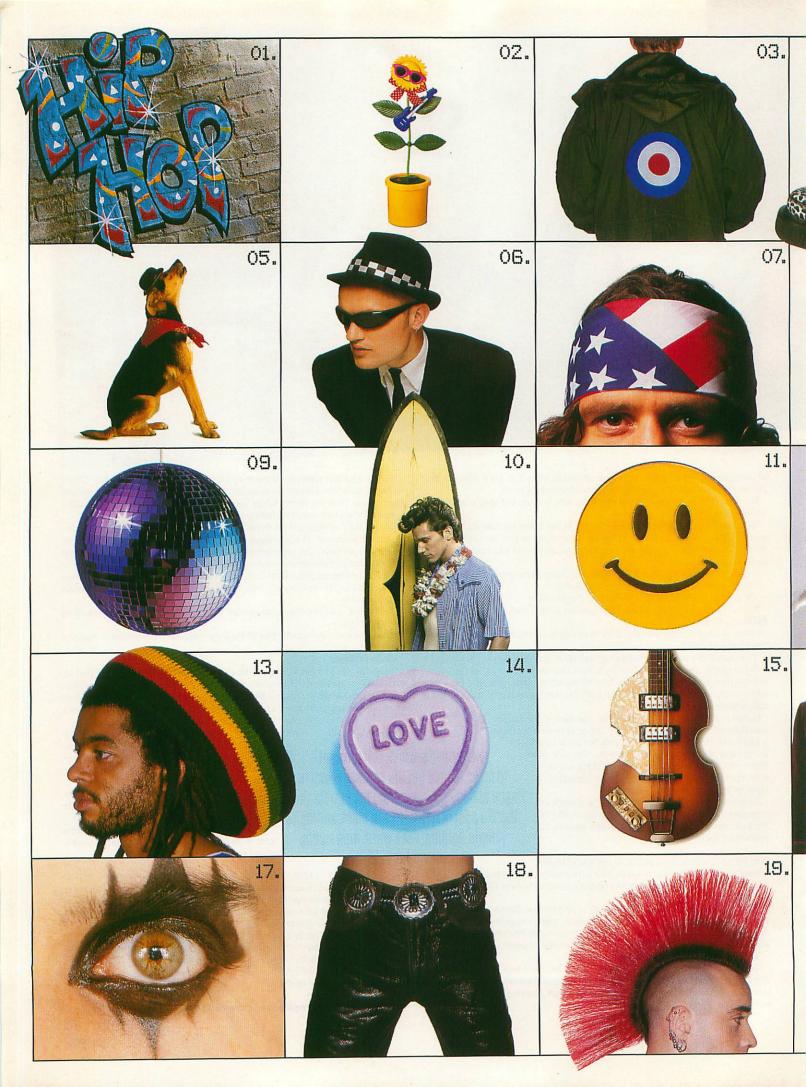
> LATER, PRAS AND WYCLEF SHOW UP TO SPIN AT THE AFTERparty at Glasgow's Apartment. Lauryn has headed back to the hotel. Having remarked earlier that she's "a little bit introverted. I'm not a party person, I'm not trying to date all the men. I'm one of those kids that does the performance and goes back to the hotel to sleep. I'm a weirdo"

Besides, L-Boogie is not looking to get lost in the present.

Once you have all this stuff thrust upon your face, and if you are smart and blessed enough to see the wood for the trees, then you will know that gaining the world and losing your soul is just not right."

The Fugees. More than ready.

'The Score - Bootleg Version' is out now on Sony





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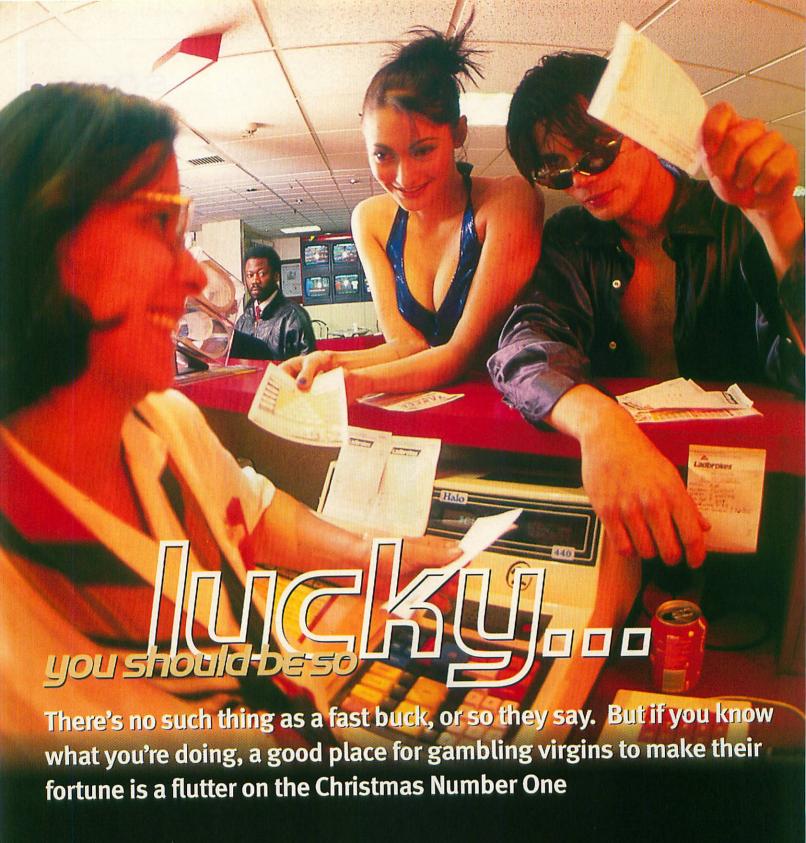
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SOD THE LOTTERY. IT'S SATURDAY NITE SHITE FOR TV-addicted, shell-suited families in the Home Counties, and ogling Anthea Turner is about as thrilling as watching those ridiculous plastic balls bouncing around inside a see-through tumble dryer. Unless you're Peter Powell or Bruno Brookes, that is. As for actually winning the big one, logic screams that you've got more chance of finding yourself in a Jacuzzi with the Spice Girls and crate of ice-cold Krug.

But, like De Niro in "Casino", you feel flush and fancy a flutter. However nags and hounds just aren't your thing, and the odds on the footie are too short. Maybe, just maybe, it's time to stick a nifty on the Christmas Number One...

"Yeah, not a bad idea, you know. The market has accelerated enormously in recent years," proffers Simon Clare, Ladbrokes PR Manager, over sherbets at London's Bierrex. "People are increasingly fascinated with who is going to

top the charts at Christmas. We started taking individual bets for the first time in 1991. Last year we took £150,000 worth of wagers and this year we expect somewhere in the region of £250,000. That's a phenomenal growth rate for any sector."

Clearly, "non-sports betting", as the professionals refer to it, is becoming big business, and music is at the heart of it. The Eurovision Song Contest started the ball rolling back in the Seventies, while The Brits provided further interest in the Eighties. But in the Nineties the festive smash single has seized the public's imagination like nothing else.

Only one per cent or so of Ladbrokes' turnover it may be, but the Christmas Number One is now the biggest betting event in the country outside the Grand National. So which wagers will the big boys take and how do they work out the odds?

With the Christmas Number One, we've got odds for the top 20 or so artists who are, or may be, releasing a record over Christmas period. Most punters will stick to this, but if you want to put money on a record we've never heard of, the betting shop manager phones through



**Dunblane Fund 4-5** Elton John & Pavarotti 10-1 Madonna 12-1 Boyzone 12-1 Fugees 12-1 Celine Dion 14-1 Mark Owen 16-1 Robson & Jerome 16-1 George Michael 20-1 Michael Jackson 20-1 Gary Barlow 20-1 East 17 25-1 Blur 25-1 Peter Andre 25-1 The Smurfs 25-1 Marc Almond & PJ Proby 25-1 The Woolpackers 33-1 The Gladiators 33-1 Cliff Richard 33-1

Check your local Ladbrokes for the latest prices

to our Customer Relations department, they sift out all the ludicrous ones, and we try to give you a reasonable price, say 25-1.

"In theory, the odds are worked out so that if all the runners are backed, we break even. Same as for any race. Of course, with music betting, the money is always focused on what seems like a good thing. This time around it's the Spice Girls or the Dunblane record. Even if we shorten the odds dramatically on these, punters will still bet heavily. Naturally, it's a harder market for us than a horse race because there are potentially hundreds of runners. Usually we end up losing money.

Bookies losing money? About as far-fetched as meeting a steroid-free bouncer or a bumping into a club promoter in a library, you may think. But that's exactly what happened a few years back when advance sales indicated Take That would enter the charts as the Christmas Number One. Ladbrokes agreed, and consequently accepted big money for the other runners. Take That performed as promised, but then, for the first time in chart history, a record which had been knocked off the top spot

went straight back. . . The week before Christmas. Mr Blobby, no less. And someone certainly anticipated it, because multiple £2,000 bets had been placed. Bingo. A sting. Ladbrokes took a caning to the tune of £100,000.

"We're always at the mercy of insiders," admits Clare. "Which is why we don't take bets for Number One every week of the year. Unlike horse racing, football, snooker and dogs, we don't employ specialists in this area. And, as regards matters like pre-sales, which virtually determine a single's chart position before it has even been released, the music industry is always going to be one step ahead of us. Naturally we have contacts, I've got someone at 'Melody Maker' who tips me off,

"At the end of the day, the quickest indication that a record is doing well is the weight of money over the counter. We know within seconds if big money is laid on a record, so we shorten the odds to control liability. If somebody wants to put silly money on a record, we may even refuse the bet as it would distort or even ruin the market for everyone else. For most people, though, a punt on the Christmas Number One is a £10 bit of fun, and that's the way it should be."

THE GOOD NEWS FOR FIRST-TIMERS THINKING OF BACKING THEIR CHART FAVES is that "off-course" betting isn't what it used to be. Only legalised in 1961, the enduring image of the bookies is a dark and smoky den, closed to the world and inhabited only by old men blowing their gire on the dogs.

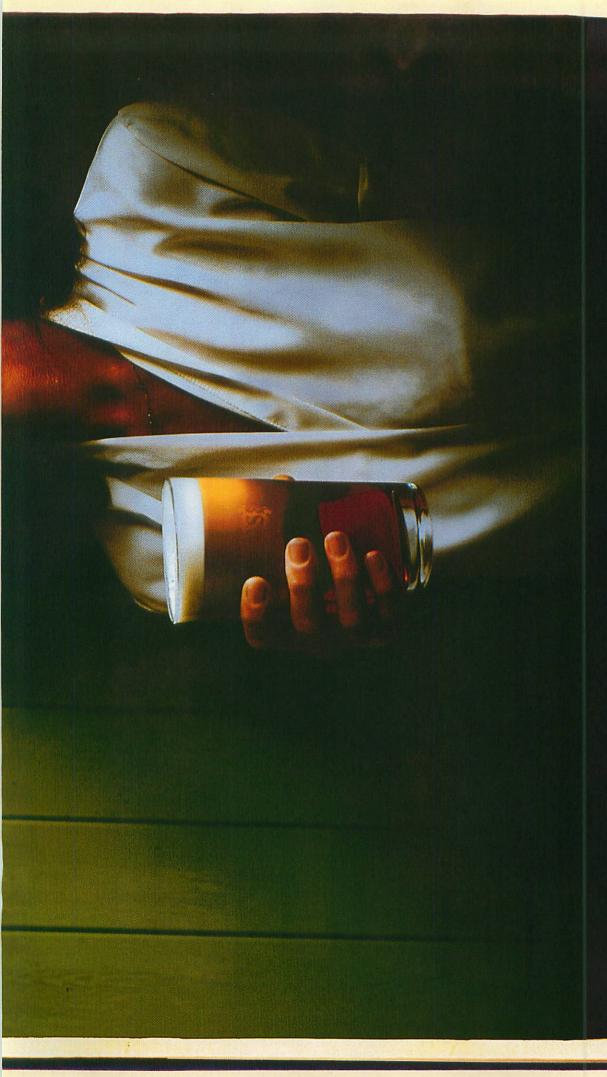
But following the freeing-up of legislation at the end of the Eighties (you are now allowed to see into a bookies from the street and the door need not be closed at all times) many outlets are bright, air-conditioned puntertheques, serving tea, coffee and sandwiches. Staff are trained to help you with any query you may have. In fact, Ladbrokes now invest £10 million a year in making the punter feel at home. A gamble which is paying off, even in the face of Lottery competition.

So, you've decided you fancy a flutter. The money's in your pocket, you've checked out "Music Week", your fingers are crossed and you're ready to mark your card. What advice can the pros give? And who are they backing this year?

"Well," concludes Clare, "people must remember that betting should be fun. Betting is an intellectual challenge. And unlike the National Lottery where the organisers can't lose, we can. Look at Frankie Dettori riding seven winners in a day. We took a caning! Of course, you should never, ever bet more than you can afford to lose. Always look for good value on the odds and, above all, make sure you enjoy it. Remember, it's all about entertainment, nothing more. I backed Madonna when she was at 16-1, which were generous odds. But I'm counting on the Blobby factor and that old gambling cliche: 'There's no such thing as a certainty'!'

# COOMEEN, CARE.

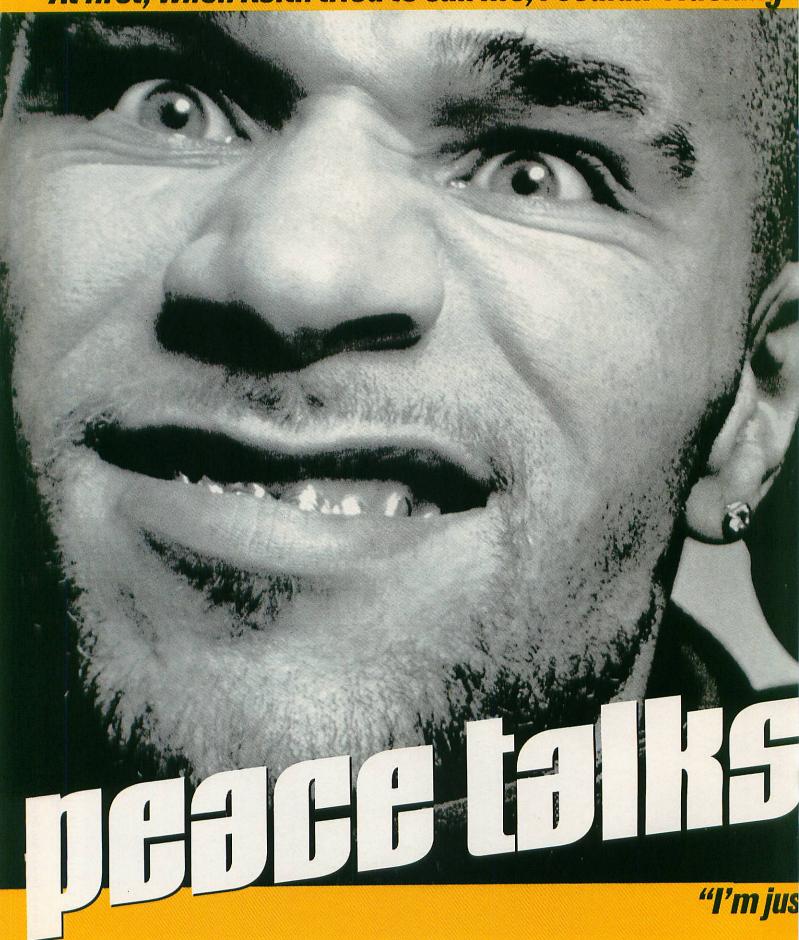
THAT CLARE, A/Ways A COO/ CUSTOMEr, Even To her friends. Explains her drinking Caffreys, (suppose.



STRONG WORDS SCAPPREVISE SOFTLY SPOKEN

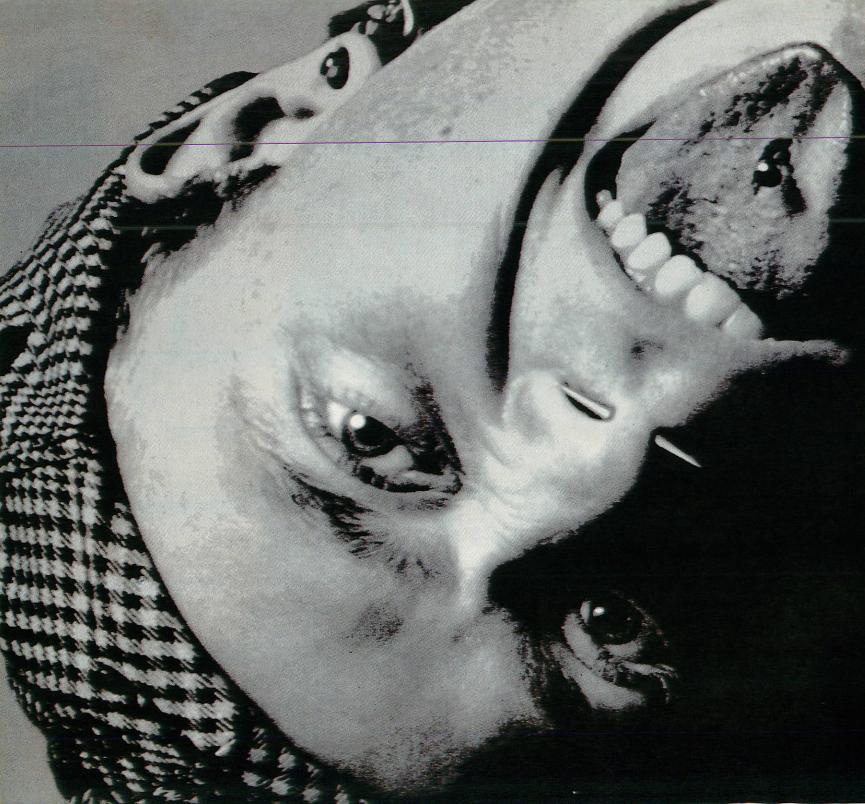
Brewed in Go. Antrim and Great Britain.

"At first, when Keith tried to call me, I couldn't fucking

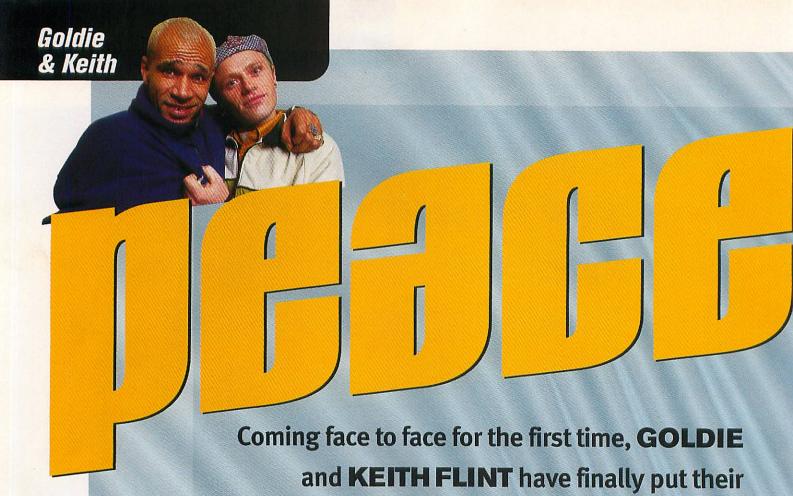


Goldie & Keith words Dave Fowler pictures Vincent McDonald

Goldie speak to him.



glad it's over. I'm fucking relieved, actually" – Keith Flint



1.30PM, THE ROYAL GARDEN HOTEL,
South Kensington. Terry Venables is smiling with his lawyers in

South Kensington. Terry Venables is smiling with his lawyers in the bar and Liz Hurley has just arrived for lunch. Up in the Highgrove Suite, though, the champagne is getting warm in its melting ice-bucket and Goldie is growing visibly impatient.

He's rapping the meeting table with the four gold rings on his right hand, coughing and pumping an inhaler into broken lungs. Mobile phones call out shrilly at 30-second intervals. XL's press officer is getting twitchy. The tension is like a Eubank versus Benn weigh-in. It isn't dissipated when Goldie claims, half-jokingly, that we've chosen a first floor room for the interview in case he throws Keith Flint from The Prodigy out the window.

Keith, of course, is supposed to be here to apologise for, and attempt to explain, the comments he made in an "NME" interview, where he was quoted as saying Goldie and Björk were "corrupted by TV", swanned around "like arseholes" and behaved like "Michael Jackson and Lisa Marie Presley" at the Brits.

IN A MEETING WHICH TOOK WEEKS OF HARD BILATERAL NEGOTIATION TO ARRANGE, THE idea was for Keith and Goldie to patch up the biggest rift in dance music of 1996, coming face to face to stem once and for all the flowing tide of bad blood which, at its height, saw Goldie wearing his infamous "Cunt Face" T-shirt featuring Keith's face at this year's Brighton Festival. But every journey begins with a single step, which in this case was a flurry of phone calls between the two protagonists...

"At first, when Keith tried to call me, I couldn't fucking speak to him, man," explains Goldie, at last opening a bottle of champagne. "I was livid. I was going to send the boys round to his house. I eventually spoke to him and said, 'Who the fuck are you... Fuck off!'. I mean, I've got better suits than Michael Jackson! It was so annoying. Grooverider wanted to punch his teeth out, Fabio wanted to kneecap him. All these people wanted to fuck him up because we all have a history. It's total disrespect on his part, man. It was like, he can go on TV and be famous, but I can't because I'm from the street.

"Even though I have never met the geezer, I accept he was partially stitched, he fell into a trap. But I reckon there was a bit of envy there. I dunno, I'm a dark kind of geezer, he got a bit sticky... What else could it have been? I can't believe after all the time The Prodigy have been around, you can't let a fucking reporter stitch you up like that. I've had journalists around me from Day One, and I've learned you can't say too much to people in the press. They pick it up and turn it around. How did some two-bit reporter manage to bitten off turn his words around like that?

"You've gotta understand something. I come from the underground, and the people watching my back are the people who made Keith. The DJs. The people who have been there for 10 or 15 years. The UK is a DJ culture and the

bitter war of words and T-shirts behind them once and for all. Here's what happened...

whole scene is a product of UK DJs. That's why it pisses me off when people forget where they're from.

"I can't stand disrespect from within the scene. Keith thinks he's reached great heights, that he can forget about playing in fucking Braintree and places like that. Man, nobody can diss my fraternity. Internal dissing has to stop, whether it's in dance or the rock scene, or whatever. This whole thing is about British kids getting off their arses. If people want to start having a go at us about it, we can go 'dancing'. Know what I mean?

"At the end of the day, I've never seen Keith at The Blue Note. I've never seen him drop an E. I've never seen him out raving. We were going to Dreamscape or wherever and dropping Es like it was going out of fashion. But where was Keith? I dunno!"

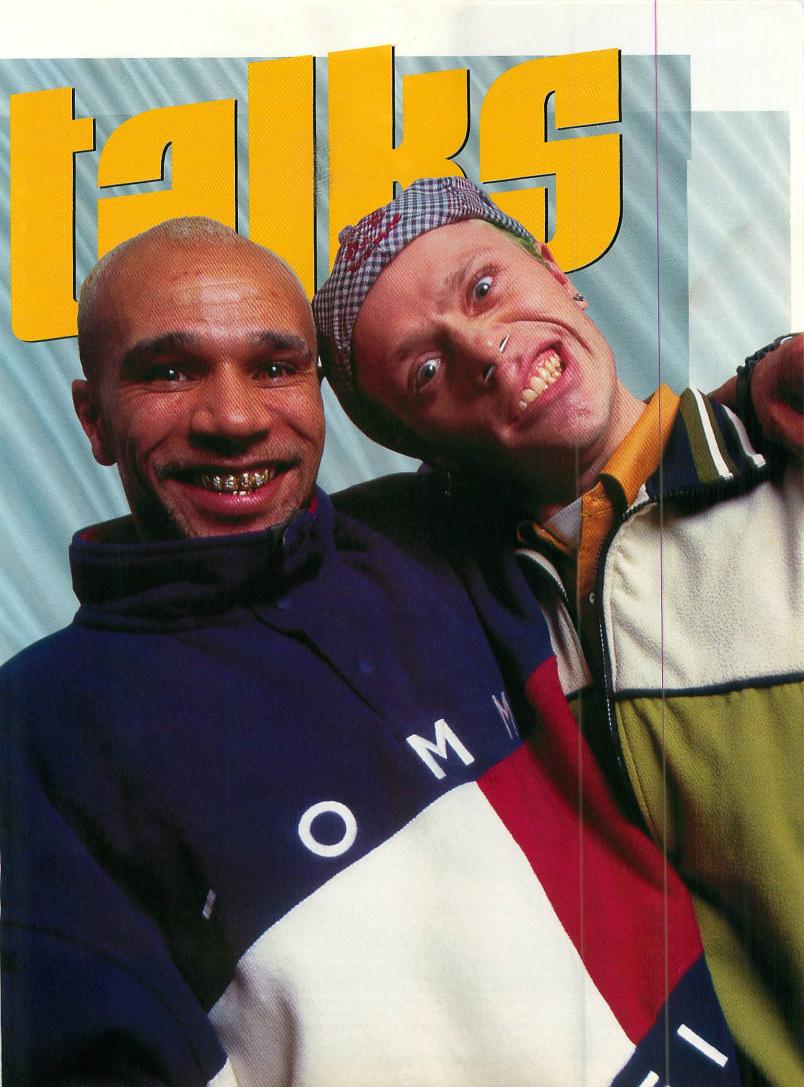
OH, DEAR. INSTEAD OF THE HAND-SHAKING, BACK-SLAPPING, MELEE of mistletoe and mutual appreciation expected, Keith is stuck in Essex traffic and Goldie is going into one. Large style.

What should be a forgiving and understanding dialogue has turned into a cutting, observational monologue. What should be a happy, Christmas issue celebration is turning into a cathartic therapy session with a hungover journalist playing Karl Jung in his day job lunch-break. Hopefully, though, Goldie has got it off his chest by now. After all, it's 2.15pm and the clock is ticking.

Time to calm the don of drum Et bass down with a few of those soul-searching questions, just in case Keith arrives right in the middle of a shitstorm and gets his head bitten off before he can say anything. Okay then, so will Goldie admit to being slightly on the stimes. I mean we're not suggesting he over-transfer or anything but

edge at times. I mean, we're not suggesting he over-reacted or anything, but...

"Of course I can fucking lose my temper and fly off the handle," fires Goldie, before taking a hit on his inhaler. "I'm only human. This whole business is fucking times. I get fucking acupuncture two times a week. Hit by the Chinaman with needles to stop me steaming! Yeah, I've flown off the handle a few times this year, and at the end of the day, you've got to realise you can't do it all the time. Because I'm such a down-to-earth geezer, I forget the position of responsibility I'm in. Sometimes some geezer fucks me off, and it's too late. If Isnap, the bad feeling can keep on growing. I have to be more focused. I want to use my energies in a more positive way.



## Goldie

everyday living. Pressure. Society's going totally fucking mad. I was down at the Leisure Lounge the other week with my brother, and I got stopped by 25 armed police for no reason. It even made the fucking 'News Of The World'. Society is getting more frustrated, you know. It does help sometimes

that you are 'a name', 'a someone', because it makes it more difficult for people to fuck with you like they used to. But things still

happen to me all the time

"Last Friday, for example, I woke up and a fucking baker's truck had smashed into the side of my 80 grand BMW which I'd only picked up the day before. But it's not really a problem, you know. Good thing I wasn't fucking there, though! Shit happens, man... I'm just looking forward to a quiet Christmas by the fire now."

IT'S 2:30 AND THE GOLDEN ONE AT LAST SITS BACK AND FLASHES THE TRADEMARK yellow grin. He seems pleased with his performance so far and rewards himself with his first Marlboro of the afternoon. Actually, he should be leaving for the MTV Awards

rehearsal about now, but thankfully he's quite content to stay put. How long will he stay? Who can say? It's hard to tell exactly how worked up he really is, where the limits to his patience really lie, and how much of what he's telling us is as spontaneous as it appears. But, as discretion is the better part of valour, I'll let Keith find all that out for himself (where in God's name is he?) and ask a few predictable Yuletide questions.

"Where the fucking hell is Keith?" asks Goldie, deflecting the issue. "No, sorry... Christmas. I'll probably spend it with this girl Tracy and fuck off some place really nice. I don't give a fuck, I just want to fuck off somewhere and go snowboarding. Get cold in the day and warm at night. Shag until eight in the morning. Sleep.

Family is the big thing for me next year, though," he continues. "It has to happen next year. At the end of the day, me and Björk weren't ready to do certain things. Things just weren't right, and I can't live in a nice big fucking house if it ain't right. Know what I

mean? It doesn't matter to me. When people are working really hard sometimes these things don't happen. What I had with Björk was fantastic. Hearnt so much. But there are still things in my life I need to sort out. I don't know, I need to find my soul. I'm following my instincts, and for the moment that's probably the best thing to do.

"I also need to get a house next year, man. To get some space around me. I'm so used to living in the same matchbox I have for seven years, it's untrue. I'm being overrun by Stüssy and Hilfiger. I can't even get through the door any more!

"I want to move to Hertfordshire, man. I want to fuck off and get some land. If you come to my house, you'll have to knock really loud and the butler will answer. Maybe Keith could work for me...

"Put it this way, I was having my stomach tattooed the other day, and that fucking hurt. While I was having it done. I was thinking to myself, 'Not even Goldie could inflict this much pain!"

ON CUE, KEITH BANGS AT THE DOOR AND AT LAST walks into the room. It's 2:45pm. He looks pale, with beads of sweat on his forehead. He pulls up a chair, shakes hands with Goldie, but keeps his jacket on. He quickly apologises for "being misquoted" in the article and pours a coffee.

Somehow you have to admire his courage. He's on edge, preferring to look into his drink than look Goldie in the face. Meanwhile, Goldie is keeping his eyes fixed on the interviewer and preparing for the next question. You can sense he's beginning to enjoy the proceedings. He has warmed up a little. After a few slightly hesitant salutations ("Safe, man...

yeahhh... Safe!"), the two finally engage in meaningful conversation. Technically, they've got three minutes together.

"We've never met before," starts Keith.

Yeah, but I always knew you were shorter than me," smiles Goldie.

"Look, man," explains Keith, "when you read something like that shit article it suddenly dawns on you how open you can be. It's not like a diss which has been carried by word of mouth, where you know it's probably been exaggerated and you can get on the phone and sort it out. It's in black and white. You think, 'Fuck, this is very, very shit'. I even knew the guy who was writing the article and thought he was cool. I did the interview because none of the other guys wanted to. I feel fucking betrayed."

"But I'm just starting out compared to you, and I won't let the media take the piss,"

counters Goldie. "Media people will have you this way and that. They'll bed your missus. They'll take it all.'

"You learn, though, don't you man?" continues Keith. "I put a personal opinion into 14 hours of chat and this is what happens. And how the fuck can I stop it happening again? You have to learn what to say and what not to say, it's just one of those things. You learn a bit more all the time. I don't read any of our press anyway, that's the truth. I'm not going to read a critic going, 'Keith gets on stage like a clown', and taking away what's in me as an artist. A journalist can whittle parts of you away, get at your confidence. I do have a look at the photos to make sure I look alright, though.

"Yeah, but you've still got to watch what you say, man," counters Goldie. "People can get personal all day long. It's disrespectful. I've done it myself, said I hate this or that group because they had all the money and I didn't. I've said, 'I hate that fucking geezer',

but it's too easy."

"I didn't go out to diss you man," explains Keith. "When I read about the Michael Jackson comparison, I cringed. I never said it. What you don't see in an interview like that is all the warm-up questions, the big build-up. The point I was trying to make was that, whoever you are, if you go on telly, some people are going to think it's cool and some people are going to think the opposite. Leven said, after the Jackson bit, 'No, you can't print that, it disses Goldie'. There you go, I even did a photo shoot for the cover of 'NME' during the only hour I had free during the video shoot. My dinner was fucking freezing on the table and I was dying for a puff. They still made me look like a fucking doughnut, though. They were out to do me, man." Left to right: Goldie, our mediator and Keith

"Alright, man," smiles Goldie. "But what the fuck am I going to do with that fucking T-shirt now? It cost me £25 to make up as well. It's a fucking collector's item now, I tell you...

"Next time, tell me in advance and I'll give you a better fucking picture," answers Keith, a relieved look on his face. "No, that T-shirt was cool. I knew I'd really fucked-up when I saw that. Big time. What can I say, I apologise..."

"Forget it, man," says Goldie sticking his arm around Keith

playfully as the cover shoot begins, "It's time to move on. Let's put this shit behind us."

15 MINUTES LATER, GOLDIE HAS LEFT FOR THE MTV AWARDS rehearsal, taking the remainder of the champagne with him, and Keith is quietly dunking a biscuit in a cold cup of coffee, contemplating the day's proceedings.

The pressure in the room has subsided, now it's like sunshine after a thunderstorm. Everybody looks a lot more relaxed, especially the press officers, whose mobiles have miraculously stopped ringing. Finally, a less sweaty Keith turns around to face the dictaphone. He's fully calm, at last. And not a bad bloke at all, actually.

"As soon as I knew there was going to be a 're-opening of the case'," starts Keith, "I wanted to take full advantage of it. This

whole episode has really ruined my year, especially as it came right on the back of our success with 'Firestarter'. I'd never done vocals on one of our tracks before, and to do them successfully, and be accepted by the people live, was a massive buzz. Needless to say, it was completely smashed to pieces when all this shit came about. It was the last fucking thing I needed.

"The worst thing about it all was that I consequently dragged the name of The Prodigy down through this shit. That really cut me up, because I'd do anything to protect the band. I know it's a cliché, but it's my life and nothing gives me a bigger high than being part of the band and performing live. At the end of the day, it really had nothing to do with The Prodigy. This was my mess, a Keith Flint problem. I'm just glad it's over. I'm fucking relieved, actually.

"Yeah... that Goldie, man. He's not the sort of bloke to get on the wrong side of and I certainly hadn't come here to defend my manhood or anything. You know, we've all had a bit of rough and tumble along the way and I thought I was due for some again pretty soon. Put it this way, I was having my stomach tattooed the other day, and that fucking hurt. While I was having it done, I was thinking to myself, 'Not even Goldie could inflict this much pain for seven hours!'. I'd have rather been dragged out my house and given a beating than have this whole situation carry on. The threat of violence is worse than violence itself, you know.

"I'd prepared myself for that. I thought it would come to blows at some stage. Goldie is from the street. I've met some people in my time and you get to know which ones are going to hurt you. I'm just glad that thanks to you guys we managed to meet for the first time and sort it out. It's a closed chapter now, thank God."

SOME FIVE HOURS LATER AT LONDON'S ALEXANDRA PALACE, GOLDIE IS STANDING ON the stage of the MTV Europe Music Awards with MC Solaar. They are ready to present the trophy for best dance act and exchange the usual awards banter.

One of the nominations, unsurprisingly, is The Prodigy's "Firestarter". Then, Keith's manie face beams out from a massive screen behind Goldie to the assembled industry suits, rent-a-stars and a television audience of millions. Somehow, you know what's about happen, even if it leaves you wondering exactly who has been scripting this whole day's events

Eventually, the inevitable occurs. The Prodigy win to rapturous applause and Keith leads the band on stage, where he hugs Goldie and thanks him warmly.

Unknown to virtually everyone in the crowd, they've just met for the second time ever.



"I reckon

it's down

to normal



### RESIDENTS

ZONE A: CRAIG DIMECH (DEEP HOUSE)

ZONE B: SEAMUS (SPECIALIST GARAGE)

ZONE C: STEVE SOUTHERLAND (R 'N' B, HIP HOP & DRUM 'N' BASS)

ZONE D (THE BAR): PAT HURLEY ONLY (TRIP HOP & EXPERIMENTAL)

### GUESTS

### SATURDAY 7 DECEMBER

ZONE A: NORMAN JAY, VON, ANDY MORRIS

ZONE B: ROBERTO MELLO, RICKY MORRISON, JONNY RECKLESS

PLUS ROHAN LIVE ON FLUTE

ZONE C: BRIAN NORMAN (FRESH 'N' FUNKY), WALÉ

### GUESTS

### SATURDAY 14 DECEMBER 'A NEW CHAPTER'

ZONE A: RALPHI ROSARIO (EXCLUSIVE 1ST APPEARANCE IN LONDON), KID BATCHELOR, LINDEN C AND 'HOLLYWOOD'

LIVE ON MIC

ZONE B: DAVID CAMACHO (NYC), ROB ACTESON, JEREMY NEWALL

ZONE C: RELATIVITY RECORDS PARTY - BRIAN NORMAN

(FRESH 'N' FUNKY) 3 HOUR SET

ZONE D: KEITH REILLY

### GUESTS

### SATURDAY 21 DECEMBER

COCO DANCE PARTY

ZONE A: CLAUDIO COCCOLUTO, LINDEN C,

VON, DANNY KEITH.

ZONE B: GUSTO (NYC), FEMI B, TEE HARRIS

ZONE C: BOB JONES, FIRST PRIORITY

### GUESTS

### SATURDAY 28 DECEMBER

PRE NEW YEARS EVE PARTY

ZONE A: ANGEL MORAES, UNIQUE (THE END), LINDEN C

ZONE B: DAVID CAMACHO (NYC), HECTOR ROMERO (DEF MIX NYC),

RICKY MORRISON PLUS ROHAN LIVE ON FLUTE

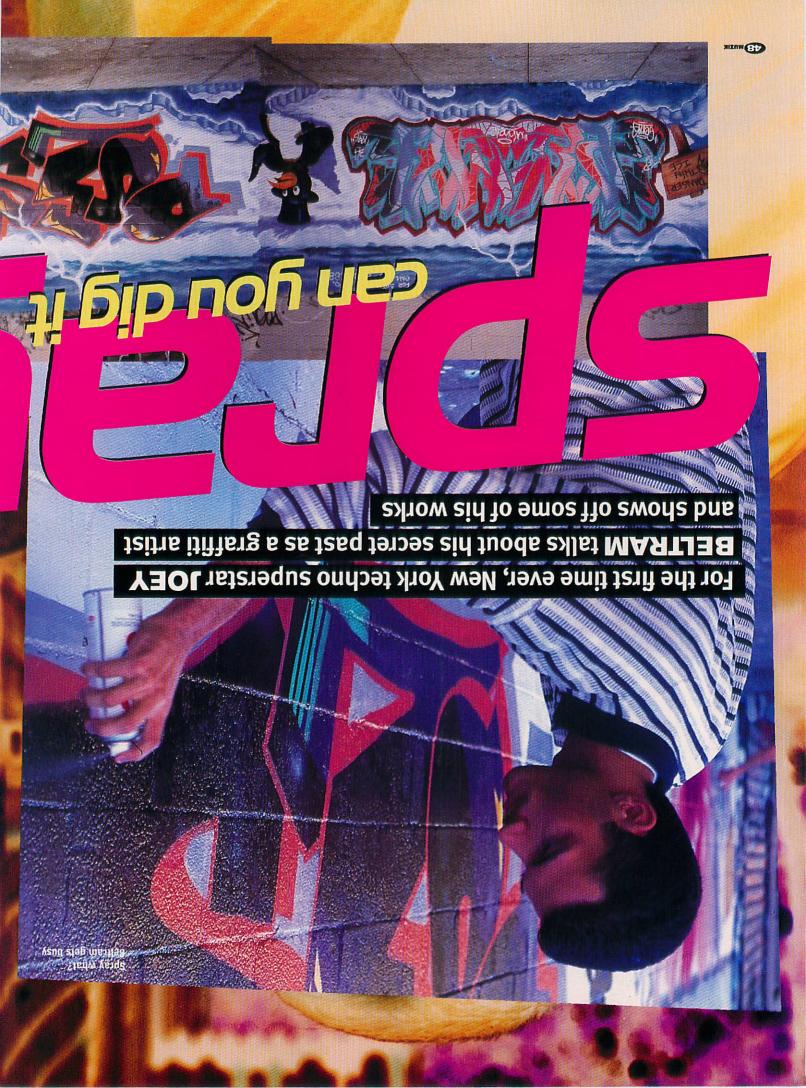
ZONE C: BRIAN NORMAN (FRESH 'N' FUNKY) 3 HOUR SET



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### Joey Beltram words Calvin Bush pictures Raise-A-Head

WHEN ASKED WHAT SORT OF KIDS WRITE GRAFFITI, POLICE OFFICER Kevin Hickey of the New York Police Department's graffiti squad replied, The type of kids that live in New York City. They range from the ultra-rich to the ultra-poor. There is no general classification of these kids. It's just a typical New York kid that will write graffiti, if given the opportunity and this is what his friends do'."

"Getting Up" - Craig Castleman (MIT Press, 1982)

MENTION GRAFFITI AND WHAT DO YOU THINK OF? NEW YORK SUBWAY TRAINS BOMBED BY FELTtips, illegible marker-pen tags, cartoon characters leering from their spray-paint canvas as they travel around the Big Apple, from Queens to the Bronx, from Brooklyn into downtown Manhattan. Aerosol art, revered by the street kids, detested by Mr and Mrs Moral from the suburbs.

Then you think of the iconography. Movies like "Wild Style", "Electric Boogaloo" and "Beat Street", loaded up on early hip hop heroes like the Fabulous Five, breakdancing before battling. You think of the old skool electro heroes like Bambaataa, the Jonzun Brothers and Grandmaster Flash. You think of the early to mid-Eighties, a time when all things street - turntables, DJs, scratching, breakdancing, bombing trains, boogie boxes – merged together into the still-prevalent totems of hip hop today.

One problem, though. History, not surprisingly, has blurred slightly, and the Vaseline of selective memory has been smeared onto its clear lens. Because graffiti was around long before the earliest bleepings of electro and there was a time when its links with ghetto youth and black urban culture were not as immediate as you might think.

TAKE A YOUNG STREET-WRITER CALLED POES FOR EXAMPLE. BORN IN BROOKLYN OF AMERICAN-Italian parents. Grew up with homies of similar extract, maybe with some Puerto Ricans and Latinos too. Started hitting the yards in his early teens, just tagging at first, then progressing to "throw-ups" and "burns" (more complicated graffiti artworks) in ever more elaborate designs. He was a little wild, too. Spent his evenings hanging out in the yard, listening to early house on a boogie box, waiting for the workers to leave the subway yards so his own "work" could start.

By the time he was 16, he was freaking out to this crazy DJ named Tony Humphries. Grabbing hold of these weirded-out records on strange DIY labels from Chicago like Trax,

DJ International and Warehouse. At the age of 18, he'd already cut his own records. And they carried no discernible trace of hip hop whatsoever. By the age of 21, he'd revolutionised the world of techno with a milestone record called "Energy Flash", and his graffiti career was over.

Poes was none other than Joey Beltram, a producer and DJ absolutely synonymous with the word "techno".

WE'RE IN NEW YORK BECAUSE JOEY BELTRAM has a new album out. Released under his JB3 alias, "Close Grind" is everything you've heard him do with such devastating potency on "Places" and all the old RELS singles. Only more so. It's coruscating stuff, as

exhilarating as a night-time ride on those New York subway trains he spent so much of his youth desecrating, with only the rasp of metal on train-tracks for company.

Beltram has always played down his graffiti past. Maybe because he's wary of attracting too much attention from magazine-reading cops. Or maybe because he's all too aware of the insta-imagery most people

recklessly bring to mind when you say the magic word, 'graffiti".

"I got no roots in the hip hop scene," he emphasises repeatedly to us, mildly peeved at the way spray-can art and hip hop are always painted as inevitable partners. "I was into electro around 1983/1984, the hip hop of the breakdancing era like Bambaataa and whatnot. But to me, that isn't the same as what Cypress Hill are doing with their drum breaks. I don't have their roots. I just happened to like electro when I was 12 or 13.

Beltram is also at pains to stress he was far from a prime mover in the New York graffiti scene. Sure, he hung out with his mates who were also writers. Yes, they joined the battle to "get up" on as many trains as possible to prove their dominance. But place him in the same bracket as legendary figures of the scene such as Taki 183 and Seen, and he'll visibly blanche.

Nevertheless, graffiti was obviously a complete obsession for the teenage Beltram. He can boast of 10 volumes of photo albums which trace not just his

own gang's work, but also that of many of the Seventies' heroes who first inspired him. Like baseball eards, he's acquired much of his photo collection from swaps in the playground. It's an impressive archive of New York's now vanished art, one we've no hesitation in reprinting in these pages. As for Beltram's own history, his potted version goes like this:
"Poes is the name I made up when I was a kid. I wasn't going to write my own

name, so I wanted to pick a name I could write good letters for. At

the time, I was very limited, maybe 13 years old, but you just keep the name as you get older.







Pema



It's not just a matter of being good and having one piece. You want to have your name on every car that goes by,

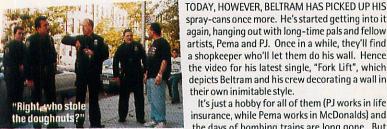
everywhere. When one pulls out with your name on it and the next one comes into the station, you want to have your name on that one too.

"The security pulled some prize raids. They'd raid a yard with two cop cars, a paddy wagon and 10 foot cops running into the yard and surrounding you. That's why you had to make holes and little secret back ways out that they didn't know about. Luckily, I never got caught, but a lot of my friends did. They got community service. You had to paint stations and shit, pick up trash on the highways...

"We used to carry baseball bats because you never knew. Not only could you run into workers and shit, but you could also run into other gangs. Did that happen? Many times. [He refuses to say any more on this subject!]

"Me and my friends were into house. We'd paint and then go into the city. We'd have a change of clothing in the car so when we'd done we'd go straight to the club. Or we'd go to the club first, from 11 until three in the morning, and we'd have sweatpants in the car so we could go straight to the yard.

"But around 1988/1989, they started replacing the trains with graffiti-proof ones. So in 1988 they were mixing them, half and half. But then the clean ones started to outnumber the graffiti ones and you'd have to wait for 10 trains to go by before you'd see one piece. It just wasn't the same any more and I simply lost interest. Plus I'd started making records."



spray-cans once more. He's started getting into it again, hanging out with long-time pals and fellow artists, Pema and PJ. Once in a while, they'll find a shopkeeper who'll let them do his wall. Hence the video for his latest single, "Fork Lift", which depicts Beltram and his crew decorating a wall in their own inimitable style. It's just a hobby for all of them (PJ works in life

insurance, while Pema works in McDonalds) and the days of bombing trains are long gone. But their skills, as they transform the back wall of a slobby liquor store into a vivid Arctic cartoon scene, are still wonderfully evident. Sadly, we weren't able to trace the whole scenario from start to finish, though we were honoured with a visit from two squad cars full of New York's doughnut-munching finest.

And the pictures go to show that, while he may never achieve the spectacular levels of fame that Jean Michel Basquiat and Keith Haring enjoyed, Joey Beltram is still a dab hand with the spray-can when he wants to be. As he says with a proud smile, "It's just my history. And I love it".

'Close Grind' by JB3 is out now on NovaMute. For more about graffiti, check out both the 'Wild Style' and 'Style Wars' videos, available under the counter near you. Or get hold

of Craig Castleman's 'Getting Up' or Henry Chalfont's seminal 'Spray-Can Art' books. Both are still in print











1995



Never before seen, the above photographs capture Joey Beltram's spray-can artistry over the years





\*Saturday 7th December

Dave Pearce (Radio 1) Chris and James
\*Saturday 14th December

Graeme Park Terry Deja Vu

Saturday 21st December

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Jon Of The Pleased Allister Whitehead

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Boy George Paul Gotel



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### **Republica**

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| Jan 04<br>Jan 11<br>Jan 18<br>Jan 25 | TBC. Scott Bond. Andy Cleeton<br>Tony De Vit<br>DJ Sonique<br>Tall Paul                               |  |  | & mitmog   |

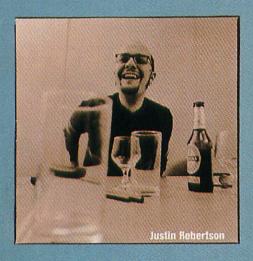
# AUGATIO

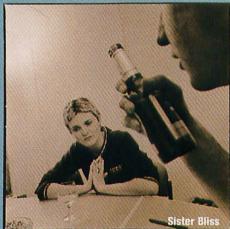
OOOOOH-LA-LA! It's the end of the year. 12 months, 365 days (well, almost), 234,857 records listened to, 1,945 clubs grooved at... and we can now present our definitive guide to the very finest moments of 1996. The choons that kicked, the joints that rocked, the jocks that, erm, jocked and loads of other 24-carat trivia to put the stuffing in your funky turkey. Ready? R-r-r-r-rol-l-l-l-l-llin'!

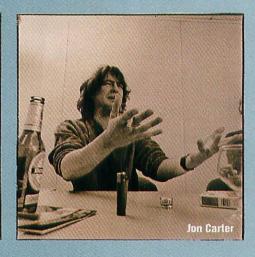




1996. Phew. That was a year, that was. And who better to talk us through some of the highlights than JUSTIN ROBERTSON, SISTER BLISS and JON CARTER







### THERE'S NOTHING QUITE LIKE A GOOD OLD NATTER

around the Christmas table, reminiscing, remembering, cursing, praying next year will be a whole lot better. So we invited Justin Robertson, Sister Bliss and Jon Carter into our inner sanctum to do just that.

It's been a truly phenomenal year for all three of them. Robbo hit us with one seriously secrebio album, "An Instinct For Distinction", as well as Lionrock's Force 10 live shows. Bliss hasn't done too badly, either. Faithless, her band with Rollo, stormed into the Top Three with "Insomnia", their "Reverence" album was called "the best dance album since 'Screamadelica'" and they have taken Europe by storm thanks to non-stop gigs on the festival circuit. As Monkey Mafia, Carter meanwhile bogled us to a frenzy with "Work Mi Body", remixed everybody from St Etienne to Manic Street Preachers to The Prodigy, became the resident DJ at The Heavenly Social in London and was unquestionably our most popular quest singles reviewer. Ever.

Take it away, oh most groovesome Gang Of Three.

### 1996. Has it been a good year for music?

Justin: "I think it's been a good year for music but I don't think it's necessarily been a good year for clubs. It's kind of reached saturation point. I'm not saying clubbing is in crisis or anything like that, but I believe things are going to have to change."

Bliss: "People are bored because they're spoilt for choice."

Jon: "I don't see anything in London apart from The Blue Note and Turnmills."

Justin: "Manchester's the opposite. It went quiet for a few years and it's exploded this year, but they're all clubs based around residents. Like Miles & Elliot's Robodisco and Bugged Out."

Jon: "I'm actually playing a different kind of music, so it's been a pretty good year for me. I'm playing all over the place and some of those clubs have fucking exploded. The Kitchen over in Dublin, for example..."

Bliss: "... Wicked club that. I love the little moat around the dancefloor."



Jun: "Yeah, I managed to convince a couple of people there were sharks in it."

**Bliss:** "Except everybody comes up and says *[adopting Oirish accent]*, 'Are you Bono?'. No I'm fucking not! 'So where is he? When's he coming?'."

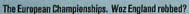
### Dasis. Did they or didn't they split? Are they worth all the hype? And is anyone actually interested?

Jon: "What was that headline in 'The Independent'? 'Young people's popular combo in spat.' That sums it up. They're brothers. Of course they're going to have arguments." Bliss: "I couldn't give a fuck about Oasis. They've made great

**Bliss:** "I couldn't give a fuck about Oasis. They've made greatecords, but there are more important things in life."

Justin: "But sometimes bands come along who totally sum up a generation and a particular period in time. And Oasis are that band."

Bliss: "You can't really say that. They don't speak for all the people who love dance music. To be honest, "Wonderwall" was the only song which made me think they weren't just Status Quo."



Bliss: "Well, England were crap against Poland [Eh? Poland didn't even qualify. Which game were you watching? - Ed]. I was in a sweepstake and I thought it was going to be 4-1 to England, but they played shit. They were just fat, blobby and crap [Maybe it's



Switzerland she's on about – Still Confused Ed]. I was not at all impressed by them."

Justin: "My favourite teams are Man City and QPR. Man City because they're my local side and QPR because they're so fucking average it's unbelievable. QPR are doing alright this season, though."

Bliss: "I like anyone who wins."

**Justin:** "I went to a house night after the semi–final with Germany. The atmosphere? Very bad."

Jon: "The next time we're thinking about going to war with Germany, we should sort it out on penalties instead. We can't lose again."

### Tribal Gathering 1996. A landmark in British clubbing history?

Justin: "I thought the year before was better. It was a good idea and it was good it happened, but the weather wasn't great and the sound system was a bit quiet. You can't beat those Draconian laws on sound. Something's got to be done about festivals in Britain generally. At Phoenix, the main stage was kept to a maximum of 90 decibels. We're talking louder than that at the moment."

Jon: "But if you compare Tribal to any other festival in the world, it shits on them."

Bliss: "No it doesn't. Look at Love Parade."

Justin: "That's a different thing altogether."

Bliss: "I know it is, but at least they fucking appreciate it over in Germany."

Justin: "I'm not knocking it, I just wish the government in this country would sort it out. The restrictions put on festivals here are absolutely ridiculous. If you go to an event in Europe, you find the police aren't there to nick you, they're there to tell you where to park."

Bliss: "You wonder why you bother to stay in Britain if people

can't give you a better lot than they do in Europe."

Jon: "Look at The Big Chill. They had complaints and the music there was almost silent. That festival was in the countryside and all they were doing was opening the windows and letting a few lambs go for it. There must have been some disturbance if the locals could hear amplified lambs."

**Justin:** "We should look to the enlightened attitude of our Celtic brothers and T In The Park. That much better organised and there was a lot more camping."

**Bliss:** "The whole thing stinks. Get back to the days of Biology and Sunrise, that's what I say. It was completely illegal then and a lot more fun."

Justin: "The authorities are terrified, though, aren't they? You only need to say, 'acid house' and... If you said that it was a fucking folk festival, told them you were doing muesli-dabbling..."

Bliss: "... And had Morris dancers..."

GUESTATICKET

ENTER THROUGH GUEST ENTRANCE

Justin: "... And put Laurent Morrison on the bill and turned up wearing yokel outfits, it would be fine. If the police come, you'd just send out the Morris dancers, put some straw in your hair and that would convince them. They wouldn't know the difference anyway. They should try it in my home town, Withington. You get disturbances every fucking night there."

Jon: "I got given this mushroom pill at Tribal Gathering and it all started going off. There was this BMW with these two S&M freaks in it. So I got in and started chatting to them. And every freak from Tribal started coming up to the car. Dwarves, people chained to each other..."

Justin: "I saw a bloke sleep-walking through the middle of one festival. I think Fluffy were playing at the time."

### The Royal Family. Is it all over? Or do they still deserve respect?

Bliss: "I didn't see that Princess Di video, but I did see 'The Sun'."

**Justin:** "They filmed it in a rubbish semi-detached house in the suburbs. I mean, Di doesn't really have Everest double glazing."

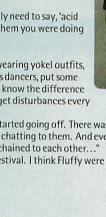
**Bliss:** "Did you know that the Queen Mother keeps her wee in her handbag? Honest! That's where her colostomy bag is."

Jon: "Snatch it and send it to the tabloids!"

Justin: "In principle, I'm against the Royal Family..."
Bliss: "But in practice, you fancy Princess Di! Oh, it's all coming out now."

Justin: "I can't say. I've signed this agreement. No, but seriously folks, in this day and age, blah, blah, blah, Royal Family, bit of an outdated concept, blah, blah, blah. They were alright when they just rode past in carriages and waved at people. The mistake was trying to modernise them. Bollocks! If they're

going to be anything, they should be archaic. They should be preserved and mummified like Pharaohs."





1996 was the year of the UFO. "The X Files" "Independence Day", life discovered on Mars. . . How's about that, then?

Justin: "I fucking hate people who think that 'The X Files' is a documentary. I mean, there might well be life out there on other planets, but why do they always appear to halfwits in Arkansas? [adopts dumb American drawl] 'Yeah, these aliens came and they took me, mmm, mmm, to a spaceship.' There are madmen out there."

Jon: "[adopting a similar voice]" I was out there in my truck, looking at the map, and next thing I know I'm pulled on this ship. I came back three days later'. Stupid cunt's just got lost. Fallen asleep by the side of the road for three days."

Justin: "That's what happens when you start knocking back the after shave."

**Bliss:** "I had a similar sort of experience one night at Turnmills. I thought aliens were talking to me, but it was just a little bit of paper. It went to my head!"

Jon: "The only full-blown hallucination I've ever had was at Turnmills. I was going up to blokes saying, 'Oh God! There's a giant spider on your... Erm, sorry mate'."

Bliss: "My friend thought the whole of Turnmills was an Arab souk. She's going, 'Can I have a pair of earrings, please?'. 'No dear, you're in a club, you silly cow!'."

Justin: "What about some of the techno clubs? They're the worst. You meet people who go, 'I like your new EP. By the way, come and visit my virtual spaceship. My name is the Cosmic Earth Twin'. These fuckers are making music and they think it's some form of communication from Planet Sunken. No, it's not. You're from Macclesfield and you're freaking out. I hate all that techno spaceship guff."

### The Dunblane massacre. What do you feel about it and the media crusade for a total ban on handguns? Are they right? Or is the whole of society to blame?

Jon: "With this new law, you're going to get treated as a criminal if you're caught with an unlicensed handgun. I don't think it will make any difference. If someone's got a fixation for guns, they'll get hold of them."

Bliss: "The government don't have the resources to follow up all the people who've got guns in this country. And there will be plenty of people who have them and have not licensed them. It's a piece of piss. You just walk into your local pub, don't you?"

Justin: "Unfortunately, the technology of a gun is quite simple. You can pick up a second-hand gun and get it recommissioned very easily."

Jon: "You can get hold of Uzis with monkey metal down the barrel, so all you've got to do is have that replaced and you've got an Uzi."

Justin: "I think people who are into guns are weird."
Bliss: "I find it quite repulsive. It's a fucking extension of dick culture. It's small cock culture."

Justin: "That whole survivalist, militaristic thing is stupid. People who go to the Lake District with a needle and thread and try to survive for a week are twats."

Bliss: "Who wants to shoot clay pigeons, anyway? I understand people using the physical powers they have when they get in a fight, but to actually resort to a mechanical device like a knife or a gun is completely unnatural."

### What was the most bizarre thing you saw this year?

Jon: "Gemma from Wall Of Sound stark naked. This won't go into print will it? [Of course not - Ed]. I played at this Swedish festival and the sound system didn't turn up for an hour and a half, so when I put the first record on, they all started going right off. Derrick Dahlarge and I were behind the decks, and Gemma got a little bit, erm, over-excited. Dahlarge had his kit off behind the decks and she had her kit off standing by the speakers going, 'Woarrgghh'."

Justin: "Dave Hill refusing a drink. That was quite bizarre. Actually, I'm not sure that really happened."

### What about the weirdest place you played?

Jon: "Taiwan. Mad fucking place."

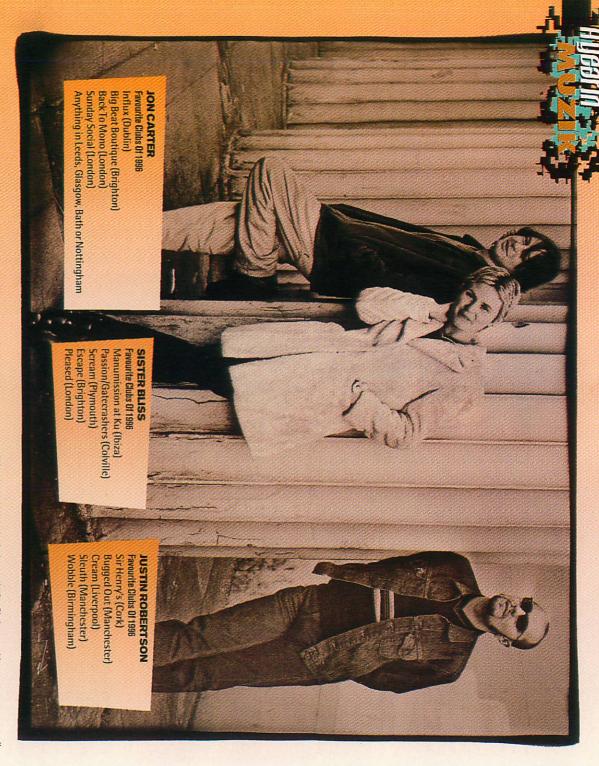
Bliss: "Where is Taiwan, anyway?"

Jon: "[pointing out of the window] Erm, that way. The decks were in a gigantic, 100-foot tank set up with guns coming out. The decks were in the middle, where you stick your head out. Behind that were 30-foot high speakers with 15-foot bass cones underneath. And every seat was made out of an old car tyre. There were 2,000 people in the place and there were even these pensioners in there, going... [makes mad gunning face]... I'm not joking. The toilet was a tyre which went down into a tube. Absolutely mad. Samantha's

KK Super Disco, it was called!"

Justin: "I think the strangest place I played was a pub in Hereford. It's got some fancy acid house name





at the end of the night, he handed out sausage rolls. It's like when I played The Pelican in Aberdeen. The promoter took us down to Marks & Spencers in the middle of the night and said, 'Stand here and keep a look out.' I said, 'What are you doing?' And he goes, 'Getting dinner'. So he climbs over a day out of date the fence, goes in the bins and starts furrowing around and pulls out all these packets which are like Show Us Yer Tits. But it's just a pub with this old landlord guy serving beer. The best thing was

"That's probably where the bloke in Hereford got his sausage rolls from."

# Who has been the most exciting talent to emerge in 1996?

Bliss: "Kula Shaker. I really enjoyed their album, even though they copied Hendrix." Janues Le Cont and Zoot Woman. He's this really young guy from Reading who's made an amazing album for Wall Of Sound. He is fucking major. He left school three months ago and he's already made two albums... [he then goes coy when asked whether Jaques and Zoot are the same necessal." and Zoot are the same person)

Jon: "Krash Slaughta, the Scottish scratcher. He did the scratching for me on 'Work Justin: "Faze Action and all that Nuphonic stuff."

recording the single last year and I went out to the kitchen and heard 'Nellie The Elephant'. So I asked him if he could scratch 'Rudolph The Red Nose Reindeer' and he just nodded. He's got his headphones on and his hand on the record Mi Body'. He's amazing. He will get any sound and just scratch with it. We were scratched upl]. Unbelievable for about 30 seconds and then it's ... [does impression of 'Rudolph' being

talent in Manchester Justin: "James Holroyd and all that Fat City lot, too. There's masses of

of course. And these good fellows here Bliss: "I personally can't recommend anybody else. Except myself,

What are your plans for Christmas? And what do you want Santa

to stick in yer stocking? Bliss: "I want an enormous cock."
Jon: "Yeah, I'll have one of those, too."

> there. I don't want anything really, except maybe underwear Bliss: "I'm going to be in Australia for Christmas. I just want to escape all that, 'Oh, will you play our club for 10 grand?' So I'm doing a little DJ tour, getting a bit of sunshine and seeing all my aunties and uncles "who live out

dad's coming over. We shall be eating at the Sherlock Holmes restaurant, of course. That's just outside Manchester. As for a present, probably a record. 'Mr Pharmacist' by The Other Half. I've got The Fall's version, but if anyone wants to am doing all of the clubs for 10 grand a time. No, I'm staying at home and my Jun: "Yeah, I'll have some of that as well. Your underwear, that is."
Justin: "Vintage Levis, 32-inch waist, for me, in case anyone's offering. And I

Justin: "I've got one, thanks. But I could also do with the Sun Ra back catalogue with send me the original psychedelic Sixties record, send it care of Muzik."

Bliss: "You don't fancy a copy of 'Dr Adamski's Chemical Pharmaceutical'?"

Bliss: "How about a nipple-less bra?" the hand-painted sleeves.

Louise Weiner from Sleeper is actually 35 and she puts ice cubes on her nipples before she Justin: "Which reminds me... Someone on our road crew used to work with Sleeper. And

Sloane from west London goes on stage."
Bliss: "Eurggghhh! Everyone says she's so fucking controversial and intelligent. She's a little

Jun: "I'd like a helicopter with a glass jaccuzzi in the bottom so I can just sit in there and show the world my arse."

Justin: "In that case, I'd like a photograph of your arse."

Bliss: "And I'd like to be sitting underneath it. No, I want to be sitting on a chair made of seal skin."

Justin: "Anyone ever been to a Japanese pet shop? I went into one in Tokyo and there was a pile of kittens.

Not a cage, a pile. Well, a cage stuffed full of kittens. I guess there's not much space in Tokyo."

Right, that's quite enough, thank you.

Jon: "Anyone coming down the pub?"

Jon Carter's mix of Manic Street Preachers' Kevin Carter' is ace, Justin Robertson never takes his shades off and Sister Bliss' real name is officially unpronounceable

The End and Higher Limits Present

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Saturday 14 December X-Mas Party 11-5
Main Room
Fabio, Peshay, Slipmaster J, Dj Blame (Logica Progression).
Lounge
Richie Fingers, Ollie Red Eye, DJ Tee, Mystic Matt, Scotty C.

Friday 31 January 1997 11-5 Main Room PFM (Mike Bolton), DJ Blame (Logical Progression), Ed Rush. Lounge Linden C, Diesel (Ballistic Brothers), Ollie Red Eye. Friday 24 January 1997 Launch Party 11-5

Main Room

Grooverider, Doc Scott, Peshay.

Lounge

Mr. C, Matthew 'Bushwacka' B, Layo.

Friday 7 February 1997 11-5 Main Room LTJ Bukem + MC Conrad, Fabio, DJ Lee. Lounge Andrea Parker (Mo Wax), Matthew 'Bushwacka' B, Layo.

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1996 is almost over and the only possible verdict is one delivered by a certain Charlie Dickens long before the age of the stereophonic gramaphone. "It was the best of times and it was the worst of times." Not that we're complaining, mind, but there were occasions when it felt like the Muzik office was about to be swept away by the avalanche of vinyl which hit the record shop shelves each week. Goodness knows how we kept up.

It can't be any easier for you, the paying punter. In 1966, the average single was two minutes and 30 seconds long, had an A-side and a B-side, was available on one format and that was it. Thirty years later, you're looking at seven different remixes across every conceivable style, all at least six minutes long, and spread over countless formats. And that's before the inevitable quadruple-pack

reissue six months down the line. So please forgive us if we missed a trick or two.

Still, something which didn't pass us by was the incredibly high standard of British music in the last 12 months. Without wishing to sound all jingoistic, 1996 was the year we finally put the legacy of Chicago and New York gently to one side and made some devastatingly original, trend-setting house

records of our own. For the first time in Larry Levan knows how long, US DJs were charting more British records than American ones.

**Daft Punk** 

No bloody wonder. Labels such as Paper, Muzique Tropique, Other, Atlantic Jaxx, Nuphonic, U-Star and Luxury Service took the baton from your Strictly Rhythms

and your Reliefs, set it on a retro-funk tip, coated it with smatterings of disco influence and live

ipazzy vermicilli, slowed it down a touch and then let it rip up the dancefloors to get us all flag-waving with pride. Check out the "High In A Basment" and "Headphone House" compilations or anything produced by Basement Jaxx, Idjut Boys, Harvey and 16B to see what we mean. You won't be disappointed. The whole movement reached a peak with Black Science Orchestra's superb nod to Walter Gibbons, the "Walter's

Room" album, a perfect example of the way to go back to go forwards.

This was also the year that Brit-style indie-dance returned bigger, better and more bass-heavy than ever before. If you missed Leftfield, The Prodigy, Orbital, Underworld, Lionrock and The Aloof playing live, you ought to get yourself a time machine and rectify your error immediately. In their own way, they all applied liberal amounts of rock's live bust-it aesthetic and they all slayed us. They all knocked up awesome tunes, too. "Second Toughest In The Infants", "An Instinct For Detection" and "Sinking" obviously owe a debt to dance culture, but these bands' sounds are something altogether more broad-minded and innovative. Do we really need to say any more than "Lager, lager, lager," "Trainspotting" and "straight in at Number Two"? Thought not.

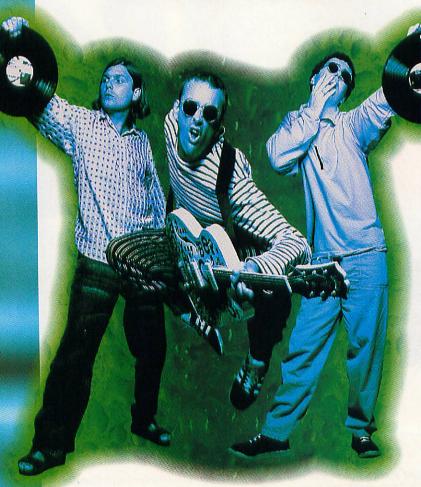
Then, to bring us down to earth, there were the usual shabby reissues to pay for some bastard A&R man's mortgage. Okay, we could live with "Voodoo Ray" and "Sugar Daddy" coming out of hibernation, but we never even wanted to hear records like "Everybody's Free", "Where Love Lives" and "The Key" the first time around, let alone again now. The situation reached a nadir of sorts with Dex & Jonesy's overhaul of "Higher State" and only got worse when Felix's "Don't You Want Me" bugged the shit out of us yet again. Pathetic, frankly.

After months of blowing up big time, the last year saw jungle moving forward at a pace, but at the cost of internal divisions. LTJ Bukem had hardly been feted as the new jungle don when a





(above, left to right) Black Twang, Dave Clark, Eddie "Flashin"" Fowlkes, Leftfield and Basement Jaxx



Underworld



3xCD/3xMC

### ayearonvigyl

new darkside spearheaded by the likes of Ed Rush, Nico, Leon Mar and Trace stuck two fingers in the face of "intelligent" drum & bass. Let's just hope the scene is not facing a fatal rift. Especially since we got some great albums which transcended the whole pointless debate. Alex Reece, Omni Trio, Plug, Jacob's Optical Stairway, Spring Heel Jack, E-Z Rollers and Icons, come on

down and take a bow

If the so-called "techstep" sound harked back to the prime days of the rave scene, it was no surprise to see the last true underground, happy hardcore, gradually emerge from the shadows. You asked us for a page on it and how could we refuse? We even got the return of 2 Bad Mice, Origin Unknown and Genaside II. What's more, with DJs such as Blu Peter and others on the hardbag scene spinning faster, more overtly hedonistic tunes, expect to see a crossover onto the gay scene very shortly. Oh, and watch out for Force & Styles. They're gonna be huge. Believe us.

By contrast, Detroit was pretty quiet this year. Eddie "Flashin" Fowlkes came close to making a bigger impact, Inner City returned and Underground Resistance et al ploughed on, but it was Dave Clarke's "Archive One" album which made the strongest impression on the record buyers. Glasgow's Slam also kept the flame alive, Bandulu held their rough edge and Carl Cox didn't do too badly, either. Poor Josh Wink, on the other hand, found the British public none too receptive to the idea of techno with poetry and meditation methods sprinkled on top.

ISD quru Timothy Leary sadly passed away, but the acid sound refused to on the same, with German imprints like Plastic City, Noom, Global Ambition and Phuture Wax proving that there was still life in the TB303 yet. Jon The Dentist, Commander Tom and Friends Lovers & Family even squeezed dinky dancing albums from it, and The Truelove Collective

supported it to the max. Nice one, top one, sorted. City of the year was probably Paris, which produced some of the coolest and chic-est sounds since Serge Gainsbourg dropped an "E". Air, Dimitri From Paris,

Motorbass, Ollano and, of course, the increasingly brilliant Daft Punk finally put the legacy of Johnny Halliday to rest with a sublime blend of exotica, trip hop, space-funk and incredibly groovy deep house.

In the world of hip hop, the fiction of "gangsta rap" finally spilled over into tragic reality with the assassination of Tupac Shakur. Apart from the Ghostface Killah album, we didn't hear too much from those Wu-Tang boys, but the West Coast gave us some great albums, including Dr Octagon's utterly bonkers debut and Shadow's magnificent "Endtroducing". We also rocked out to Jeru The Damaja, Mobb Deep, Nine, Ras Kass and Group Home, while homegrown talent was more than adequately represented by Blak Twang, Scientists Of Sound and Manchester's Grand Central label.

What else? Oh yeah, there was no sign of the next Portishead album, but Moloko, Lamb, Baby Fox, Morecheeba and Nicolette quite happily filled the gap. Trip hop didn't fade away, it just took more dodgy drugs as labels like Skint, Wall Of Sound, Pussyfoot and Ninja Tune continued to make sweat-inducing breakbeat funk and weirdo downtempo head-nodders. The  $\mu$ -Ziq, Fretless AZM and Fila Brazillia blokes meanwhile all seemed to put out an album a week.

Compilations were thoroughly denigrated by the huge number of obvious cash-ins by clubs we had never even heard of simply licensing 10 cheeso classics. And James Lavelle even called in The Psychonauts to do a mix for him. Which is by no means the only DJ cover-up we heard about, either. They know who they are.

So, out of space, and we've covered about a nano-fraction of what went on and off in our musical worlds over the last 12 months. Never mind "Lager, lager, lager", it was more like bloody "Larger, larger, larger".

Roll on the Millenium, eh?

Calvin Bush

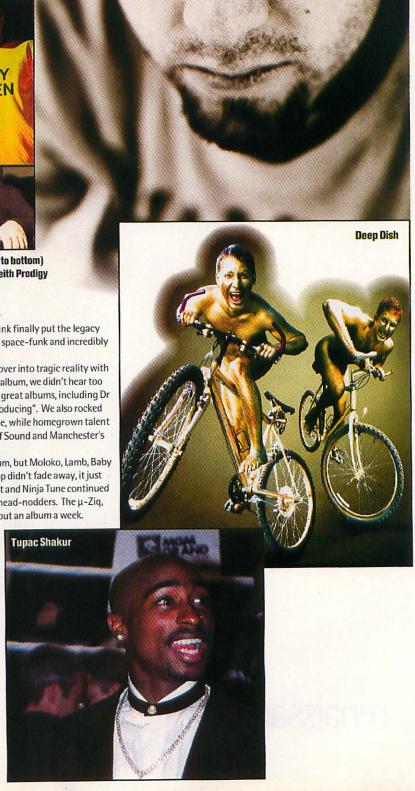


(above, top to bottom) Lionrock, Keith Prodigy and Slam

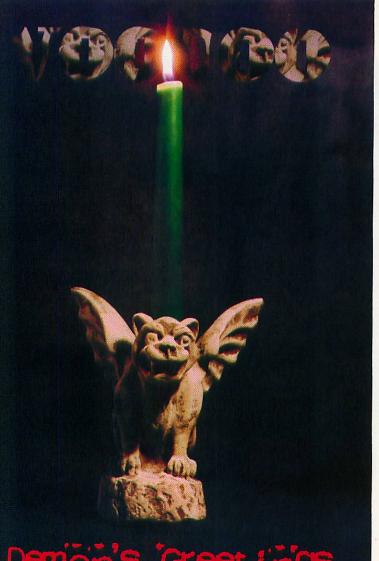












### Demon's Greet ings

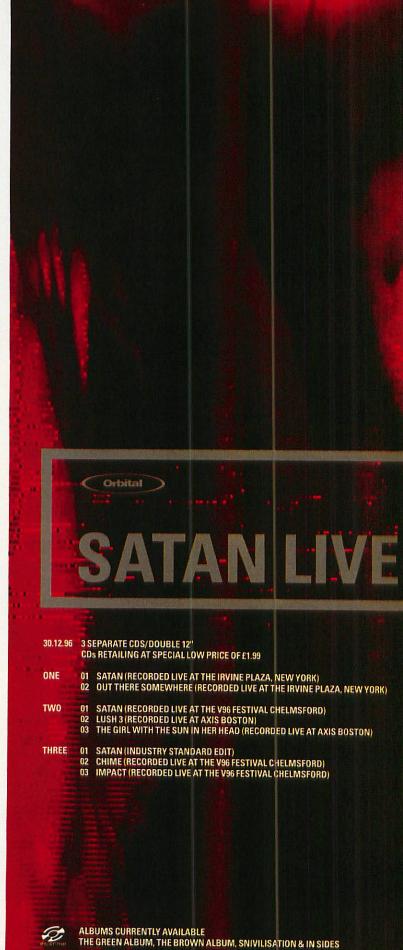
7TH DEC Andrew Weatherall David Holmes

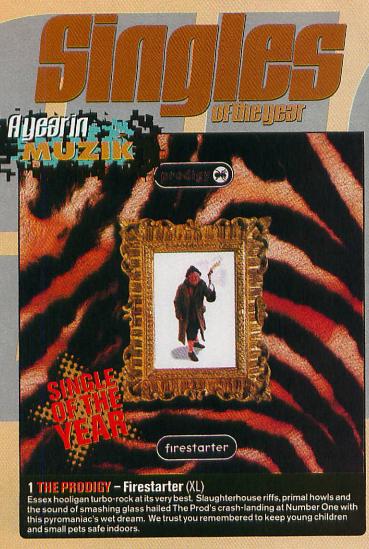
MTH DEC Darren Emerson Laurent Garnier (until 6am) admission £10/£12

21ST DEC Steve Bicknell Kris Needs

31ST DEC New Years Eve Richie Hawtin Billy Nasty Darren Price (until 6am) Tickets £25

Every Saturday 10pm - 4am @ Clear Opposite 051 Cinema, 1 Mount Pleasant, Liverpool Admission: £6 members / nus B4 11pm, £7 members / nus, £8 others Info: 0151 733 6097







**6UNDERWORLD** - Born Slippy (Junior Boys Own)

"Trainspotting". The 4am dancefloors of Ku, Pacha and Space. "Layer, lager, lager, amplified by 10,000 screaming nutbags at Tribal Gathering. "Born Slippy" followed us wherever we lost it the most and always sounded brilliant.



10DJ Q - We Are One (Filter)

Paul Flynn flew out of deep house obscurity into the hearts of thousands with this loopy release for Filter. With its cool groove and William Hall's defiantly underground words, "We Are One" stood head and shoulders above every other disco mash-up in earshot.



7 BLUEBOY - Remember Me EP (Guidance) Those smart chaps at Guidance recruited Blueboy on a reconnaissance mission to Glasgow and this EP was the result. "So Lonely" turned on the house-heads who admired his "Sandman", while the hip hop chaos of "Remember Me" had everyone and their mum dancing like a loon.



11 THE GANJA KRU - Super Sharp Shooter (Ganja)

Ready, aim, fire... The cartoon histrionics and wobbly bass ignited World Dance and Universe raves the first time around, while the second round of ammunition ensured that nobody escaped alive.



20TAKU - Emelia (Soma)

It might have been an ode to a baby (the daughter of Soma's Dave Clarke), but this Ralph Lawson and Fraser Brydson track was so mature and sophisticated, it could have happily shared a stage with Audrey Hepburn and Derrick May. Melodic techno bewitching purists and popsters alike.



4BBE - Seven Days And One Week (Triangle/Positiva)

(Inange/Positiva)
Unquestionably THE Ibiza anthem of the year. Sort of Giorgio Moroder sharing the dancefloor with all your favourite trance tracks rolled into one, "Seven Days...", an Emmanuel Top production, just kept on growing and growing and growing.



### OOD II SWING - Do It Your Way/All Night Long (Graove On)

This was the year that Mood II Swing's Lem Springsteen and John Ciafone finally got the attention they deserve. "All Night Long" featured Lemhimself on vocals. The same Lem who told us he couldn't sing very well. Modest guys, classic tracks



12 ROUND 3 - Acting Crazy (Main Street) Techno-garage (no, it isn't impossible) from the Basic Channel stable. Tikiman's paean

to impestuous love lingered like smudged lipstick over a trademark BC hypno-groove and all of our worlds were just that little bit sadder. Swoontastic.



3 PHOTEK - Hidden Camera EP (Science)

Featuring four cuts of high-wire percussive acrobatics, this EP blurred the boundaries between futuristic funk and super-scary ambience, between dancefloor jungle and headspace isolationism. It sat uneasy in our collections and stood as a moment of supremely individual genius.

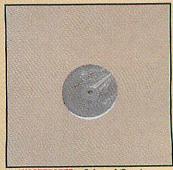


5 ADAM F - Metropolis (Metalheadz)
One of his close relatives might have been something of a pop star back in the early Seventies, but Adam F's driller bassline couldn't have been further from glam rock kitsch than Earth is from Mars. A fail-safe floorfiller, this particular "Metropolis" came under some serious bass assault.



### 92 LONE SWORDSMEN - Rico's Helly (Emissions Lo-Fi)

Full fathom five and heading deeper, the swoonsome strings and acid basslines of "Rico's Helly" echoed from deep within the bowels of some south London basement. Breathe in the ether. Andrew Weatherall at his very best.



13WASTEPAPER - Origami (Paper)

After commissioning a Paper Music remix of Raven Maize's "Forever Together", Dave Lee couldn't get his head round the result. He said he didn't want it, so they decided to put it out themselves. And track-heads like Terry Farley lapped it up.





### 14 WAY OUT WEST - The Gift

(deConstruction)

Guaranteed to bring those summer luvin' moments flooding back. Glittering breaks, epic breakdowns and Joanna Law's silky voice made "The Gift" more essential than a season's supply of Ambre Solaire. The Halifaxthought so, too.



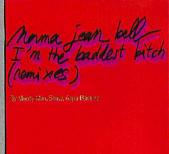
17 FAZE ACTION - In The Trees (Nuphonic) This was the year that disco took revenge on the dancefloor. And no more so than with "In The Trees". Simon Lee and Dave Hill donned their zoot suits and cool clubs everywhere grooved to their wonderfully superfly basslines. Even John Shaft came out of retirement for a bop.



20 EARL BROWN - How I Feel (T&B Vinyl) As smooth as a dollop of double-fat cream on Wimbledon strawberries, this Steven Brown production proved that saxophones and silky Detroit techno are a heaven-sent match. Why, those transcendental blasts were enough to put even a Li'l Louis tune to shame, Earl rules!

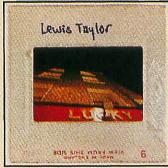


23 BASIC SOUL - Mama (Basement 282) Oh boy! Phil Asher, west London's garage guru, liberally plundered a much-sampled Intruders classic to transport us to sublime a "music and emotion" heaven. Shooting for the moon and dancing with the stars, if the strings don't get you, the groove sure will.



15 NORMA JEAN BELL - I'm The Maddest Bitch (F Communications)

Jazz singer Norma Jean Bell offered up the soundtrack for nutty clubbers still dancin' long after all sensible people were tucked up in bed. Sexy, sleazy and ever so slightly insane. Let's all sing along now, who's the maddest bitch?



18 LEWIS TAYLOR - Lucky (Island)
Tackling the legacy of Marvin Gaye with a
truly post-modern sense of innovation, this was an audacious debut. The production replaced the smoothness of the Seventies with a wiry Nineties paranoia and elevated an already great song right up there into the realms of infinite superlatives.



21 16B - Secrets (Alola)

Omid Nourizadeh's awesome combination of Detroit-tinged grooves, heart-melting strings and that absolutely killer bassline hit a chord with everyone from Harri to Andy Weatherall. No deep house collection could be considered complete without a copy of "Secrets".



24 DAFT PUNK - Musique (Source) In a year of towering achievements for the French techno terrorists, "Musique" was the finest of all. A limited edition release (why, you bastards, why?!), warped beats, disco cut-ups and a 10-round bash-up on

the filter control sent dancefloors crazy.



16 MIGHTY DUB KATZ - It's Just Another

Groove (Southern Fried)

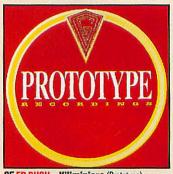
From Stacey Pullen sets to the party-core massive, this Norman Cook disco cut-up-rocked dancefloors like a screaming mojo motherfucker. Handbag, hardbag or pure hands-in-the-air heaven? Does anybody really care?



19 DEEP DISH - Stay Gold (deConstruction) It didn't break any boundaries, but "Stay Gold" sounded so damn classy it honestly didn't matter. With more pot-banging than Andy Capp's wife, to say nothing of one of Deep Dish's typically bouncy basslines, it was a veritable stairway to heaven. Up, up and aw-a-a-a-a-ay!



22 AIR - Modular (Mo' Wax/Source) Somewhere between "Sgt Pepper", Bert Kaempfert and Portishead, Paris' answer to Kruder & Dorfmeister captured a hazy opium bliss, soaked us up like a bath of dry Martinis and invited us to come on down to their very own, very big chill. Lushness beautifully personified.



25 ED RUSH - Kiliminjaro (Prototype) The man who plunged jungle into a Stygian underworld reached his pinnacle here. The bassline scared Auld Nick himself, while post-industrial fall-out FX and mad drums upped the futuristic feel way past maximum on the Apocalyptic scale.

### THE NEXT 75

26 REPRAZENT - Share The Fall (Talkin' Loud) 27 SHAZZ - Back in Manhattan (F Communications)

28 WEB - E.V.A. EP (Fat Cat)

29 BORIS OLUGOSCH – Keep Pushin' (Peppermint Jam) 30 SUMMER DAZE – Samba Magic (VC)

31 ADAM F - Aromatherapy (Section 5) 32 HOUSEY DOINGZ - Pick-N-Mix EP (Wiggle)

33 REEL HOUZE - The Chance (Zoom)

34 DJ GARTH - Twenty Minutes Of Disco Glory (Wicked)

35 THE CHEMICAL BROTHERS – Setting Sun (Virgin)
36 Laidback Luke – Act The Fool (Touche)

37 ED RUSH - Mothership (No U Turn) 38 NAUTILUS - Small Adventures (Precious Materials)

39 PURE SCIENCE - Evolution EP (Rehab)

40 PROJEKT PM - When The Voices Come (Guidance, USA)
41 UNDERGROUND RESISTANCE - Electronic Warfare (UR)

42 YELLOW SOX - Flim Flam (Nuphonic)

43 TODO TERRY - Jumpin' (Marifesto)

44 PFM - For All Of Us (Good Looking)

45 MOUVEMENT PERPETUAL - Sexuel Movement (Obsession

Music, France)

46 PHOTEK - UFOs (Photek)

47 JEFF MILLS - Java (Purpose Maker)

48 SOURCE DIRECT - This Is A Baad Remix (Razor's Edge) 49 TRANSATLANTIC SOUL - Release Yo' Self (Ultra)

50 MAN WITH NO NAME - Teleport (Perfecto)

51 DAVID HOLMES - My Mate Paul (Go! Discs)

52 A&E DEPARTMENT - And The Rabbit's Name Was (Stay

Up Forever) 53 MIKE DELGADO – The SOB EP (83 West)

54 PRESENCE - The Spectrum EP (Remote) 55 PAULINE TAYLOR - Constantly Waiting (Cheeky)

56 FUNKY GREEN DOGS - Fired Up (Twisted)

57 <mark>DJAIMIN – Hindu Lover (Slip N' Slide)</mark> 58 <mark>STEPHEN BROWN – A</mark>tomic Radiation (Djax Up-Beats)

59 URBAN BLUES PROJECT PRESENTS MICHAEL PROCTER -

Mother Of Pearl (Sulphuric)

60 LBRA PRESENTS TAYLOR – Anomaly (Platipus) 61 EL MARIACHI – Cuba (firr/str ctly Rhythm) 62 MR SCRUFF – Limbic Funk EP (Pleasure)

63 PA PRESENTS... - Night Control (Deviate)

64 TODD EDWARDS - Saved My Life (ffrr)

65 SUBURBAN KNIGHT – By Nigh EP (Underground Resistance)
66 Anthony Teasdale – Deep In NW5 (MC Projects)

67 OLIVE - You're Not Alone (RCA)

68 BLUESPIRIT - Volume Two (Bluespirit)

69 PLAYBOY - In Da Jungle (Urban Sound Of Amsterdam)

70 PAUL VAN DYK – Beautiful Place (MFS) 71 WULF 'N' BEAR VERSUS RANDUM FACTOR – The Lair (20/20 Vision)

72 SECRET CINEMA – Straight Forward (EC)
73 2 PAG FEATURING OR ORE – California Love (Interscope)

74 DJ KRUST - Priorities (Full Cycle)

75 NATURAL BORN GROOVES - Groovebird (Heat) 76 Wayward Minos - Homeland (Bush)

77 DEATH IN VEGAS - Dirt (The Dubplate) (Concrete)

78 DELACY - That Look (deConstruction)

79 DARREN PRICE - Blueprints (NovaMute) 80 ADAM F FEATURING MC CONRAD - F Jam (Positiva/F Jams)

81 HMC - Southern Cross (Juice)

82 AGH - Yummy (Skyway)

83 IDJUT BOYS - Jazz Fuk (U-Star)

84 DEANNE DAY - Hardly Breathe (Emissions)

85 ROBERT HOOD - The Pace (M:Plant) 86 TRANCESETTERS - The Search (Touche)

87 PHUTURE THE NEXT GENERATION - Times Fade (Djax

Up-Beats)

88 GUS GUS - Chocolate (4AD)

89 PAPER MUSIC ONE - Downtime (Paper)
90 THOMAS BANGALTER - Trax On Da Rocks (Roule)

91 HUFF & PUFF - Help Me Make I (Skyway)

92 ANDREA PARKER - The Rocking Chair (Mo' Wax)

93 THE FIRE THIS TIME - The Fire This Time (Filter)

94 DJ ROLANDO – Aztec Mystic (Underground Resistance) 95 Aphrodisiac – The Rare Source EP (BPM)

96 SPACER - Contrazoom (Pussyfoot)

97 COLO — Strobe Light Natwork (Relead)
98 FUTURE SOUL ORCHESTRA — Up And Above (House Of 909)
99 KENLOU 3 — What A Sensation (Strictly Rhythm)

100 SCHATRAX - Schatrax 5 (Schatrax)

# If HELLET

1 DJ SHADOW - Endtroducing (Mo' Wax)
Uncompromising and utterly unique, DJ Shadow's "Endtroducing" was proof of just how potent one man and his visions can really be. Immersed in the old school soul of the San Francisco Bay Area, Shadow built a glittering sonic city from dirty funk, lo-slung dub, ultra-infectious breaks and saffron vocals, taking hip hop into far-off galaxies you'd never even dreamed of.



### 6 JOHN BELTRAN - Ten Days Of Blue (Peacefrog)

The year's most accomplished avant-garde technoscape proved that you didn't have to be a noisy fucker or a stoned slacker to soundtrack the future. Impossibly intricate, defily challenging and immensely beautiful, "Ten Days Of Blue" was pure bliss.



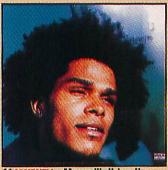
### 10 TERRY LEE BROWN JUNIOR - Brother For Real (Plastic City)

What made this so special? The spaced-out "Outshine"? The turbo-charged house groove of "Impact State"? Or just the fact that each cut was floor-rockingly good. An album for Twilo-heads everywhere.



### 7 SWEETBACK - Sweetback (Epic)

With the able assistance of guest singers like Maxwell and Groove Theory's Amel Larrieux, Sade's backing band produced the coolest nu soul album of the year. Dim the lights and fluff up the pillows. But be prepared to fluff them up again in another



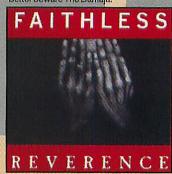
### 11 MAXWELL - Maxwell's Urban Hang Suite (Columbia)

Uniting sex, soul and incense, this 22-year-old New Yorker brought a fresh flava to r&b with devastatingly sublime grooves of an altogether different vibration. Melting stuff from start to finish.



### 2 JERU THE DAMAJA - The Wrath Of The Math (Payday/London)

The Gang Starr Foundation rapper struck out and really hit home with one of the most controversial rap albums of 1996. Tough beats, twisted metaphysics, harsh rhymes and an apocalyptic insight meant you had better beware The Damaja.



REVERENCE

4 FAITHLESS - Reverence (Cheeky)
House, rap, blues, soul, gospel, jazz, soul, reggae, swing, disco, pop, folk, classical, opera, ragtime and even a little snippet of oompah-pah. Eclectic? Well, that was certainly one word to describe Sister Bliss and Brother Rollo's first album. Brilliant? Yeah, that was another



### ERWORLD - Second Toughest In The Infants (Junior Boys Own)

As Karl Hyde's abstract lyrics continued to confuse, Rick Smith and Darren Emerson came up with a brilliantly widescreen flow of epic technohousebreakbeatrancedub. The album which took Underworld into the universe of the stadium-filling pop elite.



### 12 OR OCTAGON - Dr Octagon (Bulk/ Mo' Wax)

This was the year one-time Ultramagnetic MC Kool Keith donned his medic's coat and shocked a nation with X-rated rhymes and radical sonic surgery. Messing with your head as well as your feet.



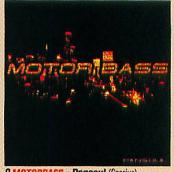
### 3 THE FUGEES - The Score (Ruffhouse) Columbia)

With two Number One cuts from this most celestial album, "The Score" was certainly settled for The Fugees. Introducing the alleyways of Harlem to the pop charts, the conscious beats and rhymes of Lauryn Hill and co caught the imaginations of millions.



### 5 SLAM - Headstates (Soma)

Was the Scottish pair's debut worth the five-year wait, then? Oh yes. And how! A consummate home-listening experience which rocked like a bastard, floated like a butterfly and stung like a very funky bee, "Headstates" represented a tour de force of the emotional spectrum.



### 9 MOTORBASS - Pansoul (Cassius)

The aural soundscapes of Paris' sleaziest strip joints and courtesy of the Motorbass phunksters. A dream synthesis of deep house and cool hip hop beats, this album was a dissection of the city's true musical soul. The red light blues never sounded so good.



13 HERBERT - 100lbs (Phono)
Tongue firmly lodged in cheek, Matthew
Herbert took house back to its disco roots before switching tack to his own brand of phat grooves, nutty moves and deviant beats. "100lbs" was a bottom-heavy blast all the way.





### 14 LARRY HEARD - Alien (Black Market International)

"Alien" by name, alien by nature. Heard's extra-terrestrial soundscape showed us that, as well as being able to conjure up the sweet joys of last year's mind-blowing "Sceneries Not Songs Tu", he had a dark side which was just as fascinating.



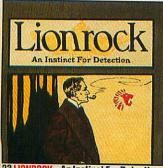
### 17 TWO LONE SWORDSMEN - The Fifth Mission (Emissions)

In which Lord Weatherall and his equally cool henchman, Keith Tenniswood, fired pistols at dawn on a sparse sonic plane in an attempt to confound expectations in a single shot. Instead, their narcotic beats had us all frothing at the mouth for more.



### 20 DIMITRI FROM PARIS - Sacrebleu (Yellow Productions)

Vous dancin'? Vous askin'? Mais oui! In-Seine easy grooves and lycergic exotica swirled with typically Parisian chic-anery courtesy of the Dimitri who is neither from Amsterdam or Deee-Lite. But groove is certainly in his heart.



### 23 LIONROCK - An Instinct For Detection (deConstruction)

Justin Robertson altered the look of dance music from faceless techno bollocks to guitar-weilding band status. And projected his obsession with Sherlock Holmes into a slick sonic "whodunnit?" along the way.



### 15 DAVE CLARKE - Archive One (deConstruction)

Despite the title and despite the colour of the cover, "Archive One" represented a big step on from Clarke's "Red" EPs, "No One's Driving", for example, explored his interest in hip hop, while "Splendour" took the blues to the max. Cigars all round.

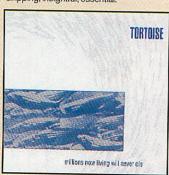


### 18 TEK 9 - It's Not What You Think It Is (SSR/Reinforced)

Adrift in the outer galaxy beyond the ozone, "It's Not..." assimilated Manix' hardcore distortion, the hybrid fusions of Jacob's Optical Stairway and the avant-garde drum & bass of 4 Hero into the sound of the next millenium. The new Tek-nology.



### 21 MOBB DEEP - Hell On Earth (Loud/RCA) A darkness like never before as New York partners-in-rhyme Havoc and Prodigy took "Thug Life" (or rather the demise of it) to its sinister 'n' funky fullness. The wickedly vivid lyricis brought urban war stories from America's ghettos into our living rooms. Gripping, insightful, essential.



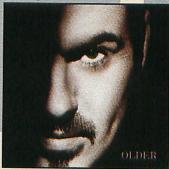
### 24 TORTOISE - Millions Now Living Will Never Die (City Slang)

Not called Tortoise for nowt, these space cadets from Canada turned out a slo-mo dance/rock hybrid, whose infinite riffs and radioactive grooves won over the hearts of James Lavelle, Goldie and Björk.



### 16 ORBITAL - Insides (Internal)

The sonic adventures of Salvador Dali on acid trapped inside Tekken II. . . Yes, les freres Hartnoll more than lived up to their supreme status as the elder statesmen of the club scene with an eco/ear-friendly album designed to baffle, bemuse and, ultimately, mesmerise.

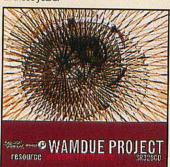


19 GEORGE MICHAEL - Older (Virgin) Proof that fat, spotty youths can blossom into seriously freaky funksters! "Older" teased our minds, feet and nether regions, as Georgie dug into his soul and grooved like a real-born hepcat. You're surprised we love it? Listen, as he once wisely called one of his albums, "Without Prejudice".



### 22 A TRIBE CALLED QUEST - Beats, Rhymes And Life (Jive)

The title pretty much says it all. Beats as tight as an arm wrestler's squeeze, rhymes harder than last night's erection and life according to A Tribe Called Quest's inner soul. Still flowing and still riding high after all these years



### 25 WAMDUE PROJECT - Resource Toolbox Volume One (Strictly Rhythm)

Chris Brann and his unique blend of deep house and jazzed-out jungle gave Strictly Rhythm one of their best releases in a long time. Crossing boundaries with ease, this album was so good it was scary.

### THE NEXT 75

26 BLACK SCIENCE ORCHESTRA - Walter's Room (Junior Boys Own)

27 MAN WITH NO NAME - Moment Of Truth (Concept in Dance) 28 NITIN SAWHNEY - Displacing The Priest (Outcaste)

29 THE ALOOF - Sinking (east west)

30 FUNKY GREEN DOGS - Get Fired Up (Twisted)

31 CARL COX – At The End Of The Cliche (Worldwide Ultimatum)
32 FUTURE SOUND OF LONDON – Dead Cities (Virgin)

33 TRICKY - Pre-Millenium Tension (Island)

34 TONY DRAKE - Texture (New Electronica)

35 PAUL VAN DYK - Seven Ways (Deviant)

36 RED SNAPPER - Prince Blimey (Warp)

37 ALEX REECE - So Far (Island)

38 TERRI CALLIER - The New Folk Sound Of Terry Callier (Ace)

39 FUNKI PORCINI – Love, Pussycats & Car Wrecks (Ninja Tune) 40 AUX 88 - Is It Man Or Machine? (Direct Beat)

41 DE LA SOUL - Stakes Is High (Tommy Boy)

42 ICONS - Emotions With Intellect (Modern Urban Jazz)

43 MESHELL NDEGEOCELLO – Paace Beyond Passion (WEA)
44 APHEX TWIN – Richard D James (Rephlex)

45 WINX - Left Above The Clouds (XL)

46 FATBOY SUM - Better Living Through Chemistry (Skint)

47 SQUAREPUSHER - Feed Me Weird Things (Rephlex)

48 FILA BRAZILLIA - Black Market Gardening (Pork) 49 JON THE DENTIST - Pyramid (TEC)

50 JACOB'S OPTICAL STAIRWAY - Jacob's Optical

Stairway (R&S)

51 SPRING HEEL JACK - 68 Millions Shades (Trade 2)

52 PEANUT BUTTER WOLF - Step On Our Egos? (South Paw) 53 EDDIE "FLASHIN" FOWLKES - Black Technosoul (Tresor)

54 THE MIGHTY BOP - Ultra Violett Sounds

(Yellow Productions)

55 SECRET KNOWLEDGE - So Hard (deConstruction) 56 OMNI TRIO - Haunted Science (Moving Shadow)

57 IAN O'BRIEN - Desert Scores (Ferox)

58 OLIVE - Olive (RCA)

59 THE SHAMEN - Hempton Manur (One Little Indian) 60 Forces Of Nature - Live From Mars (Clean Up)

61 CHUCK D - Autobiography Of Mistachuck (Mercury)

62 ALTER EGO - Decoding The Hacker Myth (Harthouse)

63 MARK BROOM - Angle Is A Shaplifter (Pure Plastic)

64 BANDULU - Cornerstone (Warner Brothers)

65 PAUL JOHNSON – The Other Side Of Me (Relief) 66 BIM SHERMAN – Miracle (Mantra)

67 HOWIEB - Music For Bables (Polydor)

68 T POWER - Waveform (Anti-Static/SOUR)

69 DAN CURTIN - Art & Science (Peacefrog)

70 SMOOTHE THE HUSTLER - Once Upon A Time In

America (Profile)

71 SOLO - Solo (Perspective/A&M)

72 BLAK TWANG - Dettwork South East (Sound Of Money)

73 LAMB - Lamb (Fontana)

74 DJ CAM - Substances (Inflamable)

75 CHRIS BOWDEN - Time Capsule (Soul Jazz)

76 BECK - Oh-De-Lay (Geffen)

77 YOKOTA - Cat, Mouse And Me (Harthouse)

78 JOEY BELTRAM - Places (Tresur)

79 EMMANUEL TOP - Asteroid (NovaMute)

80 THE BELOVED - X (east west)

81 PLUG - Drum & Bass For Papa (Blue Planet)

82 HARDFLOOR - Strikeout (Harthpuse)

83 GLENN UNDERGROUND - Atmosfear (Peacefrog)

84 FREAKNIKS - Under The Sun (Scenario)

85 EVERYTHING BUT THE GIRL - Walking Wounded (Virgin)

86 ENDEMIC VOID - Equations (Language)

87 TOTAL ECLIPSE - Violent Relaxation (Blue Room)

88 SCAN X - Chroma (F Communications)

89 CONEMELT - Confuse & Destroy (Audio Emissions Output)

90 ELEMENTS OF LIFE - Molecular Dreams (Oxygen Music Works)

91 PAUL JOHNSON - Bump Talkin' (Peacefrog)

92 JOSH ABRAHAMS - The Satyricon (Worldwide Ultimatum)

93 THE BROTHERHOOD - Elementalz (Bite It/Virgin)

94 B12 - Time Tourist (Warp)

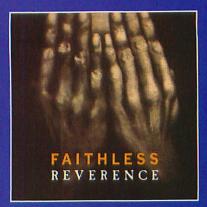
95 MARSHALL JEFFERSON - The Day Of The Union (Tresor)

96 THE SOLID DOCTOR - Beats Means Highs (Pork) 97 JEDI KNIGHTS - New School Science (Universal Language)

98 DJ VADIM - USSR Repertoire (Ninja Tune)

99 SPACE TIME CONTINUUM - Emil Ecaps (Reflective)

100 SYSTEM 7 - The Power Of Seven (Butterfly)



FAITHLESS Reverence



MANIFESTO
MONSTER MIX
Mixed by Judge Jules
& Luke Neville



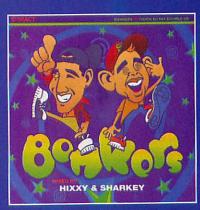
UNITED DANCE
VOLUME 5
Mixed by Slipmatt,
Dougal, Vibes &
Seduction



THE FUTURE SOUND
OF LONDON
Dead Cities



TRADE VOLUME THREE
Compiled & mixed by
Tony De Vit &
Steve Thomas



BONKERS
Mixed by Hixxy
& Sharkey



AN INTROSPECTIVE
OF HOUSE
Mixed by John Kelly,
Judge Jules &
Seb Fontaine



SCOOTER Wicked!

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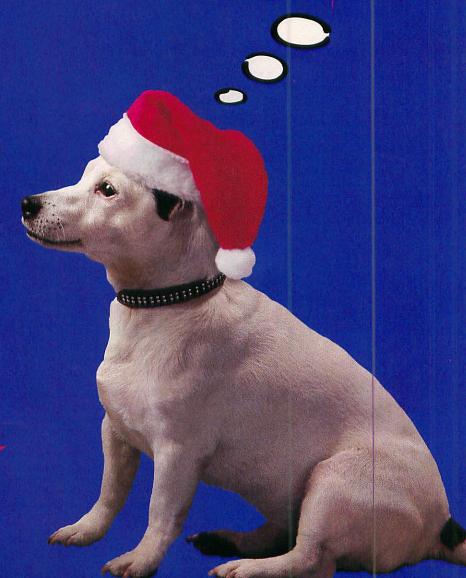
REACTIVATE 11
Mixed by DJ Choci
Unmixed also available





HEADZ 2 Compiled by James Lavelle







# IBBG

IFACE FACTS

Still not convinced it's been a vintage

year? Then read on, as some of the

leading names of the last 12 months face the Muzik inquisitors for

themselves. One rule only. No 'no comments' allowed!

### **RICHARD FEARLESS**

Heavenly Socialite and Death In Vegas main man

### What were your favourite singles of the last 12 months?

st 12 months? MOVIETONE – "Useless Landscapes"

(CEIP Planet)
GESCOM – "Machines Our Fathers Used"

MAAS – "Enemy News" (Soma) BETH ORTON – "She Cries My Name" (Heavenly)

### And your favourite albums?

VARIOUS ARTISTS – "Shoot Tha Pump" (Concrete)

BECK - "O-De-Lay" (Geffen) CAST - "All Change" (Polydor)

### In your opinion, who was the hottest new talent to emerge in 1996 and why?

The Hybirds, a new group who have just signed to Heavenly. They are like a young version of The Small Faces, with loads of attitude, brilliant songwriting and a truly excellent guitar player.

### What was the best club you played at/went to and why?

For DJing, it was the Heavenly Social at Deluxe in Nottingham. On the live front, the best gig was at Bath's Hub Club.

### Who would you most like to have hung this year and why?

Jamiroquai. To quote Beavis & Butthead, he's a fucking fart-knocker. I'm totally convinced his head is actually the same shape as that stupid hat he wears.

### What was the most bizarre thing you saw/ heard in 1996?

Sting doing yoga in just his underpants in "Q" magazine.

### What made you angry in 1996? See above.

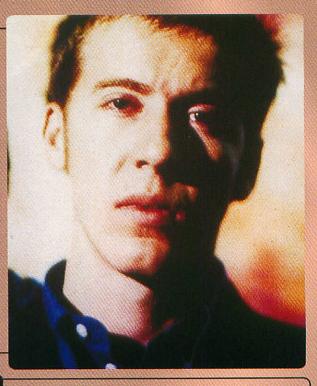
What was your highlight of 1996?

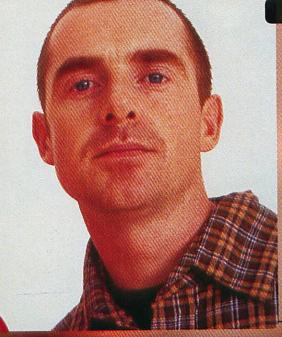
### See above. Complete "All I want for Xmas is..."

To put Sting in a room with The Gimp to see who's more scary.

### What are your resolutions for 1997?

Find the shrinking pill and have cheaper nights out.





### **NICK WARREN**

Way Out West Bristol geezer

### What were your favourite singles of 1996?

UNDERWORLD – "Born Slippy" (JBO)
DEEP SKY – "The Tempest" (Rampant)
LUCKY MONKEYS – "Bjango" (Hi-Life)
PAGANINI TRAX – "Zoe" (Moonlite, Italy)

### And your favourite albums?

PAUL VAN DYK – "Seven Ways" (MFS) VARIOUS ARTISTS – "Cafe Del Mar Volume 3" (React)

FSOL - "Dead Cities" (Virgin)

### In your opinion, who was the hottest new talent to emerge in 1996 and why?

Paul Van Dyk. I know that he's been around a while, but very few people seem to know his name. As a DJ, I think he's the best I've heard for years, and his productions and his album were faultless.

### What was the best club you played at/went to and why?

Cream is still unbeatable. Thad my best nights of 1996 there. Apart from that, I went out to Singapore for the first time and Hoved it.

### Who would you most like to have hung this

year and why?

Gusto for "Let's All Chant". You heard that "Whoop, whoop" in clubs all the bloody time anyway and it really winds me up. They're even doing it over fast trance records now.

### What was the most bizarre thing you saw/heard in 1996?

Shirley Bassey's house record. Some AER person at East West has got her singing "La Passionara" and put a cheesy Euro house backing over it.

### What made you angry in 1996?

The London underground DJs who moaned about house music supposedly being boring and not going anywhere at the start of the year, and then making house tracks again by the end of it.

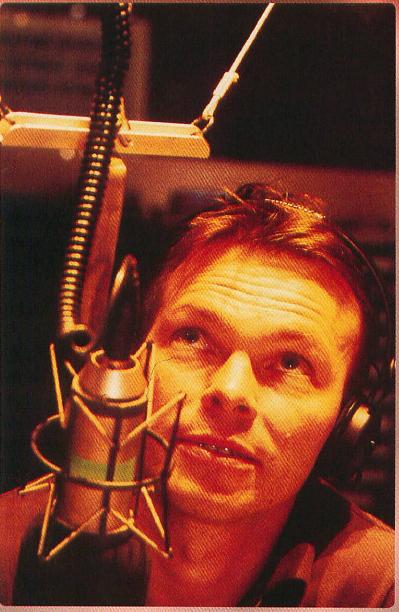
### What was your highlight of 1996?

The success of Way Out West.

Complete "All I want for Xmas is..."

A damn good rest.

What are your resolutions for 1997?
To keep enjoying what I do, relax a bit more and get the Way Out West album out.



### PETE TONG

The E-e-e-e-essential . . .

### What were your favourite singles of the last 12 months?

BBE -- "Seven Days And One Week" (Positiva)

PROPELLERHEADS - "Dive" (Wall Of

UNDERWORLD - "Born Slippy" (JBO) And your favourite albums?

JON CARTER - "Live At The Heavenly Social Volume 2" (Heavenly) BECK - "O-De-Lay" (Geffen)

UNDERWORLD - "Second Toughest In The Infants" (JBO)

THE FUGEES - "The Score" (Columbia)

In your opinion, who was the hottest new talent to emerge in 1996 and why?

Propellerheads. They have taken that new school modern presentation of being a group to the next level. They've added a real musical quality, but they still retain the excitement of what artists such as The Chemical Brothers get across on stage.

### What was the best club you played at/ went to and why?

I think Cream is still fucking great. I also really enjoyed the "Essential Mix" night at Amnesia. And since I've never played at Trade, The Gallery at Turnmills was just fucking awesome.

### Who would you most like to have hung this year and why?

That fucker responsible for the Dunblane killings, if he hadn't shot himself first.

### What was the most bizarre thing you saw/ heard in 1996?

I can't tell you, as it would get somebody arrested. And divorced!

What made you angry in 1996? People being negative.

What was your highlight of 1996?

Being invited into the Royal enclosure at Ascot. I flew there by helicopter with a few friends and ended up having a wild time. Muzik readers would have been proud. Leven backed a winner. We got back to London just one minute before England kicked off against Holland and we all know what the result of that one was. The night carried on from there.

### Complete "All I want for Xmas is. . . " Another day out as good as the one I had

What are your resolutions for 1997?

at Ascot.

To stay true to my instincts and to act on them as often as possible.

### **CARL CRAIG**

Detriot boy-wonder

### What were your favourite singles of 1996?

GOLDIE – "Manslaughter" [From the "Enforcers" CD] (Reinforced) JEDI KNIGHTS – "Salinas" (Universal Language) BLACKSTREET – "No Diggity" (Interscope)

And your favourite albums?

JACOB'S OPTICAL STAIRWAY – "Jacob's Optical Stairway" (R&S)

VARIOUS ARTISTS – "The Header CD-ROM" (Header)

In your opinion, who was the hottest new talent to emerge in the last 12 months and why?

Photek. Hove the way he incorporates beats and sounds. He has so much more imagination than a lot of other artists around right now.

What was the best club you played at/went to and why?

A party I did at The Sardine Bar here in Detroit with Dan Bell, Robert Hood and Claude Young. It was organised to promote our labels. Who would you most like to have hung in 1996 and why?

Nobody. I don't really agree with that kind of thing.

What was the most bizarre thing you saw/heard in 1996?
The TWA-809 crash, because still nobody knows what the fuck happened with it. If you fly a lot, like I do, you can't help wondering if something like that is ever going to happen to you.

What made you angry in 1996?

Being misquoted.

### What was your highlight of 1996?

Hearing an Alice Coltrane album for the first time. I can't remember the title of it, though. She does this remake of a Gershwin tune and it's the craziest shit. I first heard it at Kirk Degiorgio's and then I borrowed a copy

from the guy I buy my furniture from. Complete "All I want for Xmas is. . ."

A Mercedes Benz and a baby.

What are your resolutions for 1997? To finish what I started.





### **JOHN PEEL**

The legend's legend

### What were your favourite singles of the last 12 months?

The family favourite was "Fireworks" by Force & Styles on Essential Platinum. That's the one which makes everyone leap up and say, "God, that's great" whenever it gets played. I also loved Liverpool Music Club's "Pass And Move" (Telstar), Rivelino's "Step On High" (Dirt) and Dave Angel's remix of Hardfloor's "Beavis At Bat" (Harthouse).

And your favourite albums?

Something by The Fall always tends to be my favourite and this year it is "The Light User Syndrome" on Jet. And I know this sounds like being obscure for the sake of it, but Eilart Pilarn's "Greatest Hits" on Green Pig. He's a Swedish guy who sings Elvis songs and he does it so badly, I can't work out whether he's brilliant or just incredibly stupid and doesn't realise what he's doing. Apart from those two, I'd also say Melt Banana's "Scratch Or Stitch" (Skin Graft), Flaming Stars' "Songs From The Bar Room Floor" (Vinyl Japan) and the "Synewave New York Volume 2" compilation (Kickin').

In your opinion, who was the hottest new talent to emerge in 1996 and why? l can't answer that because I try to keep up with so many different areas of activity and I don't hang out in record shops, so almost everything comes to me detached of any history. But I kind of like it that way,

What was the best club you played at/went to and why?
I've no problems there. The Baths Hall in Scunthorpe, mainly because that was the only one I played. I don't really go to clubs because people always look at you as if you're a parent coming to collect your children.

Who would you most like to have hung this year and why?

I am actually rather against the death penalty, but Michael Howard is probably the person I found most odious.

What was the most bizarre thing you saw/heard in 1996?

I went to Germany for two weeks to film a programme for Channel 4 and hearing people playing techno music in Colditz was a pretty strange cultural experience for someone of my generation.

What made you angry in 1996?

The rightward drift of The Labour Party, Liverpool's performance in the Cup, where they just didn't seem to give a toss, and my daughter Florence's habit of leaving wet towels on her bedroom floor.

I'd have to say my wife Sheila surviving a brain haemorrhage. Nothing in the world

### What was your highlight of 1996?

could be as frightening as that. I also had a great time at Tribal Gathering because it was the first time I've dared go to something like that. People usually look at me at those kind of events as though I am there to pinch girls bottoms or something. And I was very touched by people who've made tracks I've played or who listen to the show coming up to me and saying nice things. I get really moved by that.

Complete "All I want for Xmas is..."

> and file stuff while Histen to them. What are your resolutions for 1997? To try to catch up on my mail and all of the records I'm sent. And to spend more time doing things with Sheila, like going to the sea for the day.

More time on the radio to get through all my records and a clone to make lists

### ROCKY

Where's Diesel? Good question...

What were your favourite singles of 1996?

ORLANDO VOORN – "Smooth" [from "Basic Bastard Volume 4"] (Spiritual) KULA SHAKER – "Tattva" (Columbia) VARIOUS ARTISTS - "It's A DJ Thing" (Defender)

And your favourite albums?

KULA SHAKER - "K" (Columbia) UNDERWORLD - "Second Toughest In The Infants" (JBO)

In your opinion, who was the hottest new talent to emerge in 1996 and why? Our new engineer, James Brown. He can do anything from jazz to jungle and all stops in between. This guy is hat! I love him!

What was the best club you played at/went to and why?

Cream in Liverpool, where I played with Diesel and Ashley Beedle on four decks and two mixers, and Obi One in Naples, which is Claudio Coccoluto's club.

Who would you most like to have hung this year and why?

The landlord of the Heath Tavern in Hillingdon. It's 30 seconds from where I live, so it's my local, but he's just barred a whole load of us because somebody was caught, erm, doing something he shouldn't have been.

What was the most bizarre thing you saw/heard in 1996?

My mate's girlfriend's new tattoo. She had the name of her horse tattooed on.

What made you angry in 1996?

This new Brit-house bollocks. Everyone's jumping on the bandwagon when it's really just people making good music.

What was your highlight of 1996?

Underworld going into the charts at Number Two. And staying clear of all forms of intoxicants, alcohol and otherwise, for the first half of the year. Also getting The Ballistic Brothers' label, Soundboy Entertainment, underway, as well as the label I'm doing with Clive Henry, Low Pressings.

Complete "All I want for Xmas is. . ."

A Dukla Prague away kit

What are your resolutions for 1997?

To buy a flat, eat less and work harder.

### JAMES LAVELLE

The Mo' Wax man

What were your favourite singles of the last 12 months?

AIR - "Modular" (Mo' Wax) DJ KRUSH - "Meiso (DJ Shadow Remix)" (Mo' Wax)

REPRAZENT/RONI SIZE - "Down" (Talkin'

CARL CRAIG - "Bug In The Bassbin (Jazz Mix)" (Mo' Wax)

And your favourite albums?

DJ SHADOW - "Endtroducing" (Mo' Wax) DE LA SOUL - "Stakes Is High" (Tommy Boy) DR OCTAGON - "Dr Octagon" (Mo' Wax) BECK - "Oh-De-Lay" (Geffen)

In your opinion, who was the hottest new talent to emerge in 1996 and why? Air, Lamb, Psychonauts and Kelly from The Sneaker Pimps. She's a star.

What was the best club you played at/went to and why?

The Kitchen over in Dublin. I had a fucking slamming night there. I'd say it was the best club in the world at the moment.

Who would you most like to have hung this year and why? Moloko. And my taxman.

What was the most bizarre thing you saw/heard in 1996?

Playing at the Roxy in New York alongside Money Mark and DJ Shadow, hanging out with Jeremy Healy's manager and meeting up with Tony Ferrino at a studio in Wood Green.

What made you angry in 1996?

The press. They're constantly putting you up against everybody else. I find it very irritating, although I've got over it now.

What was your highlight of 1996?

The success of DJ Shadow

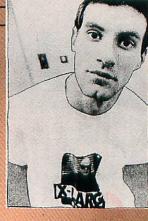
Complete "All I want for Xmas is. . ."

Peace and quiet

What are your resolutions for 1997?

To slow down!





### **BLUE AMAZON**

High on Sasha and Diggers' Christmas card list

### What were your favourite singles of 1996?

LUCKY MONKEYS - "Bjango" (Hi-Life) RUMPUS – "Feel Free" (Skinny Malinky) BT FEATURING TORI AMOS – "Talulah" (east west) ALANIS MORRISETTE - "You Ought To Know"

### And your favourite albums?

DER DRITTE RAUM - "Wellenbad" (Harthouse) ORBITAL - "Insides" (Internal) DR OCTAGON - "Dr Octagon" (Mo' Wax)

In your opinion, who was the hottest new talent to emerge in 1996 and why? Der Dritte Raum. They've made an album which is like a classic fusion of technoand house. We're talking about getting them in on for a remix.

### What was the best club you played at/went to and why?

Heaven in London on the Northern Exposure night. We did our first PA there and we've never seen a crowd go so mental.

### Who would you most like to have hung in 1996 and why?

The bastard who stole our equipment in Amsterdam. We lost four flight cases of keyboards, a record box and loads of DATs of our new material.

### What was the most bizarre thing you saw/heard in 1996?

When we were out in Florida earlier this year, we we went to this guy's party and he was playing our remix of Sasha & Sam Mollinson's "Magic". We could hear somebody at the party singing along to it really loudly and when we went to see who it was, it was Sam Mollinson!

### What made you angry in 1996?

The other bastard in Amsterdam who saw the guy riding away with our gear on his pushbike. He thought it was a joke and didn't stop him.

### What was your highlight of 1996?

Being asked to remix Orbital's "Belfast".

### Complete "All I want for Xmas is. . .

We've sent a demo of our album to Santa. He got back to us and said he'd already heard Sasha playing most of it on acetate. What a stocking filler!

### What are your resolutions for 1997?

To win the Eurovision song contest.

### SLIPMATT

The happy hardcore guru

### What were your favourite singles of 1996? SLIPMATT & ERUPTION - "Sunshine" (First) FORCE & STYLES - "Heart Of Gold" (United

5L2 - "On A Ragga Tip (Remix)" (First) JDS - "Higher Love (Slipmatt Remix)" (Just Another Label)

### And your favourite albums?

FORCE ELSTYLES - "All Over The UK" (United Dance)

VARIOUS ARTISTS - "Dance Til Dawn" (Eclipse)

VARIOUS ARTISTS - "United Dance Volume 4" (United Dance) VARIOUS ARTISTS - "Club Classics Volume 1" (Fantazia)

### In your opinion, who was the hottest new talent to emerge in 1996 and why? Force & Styles. For hardcore, their music is so original and musical. And they give

### me all their dub plates exclusively. What was the best club you played at/went to and why?

For DJing, Helter Skelter at The Sanctuary in Milton Keynes, United Dance at the Stevenage Arts & Leisure Centre and Club Kinetic in Stoke. For simply going to, Movimento at The Aquarium, London.

### Who would you most like to have hung in 1996 and why?

DJ Seduction and DJ Demo, for crimes against hairdressing.

### What was the most bizarre thing you saw/heard in 1996?

DJ Vibes throwing a chair out of a window at the Hotel Milord in Ibiza.

### What made you angry in 1996?

DJ Sy's girlfriend not letting him go to Ibiza.

### What was your highlight of 1996?

Smashing up a hotel in Canada with Terry Turbo, Eruption, Brisk and Dougal.
Complete "All I want for Xmas Is..."

To see Dougal totally off his nut and enjoying himself for a change.

### What are your resolutions for 1997?

None. That way I can have just as good a year as I did in 1996.



The dark 'n' deadly breakbeat master

### What were your favourite singles of the last 12 months?

DILLINJA - untitled ("the acid dub plate") (Cybertron) DOC SCOTT -"Inta Natty" (31)

TRACE – "Liberty 1" (Emotif)
And your favourite albums?

A TRIBE CALLED QUEST - "Beats Rhymes And Life" (Jive)

BUSTA RHYMES - "The Coming" (WEA) THE LOST BOYZ - "Legal Drug Money" (Universal)

In your opinion, who was the hottest new talent to emerge in 1996 and why? Boymerang. He's fucking bad, man.

### What was the best club you played at/went to and why?

The Liquid Rooms in Tokyo. It's got the best sound, the best visuals and the most receptive crowd of any club I've ever played.

### Who would you most like to have hung this year and why?

Mr C because he's a batty man. He said I needed to learn about my beats! At the same time, he's playing drum Et bass and he doesn't know anything about it.

What was the most bizarre thing you saw/heard in 1996?

Being stuck in a rave with 3,000 Belgian people. I tell you what, Belgian people look like some sort of scientific experiment. The majority of them seem to have something really very wrong with them. They've all got fucked up hair or strange features. A very weird race!

What made you angry in 1996?

Having to sit in a fucking van for a whole year in ridiculous traffic. It was my nineto-five job, but I just gave it up. That's why my music got so angry.

What was your highlight of 1996?
Probably being asked to do a Metalheadz EP.

### Complete "All I want for Xmas is. . .'

A fat free studio.

### What are your resolutions

### for 1997? To keep smoking tons of weed.





# OUT in the trenches, it's been a tough year. After the tabloid outery surrounding the E-related death of Leah Betts in late 1995, Britain's leading promoters responded to accusations that their clubs were "easy to score in" by tightening door policies, clamping down on dealers and working with local police. But that still hasn't stopped the threat of a

new government bill which could close venues where people are found to be taking drugs. In a climate like this, it is essential to remain positive, creative and, most importantly, united. And on many occasions this year, that's how it's been.

For many, the introduction of Heavenly Social-type rooms to even the shallowest of Saturday night clubs was a sign of being tired of four-to-the-floor beats. This combined well with Underworld's "Lager, lager, lager" clubland catchphrase in the sense that laddish behaviour was acceptable again. But although it captured the spirit of those back room classics, there was more depth to these rooms than that. Drum & bass, for example, has now been embraced by the nation thanks to LTJ Bukem's Logical Progression tour taking in most big clubs in the UK following their residencies at Ministry Of Sound and Cream. And after falling out with the latter, they can now be found at Rise in Sheffield on a regular basis.

While the Bukem sound was considered safe because it was "close to house", you have to hand it to the likes of Wobble, who booked DJs such as Doe Scott in spite of fears of attracting a different crowd. The jungle invasion of house clubs was certainly the most significant clubland development in years. But it has to continue to develop and that means widening the music policy further.

1996 was also the year in which old school sets from pioneering DJs helped create

## ayearin clubs

some memorable nights. Who could forget Phil Perry's funk session at Full Circle, the wealth of knowledge in every set Ashley Beedle played this year, and the box of delights which Patrick Forge, Gilles Peterson and Bob Jones shared everywhere they went? Soul rooms becoming an integral part of nights like Bump 'N' Hustle in Bournemouth also helped.

With this diversity in mind, London's Blue Note must be congratulated. Nights such as London X-Press, Lift, Far East, Goldie's Metalheadz, Andy Weatherall's Bloodsugar, Ninja Tune's Stealth, Snowboy's Hi-Hat and a host of others proved how the capital crowd is slightly more musically open than the rest of the UK. But you can feel the change gradually creeping up the motorway.

Pete Tong's "Essential Selection" has certainly helped spread the word to a wider audience. Which is why it's once again acceptable for DJs to drop hip hop tracks mid-set. Other changes saw venues like London's Leisure Lounge (which used to house coach-loads of tooled-up Essex boys on the piss), surrender themselves to the broken beat with Goldie's Metalheadz companion night mobbed each and every Saturday.

Other clubs which stood out in 1996 included Screem in Plymouth, who showed how clubs in smaller towns are far more up for it than those in a lot of the major



cities. Musically, Screem has yet to define its sound, but this means a different vibe each week. Screem also represented the shift to provincial clubbing, taking big DJs and big crowds away from the usual stop-offs of London, Birmingham, Manchester, Leeds and Glasgow. Which meant that, as well as Plymouth, places like Todmorden (Out In The Stix), Yarm (Tall Trees), Passion (Coalville), Bridlington (Wildlife), Hereford (Naughty But Nice), Oxford (Metro) and Ringwood (The Manor) also had something to shout about. This trend inevitably had a detrimental effect on attendances in the major cities, as people no longer needed to travel to hear top DJs.

But is this where the route to clubland complacenylies? Have people grown too lazy

But is this where the route to clubland complaceny lies? Have people grown too lazy to travel, unmotivated to fill a car and drive across the country to see their favourite jock? Then again, why should they when Cream refuses to accept Scottish money over the bar? To say nothing of the many letters we get complaining about arranged coaches leaving punters behind and bouners becoming increasingly selective about who they choose to let in? If these clubs have opened up musically, then they must do the same with regards their attitude to their clientele.

The likes of Pete Tong are still doing a lot to encourage people to travel, though. Over the last 12 months, his radio show included a high level of support for The Gallery, for example, where the messy northern atmosphere of somewhere like Gateerasher in Sheffield (who also came to London's Cross on a monthly basis) has created one of the wildest nights out in the UK.

The End in London was unquestionably one of the most progressive spaces around in 1996, with live boxing beamed in via Sky and ISDN links adding to one of the best music policies in the UK. Like The Blue Note, if the belief in the beats isn't there, then neither is the club. That goes for the legendary DTPM Sunday night at The End, too.

Wales was this year firmly accepted on the clubbing map thanks to clubs such as Melt, Juice Joint, The Hip'po, Rize, Strictly Groovy, Underwater, Squelch and, of course, The Escape in both Swansea and Cardiff. The free-snogging Welsh attitude certainly helped there. Ireland also rocked, with Dublin clubs like Alien at Columbia Mills, A New Sound, Plugged and The Kitchen, as well as Feel The Funk in Cork and Shine in Belfast. The south coast made waves, too, with The Escape digging out true deep music and eventually getting the crowds to support it, and underground nights like Essence Of

Life (Portsmouth), Friction (Southsea) and Steppaz Convention (Brighton) improving the social lives of thousands.

Checkpoint Charlie in Reading moved to a fortnightly Friday slot and is finally back to its old self. Atomic Jam in Birmingham became an essential date in any discerning techno DJ's itinery, while Fungle Junk at The Steering Wheel lured handbag heads downstairs from Fun for some experimental action. Back in the capital, PM Scientists encouraged DJs to play alternative sets, while clubs like The Tea Rooms became what Sunday nights were made for. London also served the older crowd with It's On. The Big kabuna Burger and, of course, the Heavenly Social.

Elsewhere, Bugged Out in Manchester emerged as the finest techno club in the UK. The Electric Chair, Fat City and Yellow all helped keep Manchester on the map in light of the demise of the Hacienda, as did Robodisco, whose owners, Miles & Elliot, finally returned to a new Hard Times venue in Leeds. With Fridays & Firin' in London, The Sub Club in Glasgow, The Yip Yap in Edinburgh and Scott Bradford's Shindig, the house sound of 1996 has been reflected in only a few places. However, thanks to X-Press 2's residency at Cream in 1997 (where Deep Dish this year made their UK debut), and Ralph Lawson and Huggy from Back To Basics making and playing some of the best house around in Leeds and at their new Coventry home, maybe this will change.

The biggest crowd pullers of 1996 remained Laurent Garnier (as proved at the Muzik party at Checkpoint Charlie), LTJ Bukem (Logical Progression tour), Sasha (Ministry Of Sound's Northern Exposure tour), Carl Cox (Ultimate Cream tour and his Ultimate Base club), Jeff Mills (Lost) and Pete Tong (Radio One roadshows everywhere). The year also saw the opening of James Baillie's Essence club with an Alistair Whitehead residency, while The Canal Club in Wolverhampton will win awards for its venue alone. And Ibiza? Well, for clubbers' first E experiences, it's still important. Aside from that, respect to Renaissance for taking over Pacha and rocking the island.

As you can see and as you should know, it has been a heetic year out there on the frontline. But for club culture to advance forward, promoters need to find the next logical progression.

The answer could well be on pages 90-93 of this month's Muzik...

Ben Turner





# THE END (London)

At last. A genuine clubber's club. Not simply At last. A genuine clubber's club. Not simply another venue where the punters are herded through the portals like lost sheep, fleeced at every opportunity and generally treated as if they have just stepped on the toes of the Big Unfriendly Bouncer Giant.

It started out as a vision by Mr C, sometime Shamen rapper and mighty fine techno DJ to boot. Realising that so-called "underground" music has a vast and eager audience who

music has a vast and eager audience who want to be treated with a little bit of respect, he invested his hard-earned ackers into a club in London's West End which, completely against the grain, put the paying customers

before anything else.

So we wandered down to find bouncers the right side of civil, bar staff nattily dressed in Daniel Poole and having it on the dancefloor in their tea-breaks, drinks at very reasonable prices, water fountains and a sound system which made the Ministry's seem like a Fisher Price with cotton wool in the bassbins. Not to mention the oodles of free perfume/after

shave in the toilets.

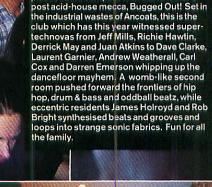
Oh, and then there was the small matter of the music. The End was Jeremy Healy and Dave Seaman's worst nightmare. This year we had Lost's techno, The Promised Land's deep jungle, Mr C's very own Sub Terrain and, of course, Sunday night's gay heaven, DTPM. Plus loads of one-offs and monthlies, all of which contributed to making The End a place which made clubbing a pleasure, not a trial.

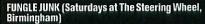
langle junk



probably counting on just one hand. Name somewhere which promises both genres, alongside a myriad of other beats, and few places could compare with Manchester's post acid-house mecca, Bugged Out! Set in the industrial wastes of Ancoats, this is the dancefloor mayhem. A womb-like second room pushed forward the frontiers of hip Bright synthesised beats and grooves and loops into strange sonic fabrics. Fun for all the family.







This year, Fungle Junk has bulldozed its way into the hearts of Birmingham's clubbing fraternity. The club has expertly pitched somewhere between the laddish fumblings of the Social and the more subtle electronic moodscaping of The Big Chill. Residents Bowen and Del Agua, plus guests like The Psychonauts, Andrew Weatherall, Pressure Drop and old skool hardcore hero Ratty, have ensured the soundtrack is eclectic, but not self-consciously so. Together with the disco kings and queens from full-on house affair Fun upstairs (you get entry into both events), they've pulled a crowd which is cool, but hot and enthusiastic with it. Most importantly, though, they've woken Birmingham's clubland up.



For many, free parties offered salvation. Salvation from stupid door prices, bitchy door fops, moody punters,

For many, free parties offered salvation. Salvation from stupid door prices, bitchy door fops, moody punters, crappy music, crappier drugs and Jeremy fucking Healy. The soundtracks were resolutely underground. The Midlands was a brilliant place for lovers of deep house, while many London systems fostered dark drum & bass. Psychedelic trance was pretty much all-pervasive, though. Police reaction was similarly geographically varied. Faced with cash-flow pressures, some forces (like Northamptonshire and Leicestershire) allowed small scale parties to go ahead. Conversely, collectives such as Preston's Artlab fell victim to the strong arm of the law.

London squat co-ops (most notably Megabitch, Growth and Cool Tan) offered plenty of action in the derelict warehouses, office blocks and studios which litter the capital. Inevitably, this caused some friction between bonafide travellers and those they saw as thrill-seeking clubbers. But at the same time, free party people also went some way towards the politicisation of dance music. Desert Storm and Smokescreen both ran parties in war-rayaged Bosnia, and Exodus and Reclaim The Streets fought for a number of domestic causes. in war-ravaged Bosnia, and Exodus and Reclaim The Streets fought for a number of domestic causes.

With both party organisers and the police now beginning to understand the full implications of the Criminal Justice Act, 1997 looks set to be no less interesting than 1996.

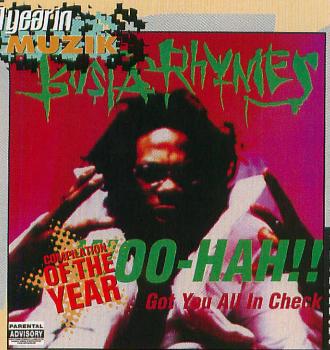


THE BLUE NOTE (London)
Only two years old, The Blue Note ruled in 1996 because it's run by people with a love of all types of music. Here was a venue which wasn't afraid to cultivate a different clientele every night of the week in their exploration of the myriad avenues of this thing we call "dance music". Where else in the world could you expect to hear new Asian fusion one night and Andy Weatherall's latest excursion into house with Bloodsugar the next, with the option of Gilles Peterson's crew rocking the roost, Metalheadz laying down the heaviest Sunday come-back-up-again vibes and even the odd rock gig thrown in for good measure?

We can't remember the first time we fell in love with this club. It may have been one Sunday at Metalheadz, when Cleveland Watkiss was on the mic, Goldie was playing the wild-eyed host and the temperature was in the 100s and rising. It may have been tripping out to some freak-beat Northern Soul set at Bob Jones' Lift. Or seeing DJ Food on four decks at Stealth. Or possibly

even bouncing like potty babies to the Athletico mob's boombastic breakbeats. Coupled with their audacious musical policy, there was a vibe about this club which made it a real pleasure to be at. There was no heavy door policy nonsense, no dress code crap. Instead, there were reasonably priced drinks, three floors of music and a pretty acceptable Jamaican cafe serving food, too.

Yes, this was the year The Blue Note put almost every other venue around to shame. Dedication and a sense of adventure were their leitmotifs. Maximum respect to the management and every promoter who's hosted a night there this year. Long may it continue.



# 

# - Woo-Hah! (Origin Unknown Remix)

(Warner Brothers)
Hold tight! Hardcore Essex meets US rap in the unholiest soundclash of the year. You'd better believe it. Hi-jacking Rhyme's incendiary hip hop anthem, jump-up junglists Origin Unknown cut the mid-range and dropped the bass into heavyweight breakbeat bedlam. Mad, bad and dangerous to know.



#### 2 THE BELOVED - Deliver Me (Robodisco Dub) (eastwest)

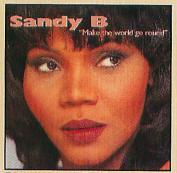
The house remix of the year came from the hands of Miles Hollway and Elliot Eastwick, whose Kraftwerk-inspired overhaul of The Beloved pushed the genre to fresh depths. Robotic and utterly, utterly hypnotic.



# 3 TORI AMOS - Professional Widow (Armand Van Helden Remix) (east west) The bassline wrenched the stomachs from lesser mortals and the breakdown was big enough to crush the US Marines. What MK did for The Nightcrawlers last year, Van Helden did for Tori in 1996. This will rock parties until the very end of time.

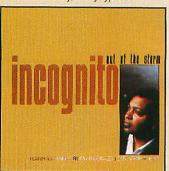


4 ALEX REECE - Jazzmaster (Kruder & Dorfmeister Remix) (4th & Broadway)
The kings of twisted funk's best ever remix. And that's saying something. The spirit of the bossa nova was rewired into a trippy downtempo groove which swayed its hips like a Brazilian mama after one pina colada too many. Caj Tjader, eat yer heart out!



5 SANDY B - Make The World Go Round (Deep Dish Remix) (Champion)

In the year of the mega bassline, Deep Dish paved the way with their mammoth remix of Sandy B. Penetrating deeper than ever before, it did exactly what it said on the tin. No wonder it stayed on the Cafe Mambo turntables all summer.



6 INCOGNITO - Out Of The Storm (Carl Craig Remix) (Talkin' Loud)

Wielding the knife with his usual expertise, cosmetic surgeon Carl Craig delivered a heavenly transformation from straight-up acid jazz to ultra-cool, sulphuric techno. Breathless, haunting and further out there than Pluto



# 7 MANIC STREET PREACHERS - Kevin Carter (Jon Carter Remix) (Epic)

And you had Jon Carter down as the ultimate breakbeat rude boy? The Sunday Socialite administered Grade One hallucinogens and neatly transformed the Manics' pop thrill into a delightfully deranged swing-time chiller.



# 8 RAW STYLUS - Pushing Against The Flow (Roger Sanchez Remix) (Wired)

The S-Man's most powerful production of 1996, pushing against the flow with a wall of percussion and a riff which fights its way through the mix to bring clubbers E music at its best. Not bad from someone so straight.



#### 9 THE FUGEES - Ready Or Not (DJ Hype Remix) (white label)

Ready and hot? Fugees or not? Lauryn's voice glimmered through little chinks in the turbulent breaks of Hype's irreverent take on The Fugees' massive hit. The result was an appearance on every DJ's wanted list.



# 10 ROBERT OWENS – Ordinary People (Fire Island Remix) (Musical Directions)

Don't underestimate Farley 'n' Heller! Here they surpassed themselves by treating the greatest male voice in dance music and creating a wonderful slice of Nineties disco house. Say no to corporate handbag!

# THE NEXT 40

11 I-CUBE - Disco Gubizm (Daft Punk Remix) (Versatile) 12 KRISTINEW - Land Of The Living (Deep Dish Remix) (Champion) 13 SAOE - Surrender (Mixes) (Illegal) 14 GOLDIE - Inner City Life (Rabbit In The Moon Remix) (ffrr, USA) 15 D-NOTE - Waiting Hopefully (Faze Action Remix) (Filter) 16 ANN NESBY - Can I Get A Witness (Mousse T Remix) (AM:PM)

17 ST ETIENNE - By The Sea (PFM

## Remix) (Heavenly)

(Mo'Wax)

18 IAN POOLEY - Chord Memory (Daft Punk Remix) (Force Inc, Germany) 19 INNERZONE ORCHESTRA - Bug In The Bassbin (Remixes) (Mo' Wax) 20 SLAM - Dark Forces (Kenny Larkin Remix) (Soma) 21 AIR - Casanova '70 (Brendan Lynch Remix) (Source) 22 WILDCHILD - Jump To My Beat (Todd Edwards Remix) (Hi-Life) 23 DR OCTAGON - Blue Flowers (Mixes)

# 24 PET SHOP BOYS - Se A Vida E (Deep Dish Remix) (Parlaphone) 25 INNER CITY - Hiatus (Kenny Larkin Remix) (6 By Six)

26 KILLER LOOP - Someone (Juan Alkins Mix) (The End)

27 MYSTERIOUS PEOPLE - Love Revolution (Mood 2 Swing Mix) (Yoshitoshi) 28 TINA TURNER - In Your Wildest Dreams (Deep Dish Remix) (white label) 29 SCOTT BROWN VERSUS RABS - NOW Is The Time (Hixxy Remix) (Evolution)

30 DJ KRUSH - Meiso (DJ Shadow Mix)

# 31 CARL COX - Tribal Jedi (lan Pooley

Remix) (Worldwide Ultimatum) 32 DAVE CLARKE - No One's Driving (Remixes) (deConstruction) 33 BT FEATURING TORI AMOS - Blue Skies (Deep Dish Remix) (east west)

34 SYSTEM 7 - Interstate (Doc Scott Mix) (Big Life)

35 RADICAL CHIC - In Da Shadows (Terry Francis Mix) (Wax Trax, USA) 36 EBTB - Single (Photek Mix) (Virgin) 37 UL MO' YIN YANG - Reach (Alcatraz/

# Basement Jaxx Remixes) (Multiply) 38 2 UNLIMITED - Jump For Joy (Van Helden Remix) (\$2)

39 FREAKPOWER - New Direction (Way Out West Remix) (Island) 40 GAT DECOR - Passion (Grant Nelson

Remix) (Way Of Life) 41 JOEY BELTRAM - Forklift (Luke Slater Remix) (NovaMute) 42 THE ALOOF - One Night Stand (Primal

Scream Remix) (east west) 43 ELECTROLINERS - Loose Caboose (Bassbin Twins Remix) (XL)

44 NEW ORDER - Everything's Gone Green (The Advent Mix) (Internal) 45 OJ QUICKS/LVER - Boing! (Nalin Inc Remix) (Intercord) 46 PROJECT 23 - Pleasure And Pain (Peshay Mix) (Dorado) 47 PLUX - Over (Angel Moraes Mix) (ffrr) 48 TORTOISE - DJed (U.N.K.L.E. Remix) (City Slang) 49 X-PRESS 2 - Tranz Euro Xpress (lan Pooley Mix) (Junior Boy's Own)

50 TROPE - Amphetamine (Misjah & Tim

Remix) (Prolekult)



9697

## Saturday 7 December 9-7

# The Ends First Birthday

Main Room Lounge Tickets Darren Emerson, Mr.C. Cajmere, Derrick May, Murf. Satoshi Tomiie, Layo, Unique, Deano, Matthew 'Bushwacka' B. £20 In Advance Only 400 Tickets Available to the Public

# Friday13 December 11-6

## Flavours First Birthday

Main Room Lounge Tickets Mr.C, Layo, Unique,Kevin Saunderson (Inner City) Weird Beats Collective, Headrillaz (Live) J Saul Kane (Depth Charge) £10 Members £13 Guests

# Saturday 14 December 11-6

# PromisedLand X-Mas Party

Main Room House Room Tickets Fabio, Peshay, Slipmaster J, DJ Blame (Logical Progression) Richie Fingers, Ollie Red Eye, DJ Tee, Mystic Matt, Scotty C. £10 Members £12 Guests

# Saturday 28 December 10-7

## Subterrains First Birthday

Main Room Lounge Tickets Massimo, Colin Favor, Dave Angel, Mr.C, Murf. Dave Mothersole, Layo, Andrea Parker (Mo Wax) DJ Bins, Deano. £10 Members £13 Guests

# New Years Eve @ The End

in all exclusive line up featuring

Darren Emerson, Tom Parris (Antibes), Colin Dale, Hector Romero (New York), Mr.C, Layo, Matthew 'Bushwacka' B, Sandeep, Unique, Stick, Experience a taste of things to comein 97.

icket Outlets

IQ 0171 287 4640 FatCat 0171 209 1079 Zoom 0171 267 4479 Ronder Records of Brighton 01273 325440 Swag 0181 681 7735

# LTJ Bukem Presents LOGICAL PROGRESSION

# 1 LTJ BUKEM: LOGICAL

PROGRESSION (ffrr)
Love him or hate him, few have done more for furthering drum & bass' mainstream assault than that geek in the glasses, Danny Bukem. And the futuristic basslines, 2,000 leagues below, lush sonic sophistry and infectious accelerated beats of LTJ, PFM, Trace, Peshay and the rest of the crew shook the bassbins from Ibiza to Cream to Ministry Of Sound and beyond. The future's Looking Good.



# 2 CENTRAL HEATING (Grand Central)

This one's going out to all the hardcore hip hop... Manchester's Fat City collective raised a quiet storm with a vocal hip hop compilation which was as soulful as it was experimental and as fat as it was funky. Thermostats are go!

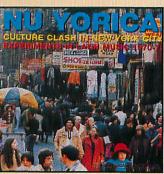


# 3 ELEMENTS (Planet E)

Guaranteed to save you wasted hours and valuable spondulicks down at your local record fair, "Elements" gathered up all of those crucial early Carl Craig singles from Fragile and Transmat into one essential archival retrospective. How little "Neurotic Behaviour" et al have dated.

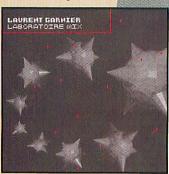


4 SOURCE LAB 2 (Source)
Vous dansez? Vous enquirez? In the year our French chums seduced us with their quixotic charm, no album represented the Gallic invasion more than "Source Lab 2" From post-punk to funk, deep house to hip hop, this compilation had the lot. A return to the source, indeed.



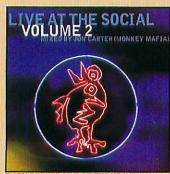
# 5 NU YORICA EXPERIMENTS IN LATIN MUSIC 1970-77 (Soul Jazz)

Lovingly packaged, this was the definitive round-up of those boss Latin grooves and lost samba drum attacks you've always wanted but been far too skint to fly to New York to find. Eddie Palmieri, Joe Bataan and Harlem River Drive led the way.



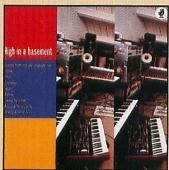
#### **6 LAURENT GARNIER: LABORATOIRE** MIX (React)

Almost as long as one of his live sets, Larry Laboratoire snuck into the underground science playground with a host of techno and house beauties, melted them into two CDs and whipped us into a frenzy. And not a peep about that secret UR track, okay?



# **7 JON CARTER LIVE AT THE HEAVENLY SOCIAL VOLUME 2** (Heavenly)

The art of blowing the whole joint up in one 60-minute, 10,000 megaton package. The Ballistic Brothers, Shabba Ranks, Mekon, Kenny Dope and loads of street-tuff hip hop oiks we'd never heard of chopped up into the finest on-campus block party this year.



# **8 HIGH IN THE BASEMENT (Heavenly)**

The backlash against corporate clubs and commercial house kicked in this year, with subterranean dives and the reconstructed disco tunes rocking them becoming the new school cool. Meanwhile, Faze Action, Idjut Boys, Paper, DIY and A Man Called Adam got "high in a basement".



# 9 KRUDER & DORFMEISTER: DJ KICKS (Studio K7)

It's a long wait for their debut album, but at least Vienna's funky freewheelers turned in their first mix set. Jungle met trip hop in a cultural soundclash which propelled the spirit of James Brown onto contemporary dancefloors with a giant blunt in hand.



# 10 TECHSTEPPIN' (S.O.U.R.)

A compilation so good, it ended up coining a phrase for this new direction in jungle. Doc Scott, Ed Rush and Nico reversed the basslines, tightened their hard steps and pumped up the 'ardkore pressure as dark rave breakbeats resurfaced for the ultimate end-of-the-millennium party.

# THE NEXT 65

- 11 CREAM LIVE 2 (deConstruction)
  12 NORTHERN EXPOSURE (Ministry Of Sound)
  13 JEFF MILLS LIVE AT THE LIQUID ROOM.

- 13 JEFF MILLS LIVE AT THE LIQUID ROOM.
  TOXYO (React)
  14 PERFECT DUDRO (PERFECT)
  15 DARK SIDE OF THE NOOM (Noom, Sermany)
  16 LARRY LEVAN: PARADISE GARAGE (Salsoul)
  17 MULIUM MASTERS SOUL (Forax)
  19 JUSTIM ROBERTSON: JOURNEYS BY DJ
  VOLUME 11 (Music Unites)
  20 PHIL MISON: CHILL DUT TOO (Avex)
  21 TRADE VOLUME 2 (Feverpitch)

# 22 KEVIN SAUNDERSON: FACES AND PHRASES

- 22 RONN SUMMERSON, TACES AND PRINCES
  (Natural)
  23 SLAM: PSYCHOTRANCE 4 (Moonshine)
  24 STETIENNE GASING GLASSICS (Heavenly)
  25 TRAINSPOTTING (EMI Premier)
  26 LA YELLOW 35 7 (Yellow Productions)
  27 BACK TO BASICS: CUT THE CRAP (SIX By 6)
  28 REALSSANGE THE MIX COLLECTION
  2017 CHARLESTON
- PART3 (Network)
  29 The sound of Kinetic volume 2
- (Club Kinetic)
  30 in Housewe Trust (Yoshitoshi)
  31 daye Angel: Classics (R&S)
  32 miscellanedus the 2MU (Language)

- 33 NIGHTVISION (Nightvision, Holland)
  34 SHOOT THA PUMP (Concreta)
  35 THE ROUSE THAT THAN BUILT (TRAX)
  36 CARE CRAIGE O MICKS (Studio X7)
  37 ARTCORE 2 (React)
  38 NITROGEN THEP HOP SOURCES FROM THE

- PAST (Compost)
  39 ENFORCERS ABOVE THE LAW (Heinforces)
  40 EXHBITS (Art Of Dance)
  41 HARVEY: LATE NIGHT MINISTRY SESSIONS
- (Ministry Of Sound)
- 42 THE BEST OF FLECTRO (Mastercuts)
  43 CLAUDE YOUNG: 01 KICKS (Studio K7)
  44 FUCKING HAPOCORE 4 (Mokum)

# 45 ECLIPSE PRESENTS DANCE 'TIL DAWN

- (Virgin)
  46 PLATINUM BREAKS (London/Metalheadz)
  47 LTJ BUKEM: EARTH VOLUME ONE (Earth)
  48 TERRY MULLAN: BUILDING BLOCKS 2
- (Intellinet, USA) 49 THE SEASONS PART ONE (Hard Times)
- 49 HE SEASUNS PART UNE (HARD TIMES)
  50 TRADES (EVENTICE)
  51 TRUE PEOPLE THE DETROIT TECHNO
  ALBUM (RACC)
  52 SESSIUNS O (Ministry O'I Sound)
  53 CAFEDE, MAR YOLUMEN THES (REAC)
  54 MANY SHADES OF CAJUAL (Cajual)
  55 BRT HOP & AMYL HOUSE (Concrete)

- 56 SPIRITUALLY ISIZA 2 (Firm)
  57 CLASSIG HIP HOP VOLUME 2 (Mastercuts)
  58 LA COLLECTION 2 (F Communication)
  59 THE SCIENCE BEHING THE CIRCLE

- (Full Direte)
  60 MISSED BEATS (Black On Black)
  61 KILLING MUSIC (Filter)
  62 TALL PAUL: FUMP RARDER (Moonshine)
  63 LERNY DEE PRESENTS HOUSTRIAL FUCKING
- STRENGTH (Carache)
  84 COLLECTIVE SOUNDS OF PRESCRIPTION
  (Prescription/Slip 'N' Silde)
  73 Haddphove House (Slip 'N' Silde)
  74 MRS W0008 & BLU PETER: BITTER AND
  TWISTED (React)
  85 IT'S NOT INTELLIBERT, NOT FROM DETROIT.
  BUTTITS FUCKING AVINIT (Stay Up Forever)
  75 IN-FLIGHT ENTERTAINMENT (London)

- EG EYE Q CLASSICS (Eye Q)
  67 IN DROUGH TO DANCE F(R&S)
  68 BLECH THE NEXT PHASE (Warp)
  69 THE BLUE COMPILATION (TIP)
  70 BIOLOGY PRESENTS MEMORIES (Freedom
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- (Moonship)
  72 MUSIQUES POUR LES PLANTES VERTES
  (F Communication, France)
  73 HEADPHONE HOUSE (Silp 'N' Silde)
  74 MRS WOODS & BLU PETER: BITTER AND

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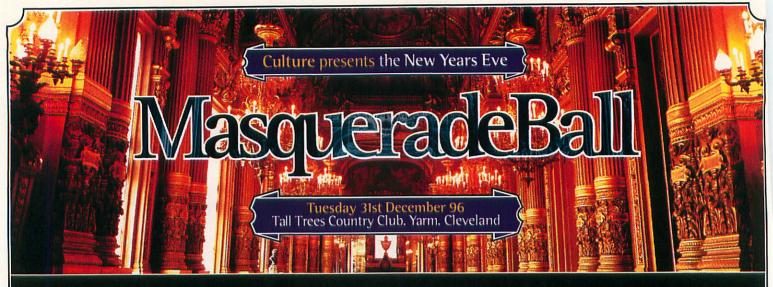
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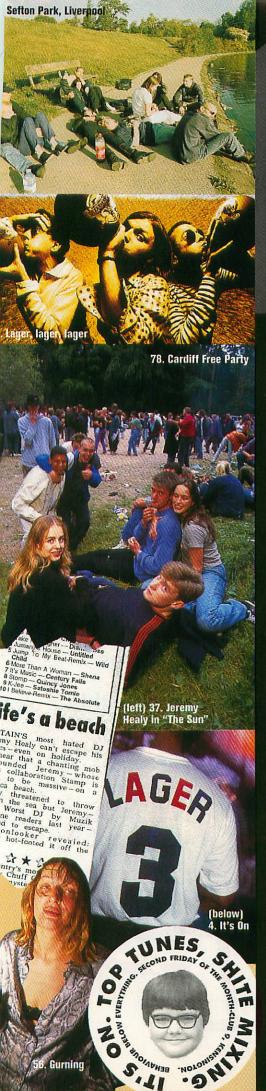
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# 1996 — A year to remember

Realising the future is happy, the future is hardcore

Sy, Seduction, Slipmatt, Dougal, Vibes... we love you Nicky Holloway bollock naked in Muzik

It's On. Top tunes, shite mixing. Most mecca clubs can't even get that right

Hype, Photek, Size, Krust and Adam Fall signing major

The music of John Beltran

Getting high before going to see "Trainspotting"

The SAS Awards. At last, dance music gets the awards ceremony it deserves

Goldie and Keith Flint from The Prodigy making peace thanks to Muzik

Yelling "Lager, Lager, Lager" at the top of your voice in Amnesia

Oasis remixing DJ Shadow and putting out their own acid house efforts

The industry buzz around Propellerheads

Club babes using journalists to help get them into the pants of big name DJs

Watching "Mission Impossible" on a rave cruise in the middle of the Bermuda Triangle with Afrika Bambaataa and Afrika Islam

Muzik forcing other dance magazines to finally cover,

'Dancing In The Streets" on BBC2. Respect

Little Chef fish fingers after a night out at Hard Times. Child portion, times two

Cream's courtyard. Bukem, PFM, The Chemicals and Norman Jay, to name but a few

The industry getting pissed off by Bukem just as the entire nation gets into him. How sad

Bumping into all your favourite jockeys at motorway service stations

21 Hearing "Firestarter" for the first time on Pete Tong's Essential Selection

Grooving to Bob Masters in the soul room at Bump 'N' Hustle

Being caught "in the act" on video by Roger Sanchez and Derrick Carter!

DJ Shadow's album selling over 60,000 copies

Danny Tenaglia at the Tribal Records party in Miami. The DJ set of the year

The Camel Boat Rave in Miami. Is this the future of summer clubbing?

French dance music. In a world of their own

Muzik staff sleeping with the bleep. You know who you are

Sunday nights chilling at Sunday's Best

Monday morning phone-rounds for juicy gossip

Graham Gold in Those Who Rocked It. We apparently made his year

Sleeping by the lake in Liverpool's Sefton Park after a night at Cream. Off it and in the rain

Laurent Garnier's marathon sets at The Rex in Paris

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Wetting your brother's bed after a Blue Note session
Muzik's "Cream In Space" April Fool
Muzik coaxing "The Sun" into describing Jeremy Healy
"Britain's most hated DJ"

Fungle Junk. Birmingham gets eclectic

Listening to DJ Dougal live from Big Love on Kiss FM and having to get out of bed and dance

Guidance. The world's finest new house label

Fat City at In The City in Dublin

Frisky at Ministry Of Sound. Original name, original concept. Honest The twats who make up stories for the Dave Phillips

Recovery Show Satellite link-ups between Fuse in Brussels and The

End in London

Dave Beer trying to pull male prostitutes in Miami

Dave Beer spinning drum 'n' bass sets across the UK Peter Pleased Wimmin dragging punters to the loos for a quick polish on every date of the Pleased tour. And

getting caught Bedroom Bedlam DJ Rick Hopkins getting a residency at Bloodsugar

Fellow Bedroom Bedlamite Steve Bridger on Radio One's Essential Mix

Deep Dish finally DJing in the UK, first at Cream and then at Mello Mello

The bread fight at the SAS Awards as Brandon Block went up for his Caner Of The Year trophy
Vincent McDonald's photos. Danny Tenaglia will never

be the same again

Wondering if you would ever get your hearing back to normal after witnessing Leftfield live

Germany getting into house music. Respect to Boris Dlugosch, Mousse T and Ladomat

Barbed wire around the booth at Checkpoint Charlie to keep the trainspotters away

Gurning becoming a national sport thanks to Muzik

Mood 2 Swing, America's answer to Basic Channel Eddie "Flashin" Fowlkes "breaking off" Carl Cox at Playstation soccer

The launch of "One In The Jungle". Radio One gets on the case

The Prodigy giving CJ Bolland a hard time. Not hard enough, though

The Aquapark party in Majorca with Terry Francis at the helm. Heaven

The Red Is Best club. Free admission for all people with ginger hair

Taking the knock and not being able to speak to your best mates

Carroll, Andy, Ibiza, Trolley, His. Off

Reclaim The Streets on the M41

Ducking out of the side entrances of clubs to avoid peer group pressure. And persistent promoters

Talking happy hardcore with John Peel's son

The Carl Cox show on Kiss FM. In a league of its own

Sean Campbell's sets at Pacha in Ibiza

Reinforced and Moving Shadow reaching their 100th releases. Keep on keepin' on
71 Deep Dish interviews. At last, an act bold enough to

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Club promoters getting caught with their best mate's girlfriend's underwear on

Corporate clubs losing money in Ibiza The Armando benefit at The Er d. Unity is back on the

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75 Fat Cat launching their label. And what a start

Being kidnapped in the back of a truck after Space. Aaaaagh! Getmeouttahere!!

The Psychonauts mixing "Wonderwall" by Oasis with fucked-up hip hop breakbeats

Meeting your partners' parents for the first time after a Cardiff Free Party

Someone starting a gay jungle club called... wait for it... Bum & Bass

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81 Hitching to the Teknival festival in Prague and having it big-style on the traveller circuit

Crews breakdancing again to Grandmaster Flash at The Hacienda

Losing count of how many great albums Hull's Pork label released. And all the work of one man

Lord Gat the Renaissance/Muzik party in Pacha

British house back at the forefront

Jon Carter getting taxis to all of his gigs... and then begging us for a lift home

Playing "Crash Bandicoot" on Sony Playstation. We

Finding the main light switch at Radost in Prague and getting thrown out

The bottom falling out of the compilation market

Dave Clarke's Radio One show. Techno terrorises the airwaves

91 Seeing Clarke crying his eyes out in Mello Mello after England beat Holland in Euro '96

Listening to Norma Jean Bell at 8am after Bloodsugar

and Back To Basics Watching Derrick May charm women. He never loses

Pulling hippies at free festivals

Calling all your mates on a mobile phone from Tribal Gathering so they can share Black Grape live

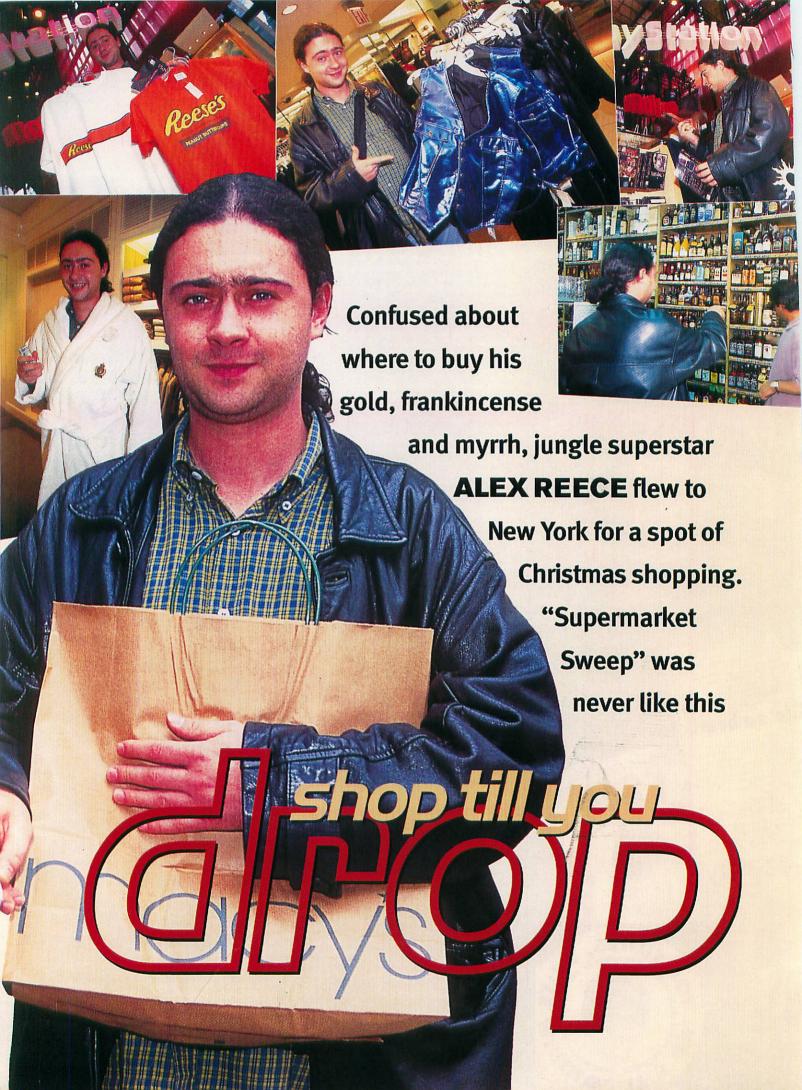
Calling Darren Emerson on a mobile at The Complex so he can hear "Born Slippy" being dropped

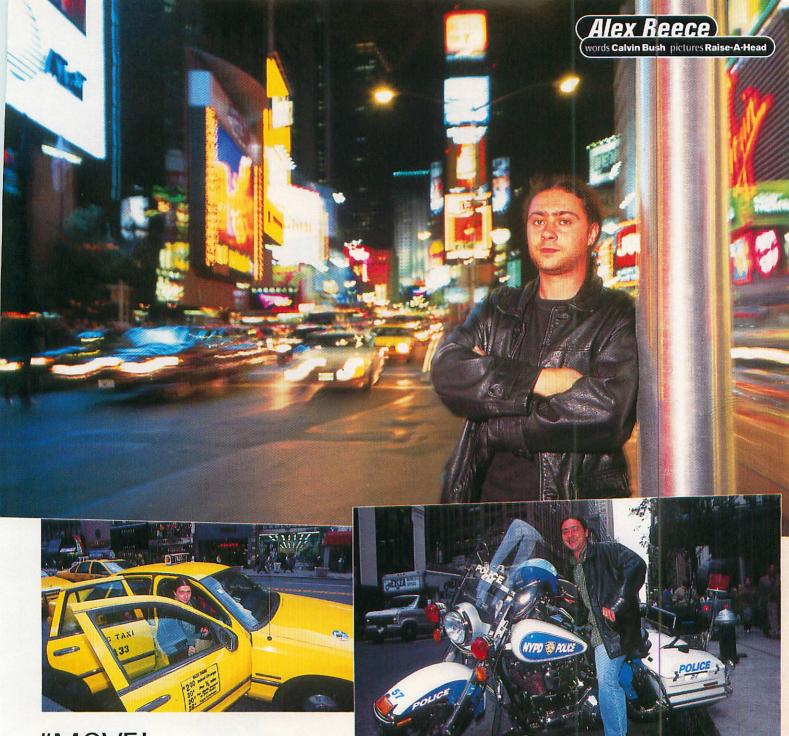
Leaving "Oh dear, sir" messages on ansaphones at four in the morning

The return of nu school trainers

And Another Thing rants down the pub

This list. Without it, we wouldn't remember anything





"MOVE! NOW!!" THE ITALIAN PAPARAZZO WITH THE NICE

line in verbal abuse and the camera lens longer than Ronnie Biggs' criminal record is clearly in a rush. Beads of perspiration fly as he barges past us and dashes across the road. Outside überdesigner Ralph Lauren's flagship clothing store on New York's 5th Avenue, a swarthy scrum of similarly ill-mannered snappers has already gathered. The Italian photographer, no doubt on commission from "Ciao Bella" (or whatever "Hello" is called over there), elbows his way into the pack just in time.

Seconds later, there's a blur of human (com)motion. Someone famous is about to leave the shop and the photographers are damned if the niceties of high society politeness are going to get in their way. Elbows fly. The mass of lenses and canvas flak jackets closes in. "Look!" "Over here!" "There!" "Where?!" It's like watching one of those cartoon scraps where all you can see are flying limbs, clouds of dust and oversized expletives hanging above the whole sorry scene. Somewhere in the middle of this mêlée, our celebrity is attempting to travel the small distance from the shop exit to the waiting curb-side limo. Ah, the price of fame. One minute Ralph Lauren is at your mercy. The next you're huddled in by burly bodyguards, an overcoat hiding your face from the paparazzi's intrusions, trying to gain a mere five metres of sidewalk without being caught in an ungainly pose. For Princess Stephanie of Monaco, poor dear, life must be hell.

Less than a couple of paces away, a highly bemused Alex Reece surveys the scene with a wry smile. He knows he can afford to laugh. You can almost read his mind. "There but for the grace of God..." he's probably thinking. "Sold stacks of vinyl, seen my records crash the Top 40, branded my own stamp on

drum & bass with more authority than David Campese's goose-step, remixed the stars. London, Tokyo, LA, Berlin. This glory, glory trip's a lark, innit."

However, even if he were to dance stark bollock naked down the middle of Oxford Street with a man in a gorilla suit on his shoulders, the fact is that the words "Alex Reece" and "star quality" remain resolute opposites.

the THINK ABOUT IT. YOU HAVE A MASSIVE RECORD DEAL WITH THE LABEL THAT signed Bob Marley. They've even given you your own sub-label (Al's Records) on which to release your mates' records. In your debut year, you've had two singles in the Top 40 ("Feel The Sunshine" and "Candles"). You've remixed Neneh Cherry, Tricky and Underworld. Your album ("So Far") went Top 20. And you've played to adoring masses around the globe. Your record label love you so much that they've decided you've earned the right to go Christmas shopping in consumer paradise (aka New York). At their expense. They've even given you c300 of their money so you can lavish your loved ones with the Christmas pressies of their dreams.

inly Ah. Such is the predicament which faces Alex Reece in The Big Apple today. So, first stop, New York's equivalent of Harrods, otherwise known as Macy's department store. A big thumbs-down goes to the delightfully festive blue jersey with reindeers, snowflakes and that authentic "Oh Christ, hasn't Gran got anything got better to knit in her spare time than this?" look. And a big thumbs-up to, er, several pairs of Polo socks. Well, maybe it's his idea of family revenge for all those useless stocking-fillers from years gone by.



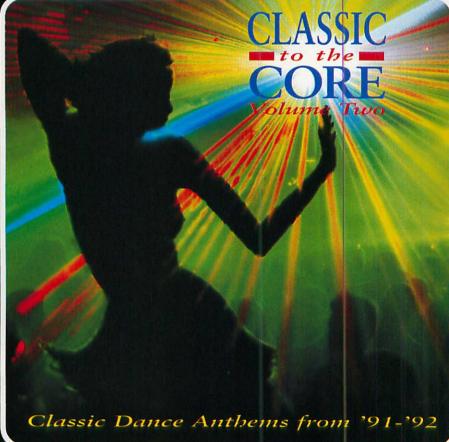
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# Sean 'Puffy' Combs

words Sonia Poulton pictures Dana Lixenberg



# At 26, **SEAN 'PUFFY' COMBS** is reputed to be worth some \$170 million. But that's not all the East Coast hip hop mogul has a reputation for. . .

ON THE NINTH FLOOR OF AN INNOCUOUS OFFICE IN THE HEART of Manhattan's textile district, resides a young man who is the talk of the American music industry. Some refer to him as an "arrogant upstart", others cite his name in connection with the murder of rap superstar, Tupac Shakur, and many speak of him in reverential tones befitting the role model for a generation.

As the minute lift clatters noisily to a halt, a silver painted message at the entrance of Bad Boy Entertainments, penned by the proprietor himself, takes prime position. It reads: "Don't be afraid to close your eyes and dream, and then open your eyes and see".

Walking through the rabbit warren of offices, five more pro-active commandments decorate the corridors: "Life Is Not A Game", "Only The Fittest And Most Aggressive Survive", "Sleeping Is Forbidden", "A Second Cannot Be Wasted" and "Once Seconds Are Lost, You Lose, And Losing Is For Losers".

At the centre of these tactically forceful words is Sean "Puff Daddy" Combs (aka "Puffy"), a 26-year-old African-American entrepreneur currently estimated to be worth \$170 million through his work as the most wanted producer/remixer of our time. His endless list of recording credits includes names such as Method Man, Toni Braxton, New Edition and Montell Jordan. But that's not even the half of it.

During the last year and a half, Combs' Bad Boy Entertainments record company (of which he is president) has shifted three million copies of the debut album by its biggest artist, The Notorious B.I.G. His stone-grey inner sanctum is littered with gold and platinum discs, underlining the success of his production work with Maria Carey, TLC, Jodeci and Mary J Blige.

WITHIN THE CONFINES OF THE RELB MARKET, SEAN "PUFFY" COMBS IS ALSO the man who brought the hip hop crown back to New York, snatching it from the prolific clutches of Suge Knight's LA-based Deathrow imprint and its albums by Snoop Doggy Dogg, Dr Dre and Tupac.

But beyond this famous rivalry, Combs is recognised for his business acumen and motivational force to build an empire off his own bat.

What Puffy realised, and isn't ashamed to exploit much like Motown's legendary Berry Gordy, was that formulaic, catchy music sells. Just as Gordy put a pop twist on his stable of soul artists, Combs has spun the same on his reto roster.

Compounded with this formula is his all-encompassing urge to "try it all", which seems to piss an awful lot of people off. Combs has been accused of everything from "ripping off kids from the 'hood" to being more driven by money than love. He is even rumoured to have been involved in the murder of Tupac Shakur.

In November he was presented with the Man Of The Year award at the Institute Of African-American Music ceremony at London's Royal Festival Hall. It was yet another award to add to the large batch of trophies which fills his office.

There's the Producer Of The Year plaques from A\$CAP and 3M and, the one he is most proud of, the All-Star Network Children's Charity ("because it came from the heart and not the industry"), which is inscribed to him: "For your support, dedication and determination in the supporting and developing of urban entertainment."

Away from all the razzmatazz of his profession, Combs is an active participant in "giving back to the community". Sister Souljah, the one-time Public Enemy spokeswoman, has her own office at Bad Boy from which she runs Sean's Daddy's House For Underprivileged Children. A non-profit-making organisation that deals with foster care agencies, homeless families and children with life-threatening diseases., the aim is to give hope to a community which has very little.

In her office, Sister Souljah is putting the finishing touches to a fashion show set to be staged in New York, featuring Naughty By Nature's Treach and SWV modelling Reebok, Tommy Hilfiger and Karl Kanai. The admission fee will go to DHFUC.

Combs' office, meanwhile, speaks volumes about the conflicting aspects of his character. Four TV screens jut out from the ceiling of a wall which has been blown through to jagged, cave-like effect. On the desk sit thankyou notes from school kids he has given his time to and a Father's Day Card from his Aunty Gerry ("Our fathers and their fathers walked tall and proud and strong through obstacles. I am very proud of you."). A tropical fish tank which divides the main corridor between Combs and his 10 staff members is shortly to be changed because he thinks "the fish aren't exotic enough". The gold elephant tusk displayed on his desk apparently is.

A typical label poster bears down, "Bad Boy Entertainments – Strictly Ghetto Music: The Next Generation of Bad Muthafuckas". While Samuel B Griffin's "The Art Of War" and Bishop E Bernard Jordan's "The Spirit Of Liberation" share shelf space with music and style magazines.

SEAN COMBS WAS BORN IN HARLEM ON NOVEMBER 8, 1970. HIS FATHER died when he was three, leaving his mother, Janice, to take care of him and his one-year-old sister, Keisha. A treasured photo of his father and a three-year-old Combs dressed in a white suit with wide lapels and a paper crown framing his afro, has pride of place in his office.

Combs' mother, a strong woman, adapted quickly to a duel role and served as a powerful force to her son. "She made me believe we could overcome any obstacle." His childhood was as stable as that of any one-parent family could be. He was educated at a private Catholic school in

# Sean 'Puffy' Combs

at Howard University when he was 17.

In sharp contrast to many of his childhood peers, Combs considered his background a comfortable middle-class existence.

"Even though we sometimes struggled, I was able to eat every night and always had a winter coat, unlike some kids I knew. We weren't rich, but the way I observed my other friends, life tells me that I was fortunate.'

By 12, his mother had moved the family to the more countrified New Jersey and Combs began his working life delivering newspapers to his Mount Vernon neighbours. At one point he had two different paper rounds on the go to increase his financial self-sufficiency.

"I loved doing it because I could make my own money and not have to stress my mother. Having to do it whether I was sick or the weather was bad was good because it shaped me as a person. No matter what, those people had to get their paper!"

He earned the nickname "Puffy" at high school because his team mates said he puffed up his chest when he was tackling the opposition at football. ("Daddy" came later when his friends noticed the charm he deployed around the opposite sex). He was a promising sportsman and it was anticipated he would turn professional. However, a football accident at the age of 14 left him with a broken leg and dashed his hopes of ever earning a living from his physical prowess.

Combs discovered New York nightlife in his teens and, having manoeuvred himself sufficiently into the spotlight, was commissioned to dance in music videos. He was still at Howard University when Heavy D, an old friend from Mount Vernon, swung him a spot of work experience at Uptown Records, home to Heavy as well as Combs' favourite band at the time, Guy.

He joined Uptown on work experience and took up a permanent position with the company before he finished college. He knew a good opportunity when he saw one. Progressing with breathtaking ease from office junior to executive producer of the label's biggest-selling artists, Jodeci and Mary J Blige, Combs' had got himself involved in pretty much every aspect of their artistry by the time he was ready to run his own business.

He had popped up in Jodeci videos, whispered encouraging words on Mary J Blige albums and had the impudence to crown her "The Queen Of Hip Hop Soul" before the rest of the world had chance to to see if we agreed. In the event, we did.

Added to which, Karl Kanai had spotted Combs' profile potential and subsequently featured the trouser-sagging, underpant-showing, Ray Bans-wearing young man with attitude in a series of poster campaigns.

It was only a matter of time before he was to part company with Uptown and its CEO, Andre Harrell (who now runs Motown Records). He credits Harrell and Russell Simmons, Def Jam's astute top dog, as his "first teachers". Nonetheless, it was time to move on.

Bad Boy Entertainments was all but ready to start trading by the time he relinquished his post at Uptown. He had already worked with his first signings, Craig Mack and The Notorious B.I.G., as well as on sessions for Mary J Blige, and they were confident that Combs' dynamism would further their careers.

Bad Boy, and its boot-print logo, debuted in 1993 with Craig Mack's party anthem, "Flava In Ya Ear". The track sold over a million units, becoming a club favourite worldwide. It was a promising start. Since then, Bad Boy (named after Combs' attitude-laden young godson, David) has gone on to release a brace of singles and albums from its roster, with every one securing the minimum of a gold plaque for sales.

TWENTY BLOCKS UPTOWN, COMBS' HOME, A SECOND-FLOOR SPLIT-LEVEL MANHATTAN apartment, is less dramatically extravagant than his office. A vast TV screen dominates the lounge, while the kitchen is stocked with homely comforts like Fruit Loops breakfast cereal and southern-fried chicken hot from the oven. A bright plastic toddler's bicycle stands by the oak coffee table in the centre of the room and his ornate dining-room chairs still have the plastic wrappers on. Outside the kitchen door, iron steps lead down to a generous green garden area.

He says his typical working day begins from home at 10am. Between midday and nine in the evening he takes care of business at the Bad Boy offices. The rest of the evening (sometimes until five the next morning) will be spent at his recording studio, Daddy's House For Recording, in mid-town Manhattan.

However, his routine has been disrupted and Combs' home has been his sole domain for the last two weeks, leaving him restless. He has been advised to take it easy after severing an artery when a crystal glass shattered in his hand.

New York gossip columnists have reported the incident as a pressure-induced suicide attempt, depicting a young man desperately out of his depth. But Combs dismisses this, claiming his girlfriend bumped into him and the fine glass simply dissolved. "A freak accident," is how his spokeswoman described it, in response to media speculation about the fragility of Combs' mental state.

Thankfully, much of his work can be conducted from home. Upstairs, two members of

the Bronx, financed by his mum working long hours, and then went on to study business 🗼 his latest signing, 112, are watching unedited video footage for their first single, "Only You". Combs was passed a copy of the band's demo, and shortly afterwards flew to their

hometown in Atlanta, where the four members auditioned for him in the parking lot of the 112 nightclub. He describes the band as "pop/rEtb." They talk of him as reverentially as if he had discovered water, or something equally earth-shattering.

Combs, in turn, speaks of Clive Davis, the colourful president of his distributors, Arista Records, in awed tones.

"There's this white man in his fifties who knows more about the music I specialise in than I do! Now that truly inspires me. He also seems to know so much about music that I haven't even touched yet."

In the first step towards a broader musical spectrum, a rock department for Bad Boy is currently on Combs' ever-expanding future schedule. But, eulogies aside, Combs has been known to protest to the all-powerful Davis. Earlier this year, he closed the Bad Boy offices for two days in a feisty confrontation over problems they were having with Arista.

"I wanted to make sure we could see eye-to-eye," he says.

Twenty-four hours later, Combs and Davis had hammered out their differences and Bad Boy was up and running again. Metaphorically, Combs had cocked the trigger. He was aware of the interest other major labels were showing in Bad Boy and knew he had room to negotiate more attention for his product. Symbolically, Combs was squaring up to the big boys.

"I just didn't want to keep on working when the situation was uncomfortable," he responds.

For now he announces that, "Arista have prevailed yet again". He delivers the statement with a minimum of relish but there's absolutely no doubt that Combs knows how to challenge, and lock horns if necessary, when he has to. No matter how much

more experienced his opponent may be.

It is the same attitude that has brought column inches aplenty regarding a feud between himself and Deathrow's Suge Knight, the back and forth bantering of which has earned them front pages in American's prime music publications.

"For the record," he offers, not overly keen to dwell on the issue. "I don't really have the answer to what Deathrow's problem is, but I don't have a problem with them."

So how is Combs managing to deal with being at the centre of all this speculation about turf wars?

"It gets hard and it hurts at times to try to be positive when you have negative forces coming at you, attempting to destroy what you have done and trying to take your spirit and your vibe.

"The only thing I can do is pray to God and ask him to help me. It is real difficult to go on continuously, year after year, and not turn into a negative individual. The way I cope is by viewing everything as an obstacle to be overcome.

"I want people to see that I did do something with my life, even though I wasn't born with a silver spoon in my mouth. People will be able to say, 'Damn, he overcame a lot of stuff'. When the book is written, people are going to see a lot of chapters about problems because that's what life is all about. If you are going to motivate people, you have to be able to motivate somebody who has a lot of problems. The kids I'm talking about don't have fathers or a sense of hope. My problems, whether they happen to be with Deathrow, Tupac or whoever, are just built on rumour and gossip. They are minimal compared to the problems the kids I'm dealing with have.'

DEATHROW'S SUGE KNIGHT, ON THE OTHER HAND, DEFINITELY APPEARS TO have a problem with Combs and has had no hesitation in publicly belittling him, going so far as to make a pointed joke about him at an awards ceremony by laughing at producers who dance in their artist's videos.

Regardless, words are unlikely to deter the very determined Sean Combs.

"I like doing what I like doing," he responds with a touch of annoyance in his voice. "There are some days when I feel like being in the background and others when I like being upfront. If I feel I can add flavour to something, I'm not going to hold back in case I'm criticised. Whether that's dancing in a Craig Mack video or adding an accent in the background of a record, like I did with TLC. It's funny how I got criticised for that but now lots of people are doing it. I've got to handle the criticism because I'm the type of person who, if I want to have fun and a profile, I will do it."

Suitably chastised, your writer dares further. Would Combs say he had any limitations?

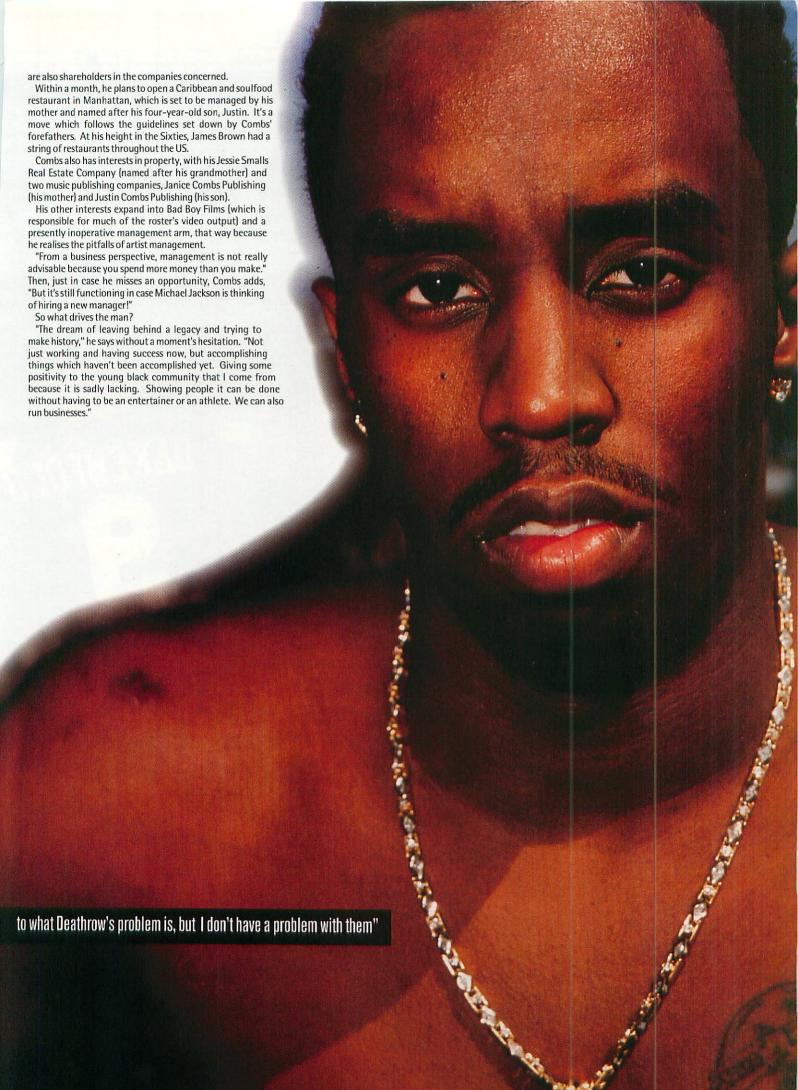
"I don't really know," he says, his voice returning to a steady calm. He thinks for a second. "I don't want

# "For the record, I don't really have the answer

to reach 50 and say, 'Damn, I wish I'd tried that'. No matter what the critics say. Like Michael Jordan, who wanted to do baseball. It doesn't mean he shouldn't have tried it just because he failed."

THE TENTACLES OF SEAN COMBS HAVE SPREAD FAR AND WIDE. FAMILY. HE points out, is his number one priority. His sister is the receptionist at Bad Boy and his other business interests are named after family members, who





# With Paul Oakenfold and Rocky from

X-Press 2 playing exclusively at Cream on Saturdays in 1997, and with such deals potentially becoming blueprints for the future, will some of the UK's leading DJs find themselves frozen out of the guest DJ circuit?

# Halls Of Resident

words Ben Turner pictures Raise-A-Head

O HAS BEEN A GREAT YEAR FOR MUSIC and clubbing. There are so many things to be positive about. However, nobody can deny that the quest DJ circuit has got completely out of hand. For too long now people have complained about DJs who turn up to gigs with just five minutes to spare before they're due on.

Being led astray (both musically and socially) is what clubbing is about. So if a DJ has spent the evening on the motorway trying to cram in three clubs, then how are they to know which records have already lifted the roof off? We don't want to hear the same tracks five

times in one evening.

# Rocky from X-Press 2 on why he's now a Cream resident

"I'm fed up with travelling 300 miles to

a place where 30 people turn up who often aren't even into

the sort of music I'm playing. Every time I've played Cream, the response has been 100 per cent. It doesn't matter if I play techno, classics or a big vocal record, people go mad for everything. The other reason for joining Cream is they look after you so well. 've played at clubs where I don't even meet the promoter. What sort of PR is that?"

To some DJs, this is not a problem. Judge Jules claims his box contains such a lot of acetates from his job as an AEtR, that no other DI in the world could play the same set as him. To Jules, who enjoys travelling around the UK, this is what it's all about. But for certain clubs, such as Renaissance and Cream, and DJs like Rocky and Paul Oakenfold, enough is enough.

AS OF JANUARY 25, OAKENFOLD WILL BEGIN A 42week Saturday residency at Cream, which means no other club in the UK can book him on the premier clubbing night of the week.

"I want to get back to what I used to do at my Spectrum club," explains Paul. "I want to break records again and I prefer doing that to travelling around the country. It's time for me to move in a different direction and that means going back to what I did in the first place. I'll still play abroad, but I no longer want to be playing up and down the country."

Paul never doubles-up in one evening, allowing him to feel at home in a club and to play a full part in both

the night and whatever goes on afterwards. Admittedly he earns enough from one gig to not need to

play elsewhere on the same night, but many believe that if there is one man who's always conducted his business in a truly professional manner, it is Oakenfold.

So why choose Cream? Well, Renaissance actually made the first offer to Oakenfold, but, with the club still having no fixed abode, the decision was made for him. Rumours also linked him to other clubs, including London's Ministry Of Sound. Increasingly certain promoters were attempting to book Oakenfold once a month and

# **Oakenfold** on his residency plans

" INSURAR

The Cream residency will allow me to be more experimental. One of the things I really want to do musically in clubs is what I've done with the 'Perfecto Fluoro' album, where I've used excerpts from movies. I would like to see how far I can take that. Most records have breaks in them, and I want to mix in the film stuff live. I also think Paul Bleasdale will benefit from the focus on this night, and he'll start to get more tunes and acetates. The whole night will be a theme, rather than people waiting for me to come on."

Left to right: James Barton, Paul Oakenfold and Darren Hughes

# Halls Of Residents

hoping he wouldn't realise what they were really trying to do.

Darren Hughes, director and promoter of Cream, states, "We see Paul's career at a similar stage to that of the club. We both need to get back to what's important, and that is having a unique sound in a unique club. It's about the music."

Why Oakenfold? Anyone who has seen the effect he has on the club will know why they chose him. Take their fourth birthday, when the back room suddenly became packed. It was as if someone had let another 1,000 people into the venue. After 10 minutes, you couldn't move. All this because Oakenfold was due on in an hour!

"He was the obvious choice," says Cream's James Barton. "He's also the DJ we respect the most. Look at how much effort he puts into a three-hour set and imagine what he'd be like with his own space, a sound system and our help."

"I already feel so comfortable in that back room and all I want to do now is take it a step further," adds Oakenfold. "This room will feel like my very own club."

Which is exactly it. Weatherall's Sabresonic, Jon Pleased Wimmin's Pleased, Vasquez at the Sound Factory, Garnier at The Rex, Fabio at Speed, Humphries at the Ministry, Park & Pickering at the Hacienda, Vath at the Omen, Levan at Paradise Garage. All of these great clubs featured historic residencies which helped provide a focal point for their style of music.

And isn't that exactly what the UK lacks? Don't we need a night we feel we should be at for fear of missing something? Where we know we can hear a certain track dropped at that certain point in the evening, where we know when the DJ will reach ignition point and take us somewhere special. Maybe it's too safe for some, but the beauty of familiarity is that, when something new does drop, it has twice the effect. Such residencies allow DJs to be more experimental because the crowd trusts them. Oakenfold fans will also feel the need

to travel again. With every city in the UK now having big name DJs, it's

something people have felt less inclined to do recently.

"If people want to hear me in 1997, then they have to come to Cream," says Oakenfold. "I want to make it exclusive. I believe people will travel from all over for this. They'll be missing something if they don't."

HOWEVER, THE CREAM DEAL HAS already touched a nerve with many people. A number Saturday night clubs are greatly offended that they can no longer book Oakenfold, while other DJs on the touring circuit are being frozen out of what was previously one of the premier dates in their diary. They will still get dates at Cream's Full On monthly affair on a Friday, but for many, Saturdays will never be the same again.

"I'm really gonna miss it," says Mark Moore, a Saturday Cream regular. "I love going up there because it feels like I'm going home to my family. I think the resident idea is a good one. But if they're going to do it, then why not really go out on a limb and do it with their own residents?

It's a fair point. However,

current Cream residents, Paul Bleasdale, Les Ryder and James Barton, will play a more significant role in the club. Bleasdale will now be at the club every week to open up for Oakey, Barton will continue in the main room before Rocky, while Les Ryder will spin in the courtyard, which will now be home to the likes of Carl Cox and Grooverider. But where does this leave the new talent?

"That is one criticism I have to take on the chin," accepts Hughes. But what's important is where we're coming from and what we're trying to achieve. There'll be no new talent in any clubs if things carry on the way they are going. And people like Derrick Carter, John Acquaviva and Angel Moraes are new blood for us compared to Healy and Jules."

What about the party crowd who want the instant smile of a Jules set? "The kids at Cream are bored of these sets," believes Hughes. "They don't want easy listening house anymore."

"We put Ashley Beedle and Rocky & Diesel on three months ago, and it was the best thing anyone has done in the main room for a long time," says Barton. "But the kids are going to have to trust us. And they're going to have to listen. If, after a couple of months, they're not into what we've done, then they'll have to root out the DJs they like

and go where they're playing. If we lose some punters it will be a shame. But it'll be worth it in the end."

But what if all clubs sign up DJs? What happens when Anthony Pappa becomes exclusive to a club in Porthmadoc? It's getting more and more like football every day. And how would Cream feel if Carl Cox signed exclusively to the Ministry Of Sound and was no longer allowed to appear at Cream on a Saturday night?

"We wouldn't be too happy about it," admits Hughes. "But it's not about what other people are doing. It's what we're doing.'

Does Cream have any sympathy with the other Saturday night clubs?

"Maybe they've had it too easy," replies Barton. 'Maybe they shouldn't

be in the business. No disrespect to any of the DJs who play at our club, but not one of them is bigger than the club.

prepared to take any criticism."

David Levy from ITB

(Oakenfold's agent)

freedom to achieve his aims.

As far as the effect on the club

industry goes, if the knock-on of

this is the top 10 DJs pulling out of

the circuit, then that's good for clubland. Is it really a

problem if a few DJs step out of the merry-go-round?

fall clubs want to follow Cream and Renaissance,

As for it being unfair for clubs who can't get Paul,

there are still 52 Fridays in a year. And it has never

been that easy to book Paul. For every gig he does,

have done. It will have a huge impact and I'm quite

we get over 20 enquiries. I'm excited about what we

they will have to look at the next generation of DJs.

Paul was approached by

four different groups of

people but he felt Cream

offered him the most

But with Oakenfold pulling out of the guest circuit and playing exclusively for Cream on Saturdays, he'll turn himself into the biggest guest DJ on the scene. One of the more positive aspects of monogamous DJing is that the changeover between Bleasdale and Oakey will be smoother. At Cream, we've seen Darren Emerson go on after Boy George! Oakenfold's residency will help give the room a clearer musical direction.

The last time we had a musical focal point it was called handbag!" says Barton. "That was the last musical term aimed at Cream, rightly or wrongly."

"Cream is one of the biggest perpetrators of raising guest DJs to the level they are now at," says Hughes. "We're not saying that's wrong, we're just saying it doesn't turn us on as much as what we have planned for 1997.'

That's putting a hell of a lot faith in the hands of one DJ. What happens if Oakenfold decides he wants to start

taking happy hardcore to the masses?

"Well, it's up to him," replies Barton. "But if Paul suddenly goes missing, you'll know what's happened to him! No, we'll have to go with it. Something tells me his residency is going to be a massive success. I think when January 25 comes, the club will explode like it did two years ago."

WHO KNOWS? OAKEY'S residency at Cream could become as much of a focal point to the big picture of UK club culture as Pete Tong's Radio One "Essential Selection". Whether you agree with the exclusivity or not, they're trying to make clubs special once more. With Liverpool University attributing their highest ever number of new applicants to the club, it's hard to believe that the move will fail. At least they are trying hard to feed better music to the masses.

And at the end of it, Cream can do what the fuck they want with their nightclub. The punters vote with their feet. Watch this space.

Cream is relaunching on January 25 with Paul Oakenfold, X-Press 2, Pete Tong, Nick Warren, Paul Bleasdale, James Barton and Les Ryder. Grooverider makes his debut at the club on February 1

Judge Jules (selfappointed DJ's **Union Shop** Steward)

"It's arrogance on

clubbers going out."

Cream's part because they're ignoring what they've got. It's like me starting to play underground Detroit music. You can't go completely PLC with a club that size, spend thousands of pounds on corporate identity, own a bar and shop, have club nights and tours across the country and then say, 'We're not part of this, we're part of the underground elite'. It's blatantly bollocks. Lalso imagine that Golden in Manchester will mop up. Watch that club rise in 1997. In any business, you must know your product and your clientele. Cream obviously don't know either. You can have a face-lift but there's no point having a lobotomy. I also feel there is an implied, if not explicit, criticism of the "touring DJ" culture, where spinners play two or more gigs in one night. As the self-appointed shop steward of the DJs union, it seems strange that all of a sudden, one or two promoters are objecting to a practice which has existed since the late Eighties. As long ago as 1989, I remember playing my two residencies on a Saturday and then travelling to the orbital raves to spin. I believe playing different clubs on the same night doesn't encourage "playing safer". If anything, the opposite is true. Finally, playing more than one club in a night has helped rather than hindered the explosion of dance culture. The top 20 DJs in the UK receive at least 40 enquiries for each Saturday night. If each of them had confined themselves to a lone gig, then the special magnetism of top DJs would be dramatically reduced and the size of the UK dance scene would be proportionally smaller, with a lot less



Justin Robertson (whose Sleuth night is re-opening at Cream on bi-monthly Fridays)

'We're doing two things with Cream in 1997. Firstly, Sleuth will alternate with Carl Cox and Ultimate for a monthly Friday slot, and

we'll also be putting on a monthly Thursday event called Speakeasy, playing anything from Carl Craig to Chuck D. I'll be using DJs such as Bob Jones, Gilles Peterson and Ben Wilcox. Sleuth will concentrate on more melodic techno and the more adventurous side of house. I'm definitely pleased at what Cream are going to do next year. There is so much great music around but the scene just needs a good kick up the arse. It needs to go back to being about clubs. Clubs like the Hacienda had the odd quest playing, but it was more about the night and the quality of the vibe. With Sleuth we were getting to the stage where we had to have the biggest name possible to the fill the club. We want to be more adventurous than that. Moving Sleuth from Manchester shouldn't harm the club and we'll be putting on coaches anyway. Plus Richard Hector-Jones and I will also be opening a monthly event in Manchester from February. I think what Cream are doing is very bold and I'm sure it will work for them and for everyone."

92 MUZIK

# WHICH DJ WOULD YOU HAVE AS A RESIDENT IN YOUR CLUB?



Russell Davison (Progress, Derby) "Jon Pleased Wimmin. He's

glamourous, talented...
everything a super club DJ requires. I really believe in
residencies. That's why me and Pete [Progress resident DJs]
finish off the last 90 minutes in the club every week. Derby
has really benefited from having different DJs in the club."

Scott Bradford (Shindig, Newcastle)
"Danny Tenaglia because he never ceases

to amaze us. As for the exclusive DJs, I think the punters will get bored. I don't think it's very healthy either, as a lot of the smaller clubs have no chance of booking the

big-name DJs. If I had my way, I'd go back to just residents but it's gone too far."

# Mark Black (Love To Be, Sheffield)

"Allistair Whitehead or Jon Pleased Wimmin because they play for the crowd. As for exclusive DJs, it's bollocks. The clubs want bums on seats and they want to fuck everyone else. It's not about the music. All that'll happen in 1997 is the bigger clubs will get bigger and the also-ran clubs will fall by the wayside."

Sian Thomas (Rise, Sheffield)

"lan Ossia, Danny Hussain and LTJ Bukem! And we've got them anyway. The more ruthless clubs are forcing the hand of other clubs which were, until now, focused on the vibe. I think the key word is non-progressive.

It's a conservative and monogamous ideal, which goes against the whole ethos of clubbing."

# Paul Shurey (Universe/Voyager, London)

"Laurent Garnier. He's the one DJ who has consistently proved to have catholic taste. As for exclusive deals, I can see it's good for the DJs because it helps reduce their annual mileage. From a clubs point of view, working with one DJ helps build up a strong rapport with the crowd. After all our years promoting, our 10 biggest crowd pullers are the DJs we have stuck by for the past five years."

Charlie Chester (Canal Club, Wolverhampton)
"I spoke to Oakey about it when he was thinking through the offer, and I totally understand his reasons for taking it.
Obviously I'm gutted that I won't get a date for him in 1997, but I respect his decision and I

respect Cream for having the bottle to do it. I say fair play to both parties. If I could do it I would!"

# Feri Kaimanesh (Passion, Coalville)

"We've just confirmed Jeremy Healy and Adrian Luv Dup as monthly residents for 1997. For a club as big as us, we have to get bums on seats first and we can't risk unknown DJs. I'm not sure if this is good for the industry, but that's the way it seems to be going. I just wonder what will happen to the small clubs."

Barney Barnett (Fun, Birmingham)

"Oakey should spread himself across the country. If he goes exclusively to a club like Cream, how can a life-long fan in somewhere like Bournemouth get to see him on a Saturday night? Not everyone can afford to travel to

Liverpool. Having said that, you can always build a very good music policy around this."

# Phil Gifford (Wobble, Birmingham)

"My residents, because they educate and give the crowd what they want. If I could have one exclusive DJ, it'd be Andrew Weatherall.
But I don't think it's healthy. What happens when a new club opens and they need a big name to get the club off the ground? How can the scene expand if people can't get the DJs?"

# Dave New (Checkpoint Charlie, Reading)

"Laurent Garnier because he plays across the board and it's a board we like. As for exclusivity with clubs, it's a case of usual fucking suspects on a corporate fucking power mission to sew up clubland for themselves. As for Oakey needing to cut down his travelling, well thank god

for people like Billy Nasty who works fucking hard playing every small town for the people who want him. What's the future? Carl Cox in his bedroom doing 20 gigs to 20 clubs by ISDN link."

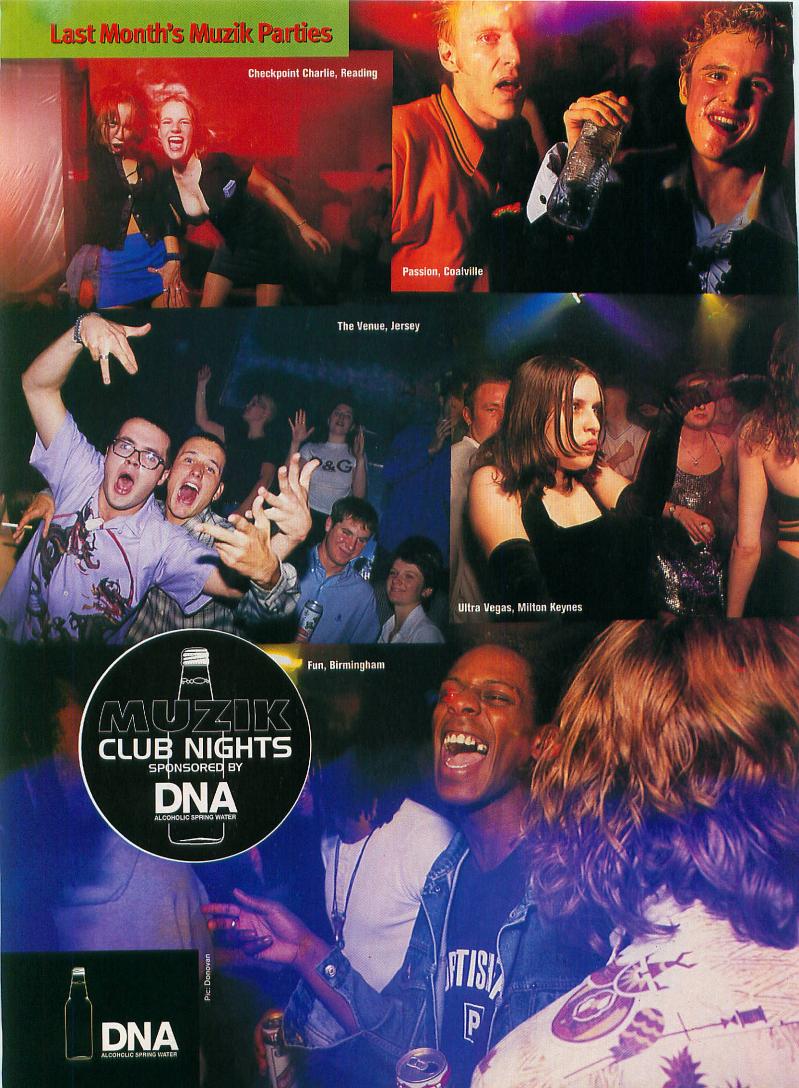
# Jon Hill (Golden, Manchester)

"Our residents Pete Bromley and Dean Wilson because they've grown with the club and they

remain an integral part of it. Golden has already felt some benefit from Cream's change of policy, as DJs like Allister Whitehead and Judge Jules are already playing for us more and they've brought people with them. But we only hold 1,000 people and we're full as it is. If anything, Cream will fill the gap left behind by the Hacienda, which was always a resident club. I think you have to applaud Cream for such a brave move and, if anyone can pull it off, they can."



Lynn Cosgrove (Ministry Of Sound, London)
"I think it's good for Paul Oakenfold and Cream and, if it goes some way to breaking records in the north, then great. Ultimately, it's all about breaking records. If the quality of the DJs work also goes up as a result, rather than people playing five gigs per night, then this is a healthy situation."





# **CLUB NIGHTS**

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# WHERE TO LOSE YOUR INNOCENCE THIS MONTH

# LONDON - SATURDAY DECEMBER 7

METALHEADZ – MUZIK PARTY
Leisure Lounge, 121 Holborn, EC1
0171-242-1345. 10-4am.
£12 non members/£8 members
DJs Goldie, Grooverider, Kemistry & Storm,
Marley Mark and Bailey

# MANCHESTER - SATURDAY DECEMBER 14

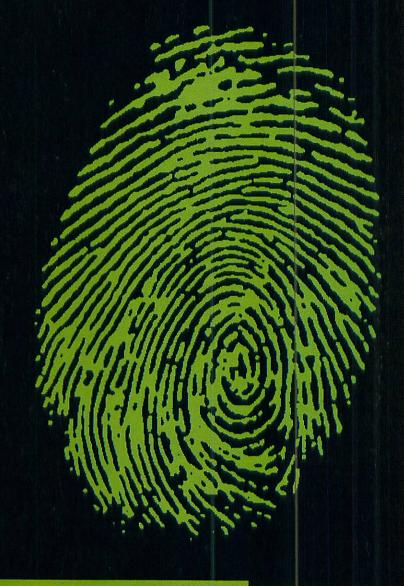
GOLDEN – MUZIK PARTY
Sankeys Soap, Jersey Street
01782-621-454. 9.30-3am. £10/£8 members and NUS
Judge Jules, John Kelly, Pete Bromley and Dean Wilson

# SKEGNESS – TUESDAY DECEMBER 31 (NEW YEARS EVE)

FANTASY ISLAND – MUZIK PARTY
Ingold Mells
01754-610-316. 6-7am. £33
Dave Clarke, Dave Angel, Afrika Bambaata, Angel Moraes,
Boy George, Brisk, Clarkee, Breeze, Grooverider, DJ
Disciple, Dougal, Hixxy, Craig Walsh, Clive Henry, Jon
Pleased Wimmin, Jon Marsh, Blu Peter, Kris Needs, LTJ
Bukem, Luke Solomon, Marshall Jefferson, Mickey Finn,
Paul Kane, Paul Thomas, Seduction, Slam, Slipmatt,
Swanne, Swift, Tony De Vit and more...

# GLASGOW - SATURDAY JANUARY 11

COLOURS – MUZIK PARTY
The Arches, 30 Midland Street
0141-221-9736. 10-3.30am.
X-Press 2 (Ashley Beedle and Rocky & Diesel)





Our sponsors, DNA alcoholic spring water, are giving away a crate of their rather unique drink. To win, just answer this question. Which three artists were on the cover of Muzik's Xmas issue last year? Send your name and address on a postcard to: DNA Giveaway, Muzik Magazine, Kings Reach Tower, Stamford Street, London SE1 9LS. The first one out of the editor's sock wins. All entries must received by Monday November 18. You MUST be 18 or over to enter!!



# clubs and lives

# **The Derrick** Carter diary...

**CLASSICS TOUR**Belfast University, Belfast and Temple Of Sound, Dublin ME and Luke Solomon (my partner in the Classics label) did a tour earlier in the year but didn't have any releases out at the time, so we decided we ought to do another one when we'd put some tracks out. We don't like people pre-judging us and this is a way of keeping our edge. It's also an excuse to be wild!

Nick from NRK (my DJ agent), Ed "Darling" (my PR) and our mate Neil came along, too. Friday night's gig was at a club called Shine, which is part of Belfast University. But first the club's promoter, Alan, took us for dinner in a strange place where we had to take our baseball caps off. I think the owners thought we looked a bit shady. I know I look that way sometimes, but I'm a nice guy underneath. Luke is the other way round, though. He looks like a regular guy but he's really the shady one! It works for us. Sometimes he's the good cop and I'm the bad cop and sometimes it's the other way round.

Shine was fucking excellent. Belfast is an incredibly wholesome city because, unlike London, the people are far less jaded, even after they've been drinking. Luke played first, he's a funky bastard. He spun my new tune, but I can't say what it's called until I ink the deal. We only played for an hour each so we couldn't get too experimental, but the kids still went mad for it.

Afterwards, I bumped into some people I know from LA, including my friend Sam who used to do zany funk fests over there. We all got really drunk on Guinness, Jack Daniels and a drink called Green Velvet, which is Absolut vodka and pineapple juice.

We stumbled into the back room, where we found these crazy Irish dudes. They all had that look in their eyes. You know the one where there's clearly been some substance abuse going on and they're looking through you, not at you. We hung out in the dressing room and that's when my poltergeist paid us a visit. I knew it was there as the photographer dropped his camera and things started jumping off ledges.

We just had time for a quick wander around Belfast before leaving on Saturday. On our arrival in Dublin, we found a bar where we proceeded to drink more Guinness before heading to the Temple Of Sound.

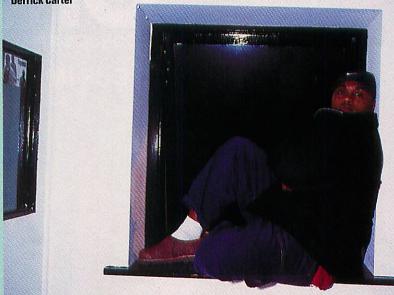
It's a strange venue, built on different levels which go up and down like a freaky giant puzzle. The place was packed and we both played different mixes of Cajmere's "Only For You", which rocked it. Then we got even more drunk and sort of fell on each other.

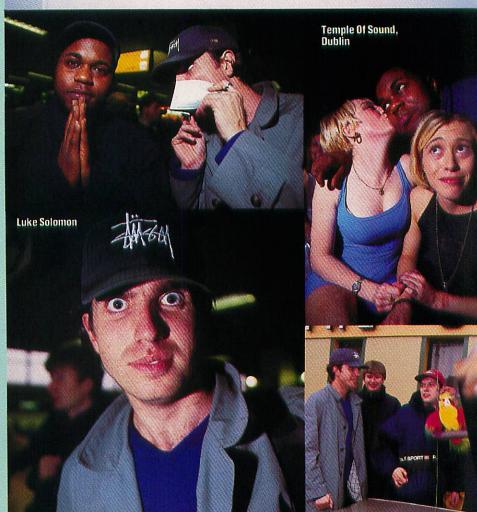
Afterwards, we went to a party at the promoter's house, which was just a bunch of people being totally out of it. Luke did a bit of mixing on the decks in the bedroom and I was just chilling when my poltergeist came back and things started jumping off the bed.

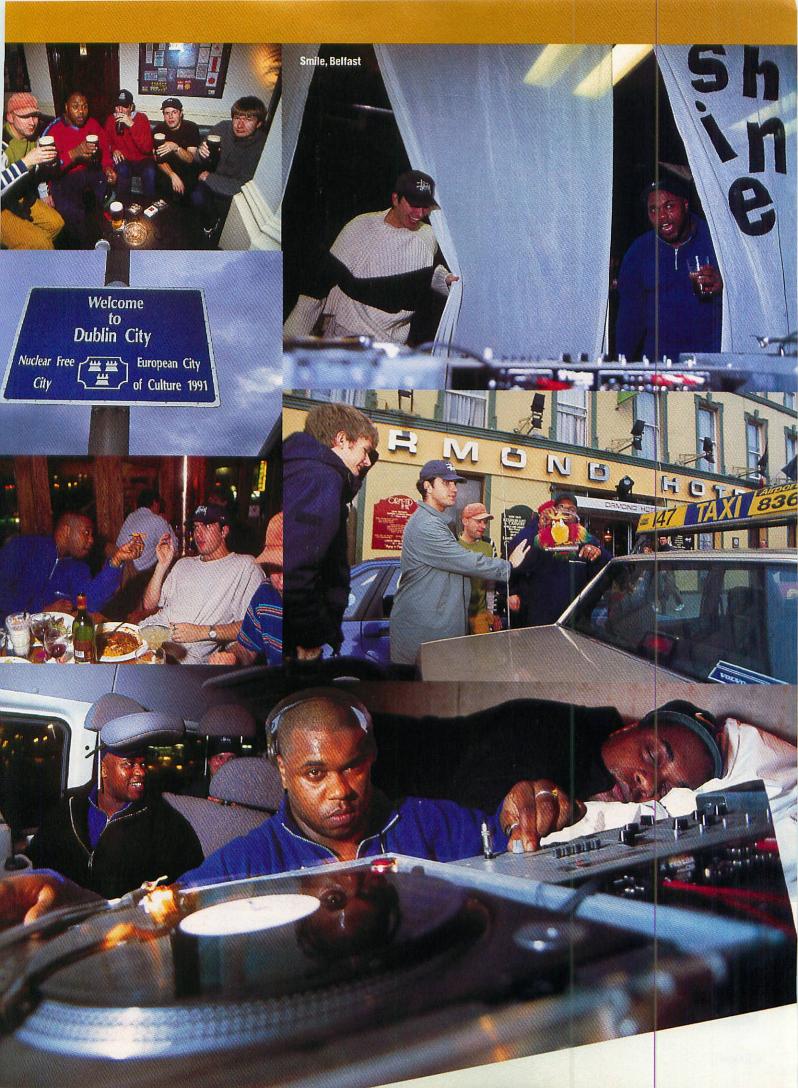
We must have left at around 8.30am because we were trying to buy more liquor but nobody would sell us any, so we took some acid instead. We sat in the park feeling very happy and talking acid talk for a bit before going back to the hotel.

We slept for a while and then started drinking again as soon as we woke up. Everyone was still drinking Bloody Marys at the airport on the way home. I didn't fall over. Certain other people might have, but I'm not at liberty to say who...











# ROBODISCO

South, Manchester

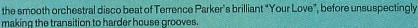
SOUTH is fast gaining a reputation for hosting off-the-wall and innovative nights. In September, their flyers screamed "Students Fuck Off Down South" and became more sought after than a Moodymann record, while their weekly Board night sees Fat City's Chubby Grooves spinning hip

hop to a trendy skateboard crowd, and their Robodisco night. . . Well, that's why we're here. Alongside residents Miles Hollway, Elliot Eastwick and Ben Davis, a panoply of top jocks have already graced the decks of Paper Recordings' mid-week deep house and garage extravaganza. Last month, Andrew Weatherall was invited to delve into his house collection, while Paris' Eric Rug showed us the deeper side of deep. Next month they've even booked Graeme Park to give the Kiss 102 daytime jock a helping hand in the credibility stakes.

Tonight, though, Eastwick warms up for New York's Nelson Rosardo, spinning the very best in groove-fuelled percussive house. "Robodisco is



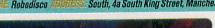
Large quantities of soul and depth are the two main ingredients within Eastwick's dutiful set. Moodymann's "The City" sits next to Nu Yorican Soul's "You Can Do It" and City People's brilliant "It's All In The Groove". His set then twists into



By the time Rosardo takes to the decks, the club's sizeable crowd of drunken enthusiasts are getting well into the Halloween spirit. Rosardo (one-time King Street A&R and now spearheading his none-too-prolific Clear label) spins minimal, NYC-style, smoke-filled grooves, as the token candle-lit pumpkin jumps up and down on the speakers in time to the beat. The Chippieclad percussionists with their rhythmic congas give the night a distinctive tribal house flavour as they weave through the crowd to, among others things, Basement Jaxx's "Samba Magic".

"Our ambition has always been to put on a good night in Manchester," offers Eastwick, "and tonight it looks like we've done it." The packed venue has an atmosphere born out of an appreciation of quality music. And the music here is excellent. With a better sound system, Robodisco could be amazing. How about it eh, South?

Joanne Wain Robodisco ADDRESS. South, 4a South King Street, Manchester TELEPHONE: 0161-861-7270 TMESS 10pm-2am, Thursdays





Market Tavern, London WIG 'N' CASINO? Hang on, that wouldn't have anything to do with original northern soul mecca, The Wigan Casino, would it?

Well, yes and no. See, this avowedly northern soul club has slightly ritzed and glitzed the legendary Seventies Wigan club's roots and replanted them in darkest south London.

# What, so it's all platforms shoes and fake beehives rather than brothel creepers and real beehives, then?

No, not quite. As its name might suggest, this Wig 'N' Casino is London's (and probably Britain's) first ever gay northern soul night. Your hosts are Mark Wood and Mark Johnstone (aka Readers Wifes), two serious music lovers.

Gay northern soul? God, whatever next? Non-gender-specific jungle?

Well, seeing as you ask, London also has a gay drum & bass night, enticingly called Bum 'N' Bass... But that's not relevant right now. What you really need to know is that, apart from the 100 Club and Heavenly's secretive Wednesday pub sessions, this is undoubtedly the finest London club to capture the authentic, amphetamine pop thrill of propah northern soul.

How do you know? You thought northern soul was a Yorkshire fish dish until last week.

Just look at the clientele. Original Wigan Casino veterans have been popping down to do all those original, slipped-discinducing dance moves. As well as writing letters to the Wifes to

let them know they haven't heard anything like it since the original. Hell, they even stop the music for half an hour to hold a Sixties quiz show called "Ready Steady Go". What's more, one of the Wifes' aunts worked at Decca back in the Sixties and has bequeathed him a record collection which would make Jeff Barrett and Neil Rushton go green with envy. But I thought most gay people preferred pumping, sweat-soaked techno and tacky disco numbers?

Enough already with your sexual stereotyping! As OTT promoter Amy Lamé says, "I happen to prefer

READERS WIFES - RECOMMENDED LISTENING

disco pogo

AL WILSON - "The Snake" (Soul City) LAURA GREENE - "Moonlight Music And You" (BMG) CLIFF NOBLES - "The Horse" (Direction)
THE RON GRAINGER ORCHESTRA - "Touch Of Velvet, Sting Of Brass" (Casino Classics)

THE EXCITERS - "Reaching For The Best" (20th Century) LOU PRIDE - "I'm Comin' Home in The Mornun"

(Sumi) KETTY LESTER - "Some Things Are Better Left

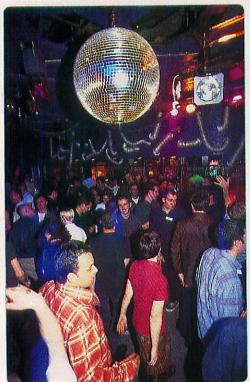
Unsaid" (Soul Goldmine)

BOBBY WELLS - "Let's Copp A Groove" (Rumur)
MISTURA - "The Flasher" (Route)
FRED HUGHES - "Baby Boy" (Brunswick)

songs with words in them". Anyway, along with their poptastic Duckie night and the success of rival indiegay club, Popstarz, they're part of a broader gay movement aiming to avoid precisely such stereotyping. Readers Wifes say they don't care who comes down as long as they're into the music. And it must be pretty bloody fantastic to get our Calvin attempting backflips over the bar. Sounds cool. Or should that be cool, daddio? Where do I find it?

Every second Friday at the Market Tavern in Vauxhall, London. And don't forget your target top, parka and drainpipes.







# **APHEX TWIN**

Clink Street Prison Museum, London

A DISTINTEGRATING skeleton flops in an iron cage swinging from the ceiling. "Yeah, this is what happened to the last DJ who played here," grins a toothless hippy appearing out of the cell's gloom.

Just as well, then, that this is the kind of twisted humour the Aphex Twin seems to appreciate so much. After all, what other warped mind would choose the dank environs of Clink Street Prison on a blustery Halloween night as the backdrop to a live techno set?

Yet as we tread through the debris of wax convicts and torture paraphernalia, Richard James, the Cornish wunderkind, is nowhere in sight. All that's to be seen is a cell window flooded with blood red light in one corner of the room, from which a mutant voice hands out useful tips on vaginal exercises. A hairy crown fleetingly bobs into view as the ambient prankster's brand of folky electronica turns the dark, austere demeanour of faceless techno topsy turvy.

And it's this sense of trickery which leads you to confuse the madrigal strings

and scuppered beats of "Corn Of The Math" with the invisible Cornish gnomes meddling inside Aphex's head. For a moment, the bearded body-poppers (secret Aphex wannabees) and black-clad goths (secret body poppers, probably) are all apprehensively still. Then, as the stampeding bass and grating snares of James' brash alter ego are let loose, they explode into a single salivating beast.

Surely smiling ghoulishly to himself by now (although, naturally, we can't see), James' mischievous brew of industrial robotics and high-speed breaks reaches crisis point as two giant acid bears with Aphex Twin faces bound into the crowd. Distracting and disturbing, this whole supernatural chaos detaches us from the increasing dissonance of new track, "Junk Fresh Metal Jungle Tune", which begs the question, "Has the joke gone too far?".

The answer arrives in the form of James' early classic cut, "Digeridoo", whose primitive wails are reminders of precisely how potent this man's Cornish voodoo can sometimes be.

Trick or treat? Perversely, of course, Aphex Twin is both. Rachel Newsome



# **ABACUS**

The Darkroom, Glasgow and Club 69, Paisley THE Darkroom is Strathclyde University's attempt to turn part of their colossal indiecentric Student Union into something cool. An idea that'll have student clubbers rocking their socks off in a venue which is more than just a dressed up sports hall.

Remarkably, it's worked. Previously The Darkroom has played host to Harri, Kemi & Storm and the guys from Rub-A-Dub, with nights that weren't packed, but were busy enough to be enjoyable.

Tonight sees a live appearance from one

Austin "Abacus" Bascom. He kicks off his set with a hypnotic bassline-driven affair, tweaking the mix to pure perfection before heading for the keyboards to play a brilliant, Jaydee-style organ solo over the top.

Next up is "Charley Brown", a cut which he and local jock, Nigel Hayes, made for Guidance. Perfect cut 'n' paste disco mayhem, which sees both Austin and Nigel working the desk and twisting the groove as they go. More new Guidance cuts follow, before "Erotic Illusions", the track he made for Fragile, comes in like magic. And while the club isn't rammed,

those here especially for the occasion are definitely enjoying themselves.

The following night's Club 69 gig is very different. "Relics", Abacus' Prescription EP, was highly influential in Scotland and although there's been no advertising for the event, the place is buzzing.

His set takes its cue from that of the night before, with the equipment again set up right next to the dancefloor, making him seem more like a DJ than a live artist. This creates real feeling of intimacy and, by the end of the show, the crowd's appreciation is reflected in the row of drinks Austin has lined up in front of him.

Club 69 is one of the true bastions of the underground. No hype, no bullshit, just top people and incredible music. And tonight was no exception.

Kevin Lewis

# **ZERO G**

# The Essance, Nottingham

RAMMED. About 1,300 through the doors and another 400 locked out. Welcome to Allister Whitehead's night of pure musical excellence with quality grooves from both sides of the Atlantic.

For Whitehead, who held his first ever DJ residency at The Kool Kat in 1988, this is a kind of homecoming. "There seems to be a huge misconception that residencies and long sets are somehow boring," he says. "But by playing from start to finish, I've got

the freedom to take the music in virtually any direction and the crowd become as much a part of the pight as the DL"

much a part of the night as the DJ."

He's right, too. There's a high level of audience interaction, which is welcome in today's soulless clubbing blandscape. He spins the full five hours and steers a course away from both the major chord banalities of mainstream US garage and the biroctane vanidity of cheesy LIK hourse.

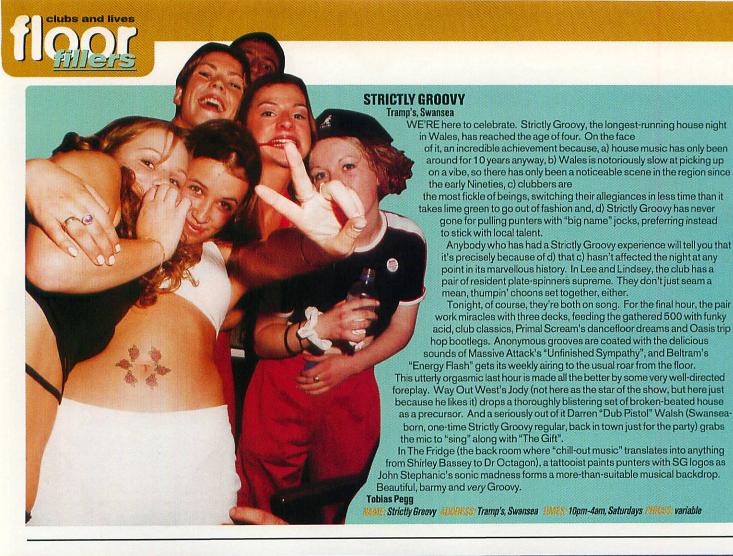
the hi-octane vapidity of cheesy UK house. Although mainly students, this lot are as dressed up as any Saturday night crowd and are finely tuned into what Whitehead is trying to do. So when, after a couple of hours, he takes it down deep, they wallow with him in weightless strings and narcotic basslines. Then, easing on upwards, he reaches sky high for the last hour, ensuring a truly rapturous response to Sandy B's intoxicating "Make The World Go Round".

At Zero G, Whitehead has got things just about right. DJs playing long sets have a nasty habit of disappearing up their own arses in the pursuit of musical refinement. They promise to take their audience on a "magical journey", when all too often the reality feels like a wet weekend in Margate.

Whitehead plays with the crowd, plays to the crowd and plays for the crowd. Can't ask for much more than that, can you?

Kieran Wyatt

NAME: Zero G ADDRESS: The Essance, Barrasford St, Nottingham TIMES 9.30pm-2am, Thursdays PRICES: £2.50 NUS and members/£3 guests







SUGARLUMP ALL-TIME TOP TEN

JOHN CALE - "Chicken Shit" (Illegal)

PARADOX - "Radioactive" (Tribe)

IN SYNC - "Phunk" (Dread)

BOBBY KONDERS - "The Poem" (Nu Groove)

23 SKIDOO – "Fuck You G!" (Illuminated)
LOVE INC – "Respect" (Sm:)e)
DEODATO – "Alzo Spracht Zarathustra" (CTI)

20.12 THE PSYCHONAUTS

£5 [£4conc]

INFO: 01203 559 009

27.12 RESIDENTS NIGHT
IN THE LOUNGE SLACKERS DELIGHT

ALEXI DELANO - "Colour Clash" (Hybrid) FUTURE FANTASY CLUB - "Slam" (Trax)

SOLITARIA - "Medusa" (MC Projects)

(in no particular order)

# SUGARLUMP

The Dungeon, London

LONDON'S original subterranean sound system is 10 years old. A whole decade. and they're still putting on the capital's best underground parties.

Every Saturday from 1987 to 1989, you'd find Sugarlump in the basement of a trannie shop in King's Cross, with drugcrazed dancers losing it to their particular blend of acid funk/hip hop, from De La Soul to Parliament. They were the first of the disco hippies, promoters of legendary warehouse parties in aid of the Serious Road Trip and among the first guerrilla sound systems to hijack Glastonbury.

"I have no idea how many parties we've

put on!" says KG Lumphead, who, with Olly and Shakra, is one of the first Sugarlumps. "Until two years ago, they were almost weekly and they were all illegal.'

Sugarlump's activities have

been curbed of late due to police busts and the arrival of the CJB. But somehow they've always kept going. Even more importantly, they have remained underground. No guest lists, poncey venues or fancy prices. You can wear-what-u-like and dowhat-u-like, have a laugh and lose it to the sound of "proper" music played by honest DJs.

And their 10th birthday is no exception. Fuck superclubs and their boring plastic people, what we need is a massive sound system in a scuzzy south London S&M dive, a business card-sized, monochrome flyer and a fiver to get in. What we need is Sugarlump at The Dungeon.

Situated just under a Dickensian railway bridge in Vauxhall and decorated gothicstyle, with tombstones, manacles, stocks and candlesticks, The Dungeon must be the foremost fetish venue in London. It even features a four-poster bed and a cubicle entirely lined with red rubber.

As Charlie Hall and Olly Sugarlump spin mucky techno and dirty hard house, the dancefloor is thick with scruffy bastards and the sweat trickles steadily down the slimy brickwork. Nice and messy, just the way we like it.

"I think our influence on party culture has been hugely important," explains KG. "In fact, practically every time I go out, I meet somebody who says we've changed or saved their life."

Back in the day, Sugarlump played funk and hip hop cuts, these days, they continue to push the musical boundaries, playing, among other things, what they like to call "rude drum & bass and Southside disco". No nonsense, dub-house techno fusions from labels such as Matrix. Then there are new recruits to the posse, like Skinner and his funky four to the floor and the anything goes Weird Beats Collective.

South London is their current spiritual home and definitely the "where it's at" for underground parties. Sugarlump may have been going for 10 years, but this is just the beginning.

Sarah Champion

# VAINOUEUR

Drama, Manchester

MANCHESTER is a place which never appears to have any problems with the popularity of its clubs and nightlife. But for some unknown reason, it has yet to offer a regular Saturday night outing for those into the deeper side.

However, the Manchester-based Womb organisation is set to change all that with its new night, Drama which is situated in the newly refurbished Music Box venue, an atmospheric dancehall positioned underneath Oxford Road's Rockworld. To date, Drama has already seen rare UK appearances from the likes of Patrick Pulsinger and Transmat's D Wynn, and on this occasion, Vainqueur from the Berlin-based Chain Reaction/Basic Channel collective is joining the party.

Taking to the decks in front of the club's highly responsive, near-capacity crowd, Vainqueur demonstrates the DJ skills he has started to build his reputation on. Dropping fresh dub-plates from himself and his Chain React on colleagues next to the classic spaced-out soul of Carl Craig's "Evolution", he twists and turns from the cutting edge to the heart of the crowd, making a welcome change from the mundanity of many big name jocks.

Danielle Raphael



THE STEERING WHEEL WROTTESLY STREET 7.12 STRICTLY RESIDENTS **13.12 THE TUFTY CLUB 21.12 THE PSYCHONAUTS XMAS EVE SPECIAL** 96 KILLERS WITH RESIDENTS 28.12 SLACKERS DELIGHT 31.12 TANGO MOVING SHADOW £10 [£8members] INFO: 0121 622 1332 DRESSCODE. FRESH, FLY & FANCY FREE

# "sexy body moving" by Spank

released 6th January 1997

# "my house" by The X-Men

released 20th January 1997



# Global Communication

| January 1997 | THE | SWEEP |
|--------------|-----|-------|
|              |     |       |

| January 1997               | IHE M  | UZIK SWEEP   |
|----------------------------|--|--|
| 1 DA FUNK/MUZIQUE          |  | Daft Punk (Virgin)   |
| 2 THE DEEP/THE WAY         |  | Global Communication (Dedicated)   |
|                            |  | Slacker (Loaded)   |
|                            |  | New Phunk Theory (Paper)   |
|                            |  | Tori Amos/Lisa Stansfield (bootleg)  |
|                            |  | Propellerheads (Wall Of Sound)   |
|                            |  | Faithless (Cheeky)   |
|                            |  | Roni Size Featuring Reprazent (Talkin' Loud)   |
|                            |  | Boris Dlugosch Presents Boom (Manifesto)   |
|                            |  | Air (Solid, France)  |
|                            |  | Lochi (Stay Up Forever)  |
|                            | The state of the s | Jonny L (XL)   |
|                            |  |  |
|                            |  | The state of the s |
|                            |  | Jeff Mills (Axis)  |
|                            |  | The Amalgamation Of Soundz (Filter)  |
|                            |  | Presence (Remote)  |
|                            |  | Infernal Machine (Twisted)   |
|                            |  | Paganini Trax (Manifesto)  |
|                            |  | Pigforce (4th & Broadway)  |
|                            |  | Anne Nesby (AM:PM)   |
|                            |  | Flytronix (Moving Shadow)  |
|                            |  | Bandulu (Foundation Soundworks 2)  |
|                            |  | Mijah (Slip 'N' Slide)   |
|                            |  | Mat 4 (Precious Materials)   |
|                            |  | Agh (Skyway)   |
| 26 SIX PACK                |  | Dave Tipper (Fuel)   |
| 27 BACK IN CHARGE          |  | Russ Gabriel (Soul On Wax)   |
| 28 MOONDANCE               |  | Aquasky (Reinforced)   |
|                            |  | Spank (Bullion)  |
| 30 JAZZ CARNIVAL [REMIXES  | l  | Azymuth (Far Out)  |
|                            |  | Happy Clappers (Colisseum)   |
|                            |  | Rachid Taha (Going Global)   |
| 33 DON'T EXPLAIN [REMIXES] | l  | Courtney Pine (Talkin' Loud)   |
| 34 PASSION                 |  | David H (Feverpitch)   |
|                            |  | New Soul Fusion (Soma)   |
| 36 YOU AIN'T DOWN          |  | Danny Breaks (Universal Language)  |
| 37 KAT MODA EP             |  | Jeff Mills (Axis)  |
| 38 BRING FORTH THE GELATIN | Æ  | Much Macho (Monk On Vinyl)   |
|                            |  | Digs, Woosh & Ski (DIY)  |
| 40 PUTTIN' A RUSH ON ME    |  | Future Force (AM:PM)   |
| 41 I BELIEVE               |  | The Absolute Featuring Suzanne Palmer (AM:PM)  |
|                            |  | Marco Zaffarano (Silver Planet)  |
|                            |  | Funky Homosapiens (Galactic Disco)   |
| 44 IS IT MAN OR MACHINE LP |  | Aux 88 (Direct Beat, USA)  |
|                            |  |  |
| 46 NEW WAVE OF ACID TECH   | NO   | Lochi (Routemaster)  |
| 47 TAKE ME BY THE HAND     |  |  |
|                            |  | Dan Curtin (Sublime, Japan)  |
| 49 THE HILLTOP             |  | Small Fish With Spine (R&S)  |
| 50 RIVER [BOYMERANG REMI   | x]   | Sufi (Secret Agent)  |

The Muzik Sweep

MUZIK (OS)

Jonny L

# READER'S CHART OF 1996

**GRAHAM MCGOUN (Harlow, UK)** 

1 BEAUTIFUL PLACE Paul Van Dyk (MFS) 2 MYSTICS PFM (Good Looking) 3 SUGAR RUSH Man With No Name (Perfecto Fluoro) 4 BLUE SKIES [BLAUER HIMMEL MIX] BT & Tori Amos (Perfecto)

5 IN MY LIFE Lemon D (Metalheadz) 6 READY OR NOT Fugees (Columbia) 7 LOOSE CABOOSE Electroliners (XL) 8 UNOFFICIAL GHOST Doc Scott (Metalheadz) 9 MOON Virus (Perfecto Fluoro) 10 I AM [BEDROCK MIX] Chakra (Jackpot)



# RADIO CHART OF 1996

# ONE IN THE JUNGLE (One FM, London)

1 VALLEY OF THE SHADOWS Origin Unknown (Ram) 2 AROMATHERAPY Adam F (Section 5) 3 MEMORIES DJ Krust (Full Cycle) 4 WOO-HAH!! [ANDY C MIX] Busta Rhymes (Elektra) 5 NUMBERS Gang Related/Mask (Dope Dragon) 6 THOSE DJS MA3 (Formation) 7 QUEST Andy C & Shimmon (Ram) 8 JUNGLIST Tribe of Issachar (Congo Natty) 9 FOR ALL OF US/MYSTICS PFM (Good Looking) 10 THE FORMULA/CALL WAIT Shy FX (Ebony) Chart compiled by Wilber Wilberforce, producer of One In The Jungle

# HOME-LISTENING CHART OF 1996

# **DEEP DISH (Washington DC, USA)**

1 DOWN ON THE UPSIDE LP Soundgarden (A&M) 2 FLIGHT/WAVE Dave Wallace (Moving Shadow) 3 AMONG MY SWAN LP Mazzy Star (promo) 4 ASHLEY'S WAR Kenny Hawkes (Luxury Service) 5 WRATH OF THE MATH Jeru The Damaja (ffrr) 6 LED ZEPPELIN 3 Led Zeppelin (A&M) 7 MYSTERES Cirque Du Soleil (BMG Classics) 8 NU YORICA LP Nu Yorican Soul (Talkin' Loud promo) 9 ADVENTURES IN HI-FI REM (WEA) 10 SWIMMING NOT SKIMMING 2 Lone Swordsmen (Emissions)









# TOP 25 SALES 12-Inch Dance Singles

| 1 UN-BREAK MY HEART            | Toni Braxto   | on (Laface)  |
|--------------------------------|---|--------------|
| 2 THIS IS FOR THE LOVER IN YOU | Baby  | face (Epic)  |
| 3 INSOMNIA                     | Faithles  | s (Cheeky)   |
| 4 NO DIGGITY                   | Blackstreet Featuring Dr Dre (I                     | nterscope)   |
| 5 HELP ME MAKE IT              |   | f (Skyway)   |
| 6 MY KINGDOM                   | Future Sound Of Lond                                | on (Virgin)  |
| 7 BLUE SKIES                   | BT Featuring Tori Amos                              | (Perfecto)   |
| 8 SO IN LOVE WITH YOU          | Dul   | ke (Pukka)   |
| 9 MUSIC MAKES ME HIGH          | Lost Boyz   | (Universal)  |
| 10 JUS' COME                   | Cool Jac  | k (AM:PM)    |
| 11 ALISHA RULES THE WORLD      | Alisha's Attic                                      | (Mercury)    |
| 12 FOLLOW THE RULES            | Livin' Joy (Und                                     | iscovered)   |
| 13 THE RHYME                   | Keith Mu  | ırray (Jive) |
| 14 ANGEL                       | Simply Red (  | east west)   |
| 15 FORERUNNER                  | Natural Born Gre                                    | ooves (XL)   |
|                                | ME)Libra  |              |
| 17 CHRISTIANSANDS              | Tricky (4th & E                                     | 3roadway)    |
| 18 LET'S GROOVE                | George More   | (Positiva)   |
|                                | El Mai  |              |
| 20 BOHEMIAN RHAPSODY           | Braids  | (Atlantic)   |
| 21 ATOM BOMB                   | Flul  | ke (Virgin)  |
| 22 BJANGO                      | Lucky Monke   | vs (Hi-Life) |
| 23 CONSTANTLY WAITING          | Pauline Taylor                                      | (Cheeky)     |
|                                | Summer  |              |
| 25 DON'T GO                    | ails based on sales information supplied by CIN. Cl | me 3(XI)     |

# TOP 25 SALES Dance Albums

| 1 IDONISANI                                | Nov 11-Dec 1 Ghostface Killah (Epic)  |
|--|---|
| O A NOTHER LEVEL                           | Ghostface Killah (Epic)   |
| 2 ANOTHER LEVEL                            | Blackstreet (Interscope)  |
| 3 DEAD CITIES                              | Future Sound Of London (Virgin)   |
| 4 WRATH OF THE MATH                        | Jeru The Damaja (ffrr)  |
| 5 NORTHERN EXPOSURE                        | Various Artists (Ministry Of Sound)   |
| 6 REACTIVATE 11                            | Various Artists (React)   |
| 7 KISS IN IBIZA '96                        | Various Artists (Polygram TV)   |
|  | Jamiroquai (Sony)   |
|  | Makaveli (Death Row)  |
|  | Various Artists (Mo' Wax)   |
|  | Aphex Twin (Warp)   |
|  | Various Artists (Earth)   |
|  | DJ Shadow (Mo' Wax)   |
|  | Fugees (Columbia)   |
|  | Luther Vandross (Epic)  |
|  | Original Soundtrack (Def Jam)   |
|  |   |
|  | Original Soundtrack (Big Beat)  |
|  | Various Artists (Reinforced)  |
|  | Johnny Gill (Motown)  |
|  |   |
|  | Various Artists (Mo' Wax)   |
|  | Toni Braxton (Laface)   |
|  | Babyface (Epic)   |
|  | 112 (Arista)  |
| 25 LAURENT GARNIER – LABORAT<br>Chart deta | OIRE MIXVarious Artists (React) ils based on sales information supplied by CIN. CIN copyright |

# The Canal

presents

# "its winter fishing season"

(Night floats advised. Bring your own rod)



Saturday 7th December Satoshi Tomiie (N.Y.C) Brandon Block Alex P Barry Ashworth Steve Lawler Saturday 14th December D.J. Disciple (N.Y.C) Roc & Kato (N.Y.C) Smokin Jo Phil Mison Danielle Dichio

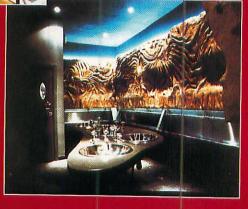
Saturday 21st December
Tall Paul
Phil Perry
Kiddo
Barry Ashworth
Jo Mills



Tuesday 24th December
Christmas Eve Party
Chris Anslow
Kiddo
Si Storer
Tickets £10/£12
chestnuts, mulled wine, gospel
singer, and one thousand red
ballons

Tuesday 31st December
New Years Eve Party 9pm - 6am
Allister Whitehead
Roc & Kato (N.Y.C)
Darren Pleased Wimmin
Lindy Layton
Chris Anslow
Kiddo
Barry Ashworth
Edzy (Unique 3)
Tickets £28
Memberships and tickets
(01902 311312)
mid-ight bagpipes

Sunday 29th December
Decedence Party
Jeremy Healy
Allister Whitehead
Lee Fisher
Mike E Bloc
Paul Harris
Scott Bond



Admission £9/£10 unless otherwise stated Doors open 9pm - 2am



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# End Of Year Special

# COMMUNICATION CHARTS

# FLOOR

# **SPECIALIST SHOP CHARTS**

# MR BONGO (London, UK)

1 DR OCTAGON Dr Octagon (Bulk)

2 WHITE WATER Tortoise (Soul Static)

3 RINGS AROUND SATURN Photek (Photek)

4 BLACK FLY Box Saga (Filter)

5 BUG IN THE BASSBIN [JAZZ MIX] Innerzone Orchestra (Planet E)

6 TRIED BY 12" East Flatbush Project (10/30 Uproar)

7 EMPEROR TOMATO KETCHUP Stereolab (Duophonic)

8 IN THE TREES Faze Action (Nuphonic)

9 ENTRODUCING DJ Shadow (Mo' Wax)

10 BATACUDA THE SOUND OF THE FAVELAS Various Artists (Mr Bongo)

Mr Bongo, 44 Poland Street, London W1V 3DA. Telephone: 0171-434-4288

# TRAX (Newcastle, UK)

1 FIRED UP Funky Green Dogs (Twisted)

2 PROFESSIONAL WIDOW Tori Amos (Atlantic)

3 I'M ALIVE Stretch & Vern (Spot On)

4 FLIM FLAM Yellow Sox (Nuphonic)

5 ORIGAMI Wastepaper (Paper)

6 ORDINARY PEOPLE Robert Owens (Musical Directions)

7 METROPOLIS Adam F (Metalheadz)

8 OH NO Danny Tenaglia (Twisted)

9 I AM Chakra (Jackpot)

10 THE NIGHT Roach Motel (Junior Boys Own)

Trax Records, 67-69 High Bridge, Newcastle-Upon-Tyne NE1 6PX.

Telephone: 0191-222-1925

# **WAX CITY (London, UK)**

1 ETERNAL FLAME Go Mental (Go Mental)

2 HOLD ME NOW DJ KAOS (Ravin' Mad)

3 HEAVEN JGM (Ravin' Mad)

4 TECKNO HARMONY Sy And Unknown (Triffic Tunes)

5 THE FINEST DJ Demo (Slush Puppie)

6 BLITZ AND BLAZE Big Up The Bass (Fused Up)

7 FRANTIC Druid & Sharkey (Essential Platinum)

8 YOU AND ME DJ Energy (Go Mental) 9 PEOPLE'S PARTY DJ Hixxy (Adrenalin)

10 HARDCORE FEELINGS Charlie Lownoise (Midtown)

Wax City, 306-308 London Road, Croydon CRO 2TJ.

Telephone: 0181-665-0708

# **EASTERN BLOC (Manchester, UK)**

1 METROPOLIS Adam F (Metalheadz)

2 ANGLES Krust (V)

3 THRESHOLD Dillinja (Prototype)

4 PLAY IT FOR ME DJ Die (V)

5 QUEST Andy C & Shimmon (Ram)

6 HIDDEN CAMERA EP Photek (Virgin)

7 SHADOW BOXING Doc Scott (31 Records) 8 DEEP [DEADLY SUBS REMIX] Dillinja (Metalheadz)

9 UFO Photek (Virgin)

10 CHOPPER Ray Keith (Dread)

Eastern Bloc, 5-6 Oldham Street, Manchester M11. Telephone: 0161-228-6432

# JON PLEASED WIMMIN (London, UK)

| I BLUE KUAUS                     | Dide Roads (Vicious Muzik)    |
|----------------------------------|-------------------------------|
| 2 SATELLITE                      | Beloved (east west)           |
| 3 BILINGUAL LP                   | Pet Shop Boys (Parlophone)    |
| 4 THE BEAT IS OVER               | Basco (Mormusic)              |
| 5 REALVIBRATION                  | Express Of Sound (Mantra)     |
| 6 HINDU LOVER                    | Djaimin (deConstruction)      |
| 7 FLOWTATION                     | Vincent de Moor (Deal)        |
| 8 YOU'RE MY HEART YOU'RE MY SOUL | Modern Thinking (white label) |
| 9 FAST LOVE                      | George Michael (Virgin)       |
| 10 LOVE THE BREAK                | Block Party West (Jus' Trax)  |
|                                  |                               |

# PAUL "TROUBLE" ANDERSON (London, UK)

| 1 WHO TAUGHT YOU HOW    | Crystal Waters (Basement Boys)     |
|-------------------------|------------------------------------|
| 2 CAN YOU SEE THE LIGHT | Cybil Jeffries (dub plate)         |
| 3 KEEP YOU HAPPY        | Black Rascals (dub plate)          |
| 4 FOLLOW THE VIBE       | Overjoyed (Club Zoo International) |
| 5 NOT GONNA LET         | Colonel Abrams (Music Connection)  |
| 6 REPORT TO THE FLOOR   | Sonia Rogers (dub plate)           |
| 7 ALL OF THAT           | Thelma Houston (Azuli)             |
| 8 SATURDAY              | M&S (Public Demand)                |
| 9 BE WITH YOU           | D Holloway (dub plate)             |
| 10 GABRIELLE            | Roy Davis Junior (Large)           |
|                         |                                    |

# DR S GACHET (London, UK)

| 1 REMEMBER THE ROLLER [REMIX | ] Dr S Gachet (Audiomazes)                |
|------------------------------|---|
|                              | Mystic Moods (Moods                       |
| 3 ROLL ON                    | Andy C (Ram)                              |
| 4 THE KICKER                 | Sub Sequence (Audiomaze)                  |
| 5 DIVERSE CITY               |   |
| 6 HORN SECTION               | Rogue Unit (Labello Blanco                |
| 7 PRANA DREAM                | Deep Dish (IRS Records)                   |
| 8 LET'S GROOVE               | . Morel's Groove Part 4 (Strictly Rhythm) |
| 9 LOVE ME DJ                 | Fallout Storm Warning (Rough Tone         |
| 10 I'LL FLY AWAY             | The Ballistic Brothers (Junior Boys Own   |

# **DANNY TENAGLIA (New York, USA)**

| 1 GIVE IT UP                  | Victor Calderone (Eightball)         |
|-------------------------------|--------------------------------------|
|                               | Lambda (Touché)                      |
| 3 SUPERNATURE                 | Cerrone (Pure)                       |
| 4 WE HAVE THE HOUSE SURROUND! | D Columbian Drum Cartel (promo)      |
| 5 CALL ME                     | Mood II Swing (Power)                |
| 6 MESSIN' WITH MY MIND        | Celeda & The Heavy Hitters (Twisted) |
| 7 GRACE                       | DJ Dan (promo)                       |
| 8 BEFORE                      | Pet Shop Boys (Atlantic)             |
|                               | Vanessa Daou (MCA)                   |
| 10 MK2A [GRODVY DUB]          | The Shamen (One Little Indian)       |

# MR C (London, UK)

| 1 BIG AIR                      | Hot Lizard (Pacific)        |
|--------------------------------|-----------------------------|
| 2 LOOKING FOR A MAN            |                             |
| 3 STRING DEEP                  | Urban Groove (Plink Plonk)  |
| 4 EVERYBODY LOVES A 303        | Fatboy Slim (Skint)         |
| 5 THE SEARCH GOES ON [REMIXES] | Trancesetters (Touché)      |
| 6 SOMEONE                      |                             |
| 7 ONLY THE BASICS              | Screwdriver (Kosmo Tune)    |
| 8 TRAFFIC LIGHT                |                             |
| 9 ONE AND ONLY                 | PFM (Good Looking)          |
| 10 SOUND AS A POUND 2          | Bushwaka (Sound As A Pound) |

# **RAY KEITH (London, UK)**

| 1 DARK METAL           | Goldie (Metalheadz)      |
|------------------------|--------------------------|
| 2 SHADOW BOXING        | Doc Scott (31 Records)   |
| 3 MUTANT REVISITED     | DJ Trace (SOUR)          |
| 4 BRIEF ENCOUNTERS     | DJ Krust (Full Cycle)    |
| 5 THRESHOLD            | Cyberton (Prototype)     |
| 6 READY OR NOT [REMIX] | Fugees (white label)     |
| 7 ENFORCERS            | Lemon D (Reinforced)     |
| 8 THE DARK SOLDIER     | Terrorist (Dread)        |
| 9 THE WARNING          | Grooverider (Metalheadz) |
| 10 REPRAZENT EP        | Reprazent (Talkin' Loud) |

# MARK RAE (Manchester, UK)

| MINISTER (Intelligence)              | ···/                                 |
|--------------------------------------|--------------------------------------|
| 1 ELECTRIC BLUE                      | . Electric Blue (Precious Materials) |
| 2 STAKES IS HIGH                     | De La Soul (Tommy Boy)               |
| 3 SPECTACLE [MR SCRUFF REMIX]        | Yam Yam (Nation)                     |
| 4 WHAT I'M FEELING [RAE AND CHRISTIA | N MIX] . Nightmares On Wax (Warp)    |
| 5 YA PLAYIN' YO'SELF                 | Jeru The Damaja (Payday)             |
| 6 VICE                               | Foul Play (Moving Shadow)            |
| 7 NO FEAR                            | Originoo Gunn Clappaz (Priority)     |
| 8 POURQUOI                           | Only Child (Grand Central)           |
| 9 MEISO [DJ SHADOW REMIX]            | DJ Krush (Mo' Wax)                   |
| 10 BREAKBEAT ERA                     | Scorpio (Full Cycle)                 |

## CLAUDE VOUNG (Detroit USA)

| CEMODE I COME (Demon                     | ,, 00,                      |
|--|-----------------------------|
| 1 HEADSTATES                             | Slam (Soma)                 |
| 2 SPEND SOME TIME                        | Rhythm & Sound (Burial Mix) |
| 3 THE FLOOR FILLER                       | Shake (Frictional)          |
| 4 THX 1139                               |                             |
| 5 THE PACE                               |                             |
| 6 WELCOME INSEL                          | Sensorama (Ladomat 2000)    |
| 7 ANGIE IS A SHOPLIFTER                  | Mark Broom (Pure Plastic)   |
| 8 EMELIA'S FIRST TOOTH                   |                             |
| 9 INTERRUPT                              | Ratio (Central)             |
| 10 Everything produced by Dego of 4 Hero | ol                          |

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PRI STH DEC DUADROPHINIA AT THE MUSIC CENTRE, DUBLIN MUSIC SUEST DUS Y HERO

SAT 7TH DEC DESIRE, MANHEIM, GERMANY

SUN 8TH DEC THE LEADMILL, SHEFFIELD WITH GUEST DJ GROOVERIDER

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# 1996

# **DAVE CLARKE (Horsham, UK)**

| 1 UNKNOWN               | Missing Channel (Hard Wax) |
|-------------------------|----------------------------|
| 2 SKETCHES              | DJ Slip (Missile)          |
|                         | Group X (D-Jax Up Beats)   |
| 4 THE 604-559           | DJ Deon (Dance Mania)      |
| 5 Anything on Blueprint |                            |

6 Anything on Downards 7 Anything by Surgeon

8 Anything by Jay Denham 9 Anything by DJ Funk

10 Anything by Spira and the majority of English labels!

# KRUDER & DORFMEISTER (Vienna, Austria)

| 1 IN THE TREES                  | Faze Action (Nuphonic)             |
|---------------------------------|------------------------------------|
| 2 JAZZMASTER [KRUDER & DORFM    | EISTER REMIX] Alex Reece (Blunted) |
| 3 SPEECHLESS & GOTTA DO [KRUDER | R & DORFMEISTER REMIX] (Spray)     |
| 4 FUCK DUB PARTS 1 & 2          | Tosca (G-Stone)                    |
| 5SHAKATAKADOODUB                | Kruder & Dorfmeister (Ninja Tune)  |
| 6 EAST WEST [KRUDER & DORFME)   | STER MIXES] Mama Oliver (Uptight)  |
| 7 BLACK BABY                    | Kruder & Dorfmeister (Studio k7)   |
| 8 TAKE CALIFORNIA               | The Propellerheads (Wall Of Sound) |
| 9 JUNGLIST                      | Tribe Of Issachar (Congo Natty)    |
| 10 GOING UNDER                  | Rockers Hi-Fi (Different Drummer)  |

# LENNY DEE (New York, USA)

| 1 UNTITLEDUltra                      | Violent Core (Industrial Strength) |
|--------------------------------------|------------------------------------|
| 2 X-TERROR                           | Outlaw (Bastard Loud)              |
| 3 MURDER ONE                         |                                    |
| 4 DARK DECADES OF PAIN               |                                    |
| 5 IMF (YOU PIECE OF SHIT HARDCORE MI |                                    |
| 6 STRANGE GODS                       |                                    |
| 7 UNTITLED                           |                                    |
| 8 UNTITLED                           |                                    |
| 9 FUNKY TWISTED Lenny I              |                                    |
| 10 HIGH ROLLERS                      | Techno Tribe 10 (Tune)             |

# LIBERATOR DJS (London, UK)

| 1 SCORPION                  | Rodger Devlin (Made In Frankfurt) |
|-----------------------------|-----------------------------------|
| 2 THE RABBIT'S NAME WAS     | A&E Dept (Stay Up Forever)        |
| 3 BREAKDOWN/ULTRAFILLER RND | Technologies (Planet Rhythm)      |
| 4 OXBOW/BASS IN FACE        | Kores (Global Ambition)           |
| 5 UNDULATER 23              | Creeper (Cluster)                 |
| 6 BASKEBALL HEROES          | Woody McBride (Communiqué)        |
| 7 HIGH ON THE EDGE          | House Trap (Nitric)               |
| 8 LONDON ACID CITY          | Lochi (Routemaster)               |
| 9 THE PROPHET               | CJ Bolland (Internal)             |
| 10 LIQUID LOOP              | Aqualite (Suck Me Plasma)         |
|                             |                                   |

# SASHA (London, UK)

| 1 I AM [JOHN DIGWEED'S BEDROCK MIX] . |                  |
|---------------------------------------|------------------|
| 2 SACRED                              | Slacker (Loaded) |
| 3 SEVEN WAYS                          |                  |
| 4 CALLING ANGELS                      |                  |
| 5 RAME [RESISTANCE D MIX]             |                  |
| 6LOOSE CABOOSE                        |                  |
| 7 SWELL                               |                  |
| 8 UBER ALLOY                          |                  |
| 9 I'LL FIND A WAY [JAM EL MAR]        |                  |
| 10 CALM YOUR MIND                     |                  |

# ARMAND VAN HELDEN (New York, USA)

| 1THE SCORE LP                          | Fugees (Ruffhouse)         |
|--|----------------------------|
| 2 GIRLS WAY                            | Beenie Man (unknown)       |
| 3 IT WAS WRITTEN                       | Nas (Columbia)             |
| 4 DAYTONA 500                          | Ghostface Killah (Geffen)  |
| 5 KEEP ON JUMPIN (RHYTHM MASTERS REMIX | [] Todd Terry (Manifesto)  |
| 6 KEEP ON PUSHIN Boris I               | Dluglosch (Peppermint Jam) |
| 7 FRED LIGHT DISTRICT EP               | Fred 4 (Missile 8)         |
| 8 CHECK THIS MAN OUT                   | Cevin Fisher (Maxi)        |
| 9 GET UP EVERYBODY                     | Zack Toms Parade (Nervous) |
| 10 DISCO CUBIZM                        | I:Cube (Versatile)         |

# SLAM (Glasgow, UK)

| 1 TRAX ON DA ROCKS  | Thomas Bangalter (Roule)                |
|---------------------|---|
| 2 DARK FORCES       |   |
| 3 AURORA            | David Alvarado (Sex Trax)               |
| 4 THE DANCER        | Jeff Mills (Axis)                       |
| 5 HORNY [REMIXES]   | Cajmere (Cajual)                        |
| 6 DISCO CUBIZM      | 1:Cube (Versatile)                      |
| 7 NY NY             | Secret Ingredients (Universal Language) |
| 8 SIDE ON           | Space DJZ (Infonet)                     |
| 9 BASKETBALL HEROES |   |
| 10 SUBMERGED        | Missing Channel (Hard Wax)              |

# DIMPES (London IIIK)

| DI VIDES (LUIIGUII, UK)        |                                      |
|--------------------------------|--------------------------------------|
| 1 SUNSHINE ON A RAINY DAY      | Slipmatt & Eruption (Terrific Toons) |
| 2 DISCOLAND                    | Tiny Tot (D Boy Recordings)          |
| 3 MUSIC'S SO WONDERFUL [REMIX] | DJ Vibes & Wishdokta (Asylum)        |
| 4 UNTITLED                     | DJ Sad Sack (white label)            |
| 5 GOMENTAL                     | Eternal Flame (Gomental)             |
| 6 RUSH HOUR                    | DJ Magical (white label)             |
| 7 COME ON                      | DJ Stompy (Hectic)                   |
| 8 YEEEHAAAA                    | David Forbes (Happy Trax)            |
| 9 BABYLON                      | Spinback & MC Ruff (Earth)           |
| 10 COME ON                     | DJ Eruption (United Dance)           |
|                                |                                      |

# SPECIALIST SHOP CHARTS

# RUB-A-DUB (Glasgow, UK)

1 BACK TO THE FUTURE Detrechno (Detrechno)

2 4 REST EP African Nightflight (U-Trax)

3 AMUK Low Rez (Metroplex)

4 WEB Space Beyond (Fat Cat)

5 NEVER TELL YOU Rhythm And Sound Featuring Tikkiman (Burial Mix)

6 INTROPHYSIX LP Dopplereffect (Dataphysix) 7 ALL RELEASES Various Artists (Direct Beat)

8 UNIVERSAL LOVE Gigi Galaxy Featuring Simone Star (Teknotika)

9 COMPILATION 2 Various Artists (Plug Research)

10 AUTOFUEL EP Le Car (Monoplaza/Ersatz Audio)

Rub-A-Dub Records, Virginia Galleries, 33 Virginia Street, Glasgow G1 1TU. Telephone: 0141-552-5791

# 4TH WORLD RECORDS (Stirling, UK)

1 FRANTIC DJ Druid & MC Sharkey (Essential Platinum)

2 AUTON PSY Auton Psy (Fischkopf)

3 SPINNER Sharkey (Bonkers)

4 LET IT BE Phonki (Crapshoot)

5 DON'T YOU WANT ME Eruption (United Dance)

6 CAN'T WAIT DJ Trix (Trix)

7 FORCE & STYLES REMIXES Dougall & Eruption (United Dance)

8 HEAVEN IS OBLIVION Ultraviolence (Earache)

9 THE PHANTASY Tom Wilson (Clubscene)

10 YOU 'N' ME DJ DNA (Impact)

4th World Records, Unit 33, The Arcade, King Street, Stirling. Telephone: 01786-449-926

# FAT CAT (London, UK)

1 EVA EP Web (Fat Cat)

2 MUSIC FOR SHORT FILMS AND ADVERTS The Black Dog (Warp)

3 CIRCUIT BREAKER Decoder (Technical Itch)

4 TIME CAPSULE Chris Bowden (Soul Jazz)

5 PATTERNS Circulation (Balance)

6 EVOLUTIONARY ENTITIES Ballet Mechanique (Eevolute)

7 SUPER SOUNDS OF BOSWORTH Various Artists (Trunk)

8 FOR WHY AND WHOM Steve Bicknell (Lost) 9 METROPOLIS Adam F (Metalheadz)

10 PLAYER HATER Vice (Black Nation)

Fat Cat, 19 Earlham Street, London WC29H 9LL.

Telephone: 0171-209-1071

# UPTOWN (London, UK)

1 DO IT YOUR WAY Mood II Swing (Groove On)

2 LOVE DON'T LIVE Michael Proctor (Soulfuric/AM:PM) 3 CAN I GET A WITNESS Ann Nesby (Perspective/AM:PM)

4 SHOUT-N-OUT Lood (MAW)

5 M&S/GIRL NEXT DOOR Justify (Strictly Rhythm)

6 JUMPIN' Todd Terry (TNT/Manifeso)

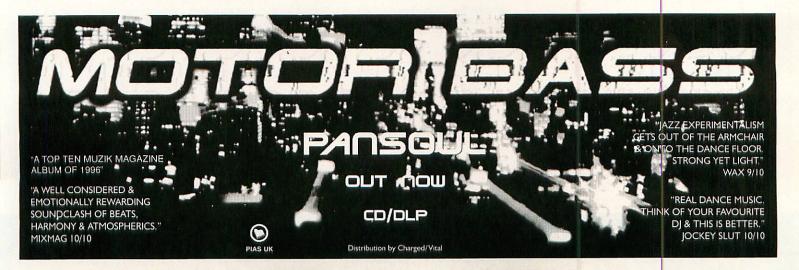
7 STOMP Quincy Jones (WEA)

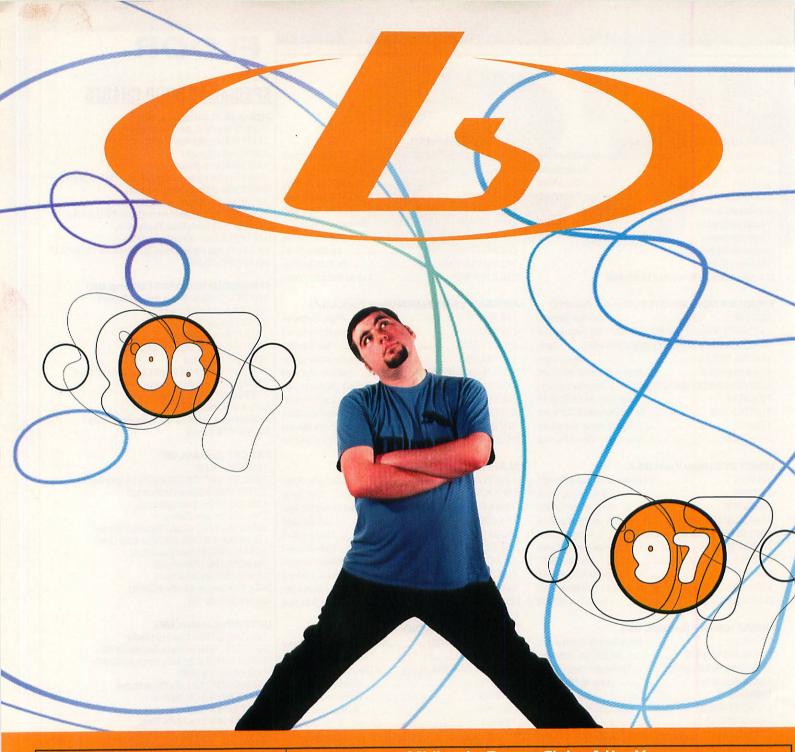
8 DREAMS Smokin' Beats (Smokin' Beats)

9 MOVE YOUR BODY Ruffneck (MAW/Positiva)

10 SHE'S SO HEAVY Groove Collective (GRP)

Uptown, 3 D'Arblay Street, London W1 3FD. Telephone: 0171-434-3639





# Midlands Dance Club of the Year New Year 96/97 information

**Thursday's - Kamikaze -** DJ Adam Kingsbury [Garage, Drum & Bass, Club Classics] **22** Members / Guests - 10pm - 2am

Friday's - Frenzy / Hot Butter
#1 Frenzy [Downstairs] - DJ Pete Beckett
[Indie, Indie Dance, Brit Pop]
#2 Hot Butter [Upstairs] - DJ Wrighty
[Dance Floor Jazz, Acid Jazz, Rare Groove]
£3.50 Members . £4.50 Guests - 10pm - 2am

Saturday's - Life Downstairs - DJ's Andy Miller, Alan Sibley [Hard House, Club Classics, Happy House] Upstairs - DJ Mark Revell [Drum & Bass, Techno, Phat Beats] 25 Members - 26 Guests - 10pm - 3am

10pm - 3.30am 21.12.96 - £5 members / £6 guests . LIFE - Dj's Andy Miller . Alan Sibley (House . Club Classics . Garage)

27.12.96 - £3.50 members / £4.50 guests 10pm - 2.30am Downstairs - Frenzy (Indie : Indie Dance : Brit pop)

Upstairs - Hot Butter (Acid Jazz . Dance Floor Jazz)

28.12.96 - £5 members / £6 Guests 10pm - 3.30am LIFE - Dj's Andy Miller , Alan Sibley (House , Club Classics , Garage)

10pm - 4.00am New Years Eve\* . £15+fee (Members Only) Downstairs - Life:

Dj's Andy Miller , Alan Sibley (House , Club Classics , Garage)

Upstairs - Life II:

DJ Shine (Drum & Bass . Techno . Phat Beats)



\* Advanced tickets available: @ Beatroot . t:0115 924 0852 / 0115 952 3264 Culture Vulture - t:0115 911 1322 . Arcade Records - t:0115 947 4932

Beatroot is a members and guest club only. Membership is required at least 48 hrs in advance

#### JUSTIN DAVID **Light Years EP Future Monument**

WHOEVER Future Monument may be, they've sneaked into Carl Craig's studio, stolen his favourite gliding synth pattern, off to Richie Hawtin's for the drums and then back home to add their own tricky FX. Future Monument are English, stylish and brimming with deep, dark future techno. Light years ahead of the pack. (RDB)

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Andy: "I got this about two months ago. It's a good record that

people should know about. It's as Derrick-May-as-you-like, but done really well. The best of the three tracks is 'Light Years'. It's the kind of thing I want to be playing more of next year. I'd phone them up but you do that and next thing you know, you read in the papers you're doing a remix for them. I sent a card to Fuxa saying how much I liked their single. And 'Melody Maker' said I'd phoned up begging to do a remix!"

#### MEAT BEAT MANIFESTO It's The Music

Play It Again Sam

JACK Dangers back to his best, this easily puts the deeply disappointing "Subliminal Sandwich" album in the shade. A preacher rages against the evils of rock music, a twisted breakbeat cavorts lasciviously around a squelchy jungle bassline and the sweetest of melodies lifts the whole caboodle upwards into the realms of impressive derring-do. Devilishly good. (CB)

Andy: "I like them but they're not a major influence. This is a whole lot better than I thought it would be. Deeper. Really, really good. It sounds a bit like when I play lots of drum & bass records at 33 to turn them into Detroity-sounding Carl Craig funk tracks. This is going to be dragged out and played in my wrong speed drum & bass set." 00000

#### SUFI River

Secret Agent

AFTER a much-neglected album last year, Rudi, the former AR Kane man. returns with his sister on vocals to prove there's still more mileage to be gained from those slanted Portishead angles. Gently twisted, "River" runs deep but it's the Boymerang mix (already being caned by Grooverider) which has got everyone talking. (CB)

Andy: "This guy used to be in AR Kane? Fucking hell. What a great band they were. The original is pretty cool. I thought the Boymerang mix would be more fucked up. Keith [from 2 Lone Swordsmen] is bang into his jungle at the moment. It's good but not brilliant. The vocals are quite nice, but the lyrics... What's she saying? 'Is it love?/ Or is it insanity?' I think I once wrote that on

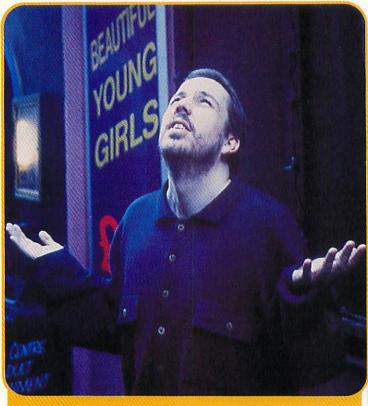
my school book when I was 15! Ha! Ha!"

#### **DANNY BREAKS** You Ain't Down/Science-Fu Universal Language

MUTOID drum & bass action which will have your stereo glowering furiously at you if you push the volume to the max. The prolific Danny Breaks joins the Global boys' imprint and turns in a perverse piece of jungle on "You Ain't Down", with its spitting, venomous bassline. "Science Fu", meanwhile, ups the avant-garde content with a deviant



Guest reviewer: Andrew Weatherall Reviews by Calvin Bush, Rob Da Bank, Rachel Newsome and Ben Turner



WHAT can you say about this man which hasn't already been said? One of the undisputed pioneers of dance music and club culture in this country. He helped to found Boys Own. He practically invented indie-dance when he turned Primal Scream's "Loaded" into an all-time Number One. As a DJ, he'll always go against the grain, doing exactly what you least expect, inspired only by his passion for leftfield music and a damn good joint. First he was a Sabre Of Paradise and gave us unforgettable tunes like "Smokebelch", "The Theme" and "Wilmott". Now he's one of 2 Lone Swordsmen. And his Bloodsugar club is one of the finest killer groove experiences in the country. He hates being put on a pedestal, but damn it, he deserves it.

He is ANDREW WEATHERALL, he has a playing-stuff-at-thewrong-speed fixation and he's here to review this month's singles.

hip hop break which plays at 33 or 45. Or 78 if you're a total nutter. (CB)

Andy: "[Listening to "Science Fu"] Nice. I do like a bit of squirty filter action! Yeah, dark and ruff with lots of squirty filter action. You couldn't ask for anything more. The jungle side is rough, really rough. I like it. I tried to play some jungle at the Orbit in my techno set because you're playing at that tempo anyway, 150bpm to 160bpm. But when you mix it in, it's such a change of rhythm, you can see people dislocating their elbows. slipping their discs trying to change their rhythm, Hal Ha! Ha! Ha!"

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#### **SMALL FISH WITH SPINE** The Hillton EP

NEOTROPIC'S Riz Maslen returns to her original project name for a new R&S outing. That she's previously worked with Future Sound Of London is clear immediately. These four tracks take your staple sounds of trip hop, jungle and ambient, and bugger them to dark buggery, making for very perverse if strangely funky futurescapes. Like Future Sound, they are adventurers in abstraction and prick the fingers of all those who follow formulas. (CB)

Andy: "I think I got sent a demo tape of this with a view to remixing it, but I didn't have time to do it. [Listening to "The Hilltop"] Oh yes, underwater jazz music. It's a shame, there are so many records of this abstract quality, but where the fuck do you play them? I can't play them at gigs, all I can do is play them in the car or at parties. I'd buy this. There's not a duff track on it. This kind of music is why I got my shit together in the last couple of years. You listen to it and you think, 'Well, what I'm doing isn't truly pushing boundaries like this stuff is'."

....

#### **NED FLANDERS** Life's Little Pleasures

Underwater

PINCHING his pseudonym from that impossibly prim and proper nincompoop in "The Simpsons" a rough guess says that this is the work of Holland's Steve Rachmad. Beautifully jazzy Detroit-style techno which launches the listener off through lost visions of Atlantis, forcing them to do loony Duncan Goodhew impersonations on the dancefloor. It's another cool cut from Emerson's label. Yes indeedlee doodlee, as Flanders himself might say. (CB)

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Andy: "[Pitching it down] 'Life's Little Pleasures' is a little ast for that vibe. It's kind of cool, the sort of thing I'd want to play for four or five hours. It's a bridge record to bring up the tempo to the next level. There hasn't been a duff record on Underwater yet. The other side is nice, too."

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#### THE AMALGAMATION OF SOUNDZ

Theory EP **Filter** 

APPARENTLY the parting shot of ex-Filter boss, Ross Allen, these four-tracks are the most spectacular exit since the KLF machine-gunned their way out of the music industry. New boys they may well be, but Amalgamation Of Soundz' explorations of spaced-out, spliffed-up breakbeat jazz are superb. Very nearly our Single Of The Month and a highly recommended debut. (CB)

....

Andy: "I'm going to play it on Saturday. I can just tell by the vibe it's perfect. 'Cat In The Rain' would be another one for the cartape. It's criminal that this sort of music doesn't get more coverage. When me and Curley [Emissions' assistant] heard 'Tortilla', we looked at each other and both went, 'Bug In The Bassbin'. Top marks."

....

#### **DOCTOR DUB** Unification

Imperial Dub, USA

"UNIFICATION" because this is, in fact, a collaboration of two of the American East Coast's very coolest house minds

(Doc Martin and the excellent Dub Tribe). There's plenty soulfulness and woozy, pulling the heart strings hardest. One to cure those winter night blues. [CB] drowsy deep house shenanigans on offer, with the "Imperial Dub" remix

is much better than I thought it was going to be. The way Doc Martin plays, he's a bit of an East Coast breakbeat merchant, isn't he? Oh yes, the 'Imperial Dub' remix is very nice. Didn't need the vocal sample, though, but it doesn't vex me greatly. Still, the main mix was great. Sometimes it's nice to have Andy: "I like some of Dub Tribe's stuff. This a vocal sample which sets the tone or tells people what's coming, like that Morgan Geistone which goes 'Deep, deep."

# **MOVIN' MELODIES** Movin' Melodies, Holland Don't Hold Back

HAVING just signed to big boys, A&M, Dutchman Patrick Prins' trademark throbbing 12 inches is just the thing to get your feet tapping and your hands in the air in a four-in-the-morning kind of way, "Rollerblade", the female Eurovocal on the flip, doesn't quite hit the Vicks-scented spot, while "Contrast" sees Pat don his Adidas to concoct the most bizarre hip pop outing this side of MC Hammer. (RDB)

THE EMPEROR'S NEW

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[Listens] Well, it sounds like he's done it." trancey, isn't he? Here's one I won't like. Andy: "Patrick Prins is a bit sort of Euro-He once boasted he could remix a fart?

# SOUL PURPOSE

Low Pressings
PLUNGING into the deepest of late night aqua-rhythms, Soul Purpose (Clive Henry and Outsider's Justin Drake) launch Rocky and Henry's new label. Both sides offer top alternative viewpoints of London-meets-Detroit house, working their way slinkily into a tranced-out red zone heaven. Low Pressings, high quality. (CB)

though. It's a good idea but over-stretched. It would've been better if it was just one 10-

sucker for that Miles Davis-style trumpet.

from Hi-Jack, This is nice, I'm always a The flute on 'Darklight' is a bit cosmic, nch. But ultimate respect to Mr Jackson."

**NORMAN & CHRISTOPHER** 

Down The Pub

Winimal

Andy: "[Picking up the record] Oh yeah, this

is Rocky's thing. Excellent, I played both sides down at the club. It's a nod to the old Basic Channel stuff. Some people would say, 'Eurgh, it's Basic Channel'. But so what? If you do it good... It all depends what you do with it. If you produce a pile of pish, fair enough. But check this one out. This bassline really kicks, especially on a

PRESENCE

Unreleased Stuff Volumes 1 & 2

and Symmetrics), this double-pack bubbies over with caryon-deep grooves.
Consisting of studio out-takes, rejected remixes and, yes, unreleased cuts, it's proof that most New York exports no longer come within breathing distance of the best of British house. Which this, effortlessly, magnificently, is. We await next year's Symmetrics' album with not inconsiderable anticipation. (CB) house genius from Nottingham's Charles Webster (aka Love From San Francisco MORE unadulterated, naturally chilled

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Andy: "Now this is a Bloodsugar sort of a record. It's a house record, but it just seems like the production of house records has got better without being overproduced. I've got be honest with you, I've got more British house records in my box than American ones. The reason I love tracks like this is that hor longly can play it at home british is that hor longly can gat home. It excites me like no other music has for years. This is good, solld, saxy, electronic music, like got a depth which is missing in a lot of other music. It's got a depth which is missing in a lot of other music, not some fucking tosh with a 10-minute snare roll and a 14-minute breakdown.

Killer, I've got to get this."



sample is a bit silly. The Cevin Fisher mix goes a bit... [A big rave riff comes in] Oh dear, no. [We tell him who it's by] What? Does he think that's funny?" Coldcut single, is it? The records which stay in my record box the longest are the functional ones, the breakbeat ones. I'd use the breaks mix here. But that vocal Andy: "[Listening] This isn't the new •• OOO (for the breakbeat) shadowy wisps of saxophone and soft hues of flute, it's the nude shuffle of the "Beatless" and "Underdog" mixes which work best. [RN] New Clothes neatly swap their old garbs

for some Mo' Wax-style cool. Balancing opposites in density and sound with their

POST acid-jazz outfit The Emperor's

Darklight/Haunted Music Output

# FLOPPY SOUNDS

# Excursions (Remixes) Wave, USA A SKEWED mutation of "Excursions"

Andy: "Trevor Jackson mixed 'The Theme'. What hip hop have I been buying recently?

Ghostface Killah, Jeru The Damaja was wicked. I really love Mr Pink, the geezer

from Floppy Sounds' lethal "Downtime" album on Francois Kevorkian's Wave imprint. Rob Rives' black imagination runs amok as his Axis-esque industrial sonics are soldered into fuct electrodisco and skeletal dub. A journey into the darkside. (RN)

Andy: "I've been playing the Kevorkian mix of 'Voodoo Ray' to death, love it. I really liked the Floppy Sounds album, but this is weird. Skimming through it in one listen, it didn't twist my melon greatly. It just seems like some of the noises are a bit harsh for that sort of tempo. I'd live with it because

OF interest mainly because it's produced by NY legend, Arthur Baker. "Down The Pub" is basically what you'd get if you allowed "Loaded"'s editorial staff to

# THE PROPELLERHEADS **Fake California**

Wall Of Sound

make a house cut. Leery blokes shout things like "Dahn the parb" and "Your shout" over a minimal beat. Not big, not funny, not clever and not even the Cevin

Fisher mix can save it. (CB)

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CURRENT darlings of the media and music industry A&R types, the Propellers even boast Pete Tong among their fans.

It's difficult to capture their rivetting live performances on vinyl, but dirty great beats combined with Big Dog's acid stabs still rock "Take California". The live human beatbox bonanza, "Props Got Skillz", is an added bonus. (RDB) 17

Single

Of The Month

Andy: "I've had this for a while but haven't got round to listening to it. I think the hype has put me off. I don't like that gated guitar thing, it's a bit indie-dance. Says he, the man who helped invent the genrel But seeing as how they are using loads of breakbeats, it's a bit rigid. I don't want to get into dissing this scene, but there are certain clubs where you just know this will go down really well!"

# BRAINBUG

AS heard seven times across London on a particularly hard-working Friday night, the eerie chimes, cellos and throbbing, dubby bassline of "Nightmare" are all "Insomnia" must have been on the radio when they were making this, but that's no bad thing. Sleep tight and don't let the Brainbugs bite. (RDB) sending people quite nutty. Faithless'

Andy: "Let's have a listen to some sinister It's a superclub's idea of a really banging strings, shall we? You know why this is getting played? Because it's so bloody obvious. The reason I don't charge two don't play a set for people waving their arms in the air. This is an easy record. and a half grand for a gig is because I techno tune. Not happening."

# **THE MANNEOUIN LUNG**

crazy, tap-dancing drum pattern which manoeuvres itself around off-beat snares and a thudding bass. While on the flip, "Blined Rigoletto" [sic] is full of sneezy noises. Not altogether dissimilar to being slapped around the head by a welly filled with mud. [RIB] •••••

Andy:"Phew! That is completely wicked. It's really difficult to review records like this. Plug Research, Canada STRANGE name and strange noises on this abstract techno workout. "Bias" is a Like trip hop, where you can sense when someone's done it right, it's the same with the minimal stuff like this. There's just to it. There's so much space and depth in there, so much subtlety. You've simply got something about it. Some people might say it does fuck all for them, but just listen to be patient with it."

Planet www.Bullion;Demon.co.uk/BluePlanet from Releases

Recordings

OUT NOW! (Plans Lp/CD) blue plane.

Plug, "Drum and Bass for Papa" The debut Album "This is a classic drum and bass album"- Muzik Vital Album. e EP" OUT NOW! (Planz) "Drum and Bass The Bowling Green, "Ming This inventive debut is firmly NOW!" - NM

Vibes single of the week. and bass". - NME. Mung, "Places EP" OUT NOW: "Places EP" OUT NOW 

The Next Wavelength (Feat. MCM, TKO & The Verse) "Push Came To Shove" (Plans) "British hardcore rap at its best!" Max & Dave, Kiss 100FM. Complete with Luke Vibert mix. Released 18th November.

"Deaf, Dub & Blind" (PlanzLP/CD) follow-up to the critically acclaimed "Chemical Dub". Released 2nd December. Jammin' Unit The long awaii

#### 4 MAT 4 Cult View

**Precious Materials** 

THE freestyle jazz aesthetic goes breakbeat with this intriguing outing from US3's Jim Hawkins. Mixing visions of urban decay with sci-fi dreams, the sleepy bass and infectious sax of "Cult View" is Charlie Parker hanging with William Gibson at the cyber-cafe. And on remix duties? Blame & Justice, whose Modern Urban Jazz excursions express the true soul of 4 Mat 4. [RN]

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Andy: "[Playing it at 33] See, it's supposed to be at 45, but there's a couple of tracks on Precious Materials which I've already been playing out at 33. [Checks it out at 45] It's excellent, there's not a duff track on there. I'm going to have to phone them up."

#### RUSS GABRIEL Back in Charge

Soul On Wax

RUSS "Ferox" Gabriel takes a detour from his harder jazzy techno side, starts a new label and dives into a house so deep you'll need a submarine to find it. "Back In Charge" provides a funked-up bassline, mad synth flangeing and an American Football commentator rambling in the background! And the B-side, especially "The Waiting Game", is just as strong. (RDB)

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Andy: "I'm well into Russ's stuff. Call me old-fashioned but a night of this and a bag of decent spliff, and I'd be as happy as a pig in fucking shit! It's space-age disco jazz music. And not just because I've stopped taking cocaine. I know loads of people who do shit-loads of coke and still play stuff like this. It's always been there, but over the last year or so this kind of music has moved me like nothing's moved me for a long, long time. I don't exactly know why. Perhaps I've developed a bit of soul in my old age."

#### MC SULTAN Der Bauch

Blackwheel, Austria

IF ever there was a soundtrack to Salome's provocative dance of the seven veils, then the mysterious MC Sultan's "Der Bauch" is it. Emerging from Vienna's cool beat scene, the Hindi chants, Asian drums and sexy belly-dancing moves of this Euro-Oriental sounclash is seductive Austrian erotica at its finest. [RN]

Andu Wenu

Andy: "Very strange. It's a bit ethnic for me. I suppose they deserve some marks for doing something strange but to me it's not

#### AIR/MINOS PUR MAIN BASSE Solidissimo/Le Patron Est Devenu Fou!

Solid, France

THE first in a series of 10-inch, join-'emup singles, here are two more slabs of indisputable brilliance from south of the Chunnel, "Solidissimo" is another of those meandering Air, erm, airs which drift gently by in an amniotic haze, all warm acoustics and heaven-sent instrumentation. Minos, however, head straight for the floor, tipping

their EQ in the direction of Daft Punk, with a filtered-to-fuck groove which is pure club explosion on vinyl. And to think that John Major won't let us

Air

integrate with the EC. On this evidence, maybe he's scared these clever French buggers are going to show us all up. (CB)

Single
Of The Month

Andy: "Apparently there's going to be four of these in total. I've already got this and another. And together they're all going to make a jigsaw poster. The Air track is the sort of stuff I'd put on a compilation next to Tortoise or something abstract like that, to listen to on the way to gigs. I played the other side out in Belifast on Saturday and it tore the fucking roof off. As soon as the main beat came in, the entire place went seriously mental."

a good strange. I think at that tempo you should add a bit of sleaze rather than a bit of ethnic world music."

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#### LAIDBACK LUKE Concrete On Vinyl

Touché, Holland

DON'T be misled by the name because Holland's hottest property is chasing the tail of Terry Lee Brown Junior in the providing-the-best-drugged-up-house-sound-around stakes. Following his mix of Green Velvet, Luke's production sound remains distinctly frantic thanks to his disorientating drum sound and vacuums of dark noises. "Concrete On Vinyl" has a psychotic, shuffling energy which remains totally unique to Terry Lee and Luke. [BT]

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Andy: "Nah, never heard of him. Pumping, isn't it? Touché releases all have a certain rough charm. This is a real close but no cigar track. I might play 'Concrete On Vinyl', but the others didn't really grab me."

GLOBAL COMMUNICATION The Deep/The Way

Dedicated

ANYTHING but an immediate collection of house tracks, "The Way" the words are unleashed helps polish off the Murk comparisons, largely due to a rumbling, muffled bassline. With a Deep Dish and a unique Maurice Joshua remix to boot,

Global are now major players in the second wave of UK house taking over New York's premier clubs. After the influence Junior Boys Own had over the Sound Factory and Vasquez in the early Nineties, we're now kicking in the Twilo door to inspire Mr Tenaglia. (BT)

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Andy: "It's got to be Deep Dish remixing, hasn't it? You can tell by the flange action! I would play the Joshua mix earlier in the evening, and the Deep Dish later to kick it up a bit. The original of 'The Deep' is not that different from the Deep Dish mix. I'm close to thinking I'd only play it because it's Global Communication."

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### NATURAL BORN CHILLERS Bad Ass

Urban Takeover

THE second outing on Mickey Finn and Aphrodite's label, Natural Born Chillers' swaggering roller is certain to have Woody Harrelson smirking from ear to ear. Flexing more muscle than Arnie, both tracks bristle with boombastic attitude, moody sax and gelatine bass, propelling the sounds of Funkadelic into the next millennium. (RN)

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Andy: "It's not the sort of drum & bass action I prefer. I like the other side better. I think I like it more because of who it's by. I've got respect for Micky Finn. It's not really my taste, but of its type, it's well done."

TURNTABLE TERRANOVA
The Psychogeography EP
All Good Vinyl

BERLIN beatniks, Fetisch, Meister and Kaos, take a meandering trip to the chip shop via spooky Hitchcock dramatics and semi-conscious beats. To the German capital what DJ Krush is to Tokyo, the trio merge their

backgrounds in hip hop, graffiti and jazz into a single smoking backdrop of their urban cityscapes. Meanwhile, Aquasky's enchanted interpretation of "Precipice" projects the Terranova's visions right into the future. (RN)

Andy: "The original's supposed to be at 33, but to me it sounds better at 45. At 45, it would go perfectly into the Precious Materials jungle track played at 33! The Aquasky mix is pretty solid drum & bass. But the other mixes don't do a lot for me."

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#### MANTEGAZA Feel Love

Happening

TOP new Brit house imprint Happening have come up with a cool dancefloor aphrodisiac which you won't be able to refuse. Popping with testosterone, Mantegaza have processed a brand of cheeky acid-conga which possesses the kind of effortless pulling power that professional lover, Tony Ferrino, would kill for. (RN)

Andy: "This is kind of cool. I really like the deep, drum & bassy breakdown, it's quite unusual. It's not a mental melon-twister so it would have to go nto the 'grower' pile. I'd persevere and get to like it."

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#### FLYTRONIX The Rhode Tune/To Ya! Moving Shadow

MOVING Shadow pull yet another rabbit out of the hat with this sublime track from Flytronix. Shimmering with soul-glo, the breakbeat ebb and flow of "Rhodes Tune" evaporates like liquid oxygen leaving a crystalline residue of Spanish guitar riffs. While "To Ya!" chills you to the spine. A cigital orgasm. (RN)

Andy: "Flytronix? Oh yeah, the fucking Courtney Pine remix they did! That's fucking awesome, one of the remixes of the year. That and the Cleveland Watkiss thing are probably my favourite records of the year. 'To Yal' is a bit like other tracks of that ilk. 'The Rhode Tune' is better. Nice and seedy."

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# Pac and die in LA

#### **MAKAVELI - THE DON KILLUMINATI**

The 7 Day Theory

WHAT goes through the mind of a wanted man? You might care to dwell on that as you listen to this, Tupac's fifth and final album, released mere months after he was gunned down and murdered. Like, what drove him to carry on issuing declarations of dark intent even when he knew his life was on the line already thanks to his confrontational outspokenness? Did he really think the murderous threats on his last album, "All Eyez On Me", would go unchallenged? Not just on vinyl, that is.

Listening to "Don Killuminati", it looks like he knew his days were numbered. Just take a look at the sleeve notes. "Exit 2Pac. Enter Makaveli", it says ominously. And there's Tupac crucified on the cross on the cover. Recorded in the months before he died, it was supposed to have heralded a new Tupac, a completion of his old way of living. It may not be the greatest album of the year, but it is unquestionably one of the most important. In America, it has already gone straight to the top of the mainstream pop charts.

So what's it like? The opening is fierce enough. "Which side are you on?" Tupac spits, as a gun is loaded in the background. The chamber is snapped shut, the trigger cocked. Then, amid screams of panic, six bullets are pumped out. "To

Live And Die In LA" perfectly captures the dark tensions arising from the centre of the vicious heat that is the City Of Angels. As Tupac says, "Got me lost in Hell"

True, there's a certain rushed, freestyle sloppiness about much of this album. It's as if each song was recorded in one quick day, just in case he didn't make it through to the next. Money and creative acclaim clearly weren't the main things on Tupac's mind. He just wanted to make sure he had the last say. And while "All Evez On Me" crackled

with the smoothness of Dre's production work. his absence on this album leaves Tupac raw and exposed, shooting off angry, dejected lyrics with the conviction of an inmate on death row.

The main thrust of his venom is reserved for the rap peers he clearly felt were conspiring to assassinate him. He doesn't mince words. Nas is named as the ringleader. Notorious B.I.G., JZ and Mobb Deep are also sources of grievance. Was this a vendetta conducted purely on vinyl? Only the Las Vegas police can tell us that.

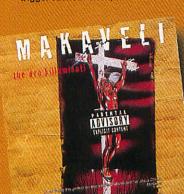
Ultimately, "Don Killuminati" is essential listening if only for what it reveals. This is not just the work of a man's last days. When it came to "keeping it real" Tupac achieved the ultimate. His death is a potent symbol of America's lust for guns and of the maxim that those who live by the gun must surely die by it, too.

So was Tupac the innocent? A maverick who stood for and rapped explicitly about what he believed in? Was he just a scapegoat for the real-life manifestations of "Thug Life"? Was he, as the cover artwork suggests, relentlessly persecuted right until his death? Did he ever have a chance to reflect on his life? Or could it even be that "Don Killuminati" is a giant hoax, with Tupac actually puffing on cigars and counting his out millions on some remote desert island? Just a thought. **Sonia Poulton** 

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MUZIK 113



## BEATS BY DOPE DEMAND VOLUME 3

CONCEPT: Music for the feet and head that attempts to cover all bases phat, dopey, blunted and break-beaty LINE-UP: Mixed by Skinny Merlinky.

KEY PLAYERS: Half of the 22 offerings are exclusives, with Glamorous Hooligan, Howie B protegees Headrillaz and artist from labels like Dust and Cup Of Tea really shining through.

USEFUL SUBS: The Christopher Leesampling "God & The Devil" by Essen. Witchman's horror-flick beatscape "Hammerhead". The John Barry meanderings of Grantby's "Timber" VIEW FROM THE TOUCHLINE: When the duff tracks are few and far between, demand for comps like this will always be high. [KW]

#### **RAGGA RAGGA RAGGA 8**

Greensleeves

CONCEPT: Another volume of the premier ragga compo. Ignore the dodgy playschool front cover, all the greatest hits from the past couple of months are here. KEY PLAYERS: Beenie Man's "Ban Mi Fi Di Truth", written in response to Jamaican radio stations banning his "Old Dog". And nuff tracks on the classic East Coast "Benz 'N' Bimma" riddim.

USEFUL SUBS: Three slammin' tunes from Merciless alongside the likes of Bounty Killer, Buccaneer and a whole host of yard DJs with colourful titles like Harry Toddler and Nitty Kutchie.

VIEW FROM THE TOUCHLINE: Safe, tho' it will be out date in a couple of months. But two years down the line, you'll regret not buying it. (DB)

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#### **DOPE ON PLASTIC 4**

React

CONCEPT: Bristol-based dope DJ John Stapleton serves up yet another tasty stew of chugging beats aimed directly at hungry stoned headz.

KEY PLÁYERS: Good news! Volume 4 it may well be, but there are no fewer than 11 exclusive tracks, from the likes of Bud Bongo, Mekon, Environmental Science, Headrillaz, Joi, Statik Sound System and Glamorous Hooligan.

USEFUL SUBS: Tidy sub-bass from Raw Deal with "Return Of The Rebel" and the bogle-fest that is Monkey Mafia's "Work

Mi Body"
VIEW FROM THE TOUCHLINE: "4" to the floor dope mayhem. (RDB)

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#### THE ESSENTIAL MIX IV

ffrr

CONCEPT: The ever-so-ubiquitous Pete Tong provides a little something for the weekend with this new, improved triple-CD format.

LINE-UP: But of course, Tongy himself. Not forgetting Perfecto maestro, Oakey and Heavenly Socialite, Jon Carter. KEY PLAYERS: Tong weighs in with the mammoth Funky Green Dogs and the equally cool Chicane. Oakenfold raises eyebrows with Goldie's "Inner City Life", while Carter gets eclectic with Ganja Kru's "Super Sharp Shooter" and St Etienne's "Filthy".

USEFUL SUBS: Way cool cuts from the Dub

Pistols, plus BT featuring Tori Amos and Basement Jaxx.

#### **VITAL COMPILATION 1**

#### TRANCE EUROPE EXPRESS 5

CONCEPT: TEX book their fifth away-day to Electronic Central, Carl Cox, Christian Vogel, Slam, The Advent, Stasis and a

whole load more all hop on board. KEY PLAYERS: This is an all-exclusives affair. Galactic tech-jazz with Jefferson's "A New State Of Being", "Picture Palace", and Ian Pooley's minimal postcard from Wales. plus Coxy's lunar macro grooves on "The Other Side" and DJ Trace's welcome break(beat) diversion to the dark side. USEFUL SUBS: Euckfunk 3000 live up to their name with fuct anti-static transmissions, Patrick Pulsinger's warped Viennese whirl as B.Low, Russ Gabriel's foxy "Rare Is The

Groove" and Dr. Rockitt's irreverent electronic mechanics on "Take Off". VIEW FROM THE TOUCHLINE: A panoramic trip across Europe's finest tech-scapes for sonic inter-railers everywhere. [RN]

VIEW FROM THE TOUCHLINE: Now where did I put my shiny nightie and that bottle of amyl nitrate? (RN)

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#### THE BLUE NOTE CULTURE ALBUM

All Seeing Eye

CONCEPT: A snap-shot of London's coolest eclectic club.

The Wall Of Sound, Stealth, Metalheadz and Anokha beat elite are all present and correct. Sonie hallmarks include DJ Food's "Dark Lady" and Doc Scott's awesome drum & bass classic,

"Drums '95", USEFtt: SUBS: Experimental 'n' global stuff gets alook in with Far East and Aba Shantil's offerings from Interference and the Shanti-ites.

VIEW FROM THE TOUCHLINE: Subscribe to the nu school culture club here. (RN)

### ANTHOLOGY OF TRIBE RECORDS

**Universal Sounds** 

CONCEPT: More digging around in the back catalogue of an obscure, collectors' fave

jazz imprint from Soul Jazz's sub-label. RS: Marcus Belgrave's "Space Odyssey". Here's where black fascination with all things cosmic and interstella really goes into jazz-funk out-of-orbit. Also present is Tribe & Philip Ranelin's "Sounds From The Village".

USEFUL SUBS: Weird easy listening and Latin-style influences encroaching on Mixed Bag's "Margerita" and Phillip Ranelin's "For The Children" One for the plain curious and cognoscentialike, Respect for keeping the Tribe alive. (CB) One for the plain

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#### **MANIFESTO MONSTER MIX** Manifesto

**CONCEPT:** Manifesto celebrate one year of non-stop club and chart hits with double mix CD compilation.

LINE-UP: Judge Jules and Luke Neville each get their own CD to explain Manifesto's banging manifesto.

KEY PLAYERS: Boris Dlugosch's "Keep Pushin'", Gusto's "Disco's Revenge" and That Kid Chris' superb yet-to-be-released "Feel The Vibe".

USEFUL SUBS: We're deep into pop



fromage territory after that, with the likes of E'voke, Hondy, Q-Club and Italian relics Black Box. But where is the original of version of "Higher State" and MAW's remix of Donna Summer? VIEW FROM THE TOUCHLINE:

Over a million sales in twelve months can't be wrong. The manifesto says simply "put your arms in the air, dance like mad bastard and repeat ad nauseam." (CB)

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#### VAULT 1

State Communications CONCEPT: The Dharma Bums/ The Delorme label shows off

a selection of its wares.

KEY PLAYERS: Exclusives aplenty, with loads of previously unreleased tracks from the more progressive sound of British partyhouse by the likes of Vostok, Jurgen Weld and of course, Dharma Bums and The Delorme themselves.

USEFUL SUBS: Only The Delorme's deeper New York-style house excursion "Guilty Of Love" really breaks the mould of reliable if predictable prog'ish hard house. VIEW FROM THE TOUCHLINE: Not exactly State

of the art. (CB) 00000

#### **BREAD BUTTER & BEATS**

Flex, Denmark

CONCEPT: Trip hop, jungle and ambient compo from upcoming Danish label. KEY PLAYERS: It's not all smorgasbords and sex shops, you know. Exclusives from the excellent Dub Tractor and sometime Mo' Waxers, The Prunes, are spread nicely alongside stuff from DJ Sek, Phase 5 and ambient faves Future 3.

USEFUL SUBS: Sadly, the home-grown idea is somewhat spoiled by the unnecessary inclusion of oldies from the likes of lan Pooley, Mental Generation (Underworld remix) and Alex Reece (Kruder & Dorfmeister mix).

VIEW FROM THE TOUCHLINE: A tasty sandwich but not quite the full meal deal. (CB) 00000

#### THE ANNUAL II

Ministry Of Sound

CONCEPT: The south London superclub's year-end annual round-up returns.

LINE-UP: Boy George and Pete Tong, their exclusive summer signings, in the mix. KEY PLAYERS: Experience top club meatiness from Tongy, with Armand Van Helden's remixes of Tori Amos and CJ Bolland, Deep Dish's remix of Sandy B and Fatboy Slim's monster mash-up of Stretch & Vern. However, George's selection is unfortunately rather lame.

USEFUL SUBS: Aleem's "Filtri

Organi" and Sensory superb Elements' Clash cut-up track, "Disco Elements Volume 5".

**VIEW FROM THE TOUCHLINE: Immaculately** packaged, averagely mixed. Ideal Christmas pressie for your younger teen sister to introduce her to this clubbing malarkey. (CB)

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### VITAL COMPILATION 2

#### CHILL OUT FREE

CONCEPT: Muzik's Ben Turner proves it's not all gurning a-go-go here at Muzik as he picks out the absolute cream of deepest house, smooth ambience and spacey grooves from past and present. LINE-UP: Top chillmeister and house bod Phil Mison (aka the Spinning Milkman)

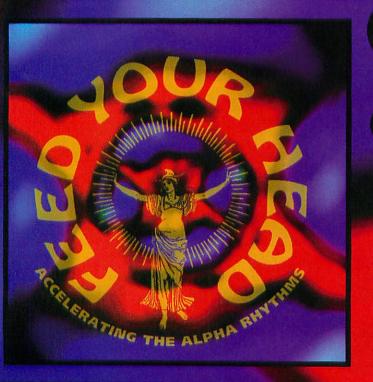
KEY PLAYERS: Lost 1991 deep house. classic, Flow's "Another Time", Jon Beltran's awesome "Soft Summer", Soul Magic's 1992 Balearic smoothie "YBU" and Daniel Ibbotson's "Spilt

USEFUL SUBS: Dreamy jazz house from Communication X, 2 Lone Swordsmen and Symetrics, Cool-breeze ambience from Global Communication and Orange, And erb jungle chill from Nautilus.

WEW FROM THE TOUCHLINE: Yeah, so we're blowing our own trumpet. But hey, it's a top compilation. And nobody else is going to do the blowing for us, are they? All demands for refunds to the usual address. [CB]



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#### **KEVIN SAUNDERSON**

Faces And Phases

Six6/Avex

SOMETIMES it's good to be reminded that dance culture didn't spring fully-formed from the minds of The Chemical Brothers and Underworld. That, in fact, there's a history and a tradition to this movement, as well as a great big future, kevin Saunderson is a very major part of the reason you can now walk into virtually any club in Europe and hear the kind of progressive, forward-thinking music which would have been unimaginable only a decade ago.

This comprehensive and exceptional retrospective brings together some of the Detroit man's most inspired releases, from early classics such as "Groovin' Without A Doubt" (originally credited to Inner City thanks to a typo error) and Kreem's "Triangle Of Love" to the proto-rave of later cuts like Reese's "Bassline". It even goes as far as Inner City's more recent essential, "Ahnongay".

Listen to terse, perfectly executed underground moments like Resea & Santonio's "The Sound" or "Forcefied" and you'll hear the blueprint for most mainstream techno of today. Then there is the hard jack mayhem of "Bounce Your Body To The Box" alongside uitra-special Tronikhouse and E-Dancer tracks to remind you just how much today's current producers owe to Saunderson's

pioneering skills behind the mixing desk.

"Faces And Phases" is really the kind of collection which reminds you of the things that make music special. Essentials like innovation, originality and, of course, inspiration. You can

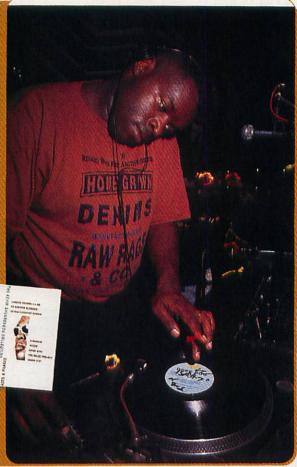
tracks like The Reese Project's "Station Of The Groove" or Reese & Santonio's wilfully mayerick "How To Play Our Music". The b-lines and tough percussives arc and dive in a jaw-dropping demonstration of pure dancefloor wizardry.

Don't miss out on this essential package.

hear Saunderson reaching for the stars on

Stephen Cameron

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#### **GLENN BROWN & KING TUBBY**

**Termination Dub** 

**Blood & Fire** 

### KING TUBBY MEETS ROOTS RADICS

Dangerous Dub Greensleeves

TOP Jamaican producer King Tubby was unquestionably the true pioneer of all contemporary "dance" music in its myriad forms and styles. Decoding the drum and bass, laying down instrumentals, remixing, reworking dub mixes and isolating rhythms for various MCs were just part of his vast repertoire through the early Seventies.

The problem is that since his untimely death in 1989, it's been hard to decipher the legitimacy of the slew of reissues and repackaged albums. Fortunately, both these dub albums slot comfortably into the gallery of Tubby's most outstanding musical innovations.

On "Termination Dub", the emphasis is on slashing guitar riffs and horns while Tubby layers the sound with militant fades and echoes. The effect is to capture that gritty burn-down-Babylon atmosphere of classic Seventies dub.

Meanwhile the tempo on "Dangerous Dub", is slower and more deliberate. The unruly basslines and sparse rhythms that characterise each track may be too heavy for most dub virgins, but it remains a gem. Neither album is among his more notable works but both add further credence to King Tubby's reputation as Don of the mixing boards.

Derek Bardowell

00000 and 00000



rap albums regularly. And here, it's a Michael Jordan get name-checked on Players such as Shaq, John Starks and that soccer and pop will never touch. a reverence within the US rap community out yer head, because basketball enjoys of "Fog On The Tyne" and "Three Lions"

be bigger in the States than over here. Which means, in the current climate, it'll melodies soon seems equally calculated. funky, classic and downight awful pop Mobb Deep wears off. And the use of guests like Snoop, Notorious BIG and it starts to grate as the novelty of hearing and self-appraisals LL Cool J would envy) monotony, corny Warren G phrasings ever hear (an odd mixture of Dre-like

Jacqueline Springer Just like basketball really.

Pussytoot Auban D'Alpha SIE

of our nano-span of a life (Earth calling Mr James. Hello? Ed). only accentuates the overall irrelevance It's an intolerable thought. One which never live long enough to finish reading. before us like the pages of a book we'll our mortality. The unknown frontiers open SPACE, The infinite expanse that taunts

let alone go ripping through the skies. debut never fully leaves the launch pad, the infinite. Unfortunately, however, his overwhelming loneliness in the face of Sie has attempted to represent this Like so many other Pussyfoot mainstays,

twists to send you hurtling into the ether. with Prophet synth flourishes to provide Utilising the jazz breaks his singles have

into alien gravities. No heart-stopping imagine it, with no surprises to pull you It's intergalactic music exactly as you'd an overall feel of disposable ambience. made him noted for, the album is awash

SOUND PATROL
...and there's more...

ENIGWA

Le Roi Est Mort, Vive Le Roil

game-show hosts as seen on dodgy with all the appeal of those slimy Euro orchestral arrangements, alushy beats two. In other words, it's pseudo gothic third album sounds identical to the last moves on. No surprise then, that their dance genre while the rest of the world pretty in their own cosy soft-rock-meets-ENIGMA seem to be atemally sitting

bmuos U nO (emiT nl agbird A) thid2 ythoin9 THIRO JABIRT

talian cable channels. (BN)

affect your better judgement, (RN) too many magic mushrooms really can answer. Proof, as if it were needed, that "didgeridoo-led-techno-trance" isn't the thythms of "Priority Shift" go to show that global bongos in an attempt at spiritual qmil ent, vietrantrotru. Unfortunately, the limp TRANCE-HIPPIES, Tribal Drift bang their

take a stoned Swiss roll (sorry) with this

Five Star, Switzerland

Smokin' stuff. (15)

FIVESTAR

The Galaxy Strikes Back

udut up to lazz-mad lungle. Yeah, take a

varies from low-down funk and trip hop

& Dortmeister in a laid-back, sweetly sort abstract, jazzy and louche. Very Kruder

groovy. This Five Star prefer their groove

kids, but something far more mature and

Mo, not those dodgy Eighties Brit-soul

ass sass courtesy of the lady herself.

bad amos bna ebo llewxsM a to luoa edt sensitivity of a Tony Rich confessional,

"Mack Diva. " possesses the confident charm of a D'Angelo production, the

time on her album Described by Chaka

younger, more impatient singers aren't prepared to do. Paid her dues and taken

SANDRA St Victor has done what most

rest, however, remains firmly stranded

manage to enter any kind of orbit. The

dedicated to the Parisian house scene,

Jenny Devivo, and "Radio Nova", a track

Only "Cry", with the delicious voice of

Mack Diva Saves The World

**SANDRAST VICTOR** 

back at NASA control.

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Martin James

Khan as "a singer's singer", St Victor'

of composed way, the album's tempo

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"Hypnotisin" is the sound of raw samba, "More Danger" layers rough breaks with sleeves, the sound remains all their own. wearing their influences squarely on their style Masters At Work. And, in spite of of housey breakbeats. Think of a hip hop heads have now decided to air their love two-way admiration society. While Shaq's flow isn't the worst you'll because the former instrumental hip hop Wood For Smoking Bees". Principally album than the latter's 1995 one, "Rotten have crafted a far more accomplished

clumsy, rubbing against the grain of the but two. Elsewhere, the breaks are often the "chimes with bird song" interlude of "Make You Stagger", to name like The Cocteau Twins gone drum & paers, in 3/4 time, naturally.
Alse, there are plenty of throwaway cuts fast, the opening rock in roll pasticine and too. The opening rock in roll pasticine and too. uncooked Batucada for the dirtiest party in town. And "Perfect Rhyme" sounds warm keyboards and a rolling acid line.

FORMERLY Rootless, The Beatniks

One One Seven In The Shade

THE DIRTY BEATUIKS

Wall Of Sound

have wanted perhaps, but cooking with Not quite as hot as The Beatniks would lush grooves utilised on other tracks.

gas all the same.

00000 semel nitreM

Can't Stop The Reign SHAQUILLE O'NEAL

To appreciate that feat, put all thoughts before. This is actually his third album. famed hoop-man Shaq's been here JUST like the NBA basketball play-offs, MCA/Twism/Interscope

from Brooklyn Moogrove • "Bonga" from Tokyo "szuoH god arl nl" \"xs2 bsM" • .X.N.A.H Ld zv anysw acura

"sqmudəsood" • ebeldərə Gulla grimtəət XJYN

imaiM mont

from Frankfurt

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Sass & Sameer • "From The Inside Out"

Celeda & The Heavy Hitters • "Messin' With My Mind"/ "I Feel It"

Dirty White Boy • "Triple XXX Porn"/ "God Bless America"

Funky Green Dogs • "The Way" mixes: Farley & Heller, Club 69, Murk. Dirty While Boy and Cresh Productions

Club 69 • "Always Unique" mixes: Cevin Fisher and Boris Dlugosch

from Lisbon

Kult Of Krameria • "Hopes & Dreams"



TWISTED UNITED KINGDOM - TWISTED AMERICA - TWISTED WORLD Los Angeles - London - New York - Grimsby - "Lock up your Technics: the invasion has begun..."

#### KID LOOPS VS COOL BREEZE

Special Projects

WITH the discovery of information-overload syndrome, the info-tech revolution seemed barely to have begun before the backlash kicked in. And as the many different shades and styles of dance music continue to shoot into overdrive, so the need to syphon off excess data increases.

Come in, then, Special Agents, Kid Loops and Cool Breeze, the Batman & Robin of Nineties sampling culture and digital technology. Building a reputation for lush drum & bass sequences, young blade Kid Loops scouts the breakbeat underground for alien sounds. Sexy, slick and smooth, Breeze follows the agenda set by his debut album, "Assimilation" by way of synthesising the raw hip hop and fresh jazz beats you hear on market stall radios or after hours blues clubs,

Special Projects" is where their routes through the concrete jungle cross. Brothers in rhythm, Jamie and Charlie Lexton, have extracted only the most potent info before programming it into a cool soundtrack for city slickers and slackers.

"Five Seven Five Seven" is the tidal sonic estuary where hip hop scratches merge with drum & bass, filtering the haunted sounds of Omni Trio with Nineties electronica. From there, the brothers ask, "What The Hell Is This?" as King Tubby meets Starsky & Hutch in a devastating maracca-dub soundolash. What the hell, indeed!?

Urbane as chilling on Sunday mornings with a mug of tea and sublime as the naked thrill of speeding down a motorway flyover at night, tracks like "Switch And Return and "Old Blue" infuse the diverse elements of beat technology into a widescreen anapshot of everyday city life.

And in among the rhythms, beats, loops and hooks, the Kid and Breeze have come up with their own sonic language. Sensual, homogeneous and raw, their post-modern ppings have become the "Code Of The Goddam Streets". Mission accomplished. **Hachel Newsome** 

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#### **SNOOP DOGGY DOGG**

The Dogg Father Death Row/MCA

IT ain't really the Death Row way to be repentant. Tupac may be dead, Dre's left the coop and Snoop's got a civil law suit pending after getting off murder charges. But hey, it's still business as usual over at Death Row.

"This is dedicated to the niggas who said gangsta rap was dead. Fuck y'all!" says Snoop. In the absence of the good Doctor, the Dogg Pound have taken over on production duties, making for a more on production duties, making for a more angular, spiky, old school-influenced vehicle for the Dogg Father to strut his matter of fact thymes over.

On cuts like "Wake Up", "You Thought" and "Downtown Assassine", nothing

seems to have changed content-wise. The softness of the Dogg's bark still hides the viciousness of his bite. Then again,

on the skit "When I Grow Up", as on "Doggy Land" and "2001", Snoop takes a more responsible role.

Ultimately, this is a an overlong, utterly contradictory claustrophobic record which is epitomised by one cut, "Freestyle Conversation". So taken in are you by the strength of the rhyming, it's easy to miss the fact that the only one talking is Snoop Doggy himself.

Will Ashon

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#### TRANSITS OF TONE Synthesised Therapy

Intelligence

INTELLIGENCE'S origins clearly lie in anything dark, minimal and tearing that's come from Detroit or Chicago in the last three years. And, in spite of recently tying up with major label A&M, they've managed to remain as resolutely underground as a

miner digging his way to Australia. Their roster reads pretty impressively too, including at various times producers such as Steve Paton and John Litchfield (otherwise known as Fourth Wave),

Craig Walsh and that Isle Of Wight

mystery man, Aubrey.
But it's Transits Of Tone who are the label's supergroup, comprising the prolific John Litchfield, Underworld DJ Darren Price and Jon Burrows. Here, clearly, are a trio without any chocolate candy coating. Because "Synthesised Therapy" is non-stop unabashed fiery techno. "Audio Motive" and "SEM X 4" are both black hole 150 bpm minimalism, there are two Advent remixes and even the downtempo tracks (the electro "Wildlife" and smooth "Molecular Structure") tip a heavy nod to Detroit. Oh, plus there are tracks that play backwards and locked grooves as well. Not exactly radically soothing as therapy goes, but enough to get Sigmund Freud on the PCP and down to Lost.

Calvin Bush 00000

#### **GARY MOSCHELES**

Shaped To make Your Life Easier

GARY Moscheles could be a young organist, wearing a shimmering blue glitter suit, playing future jazz to us in 20 years time in an old concert hall on Blackpool Pier... but he isn't. He is, of course, Mike Paradinas, Cornishman of many colours (μ-Ziq, Jake Slazenger), most of them quirky yet arresting. Just like this current offering, really.

"Play It Again Sonny" is all horny stabs and sleazy drum rolls riding a phat disco wave all the way to Scarborough, while xylophones and 303s certainly make "Mamblues" alternative, if slightly tiring. "Surprise Horn Part 2" takes a laughing trumpet loop and invites the drums and bass to come over, creating a hilarious new jungle hybrid.

From the bumpy funk of "Walk It Like This" to the uneasy deep beats of "Gary's House" you're whisked round the helterskelter of Paradinas' brain faster and mushier than a goldfish in a liquidiser.

A record to make your life (ch)easier.

Rob Da Bank

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#### ACR Change The Station Robs Records

BEFORE The Stone Roses ever became universal sixth form heroes. Before even Shaun Ryder's madcap Happy Mondays shenanigans kicked off a national trend for baggy dancing, A Certain Ratio were already voyaging into the (then largely unexplored) terrain between guitars and dance music.

In fact, in many ways the four likely Mancs (Martin Moscrop, Tony Quigley, Donald Johnson and Jeremy Kirk) drew up the blueprint for the Madchester explosion which followed. Never receiving the credit they deserved for sublime releases such as "The Spirit Dance EP" however, it looks sadly unlikely that "Change The Station" will set the record straight, either.

Stuck in a late-Eighties, sub-New Order groove, the synthetic jazz of tracks like "Listen To The Sound" and "You're On Your Own" are as out of date as a pair of stone-washed jeans. And despite the deep vocals of Denise Johnson, it doesn't look as if ACR are about to experience an old school revival. A shame, really.

**Rachel Newsome** ••••

SOUND PATROL

Albums reviewed by Calvin Bush, Rachel Newsome, Will Ashon and **Derek Bardowell** 

#### DA BRAT

Anuthatantrum

Columbia

THE very same kid who swore a lot on 'Funkdafied", Da Brat returns to vinyl and, er, swears a lot. Don't knock her for it, though. She doesn't give a ferk. What's much more shocking is how quickly the music deteriorates from Sermonesque funk into metal posturing and smoothy r&b ballads. Maybe dis Brat should concentrate on hardening up her beats. (WA)

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#### **VARIOUS ARTISTS**

Excursions

Mo' Wax

IT'S a sad farewell to Mo' Wax's more experimental sidekick. Barely one year old and with masterpieces such as IO's "Claire", David Caron's trip hop classic "Fantasy On A Fantasy" and stuff from The Prunes, Twig Bud and Midnight Funk Essentials to its credit, Two CDs here, the second one mixed up by Mark Broom, are guaranteed to bring a trace of sadness to your life as you realise what you're going to be missing out on. Oh well... (CB)

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#### DR OCTAGON

Instrumentalyst

Mo' Wax NOT so much a new album as an old one (the classic "Dr Octagon") with vocals and scratches removed. Without Kool Keith's nonsense rhyming, there's more time and space to concentrate on just how good Automators production is. But don't be kidded by the promise of brand new tracks. There aren't any here, really. It's perfect, however, for DJs to scratch up, MCs to rap over and all those sadsters who don't enjoy rhyming to get mashed to. (WA)

#### **BEENIE MAN**

Greensleeves

EVER heard one man flex like the Fonz, Jodeci, Pavarotti, Louis Armstrong and Busta Rhymes, over unbridled volcanic ragga beats? Then soothe with some deep cultural stirrings from Beenie Man before flipping to enough "gal" tunes to bury the wickedest sound. If you've never bought a ragga album in your life, here's where to start. Beenie remains undisputed king of the dancehall. (DB)







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# MSPOTT

TEN PAGES OF UNDERGROUND RECORD REVIEWS



TRAINSPOTTING

LOS JUGADEROS Single What You Doing To

The hardest working man in black dance

music, Ashley Beedle reunites with Phil Asher in a stone-cold killer which is like

Black Science meets jazz funk, featuring

Ladbroke Grove to the smell of a phat one.

female soul snatch which would have broken

down walls at Blackpool Mecca's Highland Room. It's deep black music which may not be the sound of havin' it large, but it's always being busted on a corner of

speeded-up hip hop breaks and a bad

This Girl?

# House

Single reviews by TERENCE FARLEY

ME'SHELL NDEGEOCELLO MITTALL Who Is He And What

Is He To You?

Maverick, USA

Sensational Danny Tenaglia mixed remake of the Seventies rare groover. Superb understated soulful vocals ride Danny's classic dark style to provide a perfect soundtrack to the man's fab Saturday nights at Twilo. . . Modern soul music meets state of the art New York City

house music. This is the shit.

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#### SINGLES

#### JOSA AND NAZARIO All Bridges Lead To Brooklyn

Hot 'N' Spycy Angel Moraes teams up with fellow Brooklyn boys, Josa Vinales and Naz Alonzo, in a deep, deep down tribute to New York's best borough (Okay, apart from Queens). The trademark Hot 'N' Spycy groove is topped by sweet pianos and a cool electric guitar. All that and a great pizza at Patsy's, let's go.

#### **BLACK SAINTS** The First Day

**Emotive** 

File alongside Joe Smooth and Ce Ce Rogers. Back in 1988, this cut would have been dropped at every club and every warehouse party by every kind of house DJ. Now, due to the bleaching of house music by the powers that be (helped along by the majority of the UK's white DJs), this soulful but tough slice of spiritual house will be marginalised and deemed specialist. The spirit of 1988 has truly been lost and the lack of support from the mainstream for classics such as Black Saints proves this point. And by the way, Hani's remix is prog tosh.

#### **DIANA BROWN** Love In Return

Minimal

Man of the moment, Cevin Fisher, pulls the lick off this double-packer which features remixes from Faze Action, Eric Kupper and legendary house meister Arthur Baker. Cevin turns out his dark acidic style for yet another great mix full of pumping beats and soulful vocals in his own inimitable style. The sound of now.

#### BELINDA SUNRISE AND THE TOKYO LATIN MOOD DELUXE

Hit The Conga Japanese promo

Out for yonks now but hard to track down, this François Kevorkian/Eric Kupper remixed Japanese-tinged brass-laden timbali stomper has its detractors ("cheesy shite" was the comment from one of my less fun-loving spars) but I really like it. Much better than fucking "Cuba" anyway.

#### **ASHLEY BEEDLE** PRESENTS THE JAMAYKA BOYS

**Good Body Girls** 

Junior Boys Own

Beedle the goodfella is back in a nu-groove-meets-Real 2 Reel (but without da cheese) style. Funky, bass-driven grooves topped with a gruff jam down ragga vocal and dark NYC vocals. The fun side of Daddy Ash, wake up Jamaica.

#### DJ SYNDICATE Can't Hold It

Cord, USA

Produced by that crazed genius, Romanthony, this congo-driven, funky guitar-led slice of uptempo phunk has been turning heads and moving eclectic dancefloors for a couple of month's already. Da rumpshaker indeed.

#### KRAMER DASHWOOD What Has Been Joined By God?

Oh my god, First Choice are taken on a ride (allegedly by Ron Hardy's Real 2 Reel) which filters and turns using all the classic parts. But this sounds so fucking excellent, who really cares who did it and when they did it? A bootleg which has the true spirit of 1988 and is more "real" than a thousand disco cutup records.

#### DJAIMIN TAPE PROJECT

Groove On, USA

An EP of studio out-takes which throws up an absolute gem in the "Nobody's Business"-sampling "Pleasure". About as funky and bad as European house gets, this shows why Tony Humphries rates this guy highly.

#### SHERMAN RODGERS Survive/What Dat Doo

Mindfood, USA

To be honest, Mindfood's deep house offerings usually leave me a little cold, too much for journalists and not enough for dancefloors. But this superb EP changed all that for me. The Windy City-style pumping beats, back in the day pianos and an outrageous Billie

Holiday-sounding jazz vocals sample in "What Dat Doo" is trackhead shit to the extreme.

#### **BLAK BEAT NIKS** Dooghhh

Soulful reality dealing jazzflavoured house music which features spoken vocals from Ron Carrol and is produced by Chitown's Big Ed and K Fingers. This is the vibe which has been lacking in most US house sounds of late and a vibe that British deep house producers can only wish for. Very good slightly harder mix from Deep Sensation makes this EP a must

for all house-heads.

#### NEW PHUNK THEORY Phunk Theory/Dancer

Paper Recordings Newcastle's Scott Bradford and Chris Scott (aka Shindig) keep up Paper Recording's solid release situation. Cool guitars and strings, plus a live bass all make "Phunk Theory" a nu Brit house delight. Meanwhile "Dancer" is a darker, harder, much more electronic cut, and up my street by miles.

#### **BLACK SCIENCE ORCHESTRA** Where Were You 2/Leroy's Theme

Junior Boys Own

Here we go again with that bloody Ashley Beedle geezer. Apparently only 1,000 were ever pressed up, this features a new lick of Black Science's "Where Were You". a cleaner, funk-tinged take on the Trammps classic. While on the flip "Leroy's Theme" is a tribute to

the Boogie Boys number one hero Leroy "Bad" Burgess. Listening to this, I can picture George Power controlling the floor at Crackers. Pure nostalgia, pure London, pure

black music. ....

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Single

**Jus Trax** 

#### ALBUM

**VARIOUS ARTISTS** The House That Trax Built II

#### VARIOUS ARTISTS Chicago House '86-'91

Here are two more excuses for getting back to basics and seeing exactly where house music came from. With the wealth of material available, Trax will probably be at this reissue lark until Doomsday. And they'll probably all be as spoton as this second volume is. Frankie Knuckles' "Your Love",

Hercules' "Seven Ways To Jack", Adonis' superb "Rocking Down The House" and Phuture's anti-cocaine "My Only Friend" lead the charge. Beechwood's selection isn't quite the "Definitive Story" it claims to be. You'd need that old 15-album strong Streetsounds compilation to take that title. But you do get plenty of classics here as well as more obscure cuts from people such as Kevin Irvine, Curtis McClain and Jesse Valez. And the third CD sees house legend Marshall Jefferson mix up the best of the first two CDs. (Calvin Bush) 9990 and 9990

# \* A YEARIN THE LIFE OF. . .

#### ROGER SANCHEZ

HE first record I released this year was "Translantic Soul" on
Ultra. It was actually supposed to be called "Transatlantic Soul"
but they missed out the "at" on the label and we ended up keeping it
like that. I didn't expect the reaction it received, especially the "Liquid Mix",
which got the biggest response. As a result, I went into the studio, wrote a song around it and recorded
vocals with Tonya Wynne. We've only promoed it over here, but deConstruction have already licensed it.
I also put out El Mariachi's "Cuba", the one which "sampled" the Gibson Brothers original. While I was
waiting to clear the sample, I pressed up 10 acetates for Dis around the world and it got really big in the
clubs. By the time I'd cleared the sample, it had already inspired imitative like I Universe. We didn't not clubs. By the time I'd cleared the sample, it had already inspired imitators like Umboza. We didn't get clearance for the sample so we had to cover it, which I did with the Brooklyn Funk Essentials.

While I was DJing in Paris, I wanted to meet Thomas Bangalter of Daft Punk. I'd go! a copy of Indo Silver Club at Midem and I'd been checking his stuff. Then I found out his Dad was involved with the legal side

of The Gibson Brothers' sample. It just so happened I'd never been to the Eiffel Tower, so me, Karen L, and Tomas went for dinner to the Jules Verne restaurant, which is at the top of the Eiffel Tower. After all that, though, we ended up re-recording the sample anyway. Still, I'm going to develop my love of live Latin grooves into a full project, though not with the Brooklyn Funk Essentials.

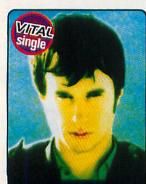
I did some remixes for people like Basement Jaxx, Fine Young Cannibals, Love Tribe and Chic. I also

did a mix for the Muzik compilation CD, which was my only one this year apart from a Strictly Rhythm compilation which came out in Japan.

This was also the year I moved from Queens to Manhattan and built a studio. I also flew on Concorde for the first time, which was incredible. And I finally took up a DJing residency in New York, at a new club called Plush on Thursday nights. My wish list for Christmas? To do a proper radio show, hopefully on LA's Groove. They're the radio station most receptive to new music at the moment.



#### Reviews by VEENA VIRDI



#### WIPEOUT Three Steps Beyond Terror

Chrome

Wipeout's Alec Empire continues his cybercore odyssey with this track from the Force Inc stable. Designed for the future rave generation, the flipside employs pongiform basslines while the title track alloys a sample from a cheesy Elvis movie with shards of technological fury. Welcome to the dramatisation of rage. 00000

#### SINGLES

#### CONCEPT 2 **Lucid Dreams** Liftin' Spirits

This Essex imprint, an offshoot of RAM, is overseen by Andy C and Ant Miles. Dodging media hype, both labels have defined their own sound on the floor. Yet again, this cut makes another sonic aesthetic leap as cyber blasts are burnished with hi-octane atmospherics and psycho frequencies. Moody stuff. 0000

#### REPRAZENT **Reasons For Sharing** Talkin' Loud

The Bristol breaktocracy of Roni Size, Krust, Die, Suv and vocalist, Onallee, release their debut for the former acid jazz label. What really stands out on this four-tracker, after the rapturous applause of the intro, are its metallic auralistics and the turbulent, rhythmic mutilation.

#### FUZE **Fluctuate** Online

The fourth release from this south London imprint entwines roof-top harmonics with fissured rhythms. While the dynamics in a lot of jazz step breakbeats have a tendency to sound comatose, the melodics on this vinyl are robust enough to speak for themselves. Modern street symphony.

#### OVERRIDE Consume and Destroy EP

Octopus Tom Withers (Klute) jumps ship from the Certificate 18 imprint to Octopus to assemble this sound story. The title track is divided into two episodes "Acceptance" and "Vista". While the former reeks

revenge and dark destruction, the reprise is elevated into a melodic oblivion. This should prove order always comes from chaos.

#### **NASTY HABITS Shadow Boxing**

Even with a manic DJing schedule, the Midlands DJ of the moment, Doc Scott, still manages to run his imprint and fit in a studio session. Donning his Nasty Habits guise, he embarks on a trip to Horrorville, where Kung-Fu beats are ground into malevolent strings. Gory stuff. 00000

#### KING KOOBA

**Ouorma** Second Skin

There was a time in the past when

jungle was punctuated with aerial string swoops and female vocalist wailings. This cut by Charlie Tate (bassist for Neneh Cherry's band) and Matt Harris (DJ Snuff) uses all those old devices and galvanises them with stuttering, percussive reverberations and jazzy thrusts.

#### **MORE ROCKERS** One, Two, Three Break More Rockers

Bristol's More Rockers may have kept a low profile this year, but this little package from Rob Smith and Pete D is nothing less than superb. Getting down to business, their disfigured breaks are bombarded with an arsenal of trigger-happy beats and sub-bass hoots. Hardline hullabaloo.

#### DANNY BREAKS The Bear

Droppin' Science

This is a smorgasbord of sound where everything but the kitchen sink gets a cameo part. Tropical heat waves are dove-tailed with ping-pong emissions which then enter the cyberzone where the percussion undergoes a nuclear reaction. Even though this is very manic, it still retains rhythmic clout.

#### SPECIAL K The Wrath

Producing his first track for SUS, Special K amplifies the hip hop slouch factor. The rant is smeared in b-boy poetics, while the beats are fuelled on ultra-kinetic bpms reaching supersonic speeds. You can't get much faster than this.

#### DJ HYPE PRESENTS THE **GANGA KRU** Super Sharp Shooter EP

There's no denying the fact that Hype, Zinc and Pascal are a tour de force on the jungle circuit. The classic "Super Sharp Shooter", with its cock-sure vibraphonics and trigger-shot carnage, ensured their place in jungle history. Which is why it deserves to be re-released as a double-pack with tracks like "It's Personal" and "Revolution".

#### CCCP **Russian Roulette**

Nautilus

CCCP take pleasantries to sickly levels. Easy-listening chimework, crystal modulations and daytime TV theme tunes are programmed to be "nice" to your eardrums. The cutlery clanging percussives add a slightly tense ambience, but the sax soliloguy plummets the whole tune into clichédom.

#### SDR/SUBSONIC

**Bad MF** Shoebox

It's an unsettling intro. An android monologue, sounding like those robots from the Smash adverts. babbles over microdot rhythmics which bear a grudge. Churning out its ninth track, this label proves the music it produces can tilt to the hard as well as the soft option.

#### SUBSTANCE

Damn Right **Ruffneck Ting** 

This Bristol club fraternity have extended their empire into imprint territory. The title track is spliced with hard-line hip hop rap, piercing sax and a muscular bass. "Eyes" meanwhile is more mesmerising with its haunting vocal and punch-drunk b-lines. Total dreamscape.

#### MORPH **Plastic Scene**

**Dust 2 Dust** Even though the original track is a palpitating houser, the "Bleedin Mix" moulds lo-slung bass guitar

riffs into cascading break patterns. This mix, however, is superseded by the granite hip hop stomp of "Intro 2 Dust 2 Dust" which, with its squelchy b-lines, sounds just as good at 45. Molten grooves.

#### ALBUMS

#### VARIOUS ARTISTS Smokers - The No Smoking Selection Volume One No Smoking

The north London No Smoking label has never pretended it's a hotshot, experimental imprint. The main criteria for a No Smoking tune is to smash up the dancefloor and most of the tracks tend to follow a format of jazzy intro, percussive crescendos and the blobbiest of bass drops. There's no escaping the cheesy element which gets thrown in sometimes (like in Shy FX's mix of "Smokin' Hornz") but things get more interesting when Krome & Time take the controls. But the real treat is the Hype mix of B-Jam's "Funkula". P-Funk has never sounded this disturbed. 00000

#### **VARIOUS ARTISTS** Suspect Package Hardleaders

Hardleaders, the drum & bass division of Kickin', have formed their own niche which doesn't chop and change genre every other release. They specialise in unadomed, brash, brutal and funky hardstep. Included in their latest selection you get the whole gamut from the fragile b-line blasts of Capone's "Friday" (which is doing the business on dub plate) to Soul Jah's hi-pitched beats of "Down With The Lites". For cuts pumped full with mega-wattage check out Capone's "Massive" and Basic Influence's "Still Waters". Even old Conqueror tunes (Hardleaders former name) are included on "Suspect Package" like Dillinja's "Tear Down..." and Lemon D's superb beat-thrasher "Manhattan Melody". And just to show they have their eye on the future, new talent such as Apex, Regulate and Decoder are also included. 00000

#### **VARIOUS** ARTISTS

Whital

**Avant-Gardism** Law And Auder

"Avant-Gardism" presents a pot-pourri of tracks specialising in electronic bastardisation. If you favour intergalactic blips and metallic interference, this album is a must-buy. Showcasing noise-scapes created by the likes of Tom Jenkinson, T-Power, Plug, Witchman and The Aphex Twin to name but a few. There will be those who'll say this long-player is simply soulless, funkless and just sounds too white. This is an unfair comment. Drum & bass is all about experimentation. Okay the tracks featured here are not traditional funk, but the album has its own special robotic soul. Machines couldn't sound much more groovy than this.

00000

#### **VARIOUS ARTISTS** The Ruffest Drum & Bass Ever

Strictly Underground Just when everybody thought things were sounding sanitised, something always comes along to rough it up. The contender at the moment is the Essex label, Strictly Underground. With their titanium-forged breakbeat sound, everything they've pressed has been branded with a hard-edged dancehall sensibility. Their tunes intend to make you jig until you're sweating buckets. And dripping with attitude here are numbers by Rough Ryder, Chemicals, Punks, Beats and Rhyme, all swing right hooks. There are many who feel hardstep is devoid of ideas. This selection proves there's plenty of life left in the hardest drum & bass.

# YEAR IN THE LIFE OF.

#### DOC SCOTT

How did 1996 kick off for you?

It's been the busiest year I've ever had. It's also been the best year in terms of drum & bass being taken seriously by people outside of the scene. It is nice because for so long the music was ridiculed in every shape and form. These days people pat you on the back, whereas two years ago they wouldn't have spoken to you. What have been your DJing highlights?

DJing is exciting me again because we're taking the music to fresh audiences. I've been going abroad a lot and really enjoyed going to places where people are hearing drum & bass for the first time. Supporting Goldie on his UK tour was great. The last night at The Forum was one of the best nights of the year and the Manchester gig was superb, too. The Rage nights at Heaven and going to America were so cool. Was 1996 a healthy year for jungle? Definitely. Both the Logical Progression and

Metalheadz tours were huge successes. Their success reinforces how strong the whole scene is. If you look at the amount of people who have major label deals right now, it shows the music is being taken seriously. When we played in Hull on the Metalheadz tour, Goldie, Grooverider and I were chatting and Grooverider said he couldn't remember a time as exciting as this. He said that it felt even better than when acid house was breaking.



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Personally, there really haven't been any low points this year. I've been busy and extremely happy. But Coventry City have been crap. Has drum & bass peaked? The ideas that Source Direct, Photek, Lemon D,

Dillinja and Peshay are working on for releases next year are mind-blowing, and when Goldie played me some stuff off his new album, I was breathless. We haven't reached a peak. We're still escalating both technically and musically. People are getting much better equipment and technical and musical innovation goes hand in hand. I'm investing in loads of my new studio equipment at the moment because I feel that, technically, I've reached the end of the line with the stuff I've got.

Main aim for 1997?

Hopefully I'll get the right deal sorted out for the album. I really want to keep on DJing but I'd like to produce more, too.



# **Techno**

Reviews by DAVE MOTHERSOLE

VITEAU

album

#### PAUL W TEEBROOKE Nova/M42

On-Art

A late contender for single of the year, with three tracks which prove once and for all that Otherworld supremo, Paul W Teebrooke (the pseudonym for an artist whose real name is mentioned elsewhere on this page) is truly one of the leading lights in the nu-skool of world techno. From the twisted avant-noise of M-42 and the wild style Latin percussion of "Blue Light", to the (deep breath. Ed) totally awe-inspiring, organic, jumple-tinged,

awe-inspiring, organic, jungle-tinged, breakbeat-fuelled, bass-heavy monster that is "Nova" (Phew! Ed), it don't come much better than this. The living funk.

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#### SINGLES MANDRILL SOUL

Rewired

After their excellent EP for Kickin' earlier this year, the Taylor bros return with some technologically galvanised jazz funk sounds. The modulated squeaks and bleeps of the lead are enhanced by some wonderfully subtle vocal hooks, while the slightly harder tech-step rhythms and madcap analogue twists on the flip make good use of D-Trains' old "music" sample.

#### SULKY PUP Cardinal Numbers

Ideal

Not content with running the UK's best techno distribution company, the Ideal imprint continue their vinyl campaign by adding Ewan Pearson (Maas) to their fine roster of artists. The title track is a jazztinged slice of superb dancefloor electronica with the most excellent freestyle synth solo. On the flip, meanwhile "Vulgar Friction" brings to mind 430 West's warm, funkfuelled tech house grooves and off-kilter syncopation while "Cry Baby" explores the gentler side of Detroit-influenced techno soul.

#### BLUE HARVEST Groove Beyond Imagination Juice, Australia

Rumoured to be the last ever Juice release, this blue coloured vinyl, three-tracker will please lovers of old-school Euro techno without distancing those who go for the more American-influenced sound normally associated with the Oz label. The lead cut's mid-Eighties keyboard riffs and Front 242-style b-line echoes the sounds of Goa's Vagator Beach circa 1987. The two tracks on the B-side tread a more contemporary path (funky basslines, jazzy hats and staccato snares) but still retain that vintage trance vibe with their insidious synth stabs and anthemic hooks. Cheese-free psychedelic trance for grown-ups.

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BURRITO BOYS Snakers Delight Avak JISA

Written, produced and mixed by New York's Burrito Boys, this is the first release on a new imprint dedicated to advancing the more harder side of techno. Three of the four tracks here are the ruff 'n' ready electro grooves which are mainly designed to enhance their mixing possibilities. However, the A1 track here, a full-on techno slam which resembles Mad Mike Banks on extra strength steroids, makes this much more than just another (albeit useful) DJ tool.

VINIAIL

single

#### XCEPTIONAL Presence EP

Although this is nowhere near as groundbreakingly good as some of Lucid's previous excursions, it is sure to be the Dutch imprint's biggest release so far. An epic, 14-minute joy ride of blissed out bell sounds and furiously funky polyrhythms reinforced with cast iron breaks and deep, throbbing bass tones, it builds and drops in all the right places without losing the underlying groove or any of its initial intensity. A guaranteed dancefloor filler which will get the crowd jumping around, and the

purists sneering.

#### NEW SOUL FUSION Prelude Soma PERCY X Day 3 EP

Glasgow's finest continue to use their overground profile to push underground music. And once again they deliver the goods with two new EPs which more than justify their "Quality Recording" moniker. The New Soul Fusion release (Slam's Stuart McMillan & Jim Mudtune of Rejuvenation) features three Nuphonic/909 Kings-style jazz housers, while Percy X moves from slo-mo hard hop and Motor City, string-laden sonic seduction to very smooth

minimal tech funk, Top gear.

#### ULTRA

1200 Music, USA

With titles such as "New/Old Needle and a label named after a Technics turntable, it's not hard to see where Seattle's Masa is coming from. And although his records are DJ tools par excellence, the tracks stripped-down-to-thebone minimalism and apparent austerity belie a

and apparent
austerity belie a
rare warmth and
beauty which
allows them to
stand alone. If
the modernist
designer, Le
Corbusier, had
made techno, this
is what it probably
would sound like.

BANDULU FD 002

Foundation Sound Works

After a string of very successful live dates, Bandulu's John O'Connell and Jamie Bismire make a welcome return to the vinyl frontier with this DJ-orientated, seven-track double-packer. And while there are certain influences on a couple of the tracks which are easy to spot, what really separates this release is the raw yet ultra-clean production quality and the way the Bandulu lads apply their very individual dub aesthetic to more contemporary techno sounds. Sophisticated simplicity.

00000

#### AS ONE Relentless

Shield, France

This, the fourth release on the rather fine French imprint, Shield, sees UK techno pioneer, Kirk Di Giorgio, pushing faders to distortion level. A pounding rhythm section of the most seriously intense beat gyrations that is tempered only by a magnificent string section, make up the rather appropriately named title tune, while Steve Pickton turns in a quirky breakfuelled mix over on the flipside. The real winner here is the closing tune, which is a splendidly funky melange of phat old school analogues and hi-octane synth hooks.

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#### FREDDY FRESH Accidentally Classic

Harthouse

A superb, all-new collection of 15 cuts from the mind of Minneapolis b-boy extraordinaire, Freddy Fresh. From the hypnotic esoterica of "Open Spaces" and the crystalline nu-school electro beats and haunting strings of "The Flow", through to the live-sounding Latin funk of "Chupacabbra" and the raw hip hop breaks of

"Hey", this is a fantastically engaging album which is as diverse as it is original. Sci-fi sound-bites fuse with live scratching and wild 808 programmes are married to old school samples, as the last 15 years of dance culture is deftly modulated into a wonderful kaleidoscope of fresh funky classics. Don't miss

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#### ALBUMS

SUN ELECTRIC PRESENT

R&S, Belgium There's no denying that when it comes to production values and studio know-how, Sun Electric are indeed a talented bunch of guys. However, as we know nowadays, great technical ability doesn't necessarily make for great art and although there is no shortage of good ideas and some interesting sounds here, for the most part the 13 tracks seem to be little more than exercises in synthesised jiggery-pokery. Alright, so there are some stand-out moments here ("Paralax" and "Wassa") but even those don't match up to the dizzy heights of The Band's classic from 1991 "O' Locco". Perhaps I'm missing the point here, but surely even in the late Nineties, the oldfashioned niceties such as song structure and the melodic content must still count for something. The modern equivalent of one of those old 1970's albums hi-fi buffs used to check their stereos.

JB 3 Close Grind NovaMute

Seven tracks of stripped-down, dark, moody, techno funkiness which sees the re-emergence of the legendary Joey Beltram. Yep, the same man who gave us the timeless classic, "Energy Flash", and invented the omnipresent hoover sound is finally back on track after a few years of patchy output. Kicking off proceedings with the resonating drum sounds and wild hi-hat action of "Time", "Close Grind" then pays a visit to the Hammond-led disco fuelled shenanigans of "Curb" and the ominous an alogue squelchiness and superfunky percussive licks of "Loose Kick". We then take in the hollowed out bass tones and the intense stop-start staccato rhythms of "Upper". This album is by no means a classic, but it is a welcome return to form for techno's or<mark>i</mark>ginal bad boy.

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# \* A YEARIN THE LIFE OF...

#### SURGEON

Ost of my time this year has been spent hard at work.
"Downwards" received lotd of attention in Europe and
Japan and I started to get loads of DJ work abroad.
It was strange at first because I had never really travelled
much before and all of a sudden I was getting on planes to
Germany or Austria or wherever. But everyone looks after
you so well, which is great. It really opened my eyes to the
fact that there's this musical common ground which enables
you to identify with people very easily. To me, techno is related
to living in a city, it's not about space ships or aliens or anything like
that. It's about the urban environment, and that seems to transcend
any language or cultural differences.

any language or cultural differences.

I loved going to America. I got to meet Jay Denham and recorded some tracks with him. I love his stuff. I met Mad Mike as well and found talking to him incredibly interesting. I understand where he's coming from now. Going to Japan was great, too. I went into one shop which had sold nearly 1,000 copies of one of my tracks. The clubs there are excellent in terms of sound quality and mixers. There's no real drug culture there, which I found encouraging, they just get totally excited and really pay attention to what you're playing, and they're completely straight! I think, with technology being so much a part of their lives, they find it very easy to a psorb the music.

On the downside, I found some of the attention I was getting hard to handle. I had people ringing me up from big record companies who'd never even heard of "Downwards" or Tresor or even Jeff Mills, and I'd just think, "Why are you talking to me?".

That's died down now because I'm keeping a lower profile. I'm not trying to take a big underground stance or anything, I'm just a bit shy of that kind of attention. I'm not into that whole star thing, I simply love the music.



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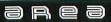
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# **Hip Hop**

Reviews by WILL ASHON

#### LYRICS BORN Single Burnt Pride/Balcony Beach Solesides, USA

Solesides continue their mission to establish themselves as the most original and innovative hip hop label in the world. Lyrics Born self-produces "Burnt Pride", a rumbling, rolling, ragged bar brawl of a track over which he rips and sings through his anarcho-funk rhymes: "We'll feed the starved kiddies self-doubt lozenges/ Just peeling layer after layer off their confidence". "Balcony Beach" is more introspective, the fractured result of a (very) early mid-life crisis, despite the mooing. Buy now or spend the rest of your life in ignorance and fear.

00000

single

#### SINGLES

#### THE NEXT WAVELENGTH **Push Came To Shove**

Rive Planet

MCM (ex-Caveman) strikes back at his critics with able assistance from TKO and Verse. The original is moored around a falling piano riff and sounds a little pedestrian. but Luke Vibert chivvies the beat around on the remix until it swings like a motherfucker. And just how does a motherfucker swing? An awful lot.

#### COMPANY FLOW **Double Reside**

Official USA

New York's deepest subterranean undergrounders go konspiracy ker-azy with two new tracks, "Info Kill" and "Population Control". The latter is the stand out, with a huge breakdown which shows us how hard they've studied at School(ly D) (Strike one. Ed), with a barrage of orchestral sounds and full out rhyming all of which are about as informative as "The X Files" but a fuck of a lot less pretty. Hard.

#### 2PAC Toss It Up Death Row/MCA

It's always sad when anyone dies, particularly for those set to make a sack of cash out of the recently deceased. Except... they make a sack of cash anyway. Hence this truly poor piece of tinny r&b about how everyone likes the way you give it to them. Sorry to say it, but this is toss.

#### CAMPLO Luchini

Profile

Three flies for Camp Lo. One. Fly Seventies sample which has you spiralling your hips like a hula hoop addict. Two. Fly flows from the Lo with the party-hearty vibe. Three. Butterfly from the Digables laying it down like only he knows how (quietly). Lo-vely. (Strike two. Ed) -

#### DROCTAGON

3000

Automator's on such a roll at the moment it's difficult to see him for the sesame seeds and leafy salad garnish (Strike three, yur out! Ed). Go straight to the remixes and do not pass go. "3000" becomes the funkiest thing ever since Pigpen's pants finally got glued to his groin. Meanwhile the deck-fuck remake of "Bear Witness" is so good it hurts. Mack Dada.

00000

ILL ADVISED Through The Eyes Quake Čity, USA

An excellent value twelve from out west. Like many others III Advised rap about hip hop and the streets, but they manage to do it carefully and cleverly. Unfortunately, the best cut here, the slightly skanking "Against The Grain", is marred by only having a "clean" edit, which will leave most listeners adrift in a stuttery limbo.

#### GOLDMINE Mic Love

Adept

Without wishing to sound like the MP Teddy Taylor, why is a British label signing a Scandinavian crew when this country's full of talent which doesn't get a look in? Mind you, the remixers Blacksmith here are from London and they manage to turn this solid, funky slice of hip hop into an r&b monstrosity. Death to the Euro-sceptics.

00000

#### **B-LEGIT** Check It Out

Featuring the inestimable talents of E-40 and Kurupt (from the Dogg Pound) and taken from an album entitled "The Hemp Museum", I'm sure you can probably take a wild guess as to what this sounds like. And you'd be right. Maybe it gets

more interesting after smoking an ounce of skunk. Then again, maybe not.

#### **ALBUMS**

KEITH MURRAY Enigma

With a name like some Seventies Aberdeen footie player, an album title taken from a popular (?) brand of lager and the worst live hip hop show performed in this country last year, you could be forgiven for thinking that this diminutive wordmangler is the epitome of naffness. But you'd be wrong. The Lyrical Lexicon is still busy slipping out his strings of strong words, long words and made up words. And (except when Keith gets too into telling us how he'll kick all-comers) it works. Especially when it's held together by Sir Sermon's clipped beats and booming, syncopated basslines. Check out "Manifique" and "Hot To De"" and let Keifster rock rock yer box.

-

#### **ORIGINOO GUNN CLAPPAZ** Da Storm

Priority/Virgin

More nice boys who spend their summers applauding cricketers using the right sort of bat. Honest. Actually, OGC are the latest crew to emanate from the Boot Camp Clik, Brownsville's bombest sneaker-haters. Originoo are also three fifths of the Fab 5 and hence brought us "Leflah" with Heltah Skeltah. All of which should give you a good idea of the strippeddown doomy Evil D (and friends) production and the c-rhyming. What distinguishes this lot are the strong, Windies-tinged vocals and more catch-phrases than "Catch Phrase". Add a large dollop of Fab Fiving (for instance on the highlight cut "X-Unknown") and Sadat X and the elite fleet keep the boots a-stomping.

HOMELISS VIITAL DERELIX single Cash Money Stones Throw, USA GRAND The Visitor Situation **Critical** Blindside Two records, one man. For Homeliss Derelix are also known as the Grand (formerly the 50 Grand) crew. And with production on both tracks courtesy of

Peanut Butter Wolf, there's a certain consistency here. "Cash Money" is a slinking, jazz-guitar swung affair with great scratches and a drum beat

which rattles and echoes offbeat while Grand lays down his attack on commercial hip hop. "The Visitor" doesn't swing as much, but its alien-on-the-run-from-the-FBI theme more than makes up for it. Very odd.

00000 anti 00000

#### **VARIOUS ARTISTS Ruf Diamonds Volume 1**

Ruf

There's always going to be a bit of a problem if your an underground hip hop act in Britain, a country which doesn't really have a hip hop "overground". Nevertheless, the Ruflabel and the acts associated with it are the troupers of just such a scene, endlessly traipsing round and round the country performing small jams and starting to build up something of their own. Luckily, they're more than just worthy, with most of the material here being far too high quality for the fate of being signed by Acid Jazz (as happened with fellow travellers, Parlor Talk). The highlight of "Ruf Diamonds" comes from the superlative Jeep

Beat Collective but the rapping throughout is varied, skilled and authentic. Check.

#### MOP Firing Squad Relativity/Epic

More boys from Brownsville. What did they teach this lot at school? Target practice? The Mash Out Posse are highly-rated enough to boast a number of DJ Premier cuts on their album and they make the most of them by SHOUTING all about KILLING over the top. At its best, "Firing Squad" is an update of "Criminal Minded" KRS. At its worst, it's like people SHOUTING all about KILLING. It is, however, very effective and guaranteed to have you rolling around the living room poking your handgun (well, your hand) over the top of your settee. You talkin' to me? You talkin' to me?? You fuckin' talkin' to me???

-

#### CASH CREW From An Afropean Perspective Disques Vogues/BMG

The Grove's finest had to go to Paris to get the sort of major label support they felt they deserved. The result is a slick, booming long player which is more soul-oriented and less jazzy than Cash Crew's previous work. Focussing on the concept of the Afropean (black and born in Europe), the record draws on a pretty wide variety of styles and moods to flesh out this metropolitan figure. The English and French versions of "Turn It Out" nicely sum up the Eurocentric ethic, but it's the closer-to-home, "Notting 'Ill Shit" (with NSO Force, Sidewinder and Mighty Ethnicz), which kicks the hardest. 0000

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# A YEARIN THE LIFE OF...

#### ATRIBE CALLED QUEST SPHIR

s been a cool year, viknowhamsayin'? We finally put some product out and that's always a good thing, But the best thing that happened to me this year was the Yankees winning the World Series. We were on tour at the time, but we watched the game on TV. I was really going for the Braves because I live in Atlanta. But I'm from New York originally. I've been happy whoever won! But let me tell you, I think my favourite moment this year was the NBA Draft, when the Knicks picked John Wallace and Walter McCoy of Kentucky. I went home pretty satisfied that night. Wallace went to Syracuse University and they lost

the championship game in college, but he had a very good game anyway.
I don't think it's been a good year for hip hop. Not many good albums. Hip hop is cool as a culture thing. I mean, 50 per cent of it is negative. I feel like this year wasn't as good as last year. The records I liked? The 112 remix of "Only You". I liked the Mint Condition single and the "What Kind Of Man" single, I really like that one. I also liked the new En Vogue single from the "Set It Off" movie soundtrack. As far as albums go, I liked the Busta Rhymez album a lot.

. I'm hoping for better in 1997, of course. The longer you live, the better you want it to be. My first priority is my solo album. It's cool. The one thing which would make 1997 better than 1996 for me would be the Knicks winning the Finals! If the Knicks won the NBA Finals, then... I don't know what I would do. I might go on vacation as if I owned the team!





# **Trance**

Reviews by DAVE FOWLER

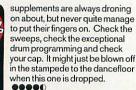
#### THE THIRD ROOM Alienoid

Eye Q

VINZAL single

Whatever happened to Der Dritte Raum? Here's your answer over two sides of vinyl. Yes, they may have Anglicised their name for marketing purposes, but happily, Andreas Kruger and the boys stay loyal to the true traditions of Teutonic trance. With a couple of stupendously stomping mixes from Dobre and Jamez (Touché) and a subsequent caning from Tongy and James Holroyd, this one looks large. Time to check into Room Three right now.

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#### MULTIPLEX

**Audio Engine** Psychic Deli

Multiplex, Julian Lopez and Justin Spiers temporarily take leave from the flotation tanks of their fourdimensional psychedelic bubble to enter the studio, straighten up for half an hour and proceed to fire on all cylinders. And the net result is the creation of some audacious audio of the most high quality. But has the boys hermetically-sealed

bubble burst at last? And is there an album in the pipeline? I certainly hope so.

#### **EPD Spiritual Hallucination** Peyote

Mesmerising mescalin dreams massage the ever-flowering cactus gardens of your mind as new boys EPD channel their energies into the purest psychedelia, in a direct musical line which goes back to Nahuatl consciousness. Ohyes, cosmic comrades, this one is far-out. Time to leave your digeridoo at home, rinse out the dreadlocks, reach for the tie-dve and stick your head in the nearest bass bin. Either that, or go out now and buy this quite remarkable slice of vinyl.

#### YLEM **Visions**

The second release on the Tonkin' imprint, and the follow-up to a Vital Single on this page a couple of months ago, "Visions" is uplifting hard house with a film score intro which leads into savage beats, pulsating acid and power chords. On the flipside you'll find "TNKA", a psychedelic cut which is rather predictable but nevertheless highly enjoyable. An imprint to watch for, particularly if it steers clear of the tripped-out, dare we suggest it...

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#### COSMOSIS **Howling At The Moon**

Barking. Absolutely barking mad. Which you'll already know if you have ever visited the psychedelic nights at the Fridge on a Friday, and heard this one dropped at five o'clock in the morning when jaws are going like Fido at the dog bowl. Yup, this is pure unadulterated lunacy from another planet distilled by fish on bicycles in the company of pixies, gnomes and gamma goblins. Gaa-gaa and irredeemably excellent at the same time.

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#### MAX & AMINO Alien/Chemical Imbalances

Alien Trax

Amino & Max, aka Paul Curtis and Barmak Hatamian, serve up their first release as a studio duo, and the first release on the Alien Trax imprint, to splendid effect. You might recognise Paul Curtis from releases licensed to Mockmoon, the sadly-defunct Frankfurt Beat, IndoChina and Aquarius and Max, meanwhile, is the turntable talent in the partnership. Think modern psychedelic trance. Think off yer tits. Think about buying this twelve right now.

#### **PSYCHO DISKO**

**Get Away** 

Flying Rhino

Psycho Disko are apparently DJ Steve Psyko, erm, Fred Disko, and Ollie Olsen, a trio of rather funnilynamed fellows from Melbourne, Australia. In between quaffing the piss-weak lager, over-oaked and over-rated new world Chardonnay and talking in funny accents, they have managed to come up with a startlingly good EP which brings us the highest quality Antipodean trance. Groovily psychedelic, but without being trippy for trippy's sake, with the added VFM bonus of "Mon Ami" on the flipside. A real winner.

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#### **DE NIRO** Elan Vital

"Elan Vital" from De Niro, with its complementary danceability and depth, is a predictably muscular peak-time trancer from Scotland's premier exponents of the genre. Meanwhile, "Tried And True" over on the flip, is more of a dancefloor

#### **VARIOUS ARTISTS Fill Your Head With** VIITAL Phantasm 3 album

Phantasm

Future psychedelic trance of the very highest order, "Fill Your Head" serves up 10 totally triptastic tracks of lose-

up 10 totally triptastic tracks of lose-yer-mind-big-time calibre, with Squid & Moonweed 's brilliant "Martians On Motorcycles", Sundog's "Touch The Sun", Mindfield's "20,000 Worlds In A Perspex Box" and Shakta's "Foxglove" leading the pack. All credit to Phantasm for compiling an album of this quality when Simon Carman, label partner and one half of Mindfield, was laid up in hospital. He's not back glugging Jose Cuervo and necking Damons quite yet, but it won't be long.

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groover, built around a bubbling b-line which will keep 'em gagging before the hallmark De Niro sonic shagging. Hung like a stallion, this

#### DOM **Vegetation EP** Stay Up Forever

There's always at least one insane acid screamer with elephant-sized balls featured in this column, and guess what? You've just found it. Why is it always here? Because, to cut the crap, we absolutely love 303 builders, even if poker-arsed "mature" types and all those frilly satin-shirted ponces from northern clubs with door policies try to tell us we shouldn't. So there. Enjoy. 00000

VARIOUS ARTISTS **Unknown Quantity** 

Any album which brings together four musicians from as far apart as New Zealand and Brighton will be slightly out of the ordinary, and the aptly-named "Unknown Quantity" proves the point. Featuring tracks from Field (New Zealander Mike Weston who runs the Pulse label), Deviant Electronics (aka Brighton artist Ciaran Walsh), System 100

(New Zealander Ben Harris) and Slender Fungus (Brighton's Chris Gannon), "Unknown Quantity" serves up a mixed musical platter. ranging from ambient sounds via dub to dark techno, cemented by one common factor, quality.

#### **VARIOUS ARTISTS** Retrodelica

Flying Rhino Back to the future as the rhino in the sky charges forward with its very own version of the history of trance, specially put together "to see us through the darker months of winter". "Retrodelica"'s tracklist is long and prestigious, including such jewels as Dance 2 Trance's "We Came In Peace", Eat Static's "Prana", Juno Reactor's "High Energy Protons", Hallucinogen's "Solstice", Afrotrance's "Spiritual Energy" and "Trancemission" from Genetic. If you didn't catch any of these classics the first time round, now is your chance.

Records supplied by Choci's Chewns, London W1. Telephone 0171-434-3097



#### **DOOF**

eah, 1996 has certainly been a most interesting year. This time last year I was at the Eclipse in India, which has since inspired me to write a number of tracks, including the one I've just finished. I suppose that means I've come full circle this year...

After that, I spent a month chilling out in the Himalayas. It was beautiful out there, so serene, and it inspired me to write "Angelina"

I also spent two months in Goa year. It's always nice to be there. It was quite relaxed, not much happened on the party scene because the authorities came down quite hard this year. I still enjoyed hanging out on my own, though, and with people like Raja Ram from TIP and the Blue Room guys.

Unfortunately (or fortunately, whichever way you want to look at it) the airline I travelled to India on went on strike and I got stranded out there for another month! The net result was that when I finally got back to England, I threw myself into the album, "Let's Turn On", with a vengeance. I'm particularly proud of the cover artwork, which I did in a psychedelic cartoony style with Mark Neal. I suppose I'm expecting big things from the album. You

could say it's a bit overdue because it sums up about three or four years work. There's been quite a good pre-sale buzz around it, so I'm keeping my fingers crossed.

At the moment, I'm looking forward to the TIP party at the Shepherd's Bush Empire and to playing in Manchester and at the TIP parties in Greece and Tokyo. On the whole, it's been an excellent year. The toughest decision was deciding who to do the album with, but I think I made the right choice.

#### SEDUCER Upload/Download M Track, Holland

Following on from where the great "Subliminal Seduction" left off, Seducer, made up of Keith Fielder of London's superlative Sex, Love & Motion and ace knob-twiddler Steve Haley) are back with a real smash. "Upload", with its heavyduty throbbing beats juxtaposed with the ultra-crisp production and aquatic tones, defines the sound which is S, L & M. "Download", meanwhile, chills out with woody percussion, a deep bassline and half a gramme of Paula Yates' favourite powder. Oohh, yess.

#### MILLENNIUM Millennium

Monster Sounds

Top-notch trance house hybrid which never fails to hit the spot. "Millennium" brims with that finde-siecle hedonism the Sunday







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# Garage

Reviews by MICHAEL MORLEY

MOUSSET 

sample house groove which has a hook that is more hummable than the "Eastenders" theme tune. **Grant Nelson** adds finesse and some mighty fine ivory tinkling



on the firstrate "Midnight Jazz Pass" mix. And for those who missed it on Peppermint Jam, Raw Instinct's super-sexy French-spoken "De La Bass" is also included here. A must-have.

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#### SINGLES

#### THE GROOVE COMMITEE FEATURING LAURA ALFORD

If You Want It (Come And Get It) Phuture Trax

Produced by Federal Hill's Gary Tutale, featuring the lush vocals of Laura Alford (whom you may recall from "Never Stop", Reflexion's big choon from last year) and worked over by 95 North, "If You Want It" is a bit of an all-star garage coup for Phuture Trax. Typical of all their performers, it's a light, bright and bouncy piece moulded around a rock-solid song which is sure to hold the floor for most garage loving crowds.

#### JOHNNY FIASCO Higher Large, USA

Fiasco maintains his consistent deepness and adds a previously unheard vocal component to his music. The title track does contain that highly overused nondescript phrase "take me higher", however when it is bellowing from a Teddy Pendergrass pretender beneath a melodic insistent jam, the potential problem is solved. The other track here, "SonIvation", with its lovely

sweet jazz flavour is for those early morning lulls just before or after the storm

**ROZ WHITE** A Little More Love **Bullet, USA** 

> If you enjoyed Roz White's earlier reworking of Dee Dee Bridgewater's "Bad For Me", then "A Little More Love" should also be down on your shopping list. Ed "Gusto" Green once again shows off his soul

roots with a back to basics soul production in the Salsoul/early Frankie Knuckles mode together with an r&b mix, both of which complement Rez's gutsy vocals. A class job.

#### THOMAS BANGALTER

Spinal Scratch

Roule One of those daft Parisian punks returns on his own label, Roule, to entertain us while we await Daft Punk's imminent debut long-player release. And entertain us he most certainly does. Yet again blurring the boundaries between house, techno and garage, Bangalter concocts a crazy stop-start brew of jazz-infused guitar, insistent key sounds and mad scratches, lying alongside beats which are both teasin' and thumpin'.

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#### BLACK FIBRE FEATURING DONNA BLAKELY

You Can Lift Me Up

Suburban, USA Chicago's Mark Garnt and Donna Blakely get together again after last year's brillt "Gotta New Love" for what turns out to be, unusually for the Suburban imprint, not a full song. Rather "You Can Lift Me Up" is a full-on get-down jamboree that uses Donna's stirring ad-libs and some rather fine homs, Moog and Rhodes all utilised in four different combinations across the mixes. which although occasionally a bit hesitant, are more than useful.

VIIIAU

HOUSE FOUNDATION FEATURING BUTCH QUICK

Feel It (In My Soul) King Street, USA

We're not talking about a radical breakthrough here (this is garage folks), but when everything is in place, as it is here, it just sounds so good. Originally only on Japanese release, this Nineties love song is just pure positive vibrations, showing Butch Quick competing with Michael Procter in the deep-throat stakes and Deep Zone gliding as if they were producing Barry White. "Trouble" et al have been caning it for a while, and once you've heard it, you'll know why.

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#### THIRD PERSON

Love Conquers All Liquid groove, USA

Liquid groove, Stephan Mandrax and Oliver Stuman's imprint has developed a lot of largely justified, hype for in-house songs and soul which proves pretty hard to live up to. The Scott Wozniak production proves more than competent and shows particularly fine jazz moves on the "Trippy Dub" but falls below par on the song ingredient which is somewhat average.

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#### **ELECTRIC SOUL** Latino

Phil Asher and Luke McCarthy, the duo behind the fantastic disco jazz hybrids of Restless Soul, don this slightly different guise for some catchy, uptempo, modern fusion called "Latino". Flip for "Everyday", laid-back downtempo, sample business à la Blueboy. Swathed in strings and lush soul vocals, it deserves just as much attention.

#### **GROOVE BOX** Cassio's Theme/The More You Want Nite Grooves, USA

A two-pronged purely instrumental assault of the highest quality with Masters At Work at the controls. 'Cassio's Theme" is a deep house minimal work out with squelchy keyboards tweaking very slightly in Tenaglia territory. Meanwhile "The More You Want" is a jazz-tinged instrumental along the lines of Nu Yorican Soul and features George Benson, this time with Joe Clauseli on keys and John Ciafone adding finesse to the drum programming.

#### **DISQUES DU LIVRES Limited Edits**

Noid

This is a strictly limited, Japanese only release of obscure retro edits largely acting like a bric-a-brac of bizarre beats, effects and kitsch vocals for off-the-wall types. For the more conservative among us, there are the lush soaring strings and funky guitar disco of "Dancing In New York". They just don't make 'em like this anymore.

#### KOMPUTOR KIDZ Rude Train/Harmattan Maxi Tracks, USA

Byron Burke of Ten City fame reemerges with two different tracks.
"Harmattan" is a jazzy excursion for deep house fans who remember early Li'l Louis, while "Rude Train" is a mellower take on the wild pitch vibe set to the theme of a train journey (Eh? Ed.) All aboard.

**ALBUMS** 

#### **VARIOUS ARTISTS**

**Sunday Service** Interstate

To reflect the huge popularity of the Sunday Session he's involved in,

# A YEAR IN THE LIFE OF.

#### MOOD 2 SWING

What were the highlights of 1996 for Mood II Swing?

LEM: I got two telephone calls out of the blue this year. One from Leee John, who we did mixes for on "Mighty Power Of Love", and the other from George Michael's American A&R, Michael Austin. I had admired Imagination from when I was really young. Leee



LEM: Anything funky, but Maxwell has to be top of my list. I listen to his album all the time. In America there's a flood of r&b hip hop, but his vibe is totally different. In terms of dance music, nothing really blew me away. Although I'm looking forward to the Nu Yorican Soul long-player and I liked Armand Van Helden's mix of CJ Bolland a lot. Unlike the Seventies, when music grabbed everyone, it's difficult to do that nowadays because things have become so segregated.

But Armand's mix had something for everyone. JOHN: Drum & bass really grabbed me this year. It's the only truly

new sound which seems like it will stick around. I saw LTJ Bukem and Alex Reece DJ over here, and the tracks they were playing seemed so full of music. It's about experimenting and, like Nu Yorican Soul and Tricky, they're changing the vibe and getting right away from the norm. That's what I like.

How were your personal lives in 1996? LEM: Well, love didn't come for me this year, but I did get a high from shopping like crazy. Both John and I are fans of fashion. Another good thing was that a couple of my best friends from high school had babies, so I became Uncle Lem!

JOHN: Although I'm only 25, I feel as though I'm getting old really fast. Lem's freaking out about it and he's 28! I broke up with my girlfriend a while back so I've been single this year. The downside is that I've been too busy to meet anybody new. On the plus side, I did taste the best mozzarella ever when I was DJing in Naples. Like they say, there's nothing like the real thing.

DJ Matt "Jam" Lamont lends his mixing skills to this bumpy garage house set. Interstate manager, JP Firmin, pools cuts from his mates Mousse T, the Nice 'N' Ripe crew, Eddie Perez, Joey Musaphia and DJ Disciple to produce what is a predominantly European sound. which is altogether less subtle and more to the point than its New York and New Jersey inspirations. The majority of the tracks' booming blines and muscular keyboard riffs are interspersed with samples of vocal snippets rather than full-on vocals which tends to mean only a few of the tracks really stand out. However, if the groove is your kind of thing then maybe the "Sunday Service" offers you the chance to be converted.

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#### **VARIOUS ARTISTS** Other Stuff

Other

It's been a long time since Steve Jones and Sally Rodgers have been involved with A Man Called Adam, but they're still beavering away with the kind of house music which retains an edge and a soul which seems to escape so much of the genre. On this compilation of out-takes and re-edits (including action from themselves and the like-minded Idjut Boys, DJD and Sensory Productions), Rogers and Jones' normal "psychedelic" treatment of real instruments is present alongside disco and dub flavours which combine in funky and thoughtful ways on this DJfriendly triple vinyl package.

(PE) MUZIK

# Sou

Reviews by BOB JONES

#### PARKES **Another Chapter**

Parkes is a complete unknown who surfaces from literally nowhere and scores maximum points with this scorcher of a mid-tempo ballad. It contains the most soulful church vocals which send a shiver down your spine and, yes, give you that lump in the throat. Wonderful and a real leftfielder which deserves the big one!

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#### ALEXANDER O'NEAL Let's Get Together

One World

In a recent head-to-head, the big man admitted he'd finally cleaned himself up, dusted himself off and was fighting for his place at the top of the credible soul-meister stakes. Well, his voice still cuts it up, but the song ain't all that. Let's hope his forthcoming "Lovers Again album is really sayin' sumthin'!

702 Steelo

For once, the Americans hold the ace in the pack with this gorgeous, lush harmonious swinger from way across the big pond. The voices may be young, but the riddim is so damn ruff. Okay, hands up, I'm chasin' this one.

SAMUEL PURDEY **Lucky Radio** 

A UK outfit who blow up big-time on the live club circuit with blue-

VIITAL single

eyed vocals reminiscent of Steely

Dan, Hall & Oates and the Doobie

Brothers. Smooth production and

at last some individuality which

smothers the so-called soul from

the urban quarters. Catch 'em on

tour if blue-eyed soul is your thing!

Now here's a predicament for you.

Here's a young lady who is one of

producing a plain tune. I say plain

because it doesn't really do much,

just plods along getting nowhere.

Sorry Liz but you can do so much better than this. It's not the vocals,

Ruff 'n' ready lyrics for the laydeez of the world, the honeez and all the

word, ie, the proverbial and the all

listen up, this is so infectious and

has immense crossover appeal.

girls 'n' ting. Complete with the

too predictable rap. But hey,

our most under-rated vocalists

**ELIZABETH TROY** 

Headstrong

it's the song.

Dinah

BMG Sweden

BLACKNUSS

and win the game. **VARIOUS ARTISTS** 

Sampler Hip Bop

This is straight ahead, but with no curves, jazz which contains a few highlights from recent albums by Urbinator, Bop City, Tom Brown 'n' all. This should be be played with a rollneck jumper, goatee beard, legs crossed and a head nodding in approval.

Yup, let's take a little trip from the

underground to the mainstream

**PAUL JOHNSON** To Be Wanted (Trilogy) **Force Vital** 

Now we get to something really special. A superb slice of British street soul performed by one of the finest voices the UK scene has uncovered. Competently mixed and produced by Dodge "To Be Wanted" proving once and for all that the talent is out there. Major A&R bods should take note and get those cheque books out. Utter perfection.

#### **KEITH SWEAT** Just A Touch WEA

For a man who can melt the most hardened ladies hearts, this is one big cop out. Sub-standard version of Slave's big club tune. Gutless and sayin' absolutely nuthin'.



JAZZ X **Niceness** Funky Xen

A neat, all-round double-pack, full of happening breaks, basslines and fillers to kill for, all laced together with some dark, moody, and attractive vocals from Zena Edwards. When talent like this surfaces, you know there's a future ahead.

peace & niceness jazzx

In plain and simple terms, this album is classic soul 'n' jazz all in one.

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#### ON THE CONTRARY Love To Love You

white label Another one of those mid-swing things which is so sickly sweet and so sickly boring. Sorry girls, it's a no-no.

#### "H" MAN Fiesta Le Français Chilli Funk

Second outing for Lofty and Ben Mitchell's west London imprint, Chilli Funk, and what a killer it is too. Pure Latin dance grooves which get right under your feet and just won't let you hit the floor. The future of dancefloor jazz? No problem.

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VARIOUS ARTISTS Who's That Soul

Irma, Italy

A fine collection of the kind of black music which brings a lump to your throat and a smile to even the most die-hard critic. Put together in the land of pasta and strong coffee and featuring moody tunes from Isaac Hayes, The Blackbyrds, Sylvester Bossa Nostra and the funky Jestofunk, it's just what the doctor ordered. IRMA THOMAS Time Is On My Side

VARIOUS ARTISTS Just Keep On Dancing

Kent

When it comes to the roots of the music called soul, nobody, and I mean nobody, does it better than the Kent imprint. First up is Irma Thomas, revered by those in the know, but generally ignored by the unsuspecting public. This set of discs gives you her best in one incredible package. Just listen to the vocals on the title track and it

will blow you away. Irma Thomas is the original diva, no problem. All the various cuts on the compilation. "Keep On Dancing" are priceless gems, following along the lines of Natural Four Doug Banks, and that man (again) Terry Callier. A release which is tailor-made for any self-respecting soul addict.

#### THE DEELE The Best Of. . Deep Beats

For those of you who are young lovers of contemporary r&b (that's swing to you and me), this is the early days of one Kenny Edmonds, otherwise known as Babyface, as his funkster friend Bootsy Collins nicknamed him when Kenny was an active member of the Seventies collective, Manchild. But it was the band's Eighties techno pop sound (as they put it) which made them into The Dee e, which also featured LA, another prominent conductor in the Nineties r&b world. Full of history, "The Best Of..." is worth a listen to hear the roots of today's urban scene

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#### WHATNAUTS The Definitive Collection Deep Beats

Another slice of the soul pie with over two hours of sweet, refined black music pulled together from Whatnauts "Stang" collection of three LPs plus some unreleased cuts and their huge early Eighties dancefloor anthem, "Help Is On The Way". This collection is worth checking out even if it's only for their credible version of "Message From A Black Man" and seminal crossover gem "Girls" which was recorded with the help of Deep Beats stable mates, The Moments.

#### **AVERAGE WHITE BAND** Soul Tattoo

Compared to their fairly recentish session at The Jazz Cafe in north London, this is well below average. On the live crcuit, you can't get near the Average White Band for unadulterated funk, however "Soul Tattoo" seems like they're firin' on well below their usual six cylinders. Sorry guys, but the cake don't get sliced this time around.



#### PAULJOHNSON

his has been an incredible year for me as it's the first time I've started an album project since 1990. It was so great getting back into the studio with my producer, Dodge. It has been a tremendous kick getting support from people. At the moment there's a serious buzz about my new single, "To Be Wanted", which is great. Trevor Nelson is playing it on Radio One, as are Kiss, and all the pirates are ringing up asking for copies, so I'm feeling really good. It even got played down at Subterrania, which I consider to be my second home. People were dancing to it and it was felt amazing. There is nothing like having your ego stroked, you know!

I see a lot of things which sadden me in Battersea, where I live. There are loads of guys hanging out round there who are into my kind of music but they've got no direction and you know they're going to end up behind bars. Then there were things like the Irish peace process, which was really exciting at first, but now it just seems to have faded. I'm not saying I'm the most conscious person, but I do like to write things which are a bit deeper, like my experiences as a black man living in London.

The album I found most personally challenging this year was by Me'shell Ndegeocello. The music is beautiful, particularly because it reminds me of Rufus and Chaka Khan. I found it very powerful for a black woman to go into so much depth about so many things. Her album just totally freaked me out.

I saw masses of films this year, I love going to the movies. "Seven" and "Heat" were my favourites, and lloved "Babe". I took my godson to see it as an excuse!

The most exciting thing which happened to me recently was meeting up with this lady I was totally in love with about four or five years ago. We went out and remembered all the good times that we'd had together. It was great.

# **Hardcore**

Reviews by CLAIRE WYBURN



Earache

Only a genuine gabba artist like Johnny Violent could come up with a tune that sounds like this. It's so bloody uplifting, it'll drive you mad unless you're going out clubbing. As soon as you hear it, you'll have to get up and dance. Unbelievably, "Heaven..." has instant appeal, yet is completely original, largely due to the fact that much of Johnny Violent's inspiration comes from stirring 19th Century operatics. Earache couldn't have chosen a better DJ to remix for them. Billy Bunter's hardcore epic slices it up with meaty kick drums and surfing breakbeat. Terrifyingly good.

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#### **SINGLES**

#### **GREAT BRITISH TECHNO** Bang The Future

If you've been raving for over five years, then you'll be pretty damn excited when you hear this one. Billy Bunter is behind Great British Techno and this EP is practically screaming out for your attention.
Both "Bang The Future" and over
on the flip "Body Slam" lose those
unwanted bpms and gain a deep techno feel. Sheer quality.

#### DJ WYLIE You've Never Felt This Crazy Thumbs Out

The production's a bit rusty on the lead, which features a reasonable breakdown that degenerates into what sounds like a flute with a very sore throat. Fortunately DJ Wylie rescues his reputation on the Bside though, where he builds up a bellicose beat around heavy rock guitar sample in "Oh My God".

#### DJ SPINBACK Babylon/Feelings Of Desire Earth

The debut release on vinyl from DJ Spinback, publisher of England's rave rag, "Dream". It's taken long enough for him to cut some wax, though. But it's here at last, and it's pretty darn special. "Babylon" begins with reggae vocals by MC Ruff, formerly of The Prodigy, and cruises down into a moody drum & bass breakdown. "Feelings Of Desire" is a bit of a teaser, packed full of twisting techno spirals and punchy trumpet sounds.

#### RISE & SHINE It Takes Me Higher Techstep

A remarkable cut for two reasons. One, it's dark but not too moody, with a classy piano breakdown and two, it was written, produced and sung entirely by a woman, DJ Rise. It's a rare treat as hardcore girls are usually told what to sing and are then given some money to buy a pretty dress. As an extra bargain, Tom Thumb's great remix of "Hyper" appears on the B-side, and is a real spine tingling trancecore number.

#### **DJ SY VERSUS FORCE &** STYLES

The Eraser Quosh Versus UK Dance

Oh yes! This is an absolutely great collaboration from the crème de la crème of the bouncy breakbeat team. "The Eraser" starts off with funked up sirens (an implausible but nevertheless highly accurate description), flossed up beautifully by dreamy breakdowns, which is unmistakably the work of Force & Styles. The feather-light galloping grooves of "All Systems GO!" (featured on the recent "Bonkers" album) can be found on the flip.

#### HELIX **IIR Everything** Stompin' Choonz

It's the cross-fading which makes "UR Everything" about as warming as ample helpings of Bisto. Sadly, the male vocals ruin what is really designed to be an instrumental release. On the flipside "Noise & Music" boasts a good intro, then it gets a bit monotonous and even the guitar performance, as good as it may be, doesn't rescue you from the boredom.

#### **HIXXY** Life

Essential Platinum

#### HIXXY Lullaby

**Essential Platinum** 

Hixxy really knows what his crowd wants. And as a result, produces tunes on an instant gratification principle, if the crowd doesn't go goggle-eyed and start flaying their arms wildly, he doesn't release it. Both these tunes are very difficult

to understand unless you're a raver basking in the glorious Ecstasy honeymoon period. These two are frantic, too fast and very disjointed, leaving you with that dizzy feeling you get after a trip on the waltzer.

#### JIMMY & CRU-L1 Santa Maria (Remix) 21st Century

Yet more rave, but it's a nice mix of the Dutch bass kick, basic Italian piano, and 1991 breakbeat. Most people will prefer the original cut on the B-side which is quite similar to some of The Bassheads' tracks and boasts a breakdown of quite

epic proportions.

#### BRAINWAVES **Outside Agency**

Mokum, Holland This release proves you can clean up gabba production without

resorting to cheese or diluting the feelings of rage. As the name of the artist suggests, this is music for the head rather than the feet. Clashing piano chords, clanging cymbals and a classic Rotterdam riff, mash and mangle you. Mix them with a strobe and you'll lose it big time.

#### DRUID & BIG D untitled

**Essential Platinum** 

An appropriately nameless tune (on white label) because it's rave at its most obnoxious high. It's like sacrilege to slag off the Essential Platinum imprint if you belong to the happy hardcore scene, but it has to be done in this case. All the punters who like this one will feel a bit daft in a year or so. Like the ancient rave mix of "Sesame Street", this track is highly silly.

#### THE WALFORD PROJECT Poison Fruit/Come On

**United Dance** 

Hardcore is a bit like a wild horse, once the artist has gained more experience, he'll stop riding the beast aimlessly round the field and instead create some order. There is no way of telling which track is on which side of the disc, but one seems to be a faster version of the other. The production is relatively smooth, but the sounds all merge together haphazardly and seem a slap-dash.

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#### LOVE NATURE FEATURING DONNA **I Believed**

Just Another Label

Just Another Label have taken the plunge and from this tune onwards their releases will always feature a slower, deeper track on the A-side which abandons the old four to da floor kick drums. This is where "I Believed" comes in. Labels such as Great British Techno and JAL have both the guts and the talent to ensure that this kind of happy hardcore gets the recognition

and respect it deserves in the rest of the dance community. Flip over for a familiar carefree stomper on "House Of Heaven".

freezes those happy memories on vinyl.

**VARIOUS** 

**ARTISTS** 

Volume 5

massage the mixing decks on the first CD, while Seduction

and Dougal take over on the second. Slipmatt's selection

is probably the best, not least

because he starts with his own "United Dance Anthem", exclusively mixed for UD by Force & Styles. Dougal (surprise, surprise) sticks to cheese, serving up tracks like his own "Innovation" and "Touch The Sky". Meanwhile, Seduction is out to make you feel that burn with

tracks like his "Imagination" and "Here It Comes", alongside Vibes & Wishdokta's "Technowonderland" and "Music's So Wonderful".

Like a diary, this compilation captures all your favourite nights and

**United Dance** 

VITEAL

album

Fourbeat

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#### ALBUMS

**VARIOUS ARTISTS** F\*\*king Hardcore Volume 5

Mokum, Holland

So we're at Volume 5, and still the tunes pound the body and make the blood race to the brain. Here, we are served up 17 fresh urban guerrilla grooves, ranging from the stomping gabba anthem "Fucking Hardcore Part 5" by Chosen Few, and "Mad Creator (Fucking 32nd St Mix)" from Omar Santana to Tellurian's "Get Raw", Spoetnik's "Technological Headbang" and Search & Destroy's "Deep In The Underground (GTO Mix)". Music guaranteed to shred brain cells and mince muscles.

#### **CASIO BROTHERS** The Anthems

Pressure Trax

"Last Anthem" features a warped cloudy intro,

# Bring together 36 of the bounciest rave tunes and four big name DJs, and you've got one unbeatable compilation. Slipmatt and Vibes SEDUCTION

which has Hanger 13 stamped all over it. Of course, Trevor Reilly wrote these songs with Scotland's latest hardcore kid, Mark Sherry. "Party Time" is fresh, furious and a lot of fun. Casio Brothers' gabba mix of "Jump" and their rave mix of the house track, "Hold Me", from Lovelife both show promise. This may be described as pop techno, but it would make Paul Elstak blush because the Casio Bros combine commercial QFX-style rave with underground stomp to produce tracks which are are a million times more imaginative than the usual Dutch popcore fodder.

# YEAR IN THE LIFE OF...

#### DOUGAL

This has been a good year for me. I've written so many songs, I can't remember half of them, there have been hundreds! My favourite was "Midnight Express". I didn't strictly write that, but I helped produce it. We started Mental Platinum a few months ago, and the best track so far on that label has been "Anti-Social". As for records out on the happy hardcore scene, errm... I'm not sure. I liked that track called "Seven Days", which was in the charts at one point, and a track called "Faithless" by some foreign techno band.

Whenever I think of 1996, I'll think of the working holiday I had in libiza, which was organised by United Dance. Actually, I'm not sure if it was a holiday at all. We were out all night, every night and were totally have any of the week. We nearly got chucked out of the Hotel Milord when someone threw

knackered by the end of the week. We nearly got chucked out of the Hotel Milord when someone threw some furniture out of a window. Also a set pictures were taken off the walls and just went missing. We had to do a whip-round and donated about £60 each. Then, on the plane home, I found myself sitting next to Leslie Phillips from the "Carry On" films, so I got his autograph!

Talso managed to do what's called a "submarine" on my jet-ski. That's when you jump out of the water

and then go straight under again, it's a bit of a buzz. As was winning Label Of The Year, with Hixxy, at the

"Dream Magazine" Awards, which I really appreciated. My biggest nightmare came true two days ago. I lost my diary, so I have absolutely no idea where or when I'm playing! If anyone wants to phone me up and help me out, I'd be very grateful.



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- L. UPSIDE SY-KICK WHITE
- FITTES REAL GOOD MANIX, REINFORCED RECORDS
- 6 NASTY (REMIX) SY-KICK, WHITE
- MUSIC TAKES YOU (REMIX) BLAME, MOVING SHADOW
- 8 GIVE A LITTLE LOVE NOOKIE REINFORCEI
- 9. THE SLAMMER KROME & TIME, SUBURBAN BASE
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- 15 ATLANTIS (ENEED YOU) APOLLO, GOOD LOOKING
- 16 RENEGADE SNARES (REMIX) OMNI TRIO, MOVING SHADOW
- 17 SOUND OF MUSIC (REMIX) NOOKIE, REINFORCED RECORDS

- 18 BREAKING FREE DJ SLIPMATT, AWESOME
- 19 CHAMPION SOUND Q-PROJECT, LEGEND RECORDS
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- 28 LET THE MUSIC ERUPTION, UNITED DANCE RECORDINGS
- 29 HARMONY FORCE & STYLES, UK DANCE
- 30 ON TOP (REMIX) SENSE OF SUMMER, UNIVERSAL
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# Downtempo

Reviews by CALVIN BUSH

VITAL

single

#### CORNERSHOP **Butter The Soul**

Wiija

An inspired, one-sided excursion into madcap, freestyle scratch 'n' smoke dopiness from the band who once delighted in not being able to play their instruments. Luckily, they can work their sampler and sitars a treat. Coming on like Mr Scruff, the

wonky scratching, quirky beats and kiddy-style melodies make this an absolute gem which is already rocking the sets of DJs like Ross Allen. Hot, sweet and it melts in your mouth.

....

STOPPA & NOBBY **Goan Funk Yourself** 

#### white label IMPROVISED EXPLOSIVES Message From The East

2 Knnl

Must be the month for mad sitar attacks. Both these singles try to marry the spirit of Ravi Shankar with post-modern ambient dub. Stoppa & Nobby win the day, not just because of their ridiculous sense of humour but for being a great deal more inventive, as their track switches from weird dub to utterly bonkers junglist car chase music. Improvised Explosives prefer a more run-of-the-mill ethnic groove, relying on a banjo sample deep in the mix to elevate them above the mere ordinary.

#### BASILICA La Plonk Series 500 Domino

An act to watch out for in 1997, London duo Ronnie & Clyde are perhaps better known for sterling, starry drum & bass (check their current Aeroplane project on the 4AD imprint), but "La Plonk" sees them take a red-eye approach to the breakbeat. The woozy, exotic Serge Gainsbourg-style melody swerves all over a loping, trip hop beat while the bassline rumbles like a bastard. Très cool.

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#### AUDIOMONTAGE **Paintings For The Mind** Freerange

The man behind last month's Vital Single Jimpster strikes out once more for Nu Jazz Central with three superb examples of flexible funk. "Paintings For The Mind" itself is a sweet, live jazz drum & bass cut but the real treats are on the flip "Wild Light" veers from trip hop to Latin to Batucada and back again, while the bluesy hip hop lament of "Frames Within Frames" shows off Jamie Odell's adaptability to the max. Cool jazz alert!

#### Q-BURN'S ABSTRACT MESSAGE A Song For Peace/Flava Lamp

Mephisto, USA

Crazy name and crazy grooves from one of the rising stars of

America's West Coast funk beat scene. The joyously offbeat "A Song For Peace" comes on like Jean Jacques Perry down at the Heavenly Social while M Deshay's house mix is deep, crunchy 4/4 chic. "Flava Lamp" confirms Q Burn's hot-tempered talent, fusing boogie breaks and house beats into a wonderfully quirky whole. Different, daring and delicious.

#### GESCOM **Keynell (Autechre Remixes)**

After originally appearing on top underground imprint, Skam, this gets the wackoid remix treatment from the artists who are behind Gescom and are their finest cuts for some time. Working at 45 or 33, weird clanking beats, a rasping backward snare and arhythmic chiming all get chopped up into some archaic cosmic elegy which is typical of Autechre. Very very dark with a dazzling line in melodic electro to boot.

#### ALIEN Dagga EP **Shiny Beast**

The second EP from Alien (Allister Johnson) certainly confirms the wealth of talent he displayed so mesmerisingly on "Xyloid". Once again working around spectral melodies and abstract electronica, which is reminiscent of old school Black Dog, Johnson crafts the kind of soundscapes many attempt, but few succeed in. The drum & bassish cuts disappoint but when he slows the beat right down to an ambient swirl, like on "Dagga", it really makes the mark.

#### FRETLESS AZM Brass Lines And Basses EP

Fretless AZM and Holistic. Can there really be any finer guarantee of quality psychedelic abstract boogie? Just one listen to the epic rambling funk of "Electronic Arms" or "Distant Earth" and the answer is a clear no sir. If you fancy tripping off to Mars, or anywhere else for that matter, in the coolest vehicle since Clinton's Mothership, here's where to hitch that lift.

#### SUPERCHARGER **Built For Speed EP** Soundclash OVERSEER

Zeptastic EP Soundclash

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34

Continuing their assault on all things conventional, Leeds' Soundclash imprint come again with the superheavy, warped wild style beat assaults. Supercharger seem to change direction more often than a weather-vane in a full on hurricane, while their frenetic

dope jamming inspires a similar style of dancing. While Overseer display a greater dub influence but still mash up the beats with an inspiring energy. A great big glorious mess.

•••• and ••••

#### JAMMIN' UNIT Deaf Dub & Blind

Another excursion into bleepy DIY avant-dub by the Air Liquide man, "Deaf Dub & Blind" is a far more superior release than last year's somewhat disappointing outing, "Discovers Chemical Dub". This time round, the bass reverbs with a megaton force, while all around is sound FX chaos. Crucially, the tracks never degenerate into selfindulgent messiness, making for an album which throws techno-

funk by the spadeful right up King

Tubby's backside.

#### UNITONE HI-FI

incoming!, Germany

If you thought dub had ended with Prince Far-I's death, think again. Unitone Hi-Fi may be German by birth, but their musical origins lie

Mirayi album **VARIOUS** 

ARTISTS
Mo'Plen 2000
Irma, Italy
Ever wondered where people like
Portishead and Moloko get their inspiration (and their samples) from? Look no further than this compilation of classic Sixties Italian soundtracks, featuring material which was once the

sole preserve of the cognoscenti and people with pointlessly large sums of money.

ODing on Hammond organs, crazy wah-wah riffs, sinister Moog solos and fab drum breaks, you may never have heard of composers such as Riz Ortolani, Eddie Caruso or Roberto Pregadio, but if you've got any interest in today's easy/exotic trends, then "Mo'Plen 2000" is a highly original essential.

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as much in Jamaican roots as they do in German electronica. This fusion makes for a fascinating take on digital and ambient dub, as the Jammy-style basslines tie down the sweetest of floating melodies and drifting atmospheres. More than just a collection of dubbed out sparse grooves, "Boomshot" is that rare treat, a dub long-player diverse enough to hook you from start to finish.

#### KOSMA Universal

Infracom, Germany

After the incessant greatness of Compost, Infracom's Kosma look to further seal Germany's nascent nu-jazz scene with this excellent debut. Don't know much about them, but obvious influences range from weird old stoned electronic iazz funk of the Seventies to classic Nineties Red Snapper-style blues. With the emphasis on laid-back psychedelic meanderings though, these jazz soundscapes are the

kind you that don't need drugs to trip out to. "Universal" is top mindwarming stuff, especially on the brilliant "Arena" and the delightful, Paris-style "Les Promesses D'Une Chevelure". Worth investigating.

IR Mai

#### THOMAS KONER

Nunatak Gongamur

Barooni, Holland

Now revealed as the man behind the technoloop heaven of Porter Ricks on Chain Reaction, Thomas Koner returns to the isolationist driftscapes which first established him as grand master of the spatial mindwarp with this long-player. As in his previous work, "Nunatak Gongamur" uses droning tones, miasmic feedback and ascetic melodies to conjure up the cold and lonely beauty of desolate Arctic landscapes. Fascinating uneasy listening.

# A YEAR IN THE LIFE OF.

#### LUKE VIBERT, aka PLUG and WAGON CHRIST

didn't actually put out that many records this year. Just the Plug album, "Drum & Bass For Papa". But I did do shit loads of remixes. Moloko, Stereolab, Lamb, Meat Beat Manifesto, Tortoise and The Mike Flowers Pops. I also, loosely speaking, started my own club called Correct.

Actually, my mate Dave runs it and I just turn up and DJ. I'm really pleased it's at the Blue Note because that's my favourite place. It always feels like a party there. Probably my best gig of the year was in Worcester. Or was it Wolverhampton? Anyway, I stayed with Mike Paradinas and his tiny baby. She's really cute but thank God I don't

have to live with her. I don't get enough sleep as it is.

I signed to Virgin this summer. I'd actually been talking to them since November last year, but it just took ages to come up with the deal. I'm going to have my own label called Personal Stereo, I haven't

recorded any tracks for it yet, though. One thing I'll remember 1996 for is my sister going away to travel around the world. I really miss her. We lived together for three years. When she left, I had to move out of the flat we shared in Camden and into a place of my own in Stamford Hill, which is much more expensive. Also, she did loads of

And into a place of my own in Stamford Fill, which is find the first periods of the housework and I was a bit of a slack twat, so I've had to get my finger out my arse!

This was the year I got cable television. It was mainly for the kitsch old stuff, shitty things like "The Bionic Man", "The Incredible Hulk" and "Monkey". And on Sundays you get a whole morning of "The Clangers", "Camberwick Green", "Mr Ben" and "Rhubarb & Custard".

What do I want for Christmas? A sofa, for a start. The one in my flat is horrible and tacky. And maybe a futon. Lots of house things, basically. Also some effects, like dub echoes, to use on my tracks. But no keyboards, thanks.





# Hardbag

Reviews by JOEY BOLSADURA

VIIIIAVI



#### 00000 **SINGLES**

#### COMMITTEE Welcome (I Said Shut Up) Jump Wax

Once rarer than a virgin at DTPM, this storming, unforgettable slice of imported mayhem has recently been acquired by the Wax posse for a full UK release. Apparently heralding from Barcelona (madder even than Mykonos on mescaline), where it was finally tracked down in some subterranean coca cafe, 'Welcome (I Said Shut Up)' flipped by "Trance Line", another fix of dago dynamite.

#### SHIMMON & WOOLFSON **Evil Queen** React

S&W are the London-based duo responsible for club stormers, "Stack The Galli", "Electric Blue", "Do You Want" and "Amazone" React, not the sort of stable to let such underground talent slip by unnoticed, have duly signed these two boys for probably their finest outing to date, a full-on NRG hard house stomper dedicated to bad bitches everywhere. Check out the De Vit mix.

#### ANTIC The Ultimate (Remix)

-

**Hooj Choons** 

The trademark Dutch original was released by the Red Jerry-run label last year to critical acclaim. This, the reworking, may take a couple of listenings before appealing to the same extent. Nevertheless, it pumps with the best of them, and has recently found favour with Tall Paul Newman, Seb Fontaine and the usual aficionados. A slower grower, with the original on the flip for first timers.

#### LOVERMAN & COLETTE You Ain't Seen Nothin' Yet **Fantastic Plastic**

Loverman teams up with Colette (of "Life's A Bitch" and "Hold That Sucker Down" fame) to bring us "You Ain't Seen Nothing Yet", one of the most superbly preposterous re-workings of the festive season. This cut, as you will have already registered pop-pickers, is inspired by the original Bachman, Turner Overdrive Seventies stormer. An

up-tempo blinder which will have Smashy and Nicey dropping disco biscuits like Shaun Ryder in his heyday. Fantabulous, mate!

#### **PARTYCRASHERS** 'Ang My Pikcha Sharp

London techno DJ Kenny C and Felix (of, yes you guessed it, "Don't You Want Me" fame) gatecrash the Sharp party as the stable's very latest production team. With three quality mixes, the "Original" (pure Kenny C and Felix underground sounds), "Sista's Pikcha" (reggae house with a fuck-off bassline) and "Sharp" (from Steve and George), "'Ang My Pickcha" marries style with value for money to come up with the inevitable Sharp result... a real winner.

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#### PET SHOP BOYS Single-Bilingual

The third single to be taken from their "Bilingual" long-player sees the Boys up to their usual groovy sonic trickery and most probably chasing the inevitable taut-bellied young Brazilians in a flurry of b&w montage on the promo. In contrast, the track itself heavily features the female Scottish drumming crew, Sheboom. A case of horses for all courses, it seems... but don't let that put you off. The Baby Doc mix of "Discoteca" on the flip is a must-spin, by the way.

#### UNITONE ROCKERS

Lush

Having managed to avoid treetrunks while driving over Barnes Common, the Unitone Rockers return with the follow up to the chart-topping smash, "Children Of The Revolution." With tasty reworks by Sir Lawrence Lush and Mr Oz, this recreation of the Rolf-tastic classic brings the kitsch out of granny's cupboard and in to your living room. Hope you've got the nodding dogs and plaster flying geese sets to accompany this.

#### BOOMERANG Feel So Alive

Sperm

Top London imprint Sperm welcome Boomerang (remember "So Damn Tuff?") back to the fold after a two year leave of absence. Apparently Boomerang (Fry and Maverick) met while banged up in Wormwood Scrubs, and it was there they discovered each other's musical talents while slopping out together one morning after some dodgy prison curry. Sounds like a load of old shite to me... which is the opposite of this splendidly pumping trouser-rouser.

#### **CANDY GIRLS** I Want Candy Fevernitch

Rachel is a real sweetie, as any hardbagger worth his or her amyl will tell you. So, it comes as no

surprise that Rachel, along with partner in rhythm Paul "Wand" Masterson, have decided to cover this old classic by, ahem, well, I can't actually remember who. But trainspotting aside, this reworking features the vocal talents of East End starlet, Valerie Malcolm, who despite being an avid Manchester United fan, is rather talented. Tony De Vit is mullering the mix by Jon The Dentist down at Trade, while the beautifully sculpted pop mix may well go mainstream. Check.

**VARIOUS ARTISTS** Kinky Trax (Mixed By Queen Maxine & DJ Sneak) React

If you get the impeccably mixed CD double-pack, you'll no doubt want to, ahem, launch one up either (or both) of the models on the cover. If you buy the sublime unmixed vinyl, you'll have your headphones on, snorting

on poppers frenetically in the lounge in between tequila slammers on the mixer. If you purchase the cassette, you're probably a student. But fret not, you have still managed to acquire one of the finest pumpilations of 1996. This is a fiercely contemporary classic album.

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#### VARIOUS ARTISTS Some Of These Were Hooj 3 Hooj Choons

More gorgeous pumpin' hardbag choons from that ever-consistent Hooj label stable. You'll have seen most of these artists on this page already, but here's a quick recap, Andronicus' "Make You Whole", Antic's "The Ultimate", Discuss' "Love Will Save The Day", JX's "There's Nothing I Won't Do", Mr & Mrs Smith's "Gotta Get Loose and Movin' Melodies' "Indica". Available on vinyl or CD (the mix is competently spun with a couple of surprises thrown in from Seb Fontaine), "Some Of These Were Hooj 3" is something of a musthave. Predictably huge.

## VARIOUS

**ARTISTS** Collection One Whoop!

Inspired by the classic (and nowdefunct) imprints Guerilla and Om. Whoop! have been keeping busy promoting the cause of UK house music with an acclaimed series of dancefloor-friendly welves. Although this

is not quite squarely on the hardbag tip, the double-disc, two-hour selection, spun by Nigel Dawson, the Renaissance nice guy, serves up epic moments and mood changes aplenty, which may suit a more reflective, yet still very groove-able atmosphere. Give it a whirl... you might like it.

Imports supplied by Pure Groove Records, London. Telephone 0171-281-4877 for more info

# \* A YEAR IN THE LIFE OF ...

#### LARRY LUSH from FRIENDS, LOVERS & FAMILY

t's been a hip year all round, really. I proposed to Lady Lush, and Wilf was proposed to even though it wasn't even a leap year! Friends, Lovers & Family had four new releases and we put out our album, of course, which was a major achievement. You could say it was four years in the making, as some of the influences date back to our days on the now-defunct Rising High. Wilf also started a Fine Art degree at East London University, so at least one of us will be educated to some extent. He's set out to broaden his own horizons, and the band's as well, because we're about performing

arts in general, not solely music. Wilf has really developed his painting live on stage this year. It takes a bit of preparing, as you might imagine, to pull off an 8x8 foot canvas covered with acrylic and household paints during a gig. At one of our best gigs we had people getting up on stage and painting. It was great to have a truly interactive event and it freed Wilf up to play the keyboards for a bit as well.

I'm very pleased with the way the Lush imprint has developed this year. Each release has been different stylistically, even though everything is broadly under the banner of dance music. We have even been making trance records with Mark Pengragon under the name of Maencetti, which translates as "Arthur's

The downer this year was not going on a FL&F family holiday. Normally we go to the South Of France, but we didn't even get as far as Bognor. Still, 1996 was a voyage of discovery. I feel we've come some way to finding our position in the world. We're no longer just Caspar Pound's engineers. 1997 promises even more. We can't wait.



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told us what they wanted in a mixer and we listened. The answer was a line of seven premium mixers, each with its own mix of features, performance and price to satisfy specific mixing needs. To compensate for different input levels and Equalizations when mixing

phono and CDs every Platinum Series mixer features a separate gain and equalization control on each channel. And for beat mixing without continuous

headphone monitoring all PS mixers include dual beat indicators positioned above the assignable crossfader. So while other company's consider paint a break thru in technology, Gemini considers solving real world problems, a real breakthrough in technology.

words Heidigger Smith pictures Matt Bright

EQ's Christmas hamper

There are two ways of approaching this Christmas gift malarkey. It's either the wan smile and mumbled gratitude you have to proffer when you unwrap something of absolutely no use or interest to you whatsoever, or you leave multiple copies of **EQ's** super-sexy Christmas list lying around the place with your particular items of desire ringed in thick red pen with "I want this for Christmas" scrawled underneath.

Go on, do it. You know it makes sense



ok no further than last month's EQ for a run-down of the best 'phones currently on the market. There are models to suit all budgets, but the most highly recommended in EQ's mini-test were the Sennheiser HD 25 'phones, retailing at £159.95. At the cheaper end, Vivanco's SR 606 at £44.95 did pretty well, as did their SR 750 model at £59.95.

Cost: from £45, Contact: Sennheiser on 01494-55|-551 and Vivanco on

01442-231-616

#### TECHNO MAKER

If you would like to make techno but don't have a sampler, or a sequencer, or a synth, but you do have a PC and a CD-ROM drive, then "Techno Maker" may be what you need to put together some top tunes. Load the disc, select loops, riffs and effects from an easily understood menu, slap 'em together and away you go. You can record the results at CD quality via the outputs of your PC and you can add your own sounds in WAV format, too. There's also an additional disc stuffed full of the newest sour

an additional disc stuffed full of the newest sounds on the market. Cost: £24.95, extra disc £19.95. Contact: Data Becker Software on 01420-227-07



#### MIDI SOFTWARE

These handy little d sks can be merged with your song files in order to perform all manner of exciting tricks.

drag'n'dance

Take Keyfax's "Programmer's Toolkit" for example. It's jammed with control data which will give you panning, gate FX, resonance sweeps, portamento, arpeggios, basslines, drum beats and riffs. All programmed by Dave Spiers (who has been responsible for a great deal of Underworld's programming),

"Programmer's Toolkit" is superb value for money. Other titles from Keyfax include "The Funk", "Drums And Percussion" and "Brazilian Rhythms" a mong many others. Cost: £12.95-£24.95. Contact: For more information write to Keyfax, PO Box 4408, Henley-On-Thames, Oxon RG9 1FS. Or call 01734-471-382

#### ZIP DRIVE

A Zip Drive will connect to any sampler with a SCSI port, like the new Akai series, each cartridge can store 100 MB of data, and saves and loads as fast as Billy Whizz. What's more, if you use a Mac or a PC, you can use Zip cartridges to extend your hard drive (with a little juggling). Recent price cuts make this little gizmo a top value-for-money, I | fe-saving gem.

Cost: £129, cartridges £12.99. Contact: Iomega on 01628-822-444





#### SAMPLE CD

There's a whole raft of these to choose from, ranging from the latest titles which retail at around £60 for the audio version (£150 for a CD-ROM version) to some older classics which are put out as budget buys for as low as £15. It's important to buy the right one, though. If you're getting one for a friend, make sure the samples on the disc are going to be relevant. A disc full of jazz-swing loops will not be very useful to a producer of nosebleed gabba. A good idea is to check one of the sample CD jukeboxes which are springing up in many hi-tech shops, that way you can check out the samples before forking out your cash.

Most sales, however, are still via mail-order, so call for a catalogue.
Cost: £15-£150 and beyond. Contact: Time And Space on 01442-870-681 and Bridge Recordings on 0181-979-0218



This is the item of desire for your adventurous DJ and studio boffin alike. Roland, after saying they weren't going to do it, released this box as a reply to everyone's demands for them to reissue the TB 303. Along the way they piled in a few other tones (like all their classic drum machines and several pads and blurps out of the Jupiter series), a load of groovy patterns and the essential knobs for max squelch factor. It's literally a case of switching it on, pushing a few buttons, and before you know it, the MC-303 is off on one, creating lines and grooves out of nowhere and begging you to arse about with the knobs to cause further sonic mayhem. A top laugh.

Cost: £565 (not £599 as we said when we reviewed it - doh!). Contact: Roland on 01792-702-701



#### YAMAHA CS1X

Okay, so it's a pressie for the over-waged to buy their little darlings, but it's still four hundred notes cheaper than last year's top Christmas suggestion (a Korg Prophecy, arf arf).

Yamaha's striking Blue Synth was reviewed last month and is as sexy as a pair of fur-lined PVC panties in handcuffs. Selling points include its five octave keyboard, a superb arpeggiator and knobs a-go-go (making programming an absolute breeze). It's also full to the brim with top techno sounds programmed largely by UK-based dance bods who know what we want to hear. Alongside the ear-curling specialist sounds, there also are 11 drum kits (including the youknow-whats) and a vast range of standard GM sounds.

Show us a better synth at this price and we'll be staggered. We liked ours so much that Yamaha are ringing three times a day in a futile attempt to get their review model back.

Cost: £599. Contact: Yamaha on 01908-366-700



#### RECYCLE! BY STEINBERG

Steinberg changed many a sampler's life when it introduced their blinding flagship sequencer package, Cubase. Plug your sampler (an Akai, E-Mu, a Kurzweil, a Ensoniq or a Roland, make sure you check which model numbers work first) into your Mac or PC, run ReCycle! and you're in sample heaven.

ReCycle! can grab any sample loaded into your machine and display it on your computer screen. Tell it you want the tempo of the sample changed without altering the pitch and it will do the dirty work, transmit it back to your

sampler and prepare a MIDI file which you import into your sequencer and then play the sample at whatever speed you want. All this in seconds! Recycle! does this by slicing the sample up into small sections which are then played back as separate samples by your sequencer, which means each element of a loop can be given its own parameter values.

With a little work, you'll have your loop leaping into life via some mad panning, resonance changes, volume jumps, whatever you can think of. And of course, you can process each sound as you like. And if you have a sampler with no graphic display, you're laughing. Even owners of big fat samplers will never resort to that little LCD screen again. Buy it now! Cost: Mac or PC version, £199. Contact: Harman Audio on 0181-207-5050

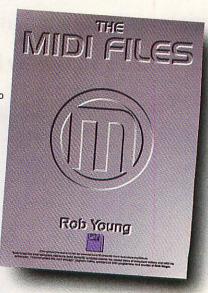
#### "THE MIDI FILES" BY ROB YOUNG

Be honest now, do you really understand MIDI, or do you think it's a dark magic practised by the mysterious alchemists who dwell in distant lands? Do you actually use more than around 10 per cent of your sequencer's power and are there a whole bunch of buttons and commands lurking in there which you simply daren't use? Could your programming do with being, well, a lot better?

If so, Rob Young's book is something of a steal at £19.99. Easy to read and clearly laid out, with a disk of 60 examples chucked in, "The MIDI Files" takes you right through the tricks and turns, enabling you to programme better rhythms and effects like panning and gateing, as well as methods to improve your synths sound using sequencing secrets. Its publisher, Prentice Hall,

promise a new title in the new year called "Dance Music Programming Secrets" which looks like it may be even more indispensable for all us EQ types. Better build an extension on the library wing, Jeeves.

Cost: £19.95. Contact: Prentice Hall on 01442-881-900





# Trainspotting' is the year's undisputed top dog film. Darren Emerson explains Opportunity Knocks

how Underworld's involvement affected their fortunes this year

Darren Emerson

Trainspotting' is still showing in cinemas around words Martin James picture Raise-A-Head career? Well yes, actually. Whatever next? Andrew Weatherall starting an acting film about an urban nightmare called London. tomorrow. So make way for the junglist score for that producers will be soundtracking the box office hits of Whatever happens, it remains certain that today's "Vurt", is undergoing the silver screen treatment. release. Stories also suggest that Jeff Noon's novel, screened on our televisions, let alone get a full cinema the rumours are to be believed, it's too shocking to be Irvine Welsh story (this time from "Acid House"). And if Channel 4 recently commissioned a film of another on the subject of contemporary club culture. Indeed, 10-year anniversary, there's bound to be a flurry of films With the post-acid house club scene moving into its for them." us our success can just fuck right off basically. It's not

Boyle's adaptation of the Irvine Welsh novel. other. That film is, of course, "Trainspotting", Danny horizon, one film has been talked about more than any FROM THE MOMENT 1996 POKED ITS HEAD OVER THE

everyone had an opinion, all experts for a day on the everyone was talking about the film. And suddenly looks or down on the "glamorisation" of heroin addiction, surrealist syringe shots and the "wasted but beautiful" Whether in total support of the adrenalised action, the

subject of smack. Naturally, a film of this nature is going

Back in January, we ran the first interview with the

to be controversial.

their apparent extra large activities when they played they were scared they would be asked questions about boys were too busy to talk to us about the film. Perhaps good idea. Currently working on their new album, the Leftfield were another band who thought it was a Just thought, 'Yeah, this is a good idea'." in mind. I knew Danny's work from 'Shallow Grave' and I to do the film was pretty natural really, he already had it music to get the rhythm of the edits right. So asking us

they were editing the film. They were vibing off the turned out they'd been playing 'Dubnobass . . . while "We got this phone call from Danny Boyle and it they get involved with "Trainspotting" in the first place? chant of the football terraces this summer. So how did One thing's for sure, the Underworld anthem was the

"I reckon it should have been the official Euro '96 song. studio where he's working on a remix for Depeche Mode. after the film," he explains over the phone from the "We've got to be grateful for the way 'Slippy' took off

Darren Emerson is under no illusions as to how the film hit with their lager-boy anthem, "Born Slippy (Nuxx)". As a direct result of the film, the latter had a Top Five

become household names. Among them, of course, are Even the artists who supplied the soundtrack have

same scale) story for many of the film's other actors. every film going and it's a similar (though not on the

Ewan McGregor (Renton) seems to be in just about

make the movie and subsequently launched a few

probably be reluctant to do it now". Thankfully, they did

admitted, "With all the furore surrounding it, we'd

production team about the film. At the time, Boyle

Forget that 'Three Lions' bollocks."

has affected their careers.

Leftfield and Underworld.

careers into orbit.

London, the next, 'avin' it with film stars! The movie was minute you're in the local with a few mates in east the film's launch party in Cannes. Imagine it. One

Naturally, this kind of success always brings calls of certainly good to them.

platitudes from unknown DJs. Emerson, whose sights are set on far more than a few should stay underground. This attitude cuts no ice with "sell-out" from those who believe all things techno

to keep things underground. The people who begrudge music for everybody, not just a few sad fuckers who want don't care about that either," he exclaims. "We make everywhere. And if we're known outside of the scene, I "I don't care if people are singing 'Lager, lager, lager'

The comfy crew look back on the year's top reasons for staying in

#### 1. THE MARK THOMAS COMEDY PRODUCT

Channel 4 Politicians, company directors, and people in the public eye all get shown for what they really are on this anarchic stab in the back of contemporary society. Shady dealings are dragged from one of the funniest political comedy shows in years.



#### 2. THE FAST SHOW

Cut-up chaos for the high-speed generation.

#### 3. FRIENDS

Channel 4

The show which launched a thousand hairdos. Addictive all the same.

#### 4. SHOOTING STARS

Iranu! Reeves and Mortimer doing what they do best.

#### 5. PARTYZONE

MTV Europe

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#### 1.ONE IN THE JUNGLE

Radio One, Fridays, 10pm From the original series comes this unmissable regular broadcast. Featuring many of leaders of the junglist pack, the show represents both the commercial world of the official release and underground world of the acetate. Hear next year's big tunes here and now.

#### 2. SUNDAY FORUM

KOOL FM, Sundays, 8pm The koolest Pirate with the subjects which truly effect the underground.

#### 3. ESSENTIAL MIX

Radio One FM, Sunday, 2-4am

With the inclusion of the Bedroom Bedlam posse this show still sits on the pulse.

#### 4. FABIO AND GROOVERIDER FRIDAY SESSION

Kiss FM, Fridays, 12-2 pm

Oh yes, hear the dons at work. F and G in rotation and in full effect.

#### **5. TIM WESTWOOD**

Radio One, Saturdays, 10pm-12am The rap brother comes on with a solid block jam.



#### 1. YOUTH IN REVOLT



By CD Payne, Quartet Books No questions asked, the funniest book of the year. It's a case of teen angst in the extreme, as Nick Twisp chases after the girl he loves. Most people would leave things at plain rejection, Twisp's obsession causes him to burn down an entire town, kidnap his best friend and then turn to transvestism in order to create

a new persona. Revolting youth personified. Superb.

#### 2. OCEAN OF SOUND

By David Toop, Serpent's Tail Toop explores the dub sense of ether-bound music.

#### 3. THE ROACHES HAVE NO KING

By Daniel Evan Weiss, High Risk The secret lives of nature's most cunning insect.

#### 4. GETTING RID OF MR KITCHEN

By Charles Higson, Little Brown Dark comedy which is begging to turned into a film from the "Fast Show" scriptwriter.

#### 5. AUTOMATED ALICE

By Jeff Noon, Doubleday

mowlede

A very late entry. Alice through the looking glass and into the future Manchester of Noon's nightmare's.

#### 1. KNOWLEDGE

Jungle 'zine. Tel/fax 0117-929-8588 The original and still the best. This jungle 'zine has charted the changes in the scene for over two years now and is essential reading to anyone with a passing interest. Always out on their own at the cutting edge, "Knowledge" gets maximum props from the Sofa Reporters.

#### 2. HERB GARDEN

Dance culture 'zine. Available from good record shops Something of an institution now, There's nothing like a dose of northern humour to keep people on their toes.

#### 3.MAGIC FEET

Techno 'zine. Tel/fax 0115-978-4739

The Nottingham techno bible which gets stronger with each issue.

#### 4. PHASIS

Techno 'zine. Tel 0181-677-8106 Exploring the roots and routes of techno.

#### 5. MILES AHEAD

Dance culture 'zine, Tel 0171-404-3159 The underground multi-media movers represented

#### 1. QUAKE

Guns, various other weapons and dungeons make "Quake" a game to become obsessed with. What's more, the stunning graphics can be viewed in 360 degree vision making it an essential purchase.

#### 2. WIPEOUT

Playstation, Sony

Breakneck space racing to a cool soundtrack.

#### 3. CRASH BANDICOOT

Playstation, Sony A superb thumb-bruiser for all Playstation addicts.

#### 4. RESIDENT EVIL

Playstation, Virgin Interactive Pure shoot-'em-up stress relief.

#### 5. ACTUA SOCCER

Playstation, Gremlin

The footie game of the moment, with live commentary.

### FILM OF THE YEA



#### TRAINSPOTTING

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Choose style, choose humour, choose the sexiest man alive, choose tragedy, choose betrayal, choose the coolest bands for the soundtrack, choose a top three hit, choose the most copied design for your advertising, choose to "glamorise heroin", choose to capture the moment, choose controversy, choose to make the best fucking film of the year, no contest.

Joseph King

#### THE BEST OF THE REST...

A mindless night out, alcoholic binges, random violence, fruitless pick-ups. The unhyped, low budget "BOSTON KICKOUT" rivalled "Trainspotting" this year with its depiction of four bored lads living in Stevanage, 1991. Almost not released, this controversial British film uncompromisingly showed the nihilistic attitude which is invading suburbia. . Five billion people died in 1996, that's in "TWELVE MONKEYS". This disorientating, time-bending movie followed the disturbed Bruce Willis round in circles as he transcended the clock in search for a cure to the killer virus which wiped out the human race... Total annihilation was also on the alien's agenda in "INDEPENDENCE DAY" With an apocalyptic build up, the space ships shadow the great cities of earth. Suspense peaks as the White House is blown up along with half the world. Then comes the cheese, as the USA yet again saves the world. Unintentionally hilarious, it also busted all box offices in 1996... The Coen Brothers' "FARGO" didn't have aliens in it, although you could easily mistake the funny looking people with strange accents as something from outer space. A kidnapping, murders, and before you could blink it got weirder still as pregnant police chief, Marge, appears on the scene to sort out this wintry mess. The cinema year began with "SEVEN", a visually menacing depiction of the deadly sins, as we entered a world where evil looms. Creepy and sick, this no-rules serial killer thriller has no doubt set a precedent for the genre.

**Tara King** 





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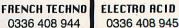
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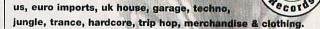
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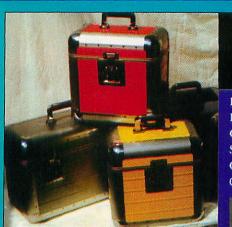
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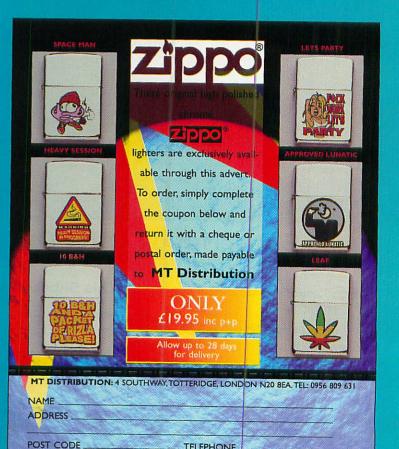
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Please include dates, times, prices, venue phone number and address. New listings must be faxed to us each month.

listings compiled by Rachel Newsonne

# Muzik's essential club guide I

THE DEADLILNE FOR NEXT MONTH (January 8 - February 11) IS WEDNESDAY DECEMBER 11

PLEASE FAX ALL CLUB LISTINGS TO: 0171-261-7100

# 10 FOR NEW YEARS EVE

# 1. SKEGNESS: THE ULTIMATE NEW YEAR'S EVE ALL-NIGHT PARTY

Fantasy Island. 8-8am. £33. Info: 01754-610-316

70 DJs, 13 hours, four live bands... where do you start? And with the likes of Dave Clarke, Dave Angel, Boy George, Tony De Vit, Jon Pleased Wimmin, Stretch & Vern, Afrika Barnbaataa, LTJ Bukem, Goldie, Grooverider, Slipmatt, Sy, Seduction, Marshall Jefferson and Derrick Carter locsing it until dawn, you won't know where to stop, either.

# 2. LONDON: MOUNT UNIVERSE

Alexandra Palace. 8-8am. £27.50. Info: 0181-963-0940

The Elvis of all NYE parties. After all, who wouldn't want to be enchanted into 1997 to the future sounds of Orbital? Not to mention Sven Vath, Gayle San, Jeff Mills, Sasha & Digweed, Paul Oakenfold, The Chemical Brothers and James Lavelle?

# 3. LIVERPOOL: RADIO ONE ESSENTIAL MIX/CREAM

Nation. 10-6am. £32.50. Info: 0151-709-1693

Pete Tong, Coxy, Sanchez and Robertson provide the essential soundtrack to welcome in the New Year. And, hey, even if you don't fancy going out, you can experience it all in your bedroom live on Radio One, 12-6am.

# 4. LONDON: WORLD DANCE

Wembley Exhibition Halls. 7-7am. £30/£25. Info: 0171-613-4768
Whistles, lightsticks, action! Mickey Finn, Fabio, Grooverider, Ellis Dee, Slipmatt, Swan-ee, Rap, Force & Styles, Andy C, Hype and Vinyl Groover go rave-tastic.

# 5. EDINBURGH: REZ VII

Royal Highland Centre. 8-8am. £30. Info: 01661-844-442

Hogmonay havok as Hixxy, Loftgroover, Scott Brown, Mark Smith, Techntrance, Bass Generator, Billy Reid and chums celebrate a happy (hardcore) New Year.

# 6. MANCHESTER: BUGGED OUT!

Sankeys Soap. 9-5am. £30/£22.50. Info: 0161-950-4230

Northern hooligan soul with Carl Cox, Derrick Carter and Justin Robertson. There is no other club quite like it.

# 7. LONDON: RETURN TO THE SOURCE

Brixton Academy. 9-6am. £23.50. Info: 0181-674-6003

100% higher state of consciousness guaranteed with Mark Allen, Sid Shanti, Han Solo, Astralasia, Medicine Man and Man Made Drum.

# 8. LONDON: THE END NEW YEAR'S EVE PARTY

The End. 9-7am. £30. Info: 0171-419-9199

Darren Emerson, Tony Parris, Colin Favor, Hector Romero, Mr C, Layo, Sandeep, Unique and Stick worship the great god 303. Pre-millenial warfare.

# 9. NOTTINGHAM: RENAISSANCE

Colwick Hall. 9-very late. £35. Info: 01782-717-872

Sartorial elegance and glam decadence from the Renaissance crew will see you into the New Year in style. Dave Seaman, The Fathers Of Sound, lan Ossia, Nigel Dawson, Anthony Pappa, Marc Auerbach, Alex Reece, Wax Doctor and Peshay provide the soundtrack.

# 10. WOLVERHAMPTON: ATOMIC JAM

The Base. 9-4am. £10. Info: 01203-555-065

Underground shenanigans and at a bargain price too. Charlie Hall, Tony Sapiano, DJ Evolution, Tony Work and Nathan Gregory dish out the explosives.



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ASTWICK: TURRER DAKS AT

TRAFFIC (9-30-2.30am) on Fridays. Brandon Block (December 6), Smokin' Jo (13), Seb Fontaine (20), Grant Plant (27 & January 3). BATH: J

DRIVE BY (9.30-2am. £5) s. Gerard and Project One shake their bones with DJ Rap (Friday December 13) and Dazee (January 3) KARANGA (8-late. £12/£10. Info 0973-339-992). Christmas party with Jon Pleased Wimmin and Andy Fisher (Friday December 20). THE SUGAR SHACK (9-2am, £3/£2, Info 81170-738-374) on Wednesdays. With Jon Carter (December 11). DIGTHENEW BREED (10-late. £4/£3. Into 0976-246-685). With Norman Jay, Gerard and Chad (Wednesday

December 18). KARANGA (9.30-late. £10. Info 0973-404-185) monthly Fridays. Christmas party with guests Danny Rampling, Brandon Block and Allister Whitehead (December 27).

BELFAST: 1 CHOICE (9-late. £11). Mark Broom (Thursday December 26).

CHIBLOW

WISDOM (£8/£6. 9-1.30am. Info 01232-237-486) on Saturdays. Mark Jackson and Eamon Beavon play host. Tunnel night with Michael Kilkie and Colin Tavendale (December 7), Rob Tissera and Mark Jackson (14), K Klass and Jay Kay (21), Vertigo and Mark Jackson (28) and Sean McCann, Eamon Beagon and Jay Kay (January 4). NYE PARTY (10-late). With Eamon Beagon, Mark Jackson and Sean McCann (Tuesday December 31).

BIRMINGHAM: " REPUBLICA (10-late, £9/£6) Saturdays. Dave Seaman (December 7) Brandon Block (14), Tall Paul (21), Christmas party (Tuesday December 24), Scott Bond and Andy Cleeton (28) and Scott Bond and Andy Cleeton (January 4). NYE PARTY (10-late. £25). Republica meets Lovesexy with Scott Bond, Andy Cleeton and

Richie Roberts (Tuesday December 31).

RELEASE (10-4am. £6/£4) on Fridays. MISS MONEYPENNYS (10late) an Saturdays. Jeremy Healy and Lisa Loud (December 7), Mark Moore and Miss Jo Lively (14), Allister Whitehead and Tony Clarke (21), Jon Pleased (28 and January 4). NYE PARTY (10late). Judge Jules and Tony De Vit (Tuesday December 31).

DIONYSUS (£3/£2, 6-11pm) on Sundays. DJ X, Rolz, Papa Doc, D'Tease and Devious take you on a journey through drum & bass.

ATOMIC JAM (9-6am. £11.50. 0121-212-0550) monthly Saturdays. Dave Angel, Gayle San, Colin Favor, Christian Vogel, Fabio and James Lavelle get ready for a chemical reaction (December 21). PIMP NYE PARTY (8-6am. £37.50. Info 0121-212-0770). Boy George, Allister Whitehead, Dave Seaman, Seb Fontaine, John Kelly, the Athletico crew and LTJ Bukem (Tuesday December 31).

60. THROB (8.30-2am. £5/£4) on Thursdays. FUN/FUNGLEJUNK (9.30-late, £10/£8) on Saturdays. John Kelly and Matt Booker (December 7), Jon Pleased Wimmin, Danny Technici and The Tufty Club (14), Danny Rampling, Patrick Smoove and the Psychonauts (Mo' Wax) (21), residents' party (28) and John Kelly and Danny Technici (January 4). NYE PARTY (10-very late). Jon Da Silva, Danny Technici, Paul Chiswick, Tango and Ratty (Tuesday December 31).

VALHALLAH (9-4am, £6/£5, Info 01562-865-558). Chris Liberator, Nathan Gregory, Adrian Artlab and Lee Rankin (Friday December 6). KLEPTOMANIA (10-6am. £6/£5). Subtropic, PCM, Special Filter, Dave Wheels, Rob Hall and Dom spin cool drum & bass (Friday December 20).

25 THE VEHUE Branston Stree 9. WOBBLE (11-7am. £10/£9/£7) on Saturdays. The Brummie possee are naughty but nice with Seb Fontaine and Jon Da Silva (December 7), Terry Farley (14), Jeremy Healy and Justin Robertson (21), the residents (28) and the residents (January 4). NYEPARTY (10-7am. \$28). Phil Gifford, Si Long, The Lovely Helen, Matt Skinner and Harrison Daniels prepare to get messy (Tuesday December 31).

BLACKPOOL: PALATINE

5. FEDERATION (9-2am. £6/£5) on Saturdays. Tom & Jerry Bouthier (December 7), Dick Johnson (14), the residents (21, 28 and January 4). CHRISTMAS EVE PARTY (9-2am. £5/£4). Club classics with Mark Currie, Rick Bonetti and Lance Parker (Tuesday December 24). NYE PARTY (8-3am. £18). Graeme Park, Marshall and Nev Johnson (Tuesday December 31).

BOLTON: 4 AMBER GROOVE (9-2am. £3. Info 01204-900-851). Future acid-trance sounds with Bryan Lomax and Bare Bones (Friday December 6) and Tripod live (Friday December 13)

BOURNEMOUTH: 7 THE BUMP 'N' HUSTLE BOXING DAY SPECIAL (10-late. £8/£6. Info 01202-317-277). Soulful grooves (Thursday December 26).

BUMP 'N' HUSTLE NYE PARTY (8-1am. £12/£10. Info 01202-317-277). Garage sessions with Simon Dunmore, Jon Coomer and Hector Romero (Tuesday December 31).

Z THE OLD FIRESTATION UM BONGO (8-2am. £2.50). First Birthday special with Jeremy Healy, Craig Bartlett and Dave Jones (Friday December 6).

BRIGHTON: 2 THE CONCO

THE BIG BEAT BOUTIQUE (10-2am. £5.

Info 01273-205-874). Christmas special with Norman Cook, Cut La Roc, Midfield General, Sean Rowley and Lofidelity live (Saturday December 7). MUFFLEWUFFLE

(10-2am. £4/£3) on Fridays. Skunk, Allan and Sporran do their funky thang. Pressure Drop guest (December 13). DFUNKT (10-late) monthly Thursdays. With Christian Vogel (December 12). CLUB FOOT (10-late. £6/5) on Fridays. Carl Cox (December 6), Roc & Kato (13), Tyree Cooper (20), Derrick Carter (27) and Kenny Fabulous (January 3). KINKY CASINO (10-late. £7/£6) on Saturdays. Smokin' Jo

(December 7), Johnie Walker (14), Claudio Coccolutto (21), Mark Davis (28) and Pete Haywood and Paul Clarke (January 4). NYE PARTY (10-very late. £20). Club Foot, Red Light Rush and Kinky Casino residents (Tuesday December 31).

8. FABRIC (10-late). Dulcie Danger (December 7), Ben Lancaster (14), Mark Luvdup (21), Andy Mac (28) and Ashley Hope (January 4). CHRISTMAS EVE PARTY (10-late. £5). The Soul Jazz Boys, Emma Couter, Plod and Nude live (Tuesday December 24). NYE PARTY (10-late. £12.50). Neil Jarabi, Piers Harrison, Ash Huntingdon and Claudio (Tuesday December 31).

THEZAP 191. N

I LEGENDS DE THE DARK BLACK (10-3am, £5.50) monthly Wednesdays. Kemistry & Storm (December 4). BUSTIN' LODSE (10-2am. £4/£3) on Thursdays. Socialist eclectica with Damian Harris and Bob Bamra. **SOUTH** (10.30-5am) on Fridays. Queen Maxine and Dave Randall (December 6), Pete Wardman (13), Dave Randall and John Weatherly (20), Ben Simmonds and Gary Watts (27) and tbc (January 3). THE PUSSYCAT CLUB (10.30-3.30am. £8/£6) on Saturdays. TWA (December 7), Frankie Foncett (14), Chook-o (21), Chris Coco (28) and tbc (January 4). NVE PARTY (10-5am, £150, With Danny Rampling and Eric Powell (Tuesday December 31).

BRISTOL: ASHTON C ONELOVE NYE BALL (8-5am. £26. Info 0117-973-2968). Paul Harris, Mike Shawe, lan Wilkie and James Savage (Tuesday December 31). SHIMMY (9-2am, £3/£2), Leon Alexander and Stuart.

(Wednesday December 4 and Saturday 21:10-7am special). INFAMOUS (4-10am. £5) on Fridays. Captain Samuel and DJs Andre & James are hard n' bangin' INSOMNIA (1-7am. £6/£5). Craig Walsh, Justin Anderson, Seb, Sol Ray, MJ 12, Sync, Tim Spin and Sid Fossil.

KARANGA NYE PARTY (9.30-6am. £16/£14 Info 01179-738-374). Alan Luvdup, Paul Harris, Ben Hudson, Andy Fisher, Daddy G and Ben Dubison (Tuesday December 31).

CANDY FOUNTAIN

(10-4am. £4/£3) on alternate Wednesdays. TEMPTATION (10.30-5am. £7/£6/£5) on Fridays. Residents Jody, Ian Wilkie and Leon Alexander are joined by Dave

Conway and DJ Die (December 6), Andrew Weatherall and Timo Maas (13), Billy Nasty, Gayle San and The Advent live (20), Fluid live (27) and the residents (January 3). SATURDAYS (10-8am. £10/£8). With residents Grayson Shipley and Ivor Wilson. TWA and Danielle Davoli (December 7), Hooj Tunes tour with 6am finish (14), DJ Disciple and Paul "Trouble" Anderson (28) and Mike Shawe (January 4). NYE PARTY (10-very late). Judge Jules, Angel, Jon Da Silva, grayson Shipley, Patrick Smoove and Ian Wilkie (Tuesday December 31). E TRINITY COMMUNITY CENTS Old Market Street. NU SKOOL & DRIVE BY CHRISTMAS SPECIAL (9.30-4am. £12/£10. Info 0976-246-685). Fabio, Grooverider, Peshay, Gerard, Project One and Cleveland Watkiss (Friday December 20).

BURNLEY: Z CLUB XPO Bar

CHRISTMAS PARTY (9-2am. £5/£4). Paul Taylor, Dave Boyle and Audio Traffic (Tuesday December 24). ANGELS REUNION (10-2am. £5/£4/£3) on Fridays. Moggy and Rick Jones. JAMBURU (9-late. £10/£8) on Saturdays. Paul Taylor and the crew are joined by Marshall Jefferson (December 7), John Kelly (14), Judge Jules (21), Retro Weekender (27, 28) and Paul Taylor (January 4). NYE PARTY (9-4am. £25). The 2 Kinky crew promise quality frivolity (Tuesday December 31).

BURTON-ON-TRENT: FTHE VENUE Station Street, KICK (10-2am. £4/£3.50) on Saturdays. Icon Records Party (December 7), Crunch tour (14), Rachel Auburn (21), Tony De Vit (21), Ian M (Trade) (28) and Lee Duffy, Envy, Matt Fitzpatrick and Mark Aldrich

CAMBRIDGE: 2 THE JUNCTION AWOL CLUB TOUR (9-3am. £7.50). With Mickey Finn, Kenny Ken, Dr S Gachet, Barrington, MC Fearless and MC Alive on the decks (Friday December 13). CARDIFF: ATHE HIPPO CLUB

SACRED GROOVES (10-late, £4) on Fridays. Rob, Ed, Gareth and Paul spin deep house and techno. CARLISLE: 21 PURR-FECT (10-late, Info 0385-571-025). Featuring Miles Holloway, Elliot Eastwick, Paul Bleasdale and Peter James getting down and getting funky (Friday December 27)

CHERTSEY: Z THE QUAY CLUB H THEWOK CLUB NYE PARTY (9-3am. £12). The Fabulous Hutchinson Brothers and Joe Flanagan (Tuesday December 31).

COLCHESTER: W HIPPODROME 5 LOVE AVIN' IT JUICY (10.30-late, £6/£5) on Fridays. DJ Pants and Toby (Friday December 6), DJ Gusto (13), Tasty Tim (20), DJ Pants (Tuesday 24), Rapture (27) and Toby (January 3).

COVENTRY: E THE FOUNDRY

13-559-009, (£10/8, 9-2am). Special guest John Aquaviva and Ralph Lawson (14), Dave Camacho (21), John Kelly (28) and the (January 4). BOXING DAY PARTY (9-2am), Norman Jay (Thursday December 26). NYE PARTY (9-very late). Join Paul "Trouble" Anderson for night of garage classics (Tuesday December 31).

OCKED

- Byron Stingley at the Southport Weekender, Southport Randall at Vibrations,
- Heidleberg Oll Vibe at Full Circle, Slough

**Byron Stingley** 

- Tyree Cooper at Klub Kreole, Dunfermline
- Richard Sen at Radost, Prague Nick Warren and Paul Van Dyk at E-Werk, Berlin
- Rick Hopkins at Bloodsugar, London
- John Aquaviva at Cream, Liverpool
- Simon Katz from Jamiroquai at Sunday Best, London
- The Beat Foundation at The Network, Belfast
- Adam Freeland at Coastal Breaks, London
- The Prodigy at Cream's **Snowboarding Party, Prague**
- Paul Dakenfold at The Academy, Manchester Seamus at The Satellite Club,
- London
- Bob Masters and Michael Proctor at Bump 'N' Hustle, Bournemouth
- Dimitri From Paris, Corinna Joseph and Felix together at Dog Star, London

# 11KOS LOST IT

- MC Normski at Adrenalin Village, London
- Terry Hunter at the Southport Weekender, Southport
- If you feel you've been let down by a DJ or a club, then call the MUZIK complaints desk on: 0171-261-7518

DERBY: A THE BLUE NOTE Sadler Gate, Derby 295-155, THE FRIDAY CLUB (10-2.30m. £6/£5) on Fridays. Patrick Smoove (December 6), Lisa Loud (13), Jim "Shaft" Ryan (20), Tom & Jerry Bouthier (27) and Tony De Vit (January 3). NYE PARTY (9-4am. £12/£10). Ricky Stone, Timm & Laurie and Alex Davis (Tuesday

December 31).

THE ECLIPSE Babbington Lane.
01332-341-441. PROGRESS (10-late. £8/7) on Saturdays. Residents Pete and Russell. Dave Pierce (December 7), Terry Deja Vu and Graeme Park (14), Fourth Birthday with Allister Whitehead and Jon Pleased Wimmin (December 21), Paul Gotel and Boy George (28) and Tony De Vit and Caig Jenson (January 4).

048. FAME (10-late. £4/£3) on Thursdays, Gordon Kaye (December 5), LTJ Bukem (12), Alex P (19) and tbc (December 26). (MAN:WOMAN (9-2am) on Saturdays. Mike E Bloc and Jon Marsh (December 7), Kelvin Andrews and Paul Harris (14), Danielle Davoli (21), Luke Neville (28) and tbc (January 4). NYE PARTY (9-3am). TWA, Tom & Jerry Bouthier and Brett & Maisv (Tuesday December 13).

O. UP YER RONSON (9-2am. £9/£7. Info 0113-293-9407) on Saturdays. Launch night with Seb Fontaine (December 7), Buckley and Tom Wainwright (14), Norman Jay and Dave Pearce (21), K Klass (28) and Marc Auerbach (January 4). NYE PARTY (9-3am). Jeremy Healy, Craig Campbell and Marshall (Tuesday

December 31).

DUBLIN: COLUMBIA MILLS Sir
Rogerson's Quay. ALIEN (11-late. £6/£5) on Fridays. Francois goes on a techno excursion with Richard Gray (Vapourspace) (December 6), tbc (13, 20), Mark Broom (Ifach, Repeat) (27) and tbc

(January 6).

TEMPLE OF SOUND Ormand Quay.
872-1811. (11-late. £8) on Saturdays. With residents Billy Scurry and Mark Williams.

DUNDEE: FAT SAMS South oad. GLAM (8.30-late. £12. Info 01382-228-181). Jeremy Healy, Shy and John Burns (Sunday December 22).

EDINBURGH: Z CLUB MERCADO 0131-226-4224.

COLORS (11-4am) on alternate Saturdays, Colin Paterson (Tresor) (December 14) and Kris Keegan (23rd Precinct) (28).

THE HONEYCOMB, BLAIR STREE 0131-668-4648. SOLEFUSION (10-3am.) Craig Smith and Colin Gate (Friday December 6) and Craig Smith and Mikey Stirton (Friday January 3). ZODIAC (11-3am. £7/£8) monthly Fridays. Joey Negro, Andrew Doc Livingstone and Z Records (December 20).

Ingliston, REZERECTION VII (8-8am. £30. Info 01661-844-442). Hardcore bedlam with Hixxy, Loftgroover, Scott Brown, Mark Smith, Bass Generator, Technotrance and Billy Reid plus Dye Witness, QFX, Bass X, The Cassio Brothers, Ultimate Buzz and Active Force

appearing live. Phew! 242. FIRE ISLAND (8-3am. Info 01506-636-038). Blu Peter, Peter James, Dave Randall, Roy De Niro, Martin & Wilba and Harri (Sunday December 29).

Terrace, 0131-668-3043, ZOOLOGY (10.30-late, £3/£2, Info 0131-229-9238) monthly Thursdays. Maggie, Alan, Gordon Whittaker and Phil Alcock (December 12, January 9). SUBLIME (£7/£5. 10-3am) on alternate Fridays. Residents Billie Caldwell, Idge and Kev Wright rip it up with Dave Clarke (December 13) and 808 State (27). JDY (10-3am. £6/£4) monthly Saturdays. The Glitter Ball with Maggie, Alan and Trendy Wendy (December 14).

GLASGOW: 2 THE ARCHES COLORS (10-3.30am. Info 01698-276-866) monthly Saturdays. Iain Clarke, Michael Kilkie, Kirs Keegan, and Colin Teevdale (December 14). COLORS BOXING DAY BASH (10-3.30am). Sasha, Jon Digweed, Brandon Block and Alex P (Thursday December 26). COOL LEMON (10.30-4am. £11. Info 0141-339-0598) monthly Saturdays. Techno fest with Kenny Larkin, Joey Negro, Doc Livingstone, Trevor Price and lain Patterson (December 21). PURE (10-4am. £10) monthly Saturdays. 353-8353. RELAX (9-late. Free) Hear

hip beats. THE TUNNEL Mitchell Street 0141-221-7500. CREAM (10-late. £15) on last Saturday of the month. Boxing Day special with Roger Sanchez, Paul Oakenfold, Graeme Park and X-Press 2 (Thursday December 26), Roger Sanchez, Colin Tevendale and Steven McCreery (28).

GUILDFORD: BOJANGE ad. THE WOK CLUB (9-3am. £12/£10). Christmas special with Tall Paul and Jon Pleased (Monday December 23).

HASTINGS: P PIER PRESSURE
The Pier, TH34, 01424-428-306.

THE THIRD WAVE (9-2am. £6/£4). Jon The Dentist (December 13) and Bob Selway (27). DEEP COVER (9-2am. £6/£4) on alternate Fridays. Jumpin' Jack Frost and Dr S Gachet (December 6) and First Birthday party with Randall, Kenny Ken, Mickey Finn, Shy FX and Hector G (20). DIONYSUS (9-2am. £6/£4) on Saturdays. Alex Hamilton and Anthony Coombs Danny Howells (December 7), Sonique (14), First Birthday with John Kelly, Jay Chappel and Anthony Coombs (21), Smokin' Jo (28) and the residents (January 4). CHRISTMAS EVE PARTY (9-2am.). John Digweed, Danny Howells and Anthony Coombs (Tuesday December 24). NYE PARTY (9-6am). Griff & Jay (Manumission), Jay Chappell and Danny Howells

(Tuesday December 31). **HEREFORD: ECRYSTAL ROOMS**Bridge Street. NAUGHTY BUT NICE (10late. £6. Info 01432-267-378) on Fridays. Billy Nasty, Sister Bliss, Ryan Roach (December 6), Graeme Park and Pete Kelly (13), Angel and John Kelly (20), Jon Pleased Wimmin and Ryan Roach (27), Parks & Wilson and Chris & James (January 3). NYEPARTY (10-late. £10). With Adrian Luvdup, Tom & Jerry Bouthier, Rob Scott and Pete Kelly (Tuesday

December 31).

KENT: 2 POLO CLUB Wierton BABYLOVE (9-2am. £8/£6.50. Info 01622-750-818) on Saturdays. K Klass (December 7), Paul Woods (14), Steve Lee (21), the residents (28) and Paul Cardosi (January 4). NYE PARTY (9-2am. £12). Help the residents celebrate (Tuesday December 31).

KIDDERMINSTER: Z KNIGHTS 506. TUT TUT (9-2am. £5) on Fridays.

First Birthday Mark and Adrian Luvdup, Alison Limerick and Wayne Good (December 6), Neil Hinde and Colin Dread (13), K Klass (20), Tim Lennox (27) and The Fierce Boys (January 3). KINGSTON-UPON-

THAMES: 2 EXPOSURE (9-3am. £12/£10/£8. Info 0956-247-257). Mickey Finn, Randall, Hype, Jumpin' Jack Frost, Andy C and DJ Wise get on it (Thursday December 26).

LEEDS: A CLUB EUROPA

RONSON (10-4am. £10/£8) on Fridays. Neil Metzner and Paul Murray. Boy George (December 6), Judge Jules (13), Jeremy Healy (20), Allister Whitehead (27) and Craig Campbell (January 4).

CORN EXCHANGE. SOAK NYE PARTY (9-3am. Info 0113-230-5526). With Graeme Park, Craig Campbell and Marshall (Tuesday December 31).

nate, FUNKY MULE (9.30-2am, £5, Info 0113-244-3446) on alternate Thursdays. Fat City's "Central Heating" album launch with Mark Rae, Aim and Only Child (December 5) and Christmas Bash with Andy Smith and Kemistry & Storm (19).

DDPE (10-3.30am. £7/£6) on Fridays. Drum & bass ruffage. THE PLEASU errion Street. TWO HALVES (10-4am. £9/£7) on Fridays. Chandrika (December 6), Afrika Bambaata live and Guy Ornadel (13), Emma Frisco (20), Jim "Shaft" Ryan (27) and the residents (January 3).

BACK TO BASICS (10-late). Huggy, Ralph Lawson and James Holroyd cut the crap. Jon. Pleased, Phil Perry and Jon Coomer (December 7), Paul Oakenfold, Peshay and Patrick Smoove (14), Rocky & Diesel and Billy Nasty (21), Jon Marsh and Jonny Abstract (28) and tbc (January 4). BOXING DAY PARTY (10late). Norman Jay and Fabi Paras (Thursday December 26). NYE PARTY (10-very late). Featuring Derrick Carter, LTJ Bukem, Blame and Jose Padilla (Tuesday

December 31).

LEICESTER: 

EMPORIUM

Belvoir Road. PASSION (9-2am. £5) Saturdays. Gatecrasher tour with Chris & James, Scott Bond, DJ Sonique and Andy Weaver (December 7), Fat Tony Anthony Pappa and JFK (14), JDJ tour with Danielle Davoli and Chandaka (21), Adrian Luvdup and Danny Slade (28), tbc (January 4). BOXING DAY PARTY (10-late). Lisa Marie Experience, Neil Hinde and Dean Marriot (Thursday December 26). NYE PARTY (9-4am. £25). K Klass, Mike C, Biko, Danielle Davoli, Jon Jules, Junior Perez and JFK.

AMORPHOUS (10-6am. £8. Info 0585-964-115). Analogue circus with The Advent, James Rushkin, Squarepusher appearing live, Dave Brook (Fat Cat) and Ashley Marlowe (Conemelt) (Friday December 13).

-182. GOODBYE CRUEL WORLD (10-3am) on Fridays. All nighter with Allister Whitehead, Lisa Loud and the UFG soundsystem (December 6), lan Ossia and Kiam (13), Jon Da Silva and Simon Owen (20), JFK and Ojay (27) and tbc (January 3). Healy (December 14).

LIVERPOOL: A CLEAR 051

Complex, Mount Pleasant. 0151-

GURNER OF THE YEAR Sasha. As spotted in Muzik

733-6097, V00000 (10-4am. £8/£7) on Saturdays. Andy Nicolson and Steve Shiels get together some serious techno tackle with Andrew Weatherall and David Holmes (December 6), Laurent Garnier and Darren Emerson (14, all nighter until 6am), Darren Price and Steve Bicknell (21), Richie Hawtin, Billy Nasty and Kris Needs (28, all nighter until 6am) and the residents (January 4). 0151-709-1693. FULL ON (10-6am) monthly Fridays. CREAM (10-late) on Saturdays. Still no other club like it with Sasha, John Digweed, Boy George and Quivver (December 7), Allister Whitehead, Dave Seaman, Justin Robertson and Andrew Weatherall (14), Jon Pleased Wimmin, Darren Emerson and Judge Jules (21), Allister Whitehead, Paul Bleasdale, James Barton and Andy Carroll (28) and the Andy Carroll (29) and to Williams y 4). ESSENTIAL MIX NYE PARTY (10-Bam, including live Radio One broadcast). Pete Tong, Carl Cox, Roger Sanchez, Justin Robertson and Paul Bleasdale (Tuesday December 31).

LONDON: ALEXANDRA PALACE

MOUNT UNIVERSE NYE PARTY (8-8am. £27.50. Info 0181-963-0940). Orbital live, Sven Vath, Gayle San, Jeff Mills, Sasha & Digweed, Paul Oakenfold, Marshall Jefferson, The Chemical Brothers, James Lavelle, Gilles Peterson and the Psychonauts (Tuesday December 31).

FREEDOM (10-8am. £12/£8. Info 0171-713-7713) onSaturdays. Brandon Block, Alex P, Blu Peter and Jim Masters (December 7), Gism, Sister Bliss, Darren Pearce and Graham Gold (14), Nancy Noise and Darren Pearce (21), residents' party (28) and the (January 7). FREEDOM GOES YEGAS NYE PARTY (10-late). Marc James, Darren Perace, Brandon Block, Blu Peter and Paul Woods (Tuesday December 31).
RECOMBINATION (10-late. £7/£5. Info 01802-151-960). Techno-trance nirvana with Asad Ritzvi, Alien Funk Movement live, Bushwacka, Murf, Chris & Aaron Liberator, Zebedee, Mark Sinclair and Solar Quest (Thursday December 26). A BAR RUMBA 36 Shaftsbury Avenue W1, 0171-287-2715, THATS HOW IT IS (10-3am. £3) on Mondays.

Gilles Peterson, James Lavelle, Ben Wilcox and Ross Allen. SPACE (10-3am. £5/£3) on Wednesdays. Luke Solomon, Kenny Hawkes and 20/20 Vision (December 11), Terry Farley and Pete Heller (18). SHAKE IT LOOSE (10-3.30. £5) on Thursdays. Bob Jones and Clayoen provide a little tonic for your soul. THE KAT KLUB (10-4am. £7) on Fridays. Ronnie Herel and Kierean B. GARAGE CITY (9-6am. £10) on Saturdays. Deli G, Johnny Reckless and Double Jay. NYE PARTY (9-8am. £27). DJ Gusto, Frankie Foncett, Ricki Morrison and Hippie Torrales (Tuesday December 31). ANOKHA (10-2am. £5/£3) on Mondays with Talvin Singh, Earthfribe and the Future Soundz of India. STEALTH (9-3am. £6) monthly Thursdays. The Ninja Crew engage in a hip-hoperation (December 12). WALL OF SOUND (10-3am. £5) monthly Thursdays (December 18). Jon Carter, Derek Dahlarge, The Wiseguys and the Dirty Beatniks. PRODIGY OF DUB (10-3am. £5/£4) monthly Thursdays. With the Abi Shanti dub soundsystem (January 6). BLOODSUGAR (10-5am. £8/£6) monthly Fridays (December 6). Lord Weatherall and Alex Knight. FREE RADICALS (10-5am. £8/£6) monthly Fridays. Kevin Beadle, Pressure Drop and Patrick Forge (December 3). LONDON XPRESS (10-5am. £8/£6) monthly Fridays. The Ballistic Brothers (Beedle, Hill, Rocky & Diesel), Ross Allen, Ben Wilcox and Jools Butterfield (December 20). THE MAGIC BUS (10-5am. £8/£6) monthly Fridays. With Sain. 2020) including mays. With Eddie Pillar, Ali B and the Mash Bros (december 27). LIFT (9-5am. £8/£6) monthly Saturdays. BobJones and Damon Havlin (December 7). DUSTED II (10-5am. £8) monthly Saturdays. James Lavelle and DJ Aura (December 14). ATHLETICO (10-5am. £10) monthly Saturdays. Alex Sparrow, Kirstie McAra and Simon Fathead with Dave Tipper and the Headrillaz live (December 21). FAR EAST (10-5am. £8) monthly Saturdays (December 28). Giles Peterson, Ben Wilcox and guests take off into abstract flight. METALHEADZ (7-12pm. £8/£4) on Sundays. Goldie is joined by Fabio, Grooverider, Kemi & Storm, Doc Scott and Randall with Cleveland Watkiss on the mic. NYE PARTY (10late. £22). Eddie Pillar, Ross Allen and Kevin Beadle get down and get funky (Tuesday December 31).

\$10.53) monthly fridays. Wark Allen, Tsyoshi Suzuki and Millenium. (December 13). \$ClENCE HETION (10-4ns. £7) monthly fridays. Sid Shanti, Han Solo and Joti Sidhu (December 27). RETURN 17 HE SOURCE NYE PARTY (9-8m. £23.50. Into 1181-674-8003). Goa-siyle trance mayhem with Mark Allen, Sid Shanti and Han Solo plus Astralasia, Medecine Man & Made Drum live (Tuesday December 31). BASEMENT JAXX 10-3am. £6) Dimitri From Paris December 14). RETURN TO THE SOURCE (10-late.

WI. MUKATSUKI (10-4am. £4£3) on alternate Tuesdays. Mikkel Togsverd, Nik Weston and Marlon Celestine with Patrick Forge (December 17). STONED MUKEY (10-4am) monthly Saturdays. ES NEW JACK CITY (11-58m. 25184) on Fidays. Brockie, SS, Bryan G, Firt, Wildchild, Shy FX, Kenny Ken, Ray Keith, Randall and Info 018 - 900 - 9 0/67) on Saturdays. Peter Haslam atford Grey and the crew. 612/510. Info 0181-906-0076). Nancy Noise and Sister Bliss (Saturday monthly Sundays. Richard Sen adn DJ Regal (Wall Of Sound) are unpredictable (December 29). ecember 28). THE FUN GALLERY 12am. £2. Info 0171-727-4157) GISM NYE PARTY (8-8am. ackmarket on rotation. STRAWBERRY SUNDAE (10-8am.

(December 6), Frank De Wulf, Orde Meikle, Stuart McMillan, Charlie Hall and Eukateck (13), Billy Nasty, Gayle San, Kenny Larkin, David Holmes, Bunjy, Dazee and Swanee (20), Frank Lorber, Graeme Fisher and Johnny 5 (27), special event, phone for details (January 3).

CAMPILAGE (10-5an) on Saturdays. Alex Baby, T-Money, Dodge, James Lavelle, Fraser Cooke and Matt White on rotation. (Saturday December 14), TRESS FOR LIFE (10-late), Craig Jenson and Luke Neville (Frieds)

and Luke Neville (Frieds)

December 20), REMAISSANCE (10-late), Paul Oakenfold, Nigel Dawson and lan Ossia (Saturday December 21), WEPARTY (10-very late), Sonique and Nic Louver (Tuesday December 31), THE BIR PICTURE (10-late) on Sundays, RENEGADE HARDWARE (10-late) on Sundays.

RENEGADE HARDWARE (10-late) late. Craig Jenson and Miss.
Barbie (Friday December 6).
BABY BENRIEE (16-late). (Saturday December 7). PRINTELIEE (10-late). Miss Barbie and Miss Juless (Friday December 13).
GATEGRASHER (10-late). Allister Whitehead and John Kelly. B. STARCHILD (10-FREESTYLE (9-3am. Free) monthly ture Forces and Fierce nursday December 26).

PRAWL (7-11pm. £3/£2.50) on last ursday of the month.

171-582-0300. PEACH (10-late. 15/£10) on Fridays. With residents araham Gold, Dave Lambert,

remy Healy, Seb Fontaine, ony De Vit, Judge Jules, Sister iss and Andy Manston

arren Pearce and Craig mech. ROMA (9-7am. £15).

hurstays. Christmas party with Spring Heel Jack (tbc), Mirni and San Wilmott (December 19). SSRMTH (6-3an, £4/£2) monthly furradays. KALIMBA (10-late) an ridays. The Freakniks and their

THE PINCH (10-2.3am. £5) on Tuesdays. Violent Drum DJs (December 10), Franceso Farfa (17), Fabio Paras (24, 31 and January 3). SLOW MOTION (10-3am, £3) un Wednesdays. FLAVUUR (10-3am, £11(£3) un Firlarys. X-Presss 2 and the Idjut Boys (December 6), First birthday with Mr C, Layo, Kevin Saunderson, the Weird Beats Collective, Headrillaz live and J Saul Kane (13). Thill TONITE (10:30-430am, £11(£8), Jasoon Moore, Jay Chappell, Chandrika and Andrew Galea (Friday December 20). ThE END'S FIRST BIRTHDAY (10-late, £20). Darren Emerson, Mr C, Cajmere, Derrick May and Murt (Saruday). December 7). PROMISED LAND (10-late). Fabio, Peshay, Slipmaster, J Blarne, Richie Fingers and Ollie Red Eye (Saturday December 7). Strike Fingers and Ollie Red Eye (Saturday December 7). Strike and Matt Handy (December 21). Sub-TERRAIN (10-late, £13£10) monthly Saturdays. Trixt and Matt Handy (December 21). Sub-TERRAIN (10-late, £13£10) monthly Saturdays. First birthday party with Massimo, Colin Favor, Dave Angel, Dave Mothersole and Andrea Parker (December 28). WEF MRTV (8-7am, £30). Pre-millenial warfare with Darren Errerson, Tony Parris, Colin Dale, Hector Romero, Mr C, Layo, Sandeep, Unique and Strick (Tuesday December 28).

WHOOP IT UP (11-5am, £81£8) on Fridays, CLUB FOR LIFE (10.30-6am, £13£11) on Saturdays, Judge Jules and Phil Mison (December 7), Phil Perry and Vivien Markey (14), Jeremy Healy and James Mac (21), Kelvin Andrews and Alex Anderson (28) and Brandon Block and Laurence Nelson (January 7). NUTBAG NIE PARTY (10-late, 259. Featuring Brandon Block, Darren Stokes, Steve Lea and Simon Webdale (Tuesday December 31).

Streatham Road, SW 19, 6ATEWAY
TO HEAVEN NYE PARTY (9-7am, £25/£20,
Info 0181-964-2345). Darren Pearce,
Drew, Skol, Simon Hill, Kenny
Slone, Andy Lewis and MCK
(Tuesday December 31).
J. SUBS FÉANNI, WYO. 0181-980-

Into 0181-983-1180). Terry Farley, Kenny Hawkes, Jo Mills, Lofty, Bob Jones, Dave Hill, Wayne M and Mick Hall spin quality house (Tuesday December 31).

VENT (8-3am, £8/£2., Info 0171-278-9802) monthly Fridays. Andrew Weatherall gets his technics out with Alex Handley, Andrew with Alex Handley, Andrew Curley and Richard Sen. Turbulent Force turn up the heat with a live set (December 20). ARENA (10.30-4.30am. £10) on Fridays.

Spencer Broughton and Lee Dagger. MALBU STAEP (10-late) on Saturiays. Brandon Block and Tall Paul (December 7), Jeremy Healy and Seb Fontaine (14), Seb Fontaine and John Kelly (21) and tto: (28 and January 7). northly Saturdays. Morgan Thomas, Mo Silvaze, Embryonik and drum & bass auteurs, Spring Heel Jack live (December 28). Lane. SE1. GOOD GRIEF (10-6am. 57.00/55.99. Info 0181-944-0403)

ee. Into 0171-613-3137). Freqnasty nd 2CV get down and get dirty December 13). ORGANIK TECHNOLOJI (9-1am.

Caturday December 300.

KNIGHTS OF THE ROUND TABLE NVE
PARTY (9-7am. £16). Tony De Vit,
John Kelly, Brandon Block,
Graham Gold, Alex P and Craig
Jenson (Tuesday December 31).

SUNNY SIEUP (10-8m. £38.7. Into
INTI-984-245). Drew, Arron, Vivien
Markey, Mazey and Paul Temple
(Wednesday January 1).

Griff, Pete Doyle and Timmi Magic. SUNDA SIBE IP on Sundays. Darren Perce, Drew, MCK, Tom Costelloe, Kenny Stone, Martin Sharp, Vivien Markey and Olissa. Noad, EE1. STERLING (9.30-2.30am, E1. 0956-109-162) on Mondays. Rob Wood, Michael Morley, Matt Munday and Antony Bebawi spin DREAMS (10-6am. £12). Love Buff, **BEYOND YOUR WILDEST** 

Street SET. TRINITY NIE PARTY (8-Bam. £30. Info 0181-305-2017).

Darren Pearce, Tony Price, Dean Savonne and Jay Dee get it on with Rachel Auburn, Owen B, Roo and Micky Fehilly (Tuesday December 31).

ammers, Brownswood, Pete eilly, Paul Guntrip, Skitz, Ollie nd Bailey mix up a beaty brew. SOUL POWER (11idays. Patrick Forge, Jerry ammers, Brownswood, Pete zz, jungle and deep house. IEEFORM (9-2.30am. £5/£3) on

ntony Bebawi (January 7).

5. THE SESSIONS Peshay, Randall, Jumpin' Jack Frost, Marly Marl, Bailey, Clarky, Loxy and Ink. Muzik night (December 7). (10-4am. £12/£8) on Saturdays. The Metalheadz crew lock horns, eaturing Goldie, Grooverider, Fabio, Kemi & Storm, Doc Scott,

Fitday. Marcia Carr, Missaerast IIII
Mortey and Johnny Reckless
Keep the fires burnin with Tee
Harris (December 6), Rob
Acetson (13), Paul "Trouble"
Anderson (20) and tbc (27 and
January 3). MFPARTY (10-late.
\$12/26) with Marcia Carr, Johnny
Reckless and Michael Morley
(Tuesday December 31).

LOGICAL PROGRESSION (10.30-Jate) monthly Thursdays. FRISKY? (10.30-6.30am. £10/£5) on Fridays. Pete Tong, Dimitri from Paris, Brandon 0171-738-6356. TEMPO (10-late) on Thursdays. Drum & bass with (emistry & Storm (December 2), Fabio and Grooverider (19, 26 and January 5).

Block and Scott Bond
(December 13), Danny
Rampling, Judge Jules, Jon
Pleased Wimmin and Seb
Fontaine (20), Paul Oakerfold
and Heaven (27) and the
(January 3). RULW (11-8am.
£15/£10 in Saturiatys. LTJ Bukem
on a house tip and Frankie
Foncett (December 7), Ricky
Morrison and CJ Mackintosh
(14), Erick Morrillo and Frankie
Foncett (21), CJ Mackintosh
(14), Erick Morrillo and Frankie
Foncett (21), CJ Mackintosh
(14), Erick Morrillo and Frankie and the Ganuary 1. WRE MRIV (9.30-10am, 235) Todd Terry, Erick Morillo, C. Mackintosh, Frankie Foncett, Jazzy M, Tim Deluxe and Heaven don their party frocks (Tuesday December 31). FRIDAYS 'R' enny Hawkes and Harri house ou. WHOSE IN TOWN? (6-12am. £4) Sundays. Who indeed? IRIN' (11-5am. £7/£6) on Fridays. I HAVE A DREAM (10-4am.

Fridays, With T-Money, Ferni Fem, Dodge and Alex Baby, EVEBALL ARIZONA (10.30-3.30. £10.) on Saturdays, Marky P, Sam Hambali, Derek B and Ben Bellman play

glam garage. Tenyi ri IIB Victoria Str

D. ROTATION (10.30-3.30am. £8) or

8528. SINIDAY BEST (8-1am. £1.89) on Sundays. Monkey man Rob Da Bank and Malachi (Ninja Tunes) work off their Sunday roast. A London/Manchester Doodle-clash feat artists, DJs, visuals, poetry, graffiti and beer (December 8), Pete Atlas and Audrey Wettherspoon (15), Christmas party (22) and Muzik's Paul Allen (January 5). THE REAL THING (10-Bam. £12/£10. Info 0956-672-667) on Saturdays. You can't beat it with Brandon Block, Alex P, Roy The Roach, Luvdup, Frankie Foncett and Matt "Jam" Lamont on rotation. SUNINVSIDE UP (All day, £7/£5) on Sundays. £77£5) on Fridays. Boogie Boy, Lloyd and KCC pack em in. KINGS/ZE (10-5am. £12/£5, Info 0771-833-4900) on Saturdays. The Fantasy , Andy C 1), Peshay's Birthday Party ith Fabio and Grooverider (18) UB HEAD (10-2:30, £5£3) on 30am) on Wednesdays. Damian azarus, Zoe Richardson and DJ shtray lot keep it underground harmaine spin some serious um & bass with Darren PM SCIENTISTS (10-

GALLERY (10-late) on Fridays. Darny Hussain, Brandon Block and Judge Jules (December 6), Darny Rampling, Tall Paul and Sister Bliss (13), Paul Bleasdale and Danielle Davoli (22), Christmas party with Tall Paul Newman and Seb Fontaine (28) and the (January 6). July Rival (19-23), 2013 July Rivalays, Wildcat, Wilf and The Sardals. THE BIG KAHUNA BURGER (3.30-lat. £715. Info 1973-889-021) on Fridays. Dan and Jon Kahuna cut and paste with Jon Carter and Carl Clarke (December 6), Phil Perry and Sean Rowley (13), Derek Dahlarge (20) and the residents (January 3), METRIG 19-late. £3154) on Saturdays. With Harvey and Outcaste Records getting it in on with JCDO1 (December 7), Fabio and Crispin JGlover (14), Christmas Party with Sturar Patterson and Leo Elsob (Cyanide) (21), Scenario Records party (28) and Rob Wood, Michael Michael Michael Michael and Patterson and Leo Elsob (Cyanide) (21), Scenario Records party (28) and Rob Wood, Michael Mi

With Nicky Holloway and guests. TOMORHOW PEOPLE (10.30-4am. £3) on Saturdays. With Nicky Holloway and Chris Good. (1030-3am, £6) on Wednesday. John Pleased Wirmmin and Paul Woods swing their handbags. ULTIMATE BASE (10-3am, £6/£5) on Thursdays, Coxy, Jim Masters and Thursdays, Coxy, Jim Masters and riends play housey-techno. E60 IRIP (10.30-4am. £10/£8) on Fridays.

(December 6), Greg Feguson and Simon Stoke (19), Rob Da Bank and Paul Allen (from Muzik) (20) and Mec Zarbi and Lee Morgan (28). 2 VORTEX Dxford Street. CUBE (10-3am. £5/£3) on Wednesdays. 3-D sound with Anton and Alaric BDOMERANG (10-3am. £5/£3) on Wednesdays. Kemi & Storm and Mad Ash play drum & bass.

0-6am. £5. Info 0958-285-692) on

LOVE AND MOTION (10.30-late, £8157)
on Saturdays. Alex Handley
(Turbulent Force) (December 7),
Trevor Rockliffe (14), Alex Kright
(2.1), Eddie Richards (28) and
to Clanuary 4).

m. £5/£3) on Fridays. Fitzroy hosts

Wembley Arena, WORLD DANCE (7-7am. 230/225. Info 0171-613-4789). Rave-tastic NYE extravaganza with Mickey Finn, Fabio, Groovenider, Ellis Dee, Silpmatt, Swan-ee, Rap, Force & Styles, Andy C. Hype, Winy Groover, Graham Gold, Pete Wardman, Alex P, Brandon Block and Andy Morris (Tuesday December 31). FKHIRI

Square W1. JAZBHI (10-3an. 25/23) on Fridays. Residents Keith, Abbey and Clive get soulful.

DAY 7 DAYS A WEEK To CLUBLAND YOUR LIVING ROOM 24 HRS A UP-TO-DATE GUIDE THE MOST GROLSCH WE'RE IN

CHBNNEL CLUBBING CLUBZONE

CLUB Queen Annes Gate. ROCK CREEK PARK NYE PART (9.30-5am. £25.

VUVAGER (10-late) on Fridays. Carl Cox, Gayle San, Paul Doherty and the PM Scientists

AREAS SELECTED

ACADEMY Datord Road. 60.DEN NYE PARTY (It-6am. £30. Into 07782-£21-\$43). Boy George, Judge Jules, Pete Bromley and Dean Wilson (Tuesday December 31). 454). L. Pete Br.

(10-3m. 591.5) in Saturdays. Herbie Sacanni, Phil Morse and Terry Pointon play cool house with Nev Johnson and Jon Marsh (Beloved) (December 14), Christmas Parry (21), Back To 96 (28) and New Year Recovery (January 4). 5. TANGLED

Traffort Park. LIF (Info 1845-573-521. 9-2am. £121£10) on Saturdays. John Waddicker, Roo, Absolute, Michael Kendoh and Devlin.

TUNNE B 1 (10-3an, £51£4). Roni Size, Kristopher Blu and Jamac (Thursday December 12). SURE BEATS WORKIW (10-late) on Friday.

Dave Ralph (December 7), Guy Oldhams and Lisa Carlson (14), Anthory Pappa (21), Scott Rutherford (27 and January 3). WYEP MITM (10-late). David Dunn, Marc Auerbach, Scott Rutherford, John McCready, Tasha Killer Pussies and Rob Bright (Tuesday December 31). RECONSTRUCT (10-3an, £71£5) on Saturiday. Rob Bright plays funky techno. James Hofroyd (December 7), Colin Dale (14), tbc (21), Pete Robinson (28) and tbc (January 4).

provide radical musical surgery December 14).

dimensions alongside the Heavenly and Fat City crews (Wednesday December 11). COLINS (10-late). Northern Exposure continues with Sasha and John Digweed (Thursday December 12) and The Ministry Of Sound THE FAT (10-late, Info 0161-2516-50161, FRVIN THE FAT (10-late, Info 0161-237-9829). Legends in their own lifetime, Afrika Bambatha and Arthur Baker take their marriage made on Planet Rock to new dimensions alove.

PIEASURE PRINCIPLE (10-3am, Esusa) on fridays, hypoper, Jay Brown, Pete Robinson and Dave Rofe. Kenny Carpenter (NYC), Ben Wilcox, Mr Scruff and Strangebrew (December 6), Dave Camacho (NYC) and Kruder & Dorfmeister (Vienna) (13), DJ Gusto (NYC) and the Jam MCs (20) and the Jam MCs (20) and the Unray 3). FREM (10-3am, £10/£9) and the Jam Wainwigh and Bobby. Tom Wainwright and Bobby Langley. REAM NYE PARTY (10-very late, £30). Expect the unrexpected dispersion of the Langley. REAM NYE PARTY (10-very late, £30). Expect the unexpected. with Jeremy Heady and D. Disciple (19), Marka, Prinedine 55/54) monthly Thursday. Prinedine and Bizzy B. HARDWARETHE PLEASURE PRINGIPLE (10-3am. £5/54)

0161-273-2758. 2KINKY (10-late. £6) on Fridays. Paul Taylor and friends strike a pose. 200P! (10-late. £8/£7) Princess Julia, Planet Janet and Marc Littlemore get down and get funky (Tuesday December 31). on Saturdays. Planet Janet and Marc Littlemore spin NY grooves. NVE PARTY (9.30-4am. £25/£20).

"Jackmaster" Funk, lan Ossia, Tim Lennox, Bobbh Langley, Wiley and the Funk Boutique (Tuesday December 31).

E THE MUSIC BOX Oxford Road M.1.
FUTHE SOUND (10-late, Into 0978-327-780) monthly Thursdays. Drum & space. BHAMA (10-3am. 27/152.
FOR STATE OF STAT

COLORS NYE PARTY (10-yen) title. S20.
Into 1876-751-471). DJ Pierre, CJ
Mackintosh, Billy Nasty, John
Berry, LTJ Bukem, McConrad,
Da Intalex, TWA and Bobby
Langley (Tuesday December 31). 24(53) on Thursdays. Future funk with Rob Curley, Jay Scott and Jem Harris. SHIMMER (10-4am. £5/£4, Info 0161-228-7726). Underground vibes with Doug Lingenfelter, Jack n'Jill and Harvey Lane (Saturday
December 7). PRESCRIPTION (103am. £5/£4) monthly Saturdays. Matt
Thompson and Mark Godwin FIRED UP (10-late.

834-4286. WANDYS WORLD (10-2am. £4) on alternate Saturdays. Enter the weird and wonderful world of Andy Votel (Grand Central).

181-237-9788. DUBISM (10-2an. 2513) on alternate Fridays. Mr Scruff, Dubism Dom and Guy Gon Dwana do it for the love of dub (December 6, 20). NYE LECTRIC (CHAIR (10-4an. 1:15) The Una Bombers get festive with Mark Ree (Tuesday December 31).

with Miles Hollway, Ellict
Eastwick and Ben Davis plus
Allison Marks (Bedroom Bedlam)
(December 5), DJ Deep (Paris)
(12), Andrew Weatherall (19),
The Electric Chair (26) and Miles
& Ellict (January 5), STERED (10-late, crams both ears with Dean (December 7). Si Gee (14). Firdos (21), Andy Connell (28) and tbc (January 4). NVEPARTY (10-4am. £18). Join Mike Chadwick, Marcus and Firdos as they get Root. TMBIED NYE PRITY (3:30-4am. £10). Herbie Sacanni, Phil Morse and Terry Pointon (Tuesday December 31). GUIDANGE (16-38m. 28/180). Goldie, Grooverider and Doc Scott mix the down with Marcus, Jamac and Kenny Ranks (Wednesday December 4). 300 (8.34m. 24.50/25.9). DJ Krust, Up. Bustle & Out, After Glow, Gravity Kid and Jense (Thursday December 12). JESTER (10-4m. 27/180). Trevor Rockliffe, Mark Allen plus Men In Black and Ism Inve (Thursday December 12). Gerember 19. PARKERS CHIRISTANG SPEGIA REVIVAL (10-late. 21/262). Richard Sterling, Dean, Pete and Ian Bad Vibes.

locked into a jazz groove (Tuesday December 31).

Westgate, RIPE (9-2am, £6) on Fridays. Norman Jay (December 6), Al McKenzie (13), Allister Whitehead (20), Tony De Vit (27) Saturdays. 100% drum & bass with Foul Pay (December 7), Flynn & Flora (14), Doc Scott (21), Roni Size and MC Dynamite (28) and Init with Naza, Rantoul, Glider, Connexion, ARW, Stussy, Scientist, Rise, Darkness and Carl (January 7). N TIME Princess Street, HEADFUNK
(10-late) on Fridays. Fat City's night
of grooves and moves with
Chubby Grooves and chums.
MANSFIELD: THE VARD Germini at Lake Soucinion (December 6), Jon Aquaviva and the Pshychonauts (13), Dave Clarke (20), the residents (27) and the (January 3). Budget out!

WYE MRTY (9-late, £301222.50), Carl Cox, Derrick Carter and Justin Robertson get it on (Tuesday December 31), 601.081 (9-3am, £10128) on Saturdays. Pete Bromley and Dean Wilson don their shiny (Thursday December 28). BUGGED OUTI (10-3am. £7/£6) on Fridays. nighties with Dave Seaman (December 7), Muzik party with Judge Jules and John Kelly (14), TWA (21), Allister Whitehead and Al Mackenzie (29) and the James Holroyd and Rob Bright are eclectic with Derrick Carter, Gemini and Luke Solomon sidents (January 4).

and tbc (January 3).
MIDDLESBOROUGH: 7 THE

10.61-861-7270. BOMRO (10-2am. 22/21) on luesdays. Chubby Crocoves and Reko spin tunes for skaters. MB0018201(fu-late, 24/23) on Thursdays. Front room clubbing

PARTY (10-4an. £25/£20, Info 0161-273-7443). Rise take a trip over the peninnes with Farley

late on fridays. Boy George and Phil Faversham (December 6), D. Disciple (13), Jeremy Healy and Lisa Loud (20), Terry Hunter and Graham Clarke (27) and Junior

SUGAR SHACK (9-

BEDLA

Mix Tape Of The Month

NAME: Lindsey Edwards CONTACT: 01926-429-264

GUNIAGE OF CONTROLL OF CONTROL OF CONT

NOURITE CLUBS: Synergy and various one-off nights.
NOURITE LABELS: Warry, Emissions, Sabres, Ninja Tune, Mo'
ax, Solesides, Metalheadz, Stax and Motown.
L-TIME FAVOURITE TUNES: Eric B & Rakim - "Paid In Full",

\*\*ALTIME EAVUBITE TURES: Eric B. & Rakim -- 'Paid In Full', Primal Scream -- 'Loaded', Moby -- 'Bo'.

WHICH ID SHOULD MAKE BOOM FOR YOU? AND WHY?

"Basically, I'm trying to forge my wow way. Hook up to Norman Jay and Coldoct, but I wouldn't want then to make way for me because I like them. The DJs who should make way for me because I like them. The DJs who should make way for me band house DJs who are just pedding the same old thing."

WINNING TRACK-LISTING: DJ Food -- 'Bendiama'... Primal Scream -- 'Roakers Dub (Kris Needs Remis)'... DJ Krush -- 'Kemuri'... Sabres Of Paradise -- 'Tow Truck'... Primal Scream -- 'Hot Hush (Sabres Remis)'... Jeti kingits -- 'Min Thucke Up (Richie Hawfin Remis)'... Jeti kingits -- 'Min Thucus From Outer Bongolia'... FSOL -- 'Papa New Guinea (Dub Mis)'... Benius GZA -- '4th Chamber'... Has -- 'Haltime'.

O'D Mixi.'.. Benius GZA -- '4th Chamber'... Has -- 'Haltime'.

D'D GEtugon -- 'Bean Wittess'... DJ Shadow - 'Hardore Hip Hop (Instrumental)'... DJ Shadow - 'Hardore Hip

THE NEXT FIVE
2 PETER RANN - DJ AWARENESS (Brighton)
3 NEIL MCTAGGART (East Kilbride)
4 SAM COTTON (Blackpool)
5 ROB MACJACHLAN (Wolverhampton)
6 JEZ JONSON (London) Lindsey DJ Krush & DJ
Shaftow - "Duality
(Pt I)"... DJ
Krush - "By Path
(Would You Take
(Would You Take
(R?)"... Massive
Attack - "Safe
From Harm (Nelice
Hooper Remnix"...
Primal Scream"... MUZIK'S VERDICT:
As Roy Castle
would've said,
"Dedication's what you need". And in Lindo's Trainspotting"

Muzik's essential club guide

certainly paid off.
with this beatifully ecletic mix which eshews bland, schooldisco beats in favour of more discerning tracks. His tracklist
reads like a renegade swhio's who. Scrupilously mixed, "Tow
Tuck" sildes into "Kemur"; while Boby Gillespie's vocals on
"Loaded" are aired over the beautifully weightless furm & bass
of Secrets. Switching monds, Lindo veers from feel-good funk
to the spootly silde of though the skewed vorlds of Dr Octogon,
Genius/EZA, Shadow and Krush. Dropping a real gem with
Nellee Hooper's breath-taking remix of Massive Attack's "Safe
From Harm"; you're then left with the armospheric come-town
of the Scream's "Trainspotting". Back room DJing at its best.

Please send all Bedroom Bedlam tapes to Ben Turner. Don't forget to include a passport sized photo and full tracklisting

Jones (January 3). CHRISTMAS.
SPECIAL (10-late). Jeremy Healy,
Allister Whitehead and Judge
Jules (Monday December 23).
NYEBALL (9-late, \$17.30). Bring in the
New Year with K K-Klass, the Chimera European Circus and Sweet Sanity live (Tuesday December 31. BETER DAYS 9.30-late) an Saturdays. Allister Whitehead (December 7), Pete Tony (14), residents party (21), John Digweed (28) and the residents (January 4).

ILTON KEYNES:

612-262 ULTA VEBAS (9-4am, £9127)
In Saturdays. Residents Richey
Long, Brid, Jason Smokin Bird,
Ashley Cooper, Nick Norman and
Joseph. Seb Fontaine
UDecember 14), Mike Costord
(21), Riche Long (28) and Ricky
Stone (January 4). BDXINE BAY
SPETAGULAR (10-6am, £18).
Gatecrasher lend a hand with
Darny Rampfing, Tall Paul
Newman, Seb Fontaine, Judge
Jules, John Kelly, Tony De Vir and
Scott Bond (Thursday December
26). NYE PARTY (10-late, £9).
Loseph, Nick Norman, Richie
Long and Ashley Cooper
(1) Usesday December
26). Il Usesday December
26). Il Usesday December
26). Il Useday December
(1) Usesday December
26). Il Useday December
(1) Useday December
26). Il Useday December
(26). Il Useday December
(1) Useday December 33).

Tuesday Decembe

ON IT (9.30-late, £8/£6) on days, 100% drum & bass

Chubby Grooves (Fat City,
Adam F, Hidden Agenda and
Peshay (December 12) supply a
comucopia of beats. WIA (full-late,
\$5154) on Fittings. Nigel Walker and
friends trance out. \$11100 (full-late,
\$2157) on Saturdays. Scott & Scooby 4386. THE BING BONG ROOMS (10-late. £6) monthly Thursdays. The legendary Afrika Bambataa with Mark Rae,

55. BRAND NEW RETRO

(10-2am. £5/£5) on Fridays. Join Earth residents Skev, Hans, Ken Doh and Mickey, With guests Roc & Kato (December 6), Parks & Wilson (13), Graham Gold (20), DJ tour (27) and the residents

(January 3). NEWCASTLE-UNDER-

LYME. A TIME ANII SPACE The Midway, VOYEUR (9-2an. 27/15). Into 01855-577-247] un Fidays. Jon Pleased Wimmin (December 6), Chris Lyons (13), Dean Keith, Mark Heath, Adam Thompson, Chris Lyons and D. Poz (20), Chris Lyons and D. Poz (20), Chris Lyons (27) and tbc (January 3). WYEMETV(IG-late, £25). Dave Seaman, Jurges Jules, Al McKenkie, Angel and Chris Lyons (Tuesday Decemer 31). (Tuesday Decemer 31).

0188-689-771, PROGRESS (10-late, 28). Marshall Jefferson, Norman Jay and Pet & Russell (Friday December 20), MISS MONEYPENNYS (10-late, 28), Danielle Davoli, Gordon Kaye and Simon Owen (Thursday December 26). TEMPTATION (4-2m. 27/28) on Saturday. Roy The Road. (December P), Jon Da Siiva (14), Breeze (21) The Lisa Marie Experience and the Clanuary 4).

WEFARTY (10-very late, £20, lnfo
01838-689-77). Nicky Holloway,
Mike E Blocjand Alex Daniels
(Tuesday December 31).

NORTHAMIPTON: A TRE

WULT Abinden Street. What a LIFE (9.30-2.15am. £6/£5. Into 6673-723-376) on Fridays. Featuring Graeme Park (December B), John Kelly (13), Tony De Vit (20), Allister Whitehead (27), residents night with Mike Costord (January 3). WEFARITY (9.30-late, 28), Tony De Vit Tony Costord (January 3). Vit (Tuesday December 31, venue tbc. Phone for details).

GLUBZ NE

to page,

louse, Unit 4, Perserverence Works, 38 Kingsland Road

NOTTINGHAM: 4 THE PART FASY TIGER (8-1am. Info 01159-417-072) first Thursday of the month. US street sounds with Ossie, lan Stewart, Leroy and Dos B.

REAL LIFE (9-3am. £6/£4.50. Info 0115-988-1722) Digs & Woosh and DJ Ron (December 7), Luke Solomon and Kenny Ken (14), Kenny Hawkes and DJSS, Basement Jaxx and Darren Jay (28) and Cas-Roc, Dr Derek and Ivory (January 4).

RENAISSANCE NYE PARTY (9-very late. £35. Info 01782-717-872). Dave Seaman, The Fathers Of Sound, lan Ossia, Nigel Dawson, Anthony Pappa, Marc Auerbach, Alex Reece, Wax Doctor and Peshay (Tuesday December 31). NO EGO (10-3am. £7/£5) on Saturdays. Rob Roar and Mark Williamson (December 7), Jim "Shaft" Ryan (14), Ricky Morrison (21), Simon James (28) and Jonathon Hussey (January 4). NYE PARTY (10-4.30am). With Jon Marsh, Christian Woodyatt and Mark Wilkinson (Tuesday December 31).

9945. ZERO G (10-late) on Thursdays. Allister Whitehead and friends. SONIC (9.30-3am. £8/£6) on Saturdays with residents Timm & Laurie, Mark Keys, Dave Congreve and Ossie. Checkpoint Charlie tour with Judge Jules, Kelvin Andrews and Richard Ford (December 7), Pleased Tour with Jon & Darren Pleased, Paul Woods and Lindy Layton (14), Christmas party with Graeme Park, Jon Da Silva and Jon McCready (21), Northern Exposure tour with Sasha and Jon Digweed (28) and the residents (January 4). NYE PARTY (10-late). Roger Sanchez, DJ Griff and the Sonic residents

(Tuesday December 31).

OXFORD: 7 THE COVEN Oxpens
Rd. METRO (Info 01865-244-577, 9.30-2am. £6/£5) monthly Sundays. Kemistry & Storm spin drum & bass (December 24).

PERTH: THE I . WILDLIFE (10-late. £10/£6) on Fridays. Dave Seaman and Marc Auerbach (December 6), Colors party with Jon Mancini and Kris Keegan (13), Christmas party with Zammo (20) and Zammo (January 3). Sasha, John Diggweed, Seaman and Michael Kilkie get sorted for Christmas (Friday December 27)

PORTSMOUTH: JA THE RED (9-2am. £6/£5. Info 01705-642-764). Stu Rising, Steve Conway and Darren Pang (Saturday December 7). PURE SEX (9-2am. £6/£5). Stu Rising, Steve Conway and Jamie Allen (December 26

and 31). PRESTON: A THE DANCE DIGITAL JAM (9.30-3.30. £6/£5) on alternate Fridays. Adrian Todd (Art Lab) and Chi. KARMA SUITS YA (11am -12pm. £2) on Sundays. Pete Ludden, Tim Hamblin, Adrian Todd and Gee. FEEL (9-2am. £8/£6). George

Thompson and Matt Bell. Jeremy Healy (Saturday December 7) and Danny Rampling (Friday December 20).

READING: A ALLEYCAT LIVE 5 Bun Streat, 01734-551-118.

CHECKPOINT CHARLIE (9-4am. £10/£8. Info 0171-486-1877) on Fridays. Richard Ford, Pierre and Stripe. Ulitmate invasion with Carl Cox and Tony Sapiano (December 6), Jon Pleased, Dmitry (Holland) and Mike & Raphone (Paris) (13) and White Christmas Special with Darren Emerson, Billy Nasty and Jon Carter (20). Then closed

until January 24. RUGBY: A INSON FOCUS (10-late. £4) on Saturdays. Steve Lawler (December 7), Jay G (14), Jem Atkins (21), Clarkee (28) and tbc

SHEFFIELD: Z THE ADELPHI Vicarage Road, GATECRASHER (10-6am. £12/£10. Info 0121-605-8970) on Saturdays. Featuring John Kelly and Scott Hardkiss (December 7). Tall Paul Newman and Judge Jules (14), Mark Moore and Jeremy Healy (21), Tony De Vit and Chris & James (28) and closed (January 4).

7. INSONIK (10-6am. £10/£9. Info 0976-227-458) monthly Fridays. With Jamie Smart, Alex Cooke and Empirion live (December 20).

4500. RISE (10-4am. £8/£6) on Fridays with residents lan Ossia and Danny Hussain. MAS THE OLD SKOOL/BLECH (10-2.30am. £4.50/£3.50) on Fridays. LOVE TO BE (10-5am.

£12/£10) on Saturdays. Tom Wainwright and Dave Camacho (December 7), Smokin' Jo and Tony Walker (14), Tony Walker (21), Jeremy Healy, Allister Whitehead and Tom Wainwright (Boxing Day), tbc (28, January 4). 210. MUSIQUARIUM (10-4am. £7/£8/£5) on Fridays. Farley 'Jackmaster" Funk (December 6). Fat Tony and Marshall (13), Allister Whitehead and Tom Wainwright (20), Anthony Pappa and Al McKenzie (27) and Luvdup (January 3). SLAMMIN (10late. £8/£7) on Saturdays. With Mark Hogg and Jamie Scahill plus Kenny Carpenter (December 7), Booker (14), Grant Nelson (21) and the residents (28 and January 4). NYEPARTY (9.30-6am. £25) With Victor Simonelli

SKEGNESS: 1 FANTASY ISLAND NYE PARTY (6-7am. £33. Info 01754-610-316). Afrika Bambaata, Angel Moraes, Blu Peter, Boy George, Brisk, Dave Angel, Dave Clarke, Derrick Carter, DJ Breeze, Dougal, Grooverider, Hixxy, Jon Pleased Wimmin, Kenny Ken, Kris Needs, LTJ Bukem, Luke Soloman, Marshall Jefferson, Mickey Finn, Mrs Woods, Seduction, Slipmatt, Spacefrog, Swanee, Tony De Vit, Vibes and Trannies With Attitude keep it together (Tuesday December 31). SLOUGH: 2 THE STUDIO A412,

(Tuesday December 31).

FULL CIRCLE (4pm-11pm) bi-monthly Sundays. Phil Perry carries on where he left off the night before. Derrick Carter (December 8) and Rocky & Diesel (22).

SOUTHAMPTON: 2 THE

MENAGE A TROIS (9-2am. £14/£9/£7) on Saturdays. Chad Jackson (December 7), Danny Rampling (14), Chris & James (21), the residents (28 and January 4). NYE PARTY (9-late). Brandon Block and

Sarah Chapman (Tuesday December 31).

SOUTHPORT: SHORROCKS HILL LEMON (9.30-2.15am. Info 0385-788-656). Tony Clarke (December 7), Lisa Pin-Up (14), Pez Tellet (21), Jim "Shaft" Ryan and Mark Rowley (28) and Mark Johnson & Jason Gee (January 4).

STAFFORD: THE SWOON (9-4am. £12/£10) on Fridays. With Allister Whitehead and Angel (December 6), Farley "Jackmaster" Funk (13), Graeme Park (20), Norman Jay (27) and Angel and Mark Rowley (January 3), NYE PARTY 910-late, Info 01785-229-384). Judge Jules, Al Mackenzie, Angel and Mark Rowley (Tuesday December 31). STOKE-ON-TRENT: 1

GOLDEN NYE PARTY (10-6am. £30. Info 01782-621-454). Allister Whitehead, Gordon Kaye, Pete Bromley and Danny Taurus. SWOON (9-4am. £7/£5) monthly Saturdays. Marshall Jefferson, Angel and Mark Rowley (December 21). SWOON BOXING DAY PARTY (9-4am. £7/£5). Allister Whitehead, John Kelly, Kirsty McAra (Athletico) and Decn Merideth (Bizarre Inc) (Thursday December 26).

SOUND (9-2am. £5/£4. Info 01785-282-848) on Saturdays. Kelvin Andrews, John Taylor and Mike Smith peer through the commercial fog. **SWINDON:** J. THE BRUNEL

THE FRUIT CLUB (9-3am. £4/£5/£6/£7) on Fridays. Graham Gold, Ruffneck Ting, Doc Scott, Kenny Ken, DJ Rap and Dazee (December 6), Tall Paul Newman, Kelvin Andrews, The Producer, Slipmatt, Sy, Vibes, Seduction and Demond Moore (20), Judge Jules, Dr S Gachet, Nicky Blackmarket and DJ Lee (27) and KGB, Brisk and Bunjy (January 3). ONE LOVE (10-6am. Info 0117-973-2968) monthly Fridays. Jeremy Healy, Angel, Allister Whitehead and Anthony Pappa (December 13). FRISKY (9-2am. £5/£6/£7) on Saturdays. Al McKenzie (Decmeber 7), Martin Madigan and Bongo Beckett (14), Christmas party with Paul "Trouble" Anderson (21), DJ Disciple (28) and tbc January 4. CLUB CLASSICS NYE PARTY (9-3am. £10). Jon Fisher, Martin Pand Paul Ricketts (Tuesday

December 31). TORQUAY: A JUDY G'S
Belgrave Road, BUMP 'N' HUSTLE Beigrave Road, Burni' & hustic (8.30-1am, £815A). Garage grooves with Chrissy T and Rude Boy (Thursday December 12). WARRINGTON: 7 THE WORLD

STREAM (9.30-late. £7/£5) on Saturdays. Residents Pete Ward, Andy Parker and Funky Fitz. Miss Moneypenny's Tour with Tony Clarke and Andy Parker (December 7), Sarah Chapman and Pete Ward (14), K Klass (21), Gordon Kaye (28) and Pete Ward (January 4). NYE PARTY (9.30-3am). Mike Woods and Pete Ward (Tuesday December 31). WATERFORD, IRELAND: "

II. MAN FRIDAYS (10-late. £7) on Fridays. Featuring Johnny Moy and Liam Dollard (December 6), Christmas party with Owie and Nailer (13), Justin Robertson (20), classics night (27) and Owie, Nailer and Mickey Barry (January 3).

& FUTURE Mary Street. CAN'T STOP

OF THE MOR

Chill-out maestro, PHIL MISON, talks about back room bliss

WHERE AND WHEN WERE YOU BORN? Rush Green, Essex, 1970. DID YOU START DJING? The first thing I ever did was the school disco in 1986. I used to do it just for the money but I evenutally got asked to leave because I started playing loads of housey stuff which wasn't that popular with the other kids. I carried on buying records and doing friends party's anyway, but there was never a point when I actually decided I wanted to be a D.J. The first proper gig I ever did was a warm-up set for Darren Emerson at The Milk Bar in 1991. That was also the year I first went out to Ibiza. I went to the Cafe Del Mar and really liked it so I made a few tapes for Jose, which led to him inviting me over in spring 1993. That was probably the best time I ever played because it was a cool European crowd who really liked what I was spinning.
WHAT WAS THE FIRST RECORD YOU EVER BOUGHT?

"Dreadlock Holiday" by Ten CC.

"Moon" by Waldeck on BMG.

WHAT CHANGES WOULD YOU LIKE TO SEE IN THE CLUB SCENE?

Better systems in back rooms, a lot of places don't make an effort if it's not the main room. I also get pissed off by all the crap music about at the moment. It's frustrating room. Taiso get pissed off by an ine crap indice about at the infinite in that the gap between your local Ritzy and "proper" clubs is so small. A lot of people are intolerant when they hear new records, they just want to hear their favourite tunes. It's people in shiny shirts and silly girls – that's how I felt in Ibiza this year. WHAT ARE YOUR STRENGTHS AND WEAKNESSES?

I honestly couldn't say what I'm good at. I'm not really a confident D.J. You need to I honestry couldn't say what in good at. In intereat, a control of i'm not sure I really do. have 100% belief that this is what you really want to do and I'm not sure I really do. Sometimes I read DJ or Mixmag and think, "What has this go to do with me?".

Source, Eighteenth Street Lounge, Filter.

FAVOURITE D.1?

Ross Allen, I only like people who are my friends.

Checkpoint Charlie, Hard Times and Bugged Out! WHAT WOULD YOU BE DOING IF YOU WEREN'T A DJ?

I'd be a milkman, it's in the family. I'm not joking. I have actually done a milk round in the past.

WHAT NEXT FOR PHIL MISON?

Well, I'm working in the studio at the moment, so hopefully I'll have something out on vinyl next year. But first I'm off to the Andeman Islands off the coast of India with my nirlfriend to chill out.

'Chill Out Free', mixed by Phil Mison , is out now on Avex UK

PHIL MISON - TEN FOR 96
TW BROWN - "East" (Bootley)
ARTHUR RUSSEL - "In The Light Of A Miracle" (Talkin' Loud)
BIM SHERMAN - "Miracle" (Mantra)
CHICANE - "Olfshore" (Cyanide)
ARIR - "Professionals" (Source)
NITIN SAWHINEY - "Migration" (Outcast)
STERAC - "Secret Life" (100% Pure)
THE PENGUIN CAFE ORCHESTRA - "Prelude, Airs and Yodels" (Zopt)
MAZZY STAR - "Flowers In December" (Capitol)
THIEVERY CORPORATION - "Shaolin Satellite" (ESL)

(10-late. Info 051-84-30-60). Dave Clarke, Nailer and Mickey Barry don't stop all night (Saturday December 7). NYE PARTY (10-very late). Come and join the fun with Nelson Rosado (NY) and Owie (Tuesday December 31).

WOLVERHAMPTON: A THE (9.30-4am. £7/£5). ATOMIC JAM (10-4am. £6. Info 01203-555-065).

GONE FISHING (9-2.30AM. £10/£9) on Saturdays. Satoshi Tomiie and Brandon Block (December 7), DJ Disciple and Smokin' Jo (14), Tall Paul Newman and Shovel (21) and residents (28 and January 4).

DECADENCE PARTY (6-2-30am \$10(3).

Jeremy Healy, Allister Whitehead and Lee Fisher (Sunday December 29). NYE PARTY (9-6am. £28). Allister Whitehead, Roc & Kato, Darren Pleased Wimmin and Lindy Layton (Tuesday December 31). ATOMIC JAM NYE

PARTY (9-4am. £10. Info 01203-555-065). Charlie Hall, Tony Sapiano, DJ Evolution, Tony Work and Nathan Gregory (Tuesday December 31).

∠ UK MIDLANDS Fox's Lane.

01902 450-011, METRONOME... THE BEAT (9-2am. £6/£4) on Fridays. Mark Wilkinson, Blame and Shimmer (December 6), Trance Europe (December 6), Traine Europe Express night (13), Eric Powell, Tayla and Club Unique (20), Logical Progression (27) and tbc (January 3). Chillin' to the max. SATURDAYS (9-2am. £9/8). Alfredo, Alex Pand Brandon Block (December 7), TWA and Al McKenzie (14), Tom & Jerry Bouthier (21), Nancy Noise and Sarah Chapman (28) and tbc (January 4). NYE PARTY (8-5am. £35). Jeremy Healy, Judge Jules, Kelvin Andrews, Mike E Bloc, Chris & James, Al McKenzie, Annie Nightingale and the Odd Squad (Tuesday December 31).



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# UNIVERSE PRESENTS 'VOYAGER'. DECEMBER 1996

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MEAN FIDDLER SONY



LEVEL ONE. PM SCIENTISTS PRESENT: ZOE RICHARDSON, DAMIAN LAZARUS & SPECIAL GUEST DJ ZINC

LEVEL FOUR. MANGA ENTERTAINMENT PRESENT "LEGEND OF THE FOUR KINGS"

LEVEL ONE EUKATECH PRESENT: NILS, ROSSI, RICHARD, LETTY & YOUR GENIAL HOST, HANS

LEVEL 1WO FRANK DE WULF (BELGIUM) DAN (DO IT) JON COOKE NILS

LEVEL FOUR, FENG SHULPRESENT THE MIDNIGHT MOVIE

JANUARY HIGHLIGHTS 10TH JANUARY 1997 GAYLE SAN 17TH JANUARY 1997 BILLY NASTY, AMPO, FELIX DA HOUSECAT 24TH JANUARY 1997 DJ. ROLANDO (UR DJ. ASSAULT SOUAD) KRIS NEEDS, DINO PSARAS 31ST JANUARY 1997 DJ DAG, GAYLE SAN, ANDREW WEATHERALL

20TH DECEMBER, CHRISTMAS PARTY (PAUL'S 8-DAY MASH UP)

LEVEL ONE. BRISTOL EXPOSURE PRESENT: BUNJY, DAZEE, SWANEE, ELLIS D & MASTERVIBE

LEVEL FOUR. TROMA PRESENT "CHOPPER CHICKS IN ZOMBIE TOWN"

LEVEL ONE JOHNNY 5 NO. 9 HEADSTRONG JOHNNY L

LEVEL TWO. FRANK LORBER (FRANKFURT) GAYLE SAN JON COOKE

LEVEL FOUR, FENG SHUI PRESENT THE MIDNIGHT MOVIE



Starring...

SASHA as Scrooge
JOHN DIGWEED as Bob Cratchett

CARL COX as himself

**Christmas Past** 

TRICKY as The Ghost Of Christmas Present FUTURE SOUND OF LONDON as The Ghosts Of

as The Ghost Of

Christmas Future
JEREMY HEALY as The Young Boy

# A CHRISTMAS CAROL

THE STORY SO FAR: EBENEZER SCROOGE JR, great-grandson of the heartless Dickensian miser of the same name, has inherited not just his ancestor's vast fortune but also his churlish and penny-pinching ways. Bringing in his faithful sidekick, MIXMASTER BOB CRATCHETT, he has taken over Covent Garden's noted nightspot, THE LIMELIGHT, and renamed it HUMBUGS. It's the night before Christmas and the snow is driving through the city streets. Now read on . . .

(Scene: Outside Humbugs. A weak and withered old woman taps feebly at the door, laden with shopping)

**OLD WOMAN:** H-hello? Is - is Ebenezer Scrooge there?

MIXMASTER BOB CRATCHETT (pulling back slat): Why... why, bless my soul, it's dear old Mother Scrooge! (opens door) Come in, come in from the snow, dear lady, you must be perishing of cold and weary after traipsing up and down Oxford Street. Allow me to get you some broth and a hot toddy!

OLD WOMAN: Oh! Th-thank you.

MIXMASTER BOB: Mr Scrooge! A visitor

to our portals. **SCROOGE (from within):** Who the fuck is it? **MIXMASTER BOB:** Why bless you Mr Scrooge, it's your mother.

SCROOGE: Is she on the list?
MIXMASTER BOB: The list? Well, er, no.

**SCROOGE**: Then it's six quid. C'mon, dear, don't be all bloody day. There are other punters queueing.

MOTHER: But... But I had no wish to disco-dance, merely to take shelter from the storm! And besides, I've spent all my money buying the turkey and cranberry sauce for the Christmas dinner I was to cook for you!

SCROOGE: Well then, piss off!

MOTHER: But I only wanted to take a little shelter from the cold and wind, and perhaps hoped that you could have your driver take the shopping home as this is Christmas Eve and there are no buses or trains and...

SCROOGE: Well then, you'll just have to fucking walk, won't you? It's only three miles. Go on! (Mother Scrooge trudges away gloomily) "Disco-dance"! Fucking clueless bint! Honestly, Cratchett,

fucking punters! First she wants to blag in free, then she tries to scrounge a lift home! I tell you, they take the piss, they really do!

MIXMASTER BOB (with a sigh): Yes of course, Mr Scrooge...

(Later that evening)

MIXMASTER BOB: Er, sir, tonight's guest disc jockey, Mr Carl Cox, wishes to have a word with you.

**SCROOGE**: Fucking humbug! All right, let's go see what he wants.

(By the console)

COX: Yo, you in charge here, Scrooge? SCROOGE: Yeah. You got a complaint? COX: You bet I got a fucking complaint. First of all, my rider. I asked for twelve cartons of orange juice, four rounds of chicken sandwiches, some potato salad and a selection of fresh fruit. I come to my dressing room and what do I find? Two bowls of gruel!

**SCROOGE:** You would have got precisely fuck-all if it hadn't been for Cratchett here whining for you. That gruel was going to be his supper!

COX: And another thing. I expect three decks. I'm known as the guy who plays with three turntables. When I got here, what did I find? One deck! I made an asshole out of myself out there! Kids couldn't dance for laughing! Whoever heard of a DJ with only one deck? I'd have brought my own three- deck console if I'd known...

SCROOGE: If you'd have been quicker taking the singles on and off hardly anyone would have noticed. I thought you were supposed to be a fucking smooth operator!

COX: Fuck this man, just gimme my money and I'm fucking outta here.



SCROOGE: Fine. There you go. COX: What the ... £3.85? We agreed on ten grand!!

SCROOGE: No. We agreed ten. Then you said "grand." And I said, "Grand, indeed! Splendid, in fact!" And we shook hands.

COX: You mean to say you thought you were getting me for ten English pounds? Why you... In any case, where's the rest? I'm £6.15 short. SCROOGE: That's for the electricity. I had the meter running throughout your set. That fucking stuff doesn't come for free you know, especially when you insist at playing at full fucking blast! Now piss off! (exit Carl Cox, muttering to himself) MIXMASTER BOB: Er... Mr Scrooge?

You mentioned a Christmas bonus for me. I wouldn't ask, but as you know, my son Tiny Tim is lame and gravely ill...

SCROOGE: Of course, trusty retainer. Here's your bonus. (shakes Bob's hand) Your bonus is the knowledge that you are resident DJ at London's hippest nightclub. The kudos, the prestige, the sense of bringing people together through music, these things are more important than mere money.

MIXMASTER BOB: Y- yes, of course. But I need money for a turkey! SCROOGE: Listen, you scavenging little underling, if you can't afford a turkey, roast Tiny Tim! That'll kill two birds with one stone. You'll have something to eat and you'll be rid of that whingeing little fucking parasite of a son for good and all. Now piss off!

(Later that night, as SCROOGE snores away in his gold-plated four-poster, a wailing and clanking of chains awakens him) GHOST (Of Christmas Past): Helloooo... SCROOGE: Wassat... Who the fuck are you?

GHOST: I am the Ghost Of Dance Music Past... Yoooo have been very croopel

SCROOGE: What the... Hehehehe heheheh! You're Grandmaster Flash, aren't you?

GHOST (indignantly): Yeah! As it

happens, I am! SCROOGE: Hahahahahaha! Well. forgive me for not shitting myself but I'm just slightly amazed that you've got the cheek to show his face around here in that get-up! Look at your fucking hat! GHOST: Hey, man. I was considered a pretty fly dude by all the b-boys back in 1982 when I wore this hat! SCROOGE: Yeah, exactly. Back in the fucking Stone Age of hip hop! There's been about a million generations since then, you old fool! GHOST: Hey, Grandmaster Flash is still a big shot in Germany! I can't even walk down the street there! SCROOGE: Yeah, right, the country whose idea of a fashionable fucking haircut is short and spiky on top and long at the fucking sides. Now bugger off and spin on your head somewhere, Grandad. We've moved on! (Ghost Of Christmas Past slopes away in despair) Fucking humbug...

(Scrooge goes back to sleep. Minutes later he is disturbed again) GHOST: Hellloooo...

SCROOGE: What the ... Who's that? GHOST: I am the ghost of Christmas Present... You are an evil old man. SCROOGE: Oh, dear God... A dismal. ponderous clanking sound assails my ears, a hellish caterwauling. This ghastly, unrelenting approaching cacophony can only be one thing.. THE NEW FUCKING TRICKY ALBUM! Jesus, what a pile of unlistenable shite that turned out to be! GHOST (Of Christmas Present): Hey! That album picked up a lot of good reviews, man...

SCROOGE: Unlistenable shite! GHOST: But Elvis Costello produced my single!

SCROOGE: It's still unlistenable shite! Anyway, the only reason old twats like Costello are hanging around you is because they want to look hip, not cos they like your fucking music! GHOST: You'd better watch it, man. These are pre-millennially tense times, apocalypse looms...

SCROOGE: No, it fucking doesn't, you tuneless Nostradamus! In 20 years' time, we're all still gonna be around. I'm still gonna be fucking rich and you're still gonna be making shite records! Now piss off! (the Ghost Of Christmas Present slopes off, mumbling disconsolately) Fuck! Now if I can get just get some shut-eye ... (More rustling of net curtains and clanking) Oh, not again...

GHOST: Helloo, Scroooge... We are the Ghosts Of Christmas Future... SCROOGE: You what?

GHOST: We are the future... The Future Sound Of ...

SCROOGE: Don't tell me... London. GHOST: Yesss! How did you know...? SCROOGE: Because you can tell your sound a fucking mile off, that's why! Every album's the same hackneyed old ambient/techno bollocks for sad Net surfers to do graphic doodles to! GHOST: You're just scared! We're the future and you can't handle it! SCROOGE: Bollocks! You're the past! One fucking hit in 1991 and buggerall to compare since! You've got about as much future as the geezer who wrote "Shut-Up-A-Ya Face!" Now fuck off! (Ghosts Of Christmas Future fuck off in disgust) Those were the most pathetic fucking ghost imitations I've ever seen!

(The next morning) SCROOGE: I haven't felt this alive in

ages! After last night I'm a changed man! (flings open shutters) Good morning everybody! Hey, you! Boy down there, what day is it? BOY: Today? It's Christmas Day, sir! SCROOGE: What's your name, boy? BOY: It's Jeremy, sir. Jeremy Healy! SCROOGE: Jeremy Healy, eh? Do you like turkey, Healy? BOY: Why, yes sir! SCROOGE: Then have this! (flings down a giant turkey onto Healy which catches him on the side of the head, knocking him out cold) That's for all the fucking turkeys you've given us over the years, twatface! Merry fucking Christmas everybody!...

# **SAINTS** & SINNE

# **DECEMBER 1996**

RHODESY FROM 2 BAD MICE On top form once again, Rhodesy got horrendously drunk at Moving Shadow's first ever night in Dublin. Walking home afterwards, fellow MS artists saw him sudennly running towards them before skidding on his arse and landing just outside the city's main police station. Apparently he'd thought MS's Lady Caroline was being mugged. Never mind the injuries, what a knight!

Coxy and Graham Gold's driver has really trumped himself. In one week on the Ultimate Cream tour, he managed to set off three hotel fire alarms, wake up Nick Warren (who needs his sleep if anyone does!) and evacuate whole suites of ailing grannies. And yes, he really is called "Numbnuts".

# **MARSHALL JEFFERSON**

Once upon a time he was our very own God Of House. But does he still act the Big Yin? No siree! In "Raveline" magazine recently, Jefferson had the good judgement and the supreme selflessness to declare, "Terry Lee Brown Jnr IS God!". Nice to see a touch of humility in this business.

### **ED RUSH**

On flying to Glasgow, Sir Rush was stopped by security and frisked. When they found his secret stash in his boxers and asked, "What's this?", he replied, bare-faced, "It's me stash, innit?". Police attention then made him miss his flight, so he jumped in a mate's car and drove the 500 miles to Glasgow instead. Total chap!!

The Velvet Underground master behaved outrageously at Renaissance recently. First he was caught straining to get a look up Sister Bliss' skirt while she was DJing. Then he ran up a huge hotel bill raiding the mini-bar and watching the porn channel. And in the morning, he tried to charge the whole lot to Bliss' bill. Disgraceful.

# **ANGEL MORAES**

While Mr Moraes was DJing at Bakers, one of our readers, Dazza C, asked when his remix of kd lang was coming out. Rather than tell Dazza where to get off, Angel invited him into the DJ box, chatted to him for half an hour, told him it wasn't going to be released, signed his own acetate and promptly gave it to a startled Dazza. Angel indeed.

When Tall Paul missed his flight to Dublin, it looked like the night at The System would have to be cancelled. Thank heavens for our Tone, then. He immediately suggested that he fly to Dublin instead and Paul fill in for him at his Cheltenham date, thus saving the night. And all because he liked the way he was treated last time he was in Dublin.

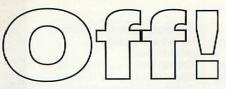
# THE PRODIGY

Never ones to bow down to authority, The Prodge stuck one in the eye to all the jobsworths of this world in Prague recently. Having a larf, they somehow managed to nick the main keys to the casino in the hotel, containing a load of cash. The irate manager then woke every English person in the hotel to find out who was responsible.

A little lost at Cream recently, we were trying to find our way to see The Chemicals in the back room when we bumped into Jezza's manager. On asking the best route, she replied, "In a helicopter". And when we told her we didn't earn enough to travel like Healy, she sneered, "Then get a proper job"



# Mouth (



Send Xmas presents wrapped in nice paper 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



I HAVE been a complete techno snob for some time, but over the last six months something strange has been happening to me. I have completely got into happy hardcore. I know it is not the most technically brilliant music but the hardcore scene produces the vibe we are all looking for every time we go out, an up-for-it party.

I just wish hardcore commanded the respect it deserves from the rest of the dance fraternity. If it did, maybe more people would let their hair down and party. Respect to Muzik for featuring hardcore instead of writing it off like certain other magazines.

JAKE REDFORD, Manchester See And Another Thing

### RIG PAT

HAVE a big pat on the back for your mention of the Tall Trees. It ranks top in the clubs I've visited. Me and my mates go every week without fail, party all night, stonk until we can't move anymore, then listen to the "Recovery Session". We went to lbiza this summer and it's not a patch on Tall Trees.

KATRINA DAWSON, Stockton-On-Tees

# AGE OF LOVE

RESPECT to you, fuck all the knockers. Your mag is the best. You are helping club music to evolve. You report and review. You seldom criticise. (Unless you're taking the piss that is).

I'm a 35-year-old clubber and LOVE IT. Why do so many wankers get heavy and take it so seriously. Musical styles are all there to be enjoyed, not pulled apart. If someone doesn't like the music they're hearing they should look elsewhere, not slag off what they've got.

Keep pushing back the boundaries, that's what got us all off Schubert. **SUPERMAN, Thurrock** 

# **ROCK OFF**

THE Oasis review the other month could have been forgiven as carelessness, but another article written by an apologist for sad outdated rock music. What the hell's going on?

The whole piece reeked of desperation as the most tenuous reasons for its inclusion were trotted out. "Influenced by acid house", oh yeah, Oasis were definitely what we had in mind back on the M25 in 1988/89. The spectacle of a group who specialise in plastic rebellion (done with far more conviction in the Sixties and Seventies by the Stones and Pistols) going through their tired rock routine was just the kind of thing we thought we were destroying.

Come on, get back to writing about the music of the future and not the crap served up by writers who like nothing better than to knock club culture whenever they get the chance.

ANDY, Slough

### SATURDAY NITRITE FEVER

JUST read your article on poppers and have a handy tip for you.

Unscrew bottle.

2. Dip several fags, pass them to your mates (keep one for yourself), replace bottle safely in your back pocket.

3. Suck fags (without lighting them obviously) and get completely wasted without worrying where the lid is or who spilt it when the bottle is returned to you.

This will prevent hassle from anyone who can't be arsed to buy their own, as by the time they realise where the smell is coming from, you'll all be laughing

hysterically or dancing madly!!! (They will still be confused because they can't see the bottle). Beware of kind folk who offer you a light. But do look out for piss-heads scavvin' fags so you can give them yours when you're done with it, top fun!

By the way, we're all girls and we love poppers. Most of the blokes we offer them to decline and say it gives them a headachel Beer, eh?! Suck'em and see. JEN AND VIC, Spaceheads from Mansfield

### **GONE TO POT**

WHILE sat back on my bed, immobilised by some hard Moroccan, wallowing in post-university blues, contemplating monolithic debt and life without the all-nighters at Nottingham's singularly storming Marcus Garvey Centre, I had, as they say, a moment of clarity.

The focal point of my stoned meanderings was the question (as huge as it was simple): Why have I spent the last four years of my life studying Spanish? Apart from being able to translate the vocal samples on salsa house tracks, I could find no answer.

Then it happened. Skimming through the latest issue of Muzik, towards the Trainspotting' section, I noticed that the first category (or last, depending on which way you look at it) was reviewed by one Joey Bolsadura, his name being an exact translation of "hardbag", the genre over which he casts his learned ears.

Excitedly I turned overleaf whereupon I should find the downtempo releases being reviewed by none other than Calvin Bush, his surname doubtless an allusion to the narcotic most congenial to the aural ingestion of said genre. Bejesus! Moving onto the soul page, it did not surprise me to find a Bob Jones overseeing proceedings. Bob clearly a

reference to the motion of two lovers enjoying a slow, sensual morning screw to Otis Redding's commentary.

Everything made sense. Of course, the next category's reviewer had a name which slotted into this ingenious schema. Claire Wyburn's surname unequivocally advises the hardcore massive to intersperse their whizzing and whistling with sips of cool, fresh Volvic. I mean, why burn?

However, as always with dope-induced tangential thought, the end of the line is never far away. Dismayed at discovering an impostor called Michael Morley covering garage, I flicked through the rest of the section before the cold realisation dawned. I had spent the last two minutes of my existence in a state of delusional certitude, metaphorically strutting around my tenuously constructed edifice of insight... which I guess is what the majority of punters spend most of their time doing! Top.

So, with the aid of Dave Clarkes' slammin' mix on the "Muzik Masters" compilation, my consciousness and I fled elsewhere. Thank you for providing a top collection of tunes for those of us who prefer our vibes subterranean rather than Mediterranean. Respect. Any plans for volume two? How about a Van Helden, Emerson, Peshay tripartite? Anyhow, keep it going. Hasta luego.

SCOTT OLIVER, Staffordshire

# IRISH GIG

IAM a massive music fan, and my favourite DJs are God himself [seems everyone's at it these days. Ed], Carl Cox, Laurent Garnier, Judge Jules, John Kelly, Sasha and John Digweed. The reason I am writing to you is I am only 15 and sick and tired of not being able to see

EBD. . . by Wad Jym



my turntable heroes in action. Dance music has a massive following in Cork. I would love to see my heroes in action in the DJs mentioned would sell-out a gig at Cork's City Hall. I am writing in the name the near future. There is no doubt any of of my young fellow dance lovers.

getting better, there are still very few singles available on CD so I have to rely on compilations which nine times out of 10 are mixed. A good example was "Strictly Rhythm: The Next Generation". I waited months for this, as all the other Strictly Rhythm compilations were unmixed. So what happens, I go to the shop and see they've decided to go a mix it and the only AS a would-be CD DJ can I register a protest at music CDs? Although it's unmixed format is vinyl.

mixed and unmixed versions if they have to compilations and Tribal UK's, "in House We Trust". They all contain stuff I'd like to use but it's difficult when some bastard has mixed them already! Why can't labels do what X-Treme did with their excellent put out CDs at all. And before anyone says, "Why doesn't he buy some decks", Other examples are the Slip 'N' Slide believe it or not, I haven't got the room! Power Music compilation and release ANDY H, Harrow

# SHAMROCK 'N' ROLL

good DJs playing at average venues. Hive in Cork, which is one of Europe's "dance nobody caters for us young people. After all, we are the next generation of clubbers and DIs. So, if there are any promoters or DIs from the likes of Coxy to Diggers out there, please help us young Irish dance fans. It would be worth your while, you will I'M 14 years old, I'm Irish and I'm sick of be shocked at the reaction you receive. ROSS O'DONDAM, CORK cities" and I am really surprised to see

# OJ DROWNED

live sets which include noise made by people in the background? Don't get me wrong, Tong, Oakenfold and the rest of the WHY must Radio One persist with playing processed sets enhanced by a gurner's "whoop" or a raver's whistle. But when the talented Carl Cox has his set at the Que essential cartel normally have their tedious your listeners. We want quality, unspoilt sets. Should we feel the need, our yelps of numerous inebriated moronic mynah birds, it's time to object. Please Radio One, hear Club (November 2) all but drowned out by adulation will be made in the privacy of our

TOM GILCHRIST, Wirral

# OUGHT Muzik for the first time in **COOLER SHAKUR**

but he tells his own story. You're right, check out "All Eyes On Me", it's an autobiography! Only thing is, I can't understand why you say real gangstas? I won't rap, they're too busy being gangstas? It's obvious to all Tupac fans that he was an outlaw living the life. Can you ever imagine? Tupac Shakur was a perfectly healthy man, but he knew death was around the corner. Yes, he had it coming to him, it was inevitable, his first track on "Me Against The World" was "if I Die Tonight". Not only sippin', self-made millionaire. I could go on November, solely because Tupac was featured. Nice one Sonia Poulton. Tupac was feisty, gold drippin, champagne

was he a self-proclaimed gangsta, Tupac has done for hip hop what Bob Marley did for reggae.

nobody can say he was not ready. "A coward dies a thousand deaths, a soldier Yes, the inevitable happened, but

N KAVANAGH, Dublin

# TO BUKEM OR NOT TO BUKEM

SO CREAM and LTJ Bukem have parted company due to the fact he wouldn't helicopter up to the venue. Echoes of Jezza Healy? That's probably a bit harsh, guarantee appearances at Logical Progression? Maybe he couldn't get a especially considering Bukem's mixing and tune-crafting abilities.

turned in excellent sets there, treading a harder and darker path than Bukem tends to tread. Make no mistake, I'm a big fan of Bukem but as you pointed out, he seems to have hung himself somewhat. Maybe Cream could go one further and book other DJs such as superclubs to take another step forward, Perhaps Cream will take the bull by the horns and continue to book top-class jungle DJs. The likes of Blame and Orbit et's hope they at least go sideways and Grooverider, Fabio, Randall and Hype. The opportunity is there for these not backwards. **GMCGOUN, Essex** 

# MINISTRY OF POUNDS

MARK Rodol of Ministry Of Sound's letter/thinly disguised advert in your November issue seemed to hint that the Frisky was due to financial pressures. If Ministry's replacement of Open with that's the case fair enough, but he

shouldn't expect anyone other than his staff and local electricity board to care or be sympathetic towards his actions.
Talking about Frisky being "exactly what London needs right now," is complete rubbish. It would be more honest to say cash is exactly what the Ministry wants right now, and Ben Turner rightly criticised the corporate attitude being used to get it.

spread "the gospel of dance music" any more than McDonalds expands into new markets to spread the gospel of burgers. wave of interest". The Ministry does not indulge in "relentless touring" in order to house night. It is also optimistic to think having Logical Progression before Gream constitutes kicking anything off "way before the current drum & bass There is nothing either "eclectic" or "experimental" about being one of the last clubs in Britain to put on a cheesy increase their profits, the difference is, Both companies do these things to one of them doesn't try to hide it.

MR WHITE, Goosey Chamey

# ECLECTIC SCHMELECTIC

IAM writing in response to Mark Rodol's letter in November's issue. Instead of arguing why the Ministry Of Sound shouldn't be criticised, he illustrates how big an institution MOS really is in his round-about 500 word letter (a bit long isn't it). We all know how big the Ministry is, but that shouldn't necessarily be a

hardly anymore. All we get on Frisky and Rulin' nights is one garage track after another. I've seen Seb Fontaine, Jon Pleased and Paul Newman play at other yenues, but when they play at Ministry, reason for liking it. MOS was eclectic in the beginning but

# 0

Example hardcore the future? Probably not, but it is the latest in a long line of musical styles to get up people's moses. And, as with any youth movement, that is so important. In the same way the rise and development of jungle has left many eating their world (myself and others at Musik included), happy brackone is set to do the same. The hardcore movement has been ostracised by the "trendy dance press" for too long. But rather than igive up, they chose to nurture the youth themselves with some fun-loving music, manic beats and a club seeme which simply puts a smit con your face. We launched our hardcore Trainsporting column because a huge percentage of young people take this music as seriously as techno purists who speak in catalogue numbers. And while nobody is saying hardcore is as musically developed as a Mad Mike production, it doesn't mean it's any tess valid.

Some argue that the happy hardcore seeme should only be written about in a hedonistic way, focusing purely on the parties and events. But as we've said before, Muzik's manifesto is neuto music. Others of course, like many of the loyal Ds, will swear by it until the day they die. Who could doubt the merits of Sipmatt, Whes or Dougal?

It has was the ease, we'd have launched a hardcore column 19 months ago. It's part that some of us have been deeply affected by the energy rush. And in a market of corporate double-packs, happy hardcore sometimes affected by the energy rush. And in a market of corporate double-packs, happy hardcore sometimes.

And let's not fronget that as dance music gets older, so do we. We must look out for the next generation who'll take over from us when our bodies say 'We more'. Without them, a seene we've all invested so must frong that as dance music gets older, so do we. We must look out for the next generation who'll take over from us when our bodies say 'We middle of Garnier's set

will know, jungle is no longer the music which

gets up people's noses. Time for a bleed?

Dougal

what they deliver is "MOS approved Music". Hardly eclectic! A lot of us who were having it at the

exciting new clubs like The Gallery, other nights at Turnmills, Voyage and Complex Ministry a few years ago no longer go there anymore. Why should we when Ministry, the gospel of dance music, continue to crop up?

OMER MAROOF, Surrey

IDON'T consider myself to be a serious clubber. The main reason I am writing this letter is to compliment a club. Voodoo in Liverpool has been rated as VOODOO MAGIC

travellers, hippies, punks etc), are there for a good time. It's also hassle free. Since I started going I've met people from Leeds, Bradford, Sheffield, Newcastle and London. why Ikeep going back. The other reasons are it plays serious dance music (underground and industrial techno), there are no barriers, no dress codes, all having the most up-for-it atmosphere in Liverpool which is one of the reasons types of everyday people (new-age

Laurent Garnier, Darren Emerson and David Holmes to name but a few, all The club also attracts all the top DJs, Billy Nasty, Dave Clarke, Jeff Mills, playing a wide variety of eclectic and

Respect to Claire, Sam and John who put on such a great night every week. PAUL MCNIFFE, Liverpool

# PORN TO BE WILD

on the covers of my magazines, I'll buy "Club International" or "Mixmag". Surely to the lowest common denominator of a dodgy rave tapes. Quality dance mag or FIwant birds with their barm cakes out we've had enough of people who resort disco dog with no clothes on to sell soft porn rag? Sort it out.

# PARTING SHOT

younger generation. Good vibes, mainly through solid music, has been the highlight in our life. Starting with The Ecipse in Coventry followed by much free partying and culminating in huge opinions, we've all come out with a few eccentricities (one friend of mine cannot drink tea unless it has a spoon in it) but wherever we are now, we're still in touch. Some are still getting hammered all day have found creativity through the vibe we BEFORE I leave the UK to work abroad, feel the need to pen a few thoughts on my experiences over the past years and long, some are working, some are even quite famous in the music world. But all the positive consequences they justify. My circle of friends are a credit to the libraries of music, knowledge and stumpled upon.

Size & Krust continue to clobber us with such explosive, uplifting and uniquely British sounds, the future looks good While artists such as Marc & Dego and from where I stand. DAVE H, Falmouth

# nang DJ

# This month we hang JUDGE JUĽES For crimes against ...

DJs and their good name worldwide.

Now, we have always had a lot of respect for the man known as "The Judge". We bow down whenever we see him, touch our forelocks as he walks past and mutter obediently, "Please give us another pumpin' classic, m'lud'

After all, here is a man who gave up a highly lucrative career as a lawyer in favour of the dog-eat-dog world of DJing. A world where, if you scrape together a couple of dry crusts and some stale cabbage for your weekly earnings, you're as good as loaded. (Are you sure? Ed) Word has it that in his previous career, Jules didn't actually spend all his time defending good-for-nothing criminals. In fact he used his broad legal knowledge to help rave promoters put on illegal parties, a darn commendable thing in anyone's law book.

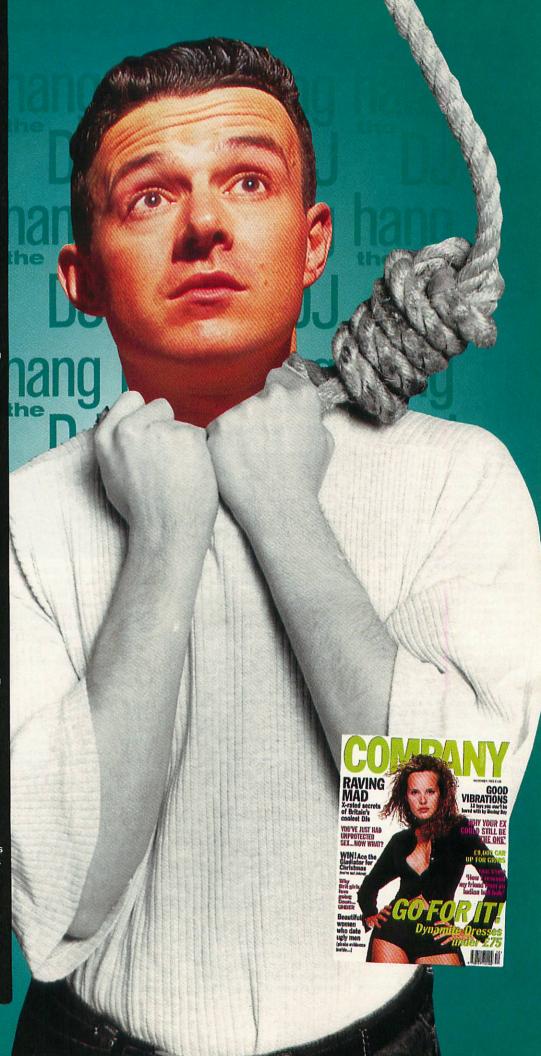
What else can we summon up in this man's defence? His "Judge & Jury" show on Kiss FM, where the latest vinyl outings come under his scrutiny and that of a selected guest panel. Even if he did stitch us up once by sticking us right next to Jeremy Healy. Then there's his Manifesto label, which has licensed a fair few rousing ding-a-ling thumpers in the last year by the likes of Gusto, Todd Terry and That Kid Chris. Even if they did milk Wink's "Higher State" bone dry.

But all that goes out of the window when you see the latest issue of women's fashion mag, "Company", with its story on "the supermodel of the club circuit". Yes, Julesy! In it, we hear how "scantily clad girls" swoop on him when he turns up at London's Cross club. How he has "a cute smile and puppy-dog eyes". We hear Jules admit that "girls offer themselves to you all the time", that he's "never touched coke, only Ecstacy and only one tab a night" and other such candid insights into the lurid world of the DJ. There are photos of Jules surrounded by a "bevy of beauties" (© "The Sun") and absurd sensationalist quotes from anonymous "insiders" about DJs taking drugs and getting blow-jobs from behind the decks.

The whole article is nothing less than a vile slander upon the good name of DJs around the world. Except for Jeremy Healy, cos he doesn't have a good name. Quite why Jules allowed himself to be stitched up and turned into this year's DJing Peter Andre, we have no idea. But we couldn't let it rest.
And so, Judge Jules, having heard the pleas

in mitigation, we still have no choice but to hang you by the neck until you see sense.

Don't mess!





# The Annual II

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11:11:96





# NEW YEAR NEW SOUND LEVELS

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