MUZIK
The new testament of club culture

in the mix

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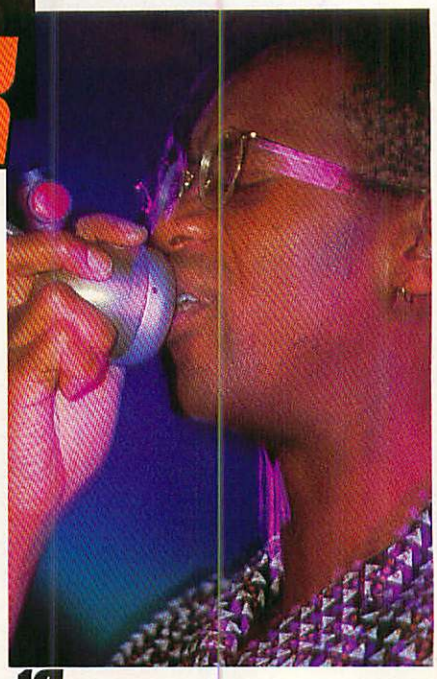
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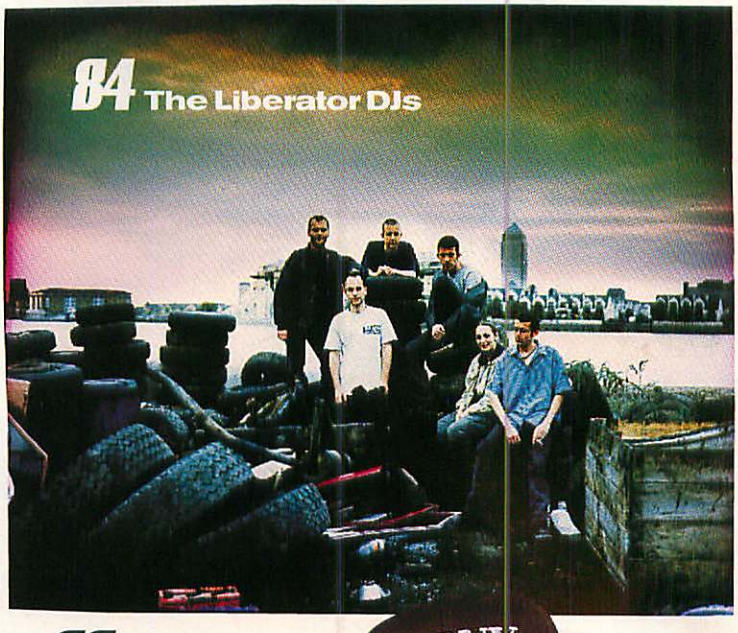
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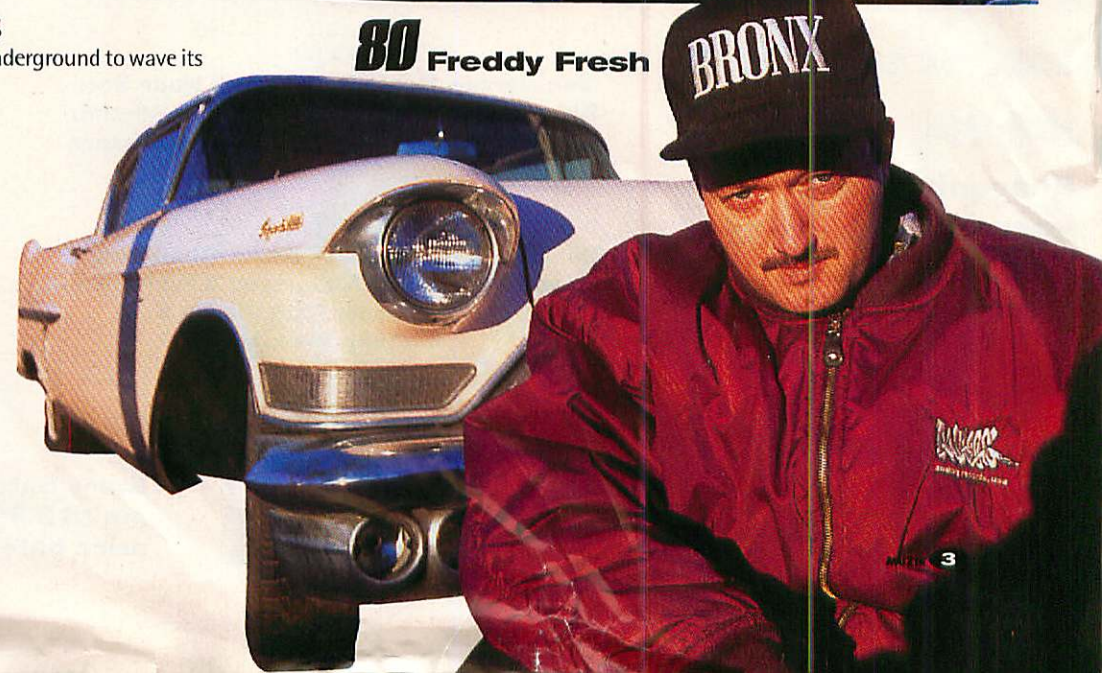


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THURSDAY

turnmills

63 Clerkenwell Road London EC1 Nearest Tube Farringdon (Metropolitan/Circle Line) 1 stop from Kings Cross For more information please phone: 0171 250 3409 Internet URL:http://www.turnmills.Co.uk/turnmills/gallery.html

molecular beats

molecular beats presents a night of drum & bass, beats and breaks kicking of weekly Thursday 16th January with residents .....

molecular beats

a guy called gerald spring heel jack dj pulse

starts 22.00hrs finishes 03.30hrs / entry £5 or £3 b4 11.00 guests / concessions



10th January
Sister Bliss
Paul Bleasdale
Fat Tony
Darren Payne
Vivien Markey

Upstairs Carl Clarke. Craig (Trax)

17th January
Tall Paul
John Pleased Wimmin
Al McKenzie
Steve Lee
Miss Jo Lively

Upstairs Carl Clarke. Skool of Hard Knocks Lindy Leyton & Darren Pleased Wimmin

24th January
Judge Jules
Matthew Roberts
Chris & James
Steve Lee
Darren Payne(sudha live on percussions)

Upstairs Carl Clarke. Sean Rowley

Upstairs in January

one true parker kid loops ross gallen

Downstairs in January

Kemistry x storm peshay

ed rush Kenny Ken

31st January
Brandon Block
Fat Tony
Danielle Davolli
Steve Lee
Lisa Pinup

Upstairs Carl Clarke & The Hit Squad

7th February
Tall Paul
Seb Fontaine
Jeremy Healey
Steve Lee
Lottie

Upstairs Carl Clarke & Lindy Layton

FRIDAY

£7 Members & NUS B4 11.00 £10 After 10pm till 7.30am

The Heavenly Jukebox will feature new lounging areas, the Heavenly Picture Show (an in club cinema), the Singles bar (an in-club record stall) & the Jukebox 7" club (a monthly exclusive giveaway single)

Heavenly's New Improved Saturday Social gathering featuring

4th Jan
Richard Fearless, Jon Carter, Afrika Bambaataa, The Psychonauts & friends

11th Jan
Jon Carter, Scott Hardkiss (3 Hour Set) Skint Records night with Bentley Rhythm Ace, Midfield General, Lo Fidelity Allstars

18th Jan
Richard Fearless, Jon Carter, Sleuth night featuring Justin Robertson & Richard Hector Jones, Carl Clarke & Anthony Teasdale

25th jan
Jon Carter, Andrew Weatherall, Alex Knight, Richard Norris

1st Feb
Richard Fearless, David Holmes, The Psychonauts & friends

SATURDAY

HEAVENLY JUKEBOX

EST. LONDON 1997

Every Saturday fromJanuary 4th 1997, 9.30 pm til 3.30 am., £8 (Winter Blues offer, half price before 11 pm ...)

design MDC

MUZIK

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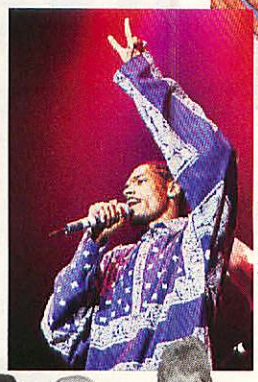
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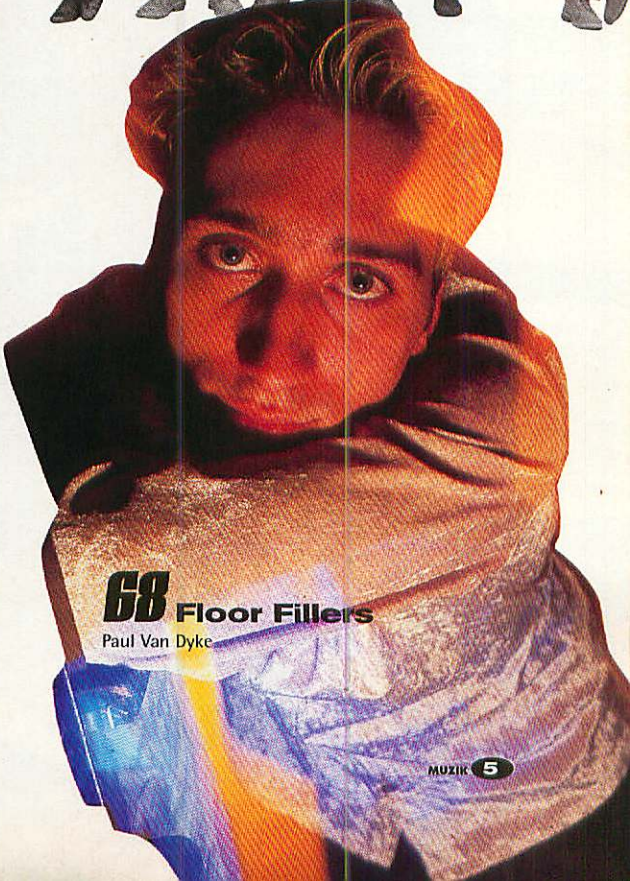


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68 Floor Fillers
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WIN A DAY IN THE STUDIO WITH ROB PLAYFORD

Moving Shadow Celebrate Their 100th Release

MOVING SHADOW, the groundbreaking jungle label, are celebrating their 100th release. And to commemorate this momentous occasion, they've agreed to let ONE Muzik reader spend a day in their studio with Goldie's engineer and Moving Shadow owner, Rob Playford.

Founded in 1990, Moving Shadow have delivered many of the defining moments in jungle's history. 2 Bad Mice's "Bombscare", Blame's "Music Takes You", Omni Trio's "Renegade Snares" and Deep Blue's "The Helicopter Tune" are just some of the label's most noted achievements.

Asked to reflect on the label's success, Omni Trio's Rob Haigh commented: "There's a timeless quality about the music on Moving Shadow. They glide through whatever's going on without following the trends. They set their own agenda and do their own thing in a quality way".

The 100th outing, which is released on January 27, will be a two-sided affair. On the first side, Dominic Angas (of Dom & Roland and Current Affairs) presents "Distorted Dreams", while the flip has "The Shadow", a Rob Playford and Goldie collaboration.

If your name is first out of the bag, you'll get to spend the day in the Moving Shadow studio. You can work on your own track and, if it's good enough, the pioneering label might even release it. Or you can simply hang out and watch Rob and Goldie at work. No demos required - just proof that you really are a Moving Shadow fan.

To win, all you have to do is answer the following question.

Who recorded the first ever release on Moving Shadow?

(a) Blame
(b) Earth Leakage Trip
(c) 2 Bad Mice

Send your entries on a postcard marked 'Moving Shadow Competition' to Muzik, King's Reach Tower, Stamford Street, London SE1 9LS. All entries should arrive no later than Friday, February 7. The editor's decision is final.



Rob Playford shows Moving Shadow's teaboy the ropes

DON'T SLASH THE SEATS, IT'S A DAVID HOLMES SOUNDTRACK!



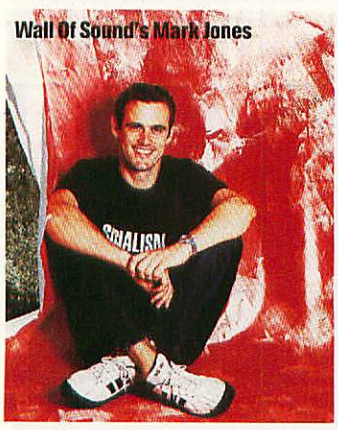
DAVID HOLMES has written the music for the pilot of a new TV drama series about the drug squad. Entitled "Supply & Demand", the programme is the work of Linda Laplante, who is best known for creating "Prime Suspect" and "The Governor". If everthing goes to plan, the series will be screened on ITV in early February.

"Linda Laplante bought my 'This Film's Crap, Let's Slash The Seats' album because she liked the title," explained Holmes. "Apparently, she was blown away by the first track, 'No Man's Land', and she's going to be using that as the main theme music."

Holmes has also recorded numerous new pieces of music for the programme, including techno, drum & bass, hip hop and punk tunes.

"I'm delighted. I always wanted to make music for films and I hope this has got my foot in the door," he added. "I guess it was even more enjoyable because I had an interest in the subject matter."

The Belfast DJ has just remixed U2's "Discotheque" and The Aloof's "Wish You Were Here". He has also started work on his second album for Go Beat.



Wall Of Sound's Mark Jones

WALL OF SOUND KNOCK BACK MAJORS

WALL OF SOUND will not be signing their roster to a major label. This news follows months of speculation surrounding the future of the big beat label and its most successful signing, Propellerheads. Apparently, the Bath-based 'Heads wouldn't sign to a major unless they were part of a complete Wall Of Sound package. Wall Of Sound boss, Mark Jones, decided to keep the imprint independent.

Brighton's Skint label is now the subject of equally hot interest from a host of majors, including Parlophone, who are rumoured to have offered £300,000 for the acclaimed freestyle imprint.

"Well, we're eating very well because everyone's taking us out for posh lunches!" laughed Skint's Damien Harris. "We might be interested. It'd be nice to have some money to spend. It's a matter of weighing up the pros and the cons, and making sure we don't lose control."

Skint have album releases lined up from Req in January, Bentley Rhythm Ace in early March and a second "Brassic Beats" compilation in April.

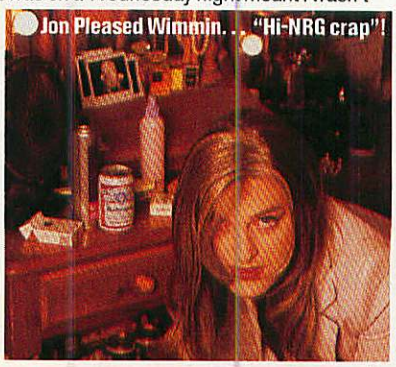
PLEASED NO MORE

JON PLEASED WIMMIN has closed his notorious Pleased night at London's Velvet Underground venue. The three-year-old night came to an end in late December, with the DJ explaining he wants to start a low-key, word-of-mouth night instead.

"I'm sort of sad, but not exactly devastated," he said. "We've been doing Pleased for a long while and you can't keep doing the same thing all your life. Also, the fact it was on a Wednesday night meant I wasn't getting enough time to properly recover from the weekend's clubbing.

"I'm going to be doing something once a month instead. It's not going to be credible, though. It's going to be old school, gay, hi-NRG crap."

Jon said he intends to spend more time in the studio this year, and added that he is also formed a sinister "pop" band called The Shining.

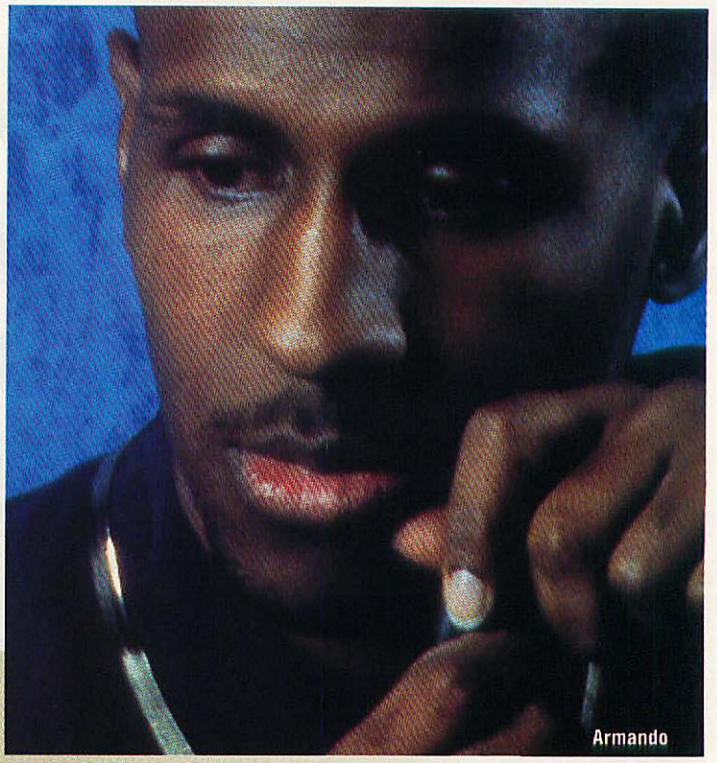


Jon Pleased Wimmin... "Hi-NRG crap"!

Pics: Raise-A-Head/Kim Tonelli

news

DAVE CLARKE sets out on a 12-date world tour next month. He will be visiting New Zealand (February 6, 7 and 8), Australia (12,13 and14), Japan (19 and 20), Hong Kong (22) and South Africa (27, 28 and March 1)... THE SHAMEN have parted company with their label, One Little Indian. It is still unclear as to whether the band were dropped or if they left of their own accord... TRADE are planning a club tour of the UK, America and Canada. They are currently looking for a sponsor... The initial rounds of THE MIDLANDS MIXING CHAMPIONSHIPS take place at Warwick University's Student Union on January 19 and 26 and February 2, 9, 16 and 23. The semi final is on March 2 with the final on March 7. Contact 01203-417-220 for more details... Amsterdam's MAZZO nightclub has been closed down following a drugs raid which resulted in the arrest of seven dealers... THE DANCE MUSIC RESOURCES PAGE, an Internet service listing the details of more than 250 new dance releases each week, is at http://www.ndirect.co.uk/dance/music.htm... Ignition Musik release drum & bass cuts from DOC VERSUS THE KALEIDOSCOPE and SMOKIN' THE FOOL this month... MIXMASTER MORRIS, CHARLIE HALL, DJ JULIAN, BIKO and our very own DAVE MOTHERSOLE play a benefit night at The Ritzy Cinema in Brixton, London on February 7 for Natasha "Snuffy" Downey, an avid clubber who died recently after contracting meningitis... WHO'S IN TOWN? returns to London's Sunday nights with a special (and very French!) relaunch at Plastic People on January 19. Guests so far have included Marques Wyatt, Roc & Kato, Terry Francis and a Love Ranch '92 special. Call 0171-261-7518 for details... DEATH IN VEGAS promote their soon to drop "Dead Elvis" album with live dates at Bristol Thelka (January 10), London Splash Club (11), London The End (17), Swansea Space Base (18), London Union Chapel (23),


Armando

ARMANDO R.I.P.

February 12, 1970–December 17, 1996

ARMANDO, the legendary Chicago house music producer, has sadly lost his battle against leukaemia. At the time Muzik went to press, it was reported that he had finally succumbed to the illness on the morning of December 17, 1996.

Armando, who was responsible for 1987's classic, "Land Of Confusion" single, had been diagnosed as suffering from the disease early last year and had undergone treatment in three hospitals in an effort to combat it. In October, Muzik reported that, following a stroke, Armando had lapsed into a coma. He made a slow recovery after regaining consciousness, although there were enough encouraging signs to give hope to everyone in the house music community who wished for Armando's swift return to full health. Sadly, he died only a few days after receiving his final chemotherapy treatment.

The youngest of four brothers, Armando grew up in Chicago's Southside district. Although his father, a Cuban emigré, was heavily involved in the nightclub business, Armando's first love was sport. He was a promising baseball player until he contracted spinal meningitis aged 13. It was after being advised by his doctors not to participate in any extreme physical activity for at least two years that he turned his attention to music.

An early behind-the-counter stint at a well-known downtown record store provided Armando with an introduction to the stars of the emerging house scene. By the age of 17, he was sitting in on Farley "Jackmaster" Funk's WGCI radio show and hanging out with the notorious "Chicago Bad Boys" (Steve Poindexter, Robert Armani, DJ Rush and Terry Hunter). His first gig as a DJ was at the local roller rink, but it wasn't long before he moved into promotion too. On a visit to Chicago last year, journalist and Blood Records label boss, Helen Mead, recounted her own impressions: "...Behind the wheel of his velour-lined burgundy 1990 Oldsmobile 98, he's still one of the city's favourite party promoters. Five hundred people were left outside the last one where he demonstrated the old school vision of house music".

Armando's vision of house music was inspired and original. Releases such as "Land Of Confusion", "100% Of Dissin U" and "House Music All Night Long" testified to his ability to expand on the music's original jacked-up blueprint. But while his records were consistently sought after and admired, it wasn't until he hooked up with Felix Da Housecat's Radikal Fear label in late 1994 that plans for his debut album were formulated.

Released in May last year, "One World, One Future" provided an overview of Amando's career to date, including a selection of tracks like "Welcome II The Warehouse" and "Radikal Bitch" which demonstrated that his enthusiasm for rocking the dancefloor had in no way deminished. Most recently he had been working in the studio with Felix and Harrison Crump, though he'd also talked about plans for other musical projects. His diverse musical talent extended to hip hop and he cherished a long-held desire to work with one of his brothers on some recordings.

"Armando always had a very positive mind-set," remembers Helen Mead. "He always seemed to be smiling. He was the link between the old school and the new generation of house music producers. He stayed very loyal to the original pioneers but he was also a constant source of encouragement to those who were up-and-coming on the Chicago scene. He was faithful to the spirit of all the different sides. It was at his parties that you'd suddenly see all the faces that hadn't been around for a long time because he was always concerned about bringing everybody together."

Armando will be mourned not only by his close friends and family in Chicago, but by house music fans worldwide.

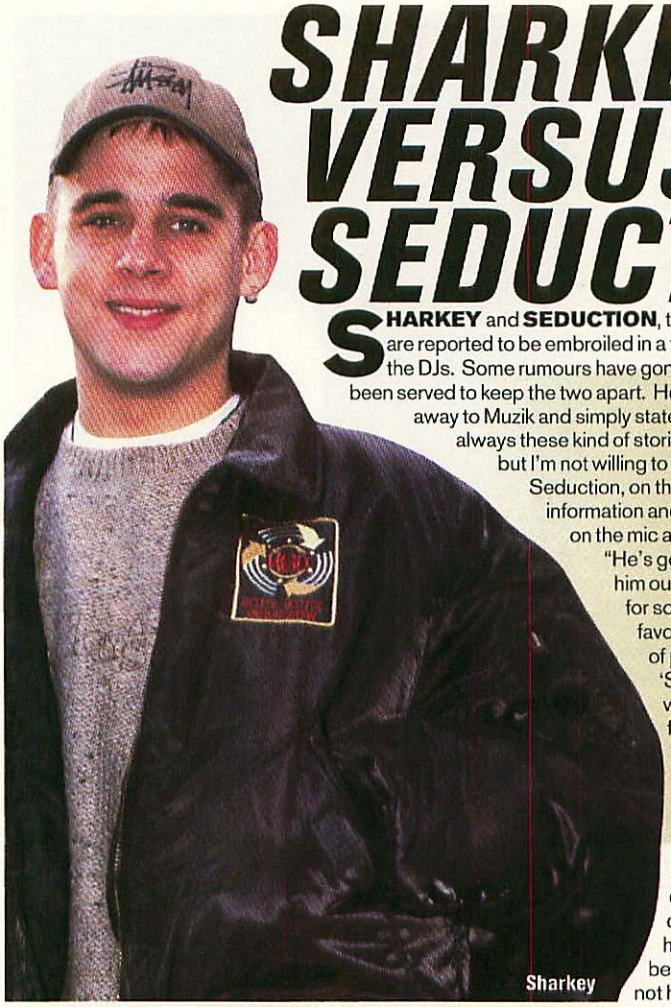

Tony Wilson

UNIVERSITIES GET MUZIK LESSONS

masterclass

MUZIK is to undergo an extensive university tour in 1997 aimed at encouraging young people to break into the music industry. The "Muzik Masterclass" tour will visit 25 universities from February to May, and will be held in conjunction with the Global Entertainment group, who specialise in running educational courses such as "The Succesful A&R Programme" and "The Record Label Management Programme". Muzik will take over the universities from midday, with talks from the likes of Tony Wilson (Factory Records), Eddie Gordon (Manifesto), Nick Hawkes (Positiva), Rollo, Seven Webster (7pm), Judge Jules and Steve Raine (Hard Times). There will also be studio equipment on site for students to experiment with. There will then be a traditional club night featuring DJs such as Carl Cox, Laurent Garnier, Mr C, Colin Dale and DJ Skull. Muzik will also be linking up with the Groove Connection management agency for a number of dates, which will feature Fabio, Grooverider, Mickey Finn, Ray Keith, Kemistry & Storm, Bryan G and Jumpin' Jack Frost. Full details for the tour will appear in next month's issue. For further details, call 0171-486-1877.

SHARKEY VERSUS SEDUCTION


Sharkey

SHARKEY and **SEDUCTION**, two of the biggest names in happy hardcore, are reported to be embroiled in a fierce row following an altercation between the DJs. Some rumours have gone as far as suggesting that injunctions have been served to keep the two apart. However, Sharkey refused to give anything away to Muzik and simply stated, "You've got to understand that there are always these kind of stories going round. I've heard this one before but I'm not willing to comment on it".

Seduction, on the other hand, was far more forthcoming with information and complained that the MC had ridiculed him on the mic at a number of raves.

"He's got so big-headed," said Seduction. "I helped him out a lot when he got started, I got him booked for some very big parties. And now he returns the favour by slagging me off in front of thousands of people. He comes out with things like, 'Seduction's giving up DJing, he's going to work in a kebab shop'. And I don't find that funny because it's messing with my life."

The final straw, Seduction claimed, was when he heard Sharkey mocking him on a United Dance video filmed at a rave that he wasn't even DJing at.

"We bumped into each other soon after," Seduction continued, "and although we didn't have a punch-up, I guess you could call it a barney. People have since told me he's going to take legal action against me because of what happened, but as yet I have not heard anything from him or his laywers."

COX ON TOUR

CARL COX has just announced details of a international tour to coincide with the release of his second "FACT" compilation. British dates have been confirmed at Portsmouth Regal Palace (January 24), Nottingham Marcus Garvey Centre (25), Reading Checkpoint Charlie and Bristol Lakota (February 7), Sheffield Octagon (8), Manchester Bugged Out (21), Liverpool Cream (22), Glasgow Arches (23), Dundonald Ice Bowl (March 8) and Burnley XPO (21). Further UK dates are to set follow before Carl visits France, Germany and Ireland.

Due for release in mid-February on his own label, Worldwide Ultimatum, "FACT 2" (which features Cox's mix of Electroliner's "Loose Caboose" and Slam's mix of Cox's "Tribal Jedi" among its tracks) comes two years after the 160,000 unit-shifting first volume of the techno compilation, which was released on React and remains the label's biggest-selling release to date

"To me, it sounds like a logical progression of where my music has been heading since the first album," he explained. "There are more breakbeats, acid and funkiness on this record. I'm just trying to push the boundaries and to keep on moving the goalposts."


Carl Cox

Cox also plans to launch his label in the US this year. "It's a really big step," he admitted. "Nobody in this country has really broken into that market, but my DJing reputation has been growing out there and so hopefully we can pull it off."

Pics: Ronnie Randall, Ian Tilton and Jamie B

ROC & KATO SPLIT - OFFICIAL


Roc & Kato

ROC & KATO, the New York duo best known for their club stormers, "Jungle Kisses" and "Alright", have confirmed that they'll no longer be working together. Muzik first reported rumours of the split more than a year ago and although the duo stopped collaborating in the studio some time ago, it was only recently that they decided to cease DJing together.

Ray Roc said, "Even though it might do us some damage short term, we know it'll make sense in the end. It has been hard when we've turned up to clubs that are supposedly going to let us do our four-deck thing and then it turns out that only two are working. That's part of the reason for us splitting. Basically, we've just been fulfilling our commitments as a DJing duo and now we're ready to let people know we'll be doing it on our own."

Roc explained that he will now be running a label through Slip 'N' Slide entitled Rock Box.

"It's going to be experimental in its approach. We will probably start off with vocal tracks, then move on to hard, sample-based material. I'm even thinking about revamping "Jungle Kisses". And I'd like to work with UK artists such as Sally from A Man Called Adam, Discocaine and the Nuphonic crew."

Kato, meanwhile, plans to concentrate on his Digital Underground imprint. In partnership with DJ Sneak, he's set up a new subsidiary label called Unabomber.

Sheffield Music Factory (24), Manchester Prana (25), London Union Chapel (again) (February 20), Birmingham Wobble (22), Brighton BBB (28), Leeds It's Obvious (March 14), London Union Chapel (and again) (20) and Hull The Room (29)... STEVE BRIDGER, Muzik's "Essential Mix" Bedroom DJ, plays Athletico at London's Blue Note on January 18 alongside creator of the "Coastal Breaks" compilation, ADAM FREELAND... ALLISTER WHITEHEAD kicks off his residency at Nottingham's Essence on Saturday, February 1... Trance team PRANA plan to release a new album next month... THE SOURCE FEATURING CANDI STATON's "You Got The Love" gets re-released on React next month with mixes coming from FARLEY & HELLER and RHYTHM MASTERS... IT'S ON, London's monthly night of riotous big beatery, is moving to Gossips in Dean Street on January 10, just in time to celebrate its second birthday. The club is also in the process of starting a label called It's On Vinyl... A new survey has revealed 4.2 per cent of the UK population goes clubbing every weekend. So now you know... NRK, the DJ agency who look after Derrick Carter, Angel Moraes and John Acquaviva among others, have started a label called NRK Sound Division. Releases are planned from Nelson Rosado and Canada's Nick Holder... NO U-TURN, the techstep drum & bass label, release a compilation called "Torque" later this month... Portsmouth's ESSENCE OF LIFE are setting up a deep house/techno label. Contact 01705-874-300 for details of where to send your demos... Burnley's famous ANGELS venue has re-opened on Saturdays and is called CLUB HEAVEN. Either a hardcore or retro night is likely to start shortly on Fridays... APOLLO 440 will be releasing a new single called "Ain't Talkin' Bout Dub" through Epic on February 4. The track comes with mixes by Armand Van Helden and the new drum & bass crew, Matrix...

news

XL were recently fined £500 and ordered to pay costs of £662.50 for flyposting in south-west London... DAVE HASLAM has joined Dave Kendrick, Bobby Langley, Tom Wainwright and Michelle Kelly as a resident DJ at the Hacienda's Saturday night bash, Freak... WARP release Autechre's "Envane" single on January 27, followed by an album, "Chiastic Slide", on February 17. Also due shortly on the Sheffield label are tracks from Jimi Tenor and Squarepusher... deCONSTRUCTION start 1997 with Djaimin's "Hindu Lover", which will be available on January 13 and Transatlantic Soul's "Release Yo'Self" featuring Basement Jaxx and Todd Terry mixes on January 20... "WASTED", a Dutch movie featuring mucho havin' it on Amsterdam's club scene, is likely to hit selected cinemas in the UK shortly... FUNGLEJUNK, which has been running as a second room at Birmingham's Fun night at the Steering Wheel, goes independent on January 11. People will be able to gain admission to the club through a separate entrance. Guests on the night will be the Ninja Tune posse... THE ADVENT have remixed Adonis' house classic, "No Way Back". It is out on Trax on January 27... LISA STANSFIELD VERSUS THE DIRTY ROTTEN SCOUNDRELS' take on "People Hold On" is currently available as a limited edition on Arista, with the Scoundrels having replayed the samples lifted from Van Helden's mix of Tori Amos' "Professional Widow". The track will also feature on the flipside of "This Is The Real Thing", the Scoundrels next single for Arista... SHAZZ has parted company with F Communications. Apparently, he's signed a massive deal with Sony France to produce "dream music" under the moniker Marc Clement... JOE LEWIS has recorded an EP for Phil Asher's 282 Basement label... BACK TO BASICS' Cut The Crap night in Coventry has just been granted a late license, which means that as from next month, you won't be turfed out until 4am...

HAWTIN IN THE USA!

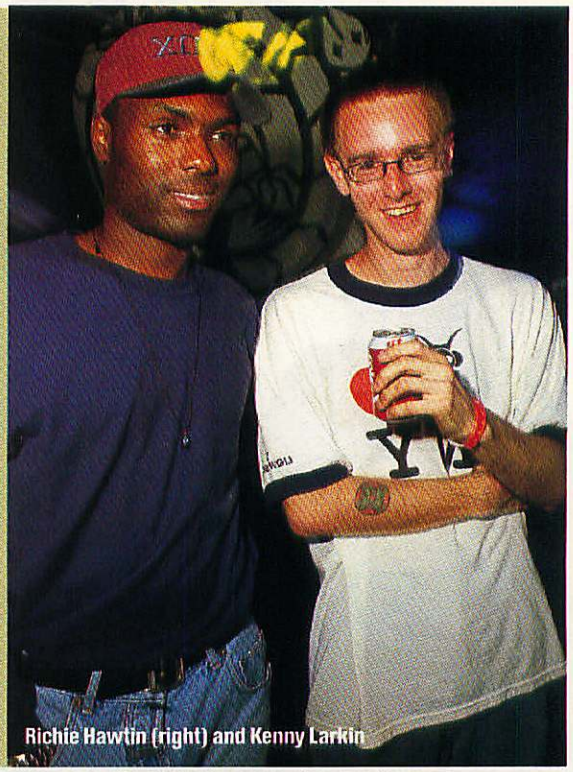
RICHIE HAWTIN has had his ban from working in the US lifted after almost two years. The techno star was first prevented from entering the US at the Canadian border whilst en route to New York. Border controls were particularly tight at that time because the Oklahoma bombing had only occurred the day before.

"Basically, it's taken that long for the paperwork to get sorted out," said Hawtin. "Nothing has been dropped. There'll still be a black mark against my name for a while."

Hawtin now has papers permitting him to work in the US for the next two years.

"I can go see my friends now," he continued. "It means I can hang out in Detroit again and organise some more parties. The timing's perfect, in fact. I had been intending to ease off on my trips to Europe and now I can play some gigs in America instead."

Hawtin added that he plans to take the first three months of this year off to work on a new album for +8/Novamute.



Richie Hawtin (right) and Kenny Larkin

BOY GEORGE SLAMS AIRLINE

BOY GEORGE is considering taking legal action against British Airways after the airline lost his records for the *third* time in less than six months. His records went astray most recently on Friday December 13, forcing George to cancel a gig at a fashion in show in Berlin and losing him his £5,000 fee.

"I threw a shit-fit," he said. "I had a shower in the hotel in Berlin and came home again. What I want to know is exactly how they can fucking lose a record box? It's happened to Healy and Dave Seaman recently, and it always seems to be British Airways.

"I'm speaking to my lawyer this week to see what we can do about it. I definitely want something out of them. A few First Class tickets so that me and my mates can go somewhere hot, perhaps."

Boy George's record box also went missing on two occasions last year while he was travelling to play gigs in Cologne and Rome.

"The Cologne gig was absolutely terrible," he added. "It just had to be the night I was playing with David Morales, didn't it? I ended up buying these completely vile records from a shop in Cologne, then I just got blind drunk so I wouldn't feel embarrassed by the crap music I was playing."

STEALTH TO CLOSE

STEALTH, Ninja Tune's much-loved night at the Blue Note in London, is set to shut this month.

Ninja issued a typically bizarre statement, reading: "It's time for the Book Of Stealth to close. Perhaps you may find left behind a soundscape filled with the triphoptimism of a generation which has learnt there is more to dance than two decks and a mixer."

More sensibly, a spokesperson added, "We were finding the crowd at the Blue Note was changing from a party crowd to a crowd who just wanted to watch us. There's this whole vibe about London being the only cool place in the world. It's bollocks. Places like Manchester, Liverpool and Bristol are really happening, and that's what's exciting us".

Ninja Tune may be staging a series of one-off parties around the capital in the autumn. The final Stealth night (January 16) features Coldcut, DJ Food, Funki Porcini, Olli Herbaliser, Canada's Kid Koala and DJ Abstract from Norway.

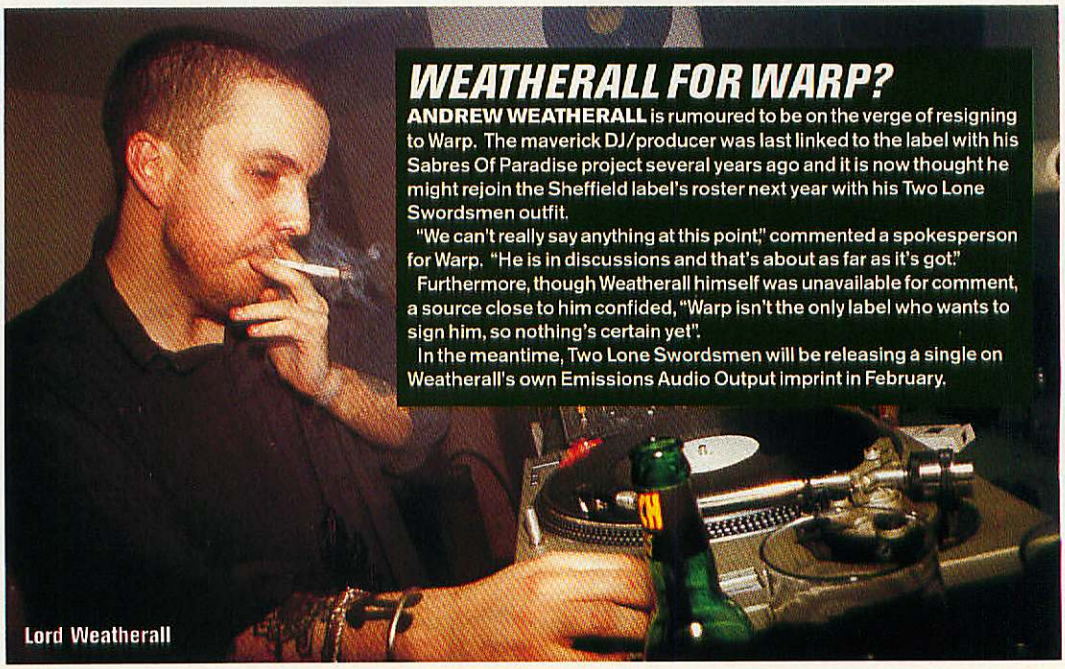
WEATHERALL FOR WARP?

ANDREW WEATHERALL is rumoured to be on the verge of resigning to Warp. The maverick DJ/producer was last linked to the label with his Sabres Of Paradise project several years ago and it is now thought he might rejoin the Sheffield label's roster next year with his Two Lone Swordsmen outfit.

"We can't really say anything at this point," commented a spokesperson for Warp. "He is in discussions and that's about as far as it's got."

Furthermore, though Weatherall himself was unavailable for comment, a source close to him confided, "Warp isn't the only label who wants to sign him, so nothing's certain yet".

In the meantime, Two Lone Swordsmen will be releasing a single on Weatherall's own Emissions Audio Output imprint in February.



Lord Weatherall

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The Essance Barrasford House. Goldsmith Street. Nottingham
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Bristol	Jaspers	0117.949.4932	Northampton	Spin a Disc	01604.321.681
Cardiff	Catapult 100%	01222.228.990	Coventry	Revive	01202.258.889
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Z.97

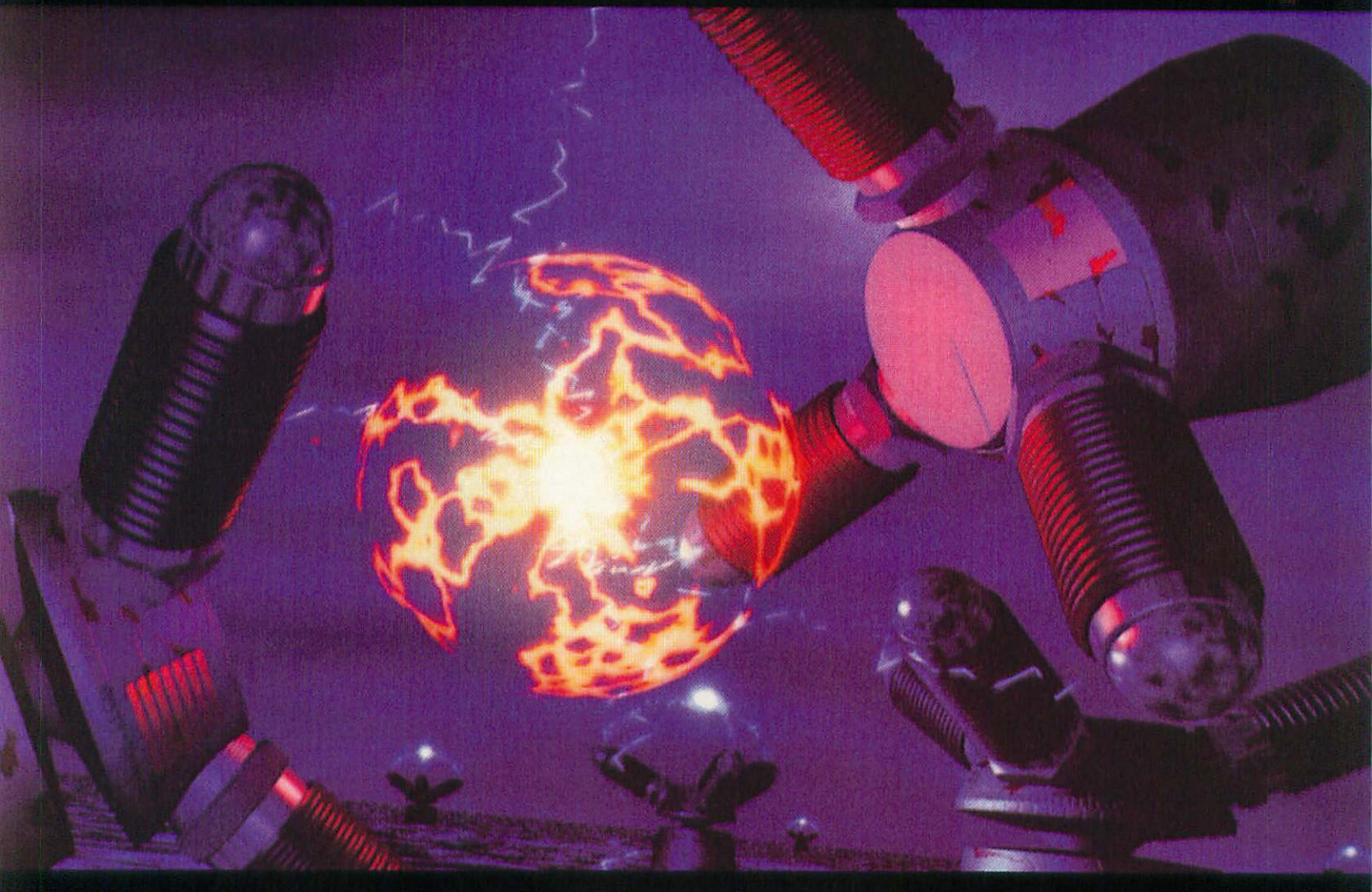
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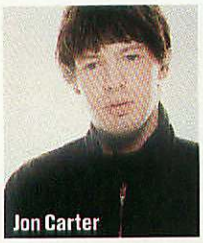
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Jon Carter

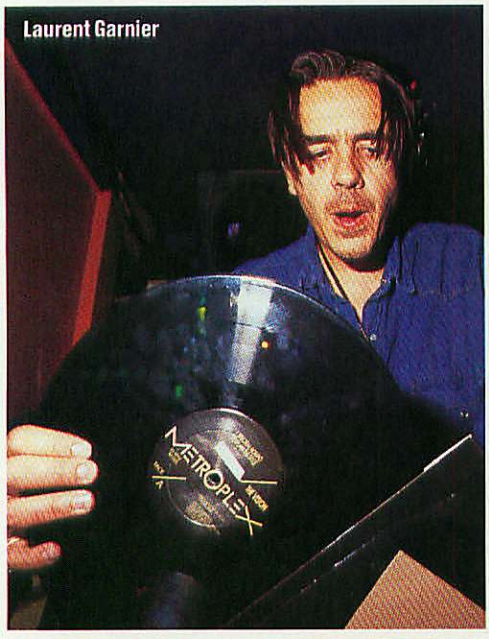
MONKEY MAFIA GO LIVE

JON CARTER is transforming his Monkey Mafia project into a seven-piece band. Apparently, the new look Monkey Mafia will boast a guitarist, a bassist and sax players, as well as MCs and cut 'n' scratch expert Krash Slaughter on the decks. Carter will oversee the whole project and man the mixing desk at live shows.

"It means the Monkey Mafia sound can fly off in totally mad directions now," explained Carter. "We can cover everything from dark hip hop to wild samba, with loads of ragga and breakbeats thrown in, of course. To me, it sounds like a much better idea than just staring at two people standing behind keyboards on stage."

Carter said he hoped to have the debut Monkey Mafia album out by the end of the summer and that he's been collaborating with breakbeat pioneers, The Ragga Twins.

"After the album's out, we'll play live at whatever good clubs will have us," he continued. "Then we will think about doing festivals. There's a lot to get prepared, so I'm easing off on the DJing. My bookings have gone through the roof recently, which is a bit weird seeing as how I've always wanted to make music rather than DJ."



Laurent Garnier

GARNIER ALBUM DETAILS

LAURENT GARNIER has been talking to Muzik about his new single and album for F Communications. The single, entitled "Crispy Bacon", is out on February 3 and the album, "30", is due on March 17.

"The album's called '30' because it took all of my 30th year to make," he explained. "As for what it sounds like, that's quite hard for me to say. I guess you could say it's more mature and more personal than my first album."

As for the title of his new single, Garnier added, "It's a stupid name, a reaction against all of the dance tracks which are called 'Cyber Blah Blah' or whatever. I played the track to Jeff Mills and he said I should change the name. Instead, I thought, 'Cool, I'll keep that name'."

Garnier has also been working with a young French film director called Quentin Dupieux, who produced the video for "Crispy Bacon". As a result, Garnier intends to write the music for Dupieux's first full-length movie and has been considering other offers to write film scores.

Additionally, F Communications are taking on Ultimate Base at two soundclash nights. They visit Liverpool Cream (February 7) and London The End (8), with Garnier, Carl Cox and Darren Emerson on the decks, and Scan X and Jori Hulkkonen playing live.

Pics: Raise-A-Head


DJ Icey

ICEY AND DILLINJA SIGN TO LONDON

DJ ICEY and **DILLINJA**, two of the dance scene's leading underground talents, have signed to London Records. Drum & bass maestro Dillinja, most famous for his role in the Metalheadz clan, is signed to the major for a five-album deal. He has been working with two vocalists in recent months and hopes to get a live band together soon.

"I'm pleased the deal's all sorted at last," he told Muzik. "It has been going on for eight months and I've been all over the place. I even thought I was going to Mo' Wax at one point. The reason I went to London is because they're going to deal with me the way I want to be dealt with. I'm not Goldie and I can't scream my head off like he can. I'm from Brixton, but I'm not a nutter. I'm not going to pretend that I used to go out robbing people because that's not true. I want people to know me for my music and nothing else."

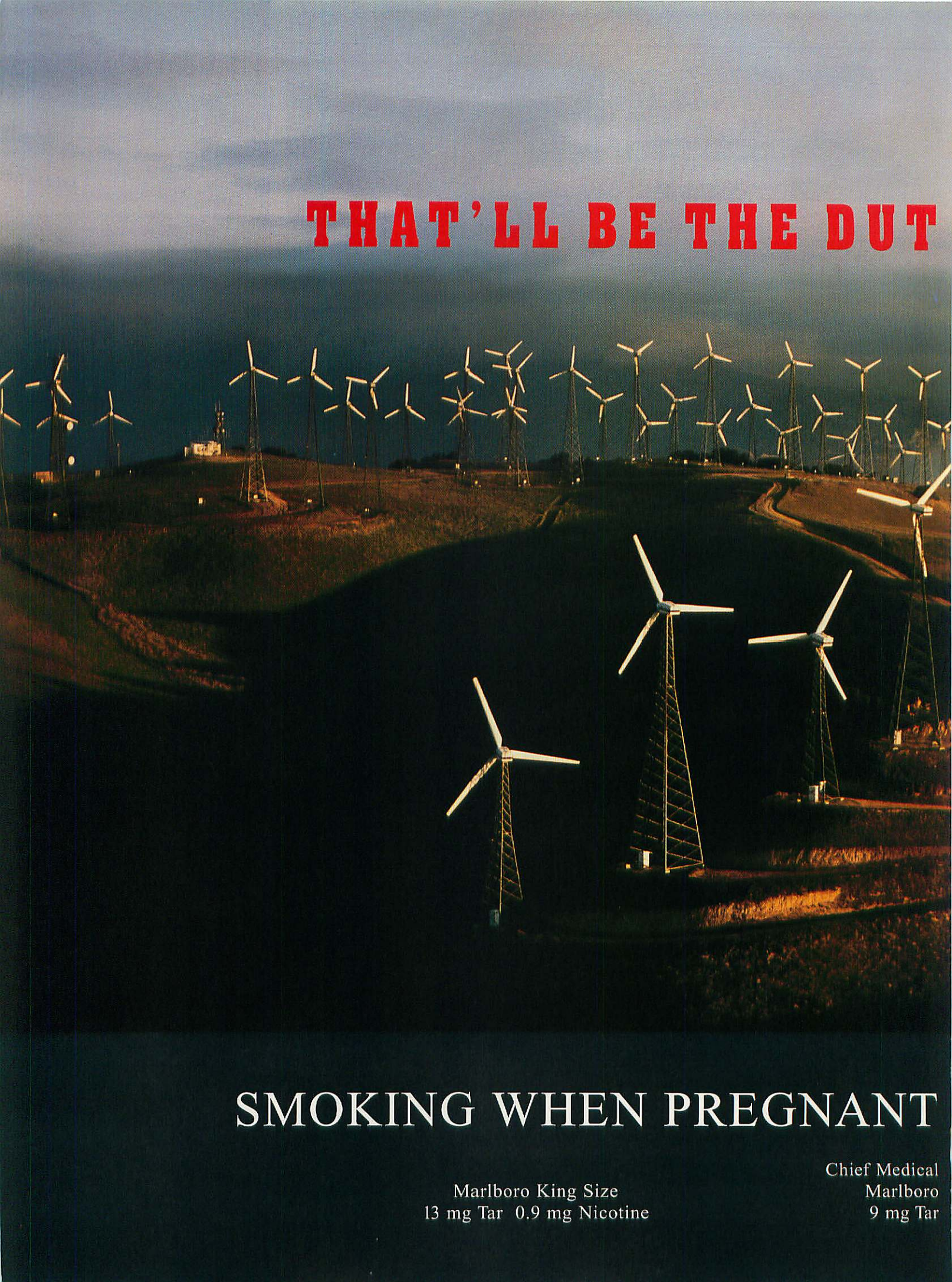
Icey, Florida's king of breakbeat house, who is best known for bombastic cuts like "Boom-Bap-Boom" and "Beats-A-Rockin", as well as for spinning on Orlando's legendary dance scene, has signed to London for a one-single deal, with the label having an option on two further singles. Due in March, the first single will be a re-release of his "Big Ditch" track, which has already come out on the US division of London Records, notching up sales of more than 15,000.

"It did really well considering they didn't promote it," enthused Icey. "I think it has freaked out a lot of New York industry people who hadn't even heard of me before."

DJ Icey is set to make his first visit to the UK in March, when he will appear on Radio One's "Essential Mix" show.

news

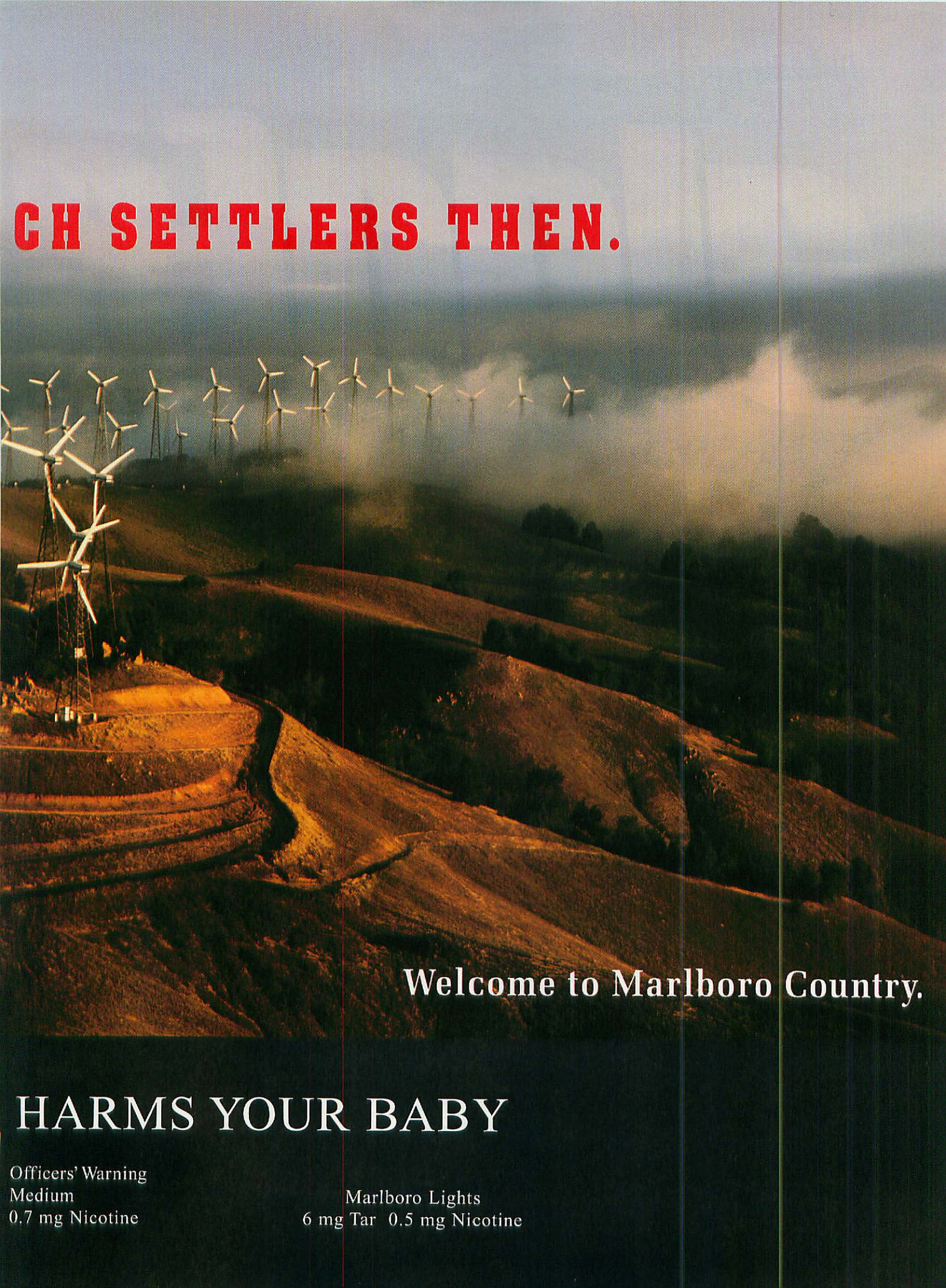
JAMIROQUAI has announced details of an arena tour of the UK. The cat in the hat stops off at Glasgow SECC (April 9), Newcastle Arena (10), Birmingham NEC (12), Cardiff International Arena (13), Plymouth Pavillion (15), Braintree Arena (16), Bournemouth International Centre (18), Manchester Nynex Arena (19) and Wembley Arena (21). Also, the big hatted one has rescheduled the dates he was forced to cancel last year due to illness. Catch him at Cambridge Corn Exchange (February 21), Southend Cliffs Pavillion (22), Portsmouth Guildhall (26), Exeter University (27) and Sheffield City Hall (March 1)... JOURNEYS BY DJ have been forced to withdraw their Westbam mix CD in Germany after discovering they hadn't secured the correct licensing for... erm, three tracks by Westbam himself. Doh... KRAFTWERK are rumoured to be working on a new album for EMI. "But we'll wait until we get the master tapes before we believe it," quipped a spokesperson for the label... THE GALLERY, the Friday night club at London's Turnmills, have denied rumours that Paul Oakenfold is to become their resident DJ this year... GALLIANO's future seems uncertain following founder Rob Gallagher's recent announcement at a gig that they wouldn't be playing live for much longer... THE HEAVENLY SOCIAL has changed its name to THE HEAVENLY JUKEBOX. New residents alongside Jon Carter and Richard Fearless include The Psychonauts, Richard Norris, Bentley Rhythm Ace and Kris Needs... The FAT CAT record store have started a fanzine. Contact 0171-209-1071 for information... Shaun from THE ORBIT club has formed a label with Mark Bell from LFO called Syncopate. The first release is from Dual Race in February... Following NTM's imprisonment for obscene lyrics, fellow French rappers 2 BAL 2 NEG are putting their heads on the block by performing at Paris' main jail... That's yer lot.



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The Aloof

words **Kris Needs** pictures **Jamie B**

aloofe

With a reputation for shenanigans second to none and a growing following due to their ability to stomp turgid PAs into the ground with their live shows, an ALOOF tour diary would surely be something to behold And it is. . .

"YOU'VE BEEN ALOOFED!"

It's a phrase I was to hear time and time again over the course of the Aloof's recent UK tour. When their sleeper bus creaked into London from the last provincial gig in Edinburgh, the words were ringing around my addled brain like a church bell.

It's already become *de rigeur* when talking about this band to mention their legendary excessive behaviour. And this diary will be no exception.

Thankfully, the contents of abused stomachs was not the only thing thrown up on the tour. Practically every night rendered some heart-stoppingly beautiful musical moments, where The Aloof gelled into a multi-legged creature ejaculating towering Technicolor textures, wracked soul outpourings and debauched funk. More about that later, but first to Portsmouth for the opening night and first page of the dreaded Aloof Tour Diary. . .

I CATCH THE TRAIN, ARRIVING AT THE WEDGWOOD ROOMS, A WOOD-PANELLED AFFAIR MORE SUITED TO wedding receptions, 10 minutes before kick-off. Suzanne, the tour manager, introduces herself and tells me how the venue has only revealed its lack of decks half an hour earlier. Distinctly monitorless, they turn up in the nick of time. Oh well.

Dean Thatcher and the boys have finished dinner and are off to the pub, so, making for the decks, I wave off singer Ricky Barrow, bassist Nick Abnett (the bloke-in-bed on the posters who used to be in the Sabres) plus new live show participants Dave Stone (guitar), Nick Strasbourg (keyboards) and Will Blanchard (drums).

With the crowd slowly filtering in, I kick off with Wu-Tang dub bootlegs, a bit of reggae and some well-placed "Zorba The Greek". Ninety minutes later, Babyfox take the stage and launch into their slo-mo brand of dub, blues and torch singing.

Over the course of the tour, I warm to the personalities and musical strains running rampant in this group. It takes effort and at best prods an opiated sway, but it does have its own intoxicating aroma. Highlights include the new "Ladybird" single and I resolve to check out the album again.

During my little break (some gigs saw me doing a Garnier-like four hours spinning duty), I happen on the returned Aloof who are in full dressing-room swing. The JD is flowing, the laughter booming and Thelonius Monk is unparking his brain-wibbling results.

When this lot get together it's like a school outing from hell with matching intoxicants. They are also riddled with paradoxes. Ricky is married with children and will relate how he heard the new single on the radio that morning as he was cutting the hedge "into a nice orb" at his Hillingdon home. But point him at the nearest pub and he behaves like a starving wolf.

Dean resides in leafy Pinner with the lovely Heather, but rarely stops the intake. Gary is on a mission to drain the world's Guinness reserves, while only Jagz doesn't drink. With the new players, it seems like Dave's audition plus-point of being a top bloke ("We decided he was in before he'd played a note," explains Dean) extends to the whole group.

This is not sleazy, mind-numbing abuse or even rock 'n' roll-style damage ("Things only get broken by accident or when they fall over," says Dean), it's simple, boys-together whoopee from a bunch of unpretentious funsters.

The other paradox is how such a bunch of maniacs can come out with such evocative music. And these modern blues are once again about to bewitch, seduce and charm the pants off yet another audience.

I can't help thinking that here is another group who have fallen victim to the dreaded Major Label Scheduling Syndrome. If the "One Night Stand" single had been released a couple of weeks earlier, this hall would have been packed, but as it is it's only one third full. The single eventually comes out towards the end of the tour and goes straight in the charts at number 30.



On a mission

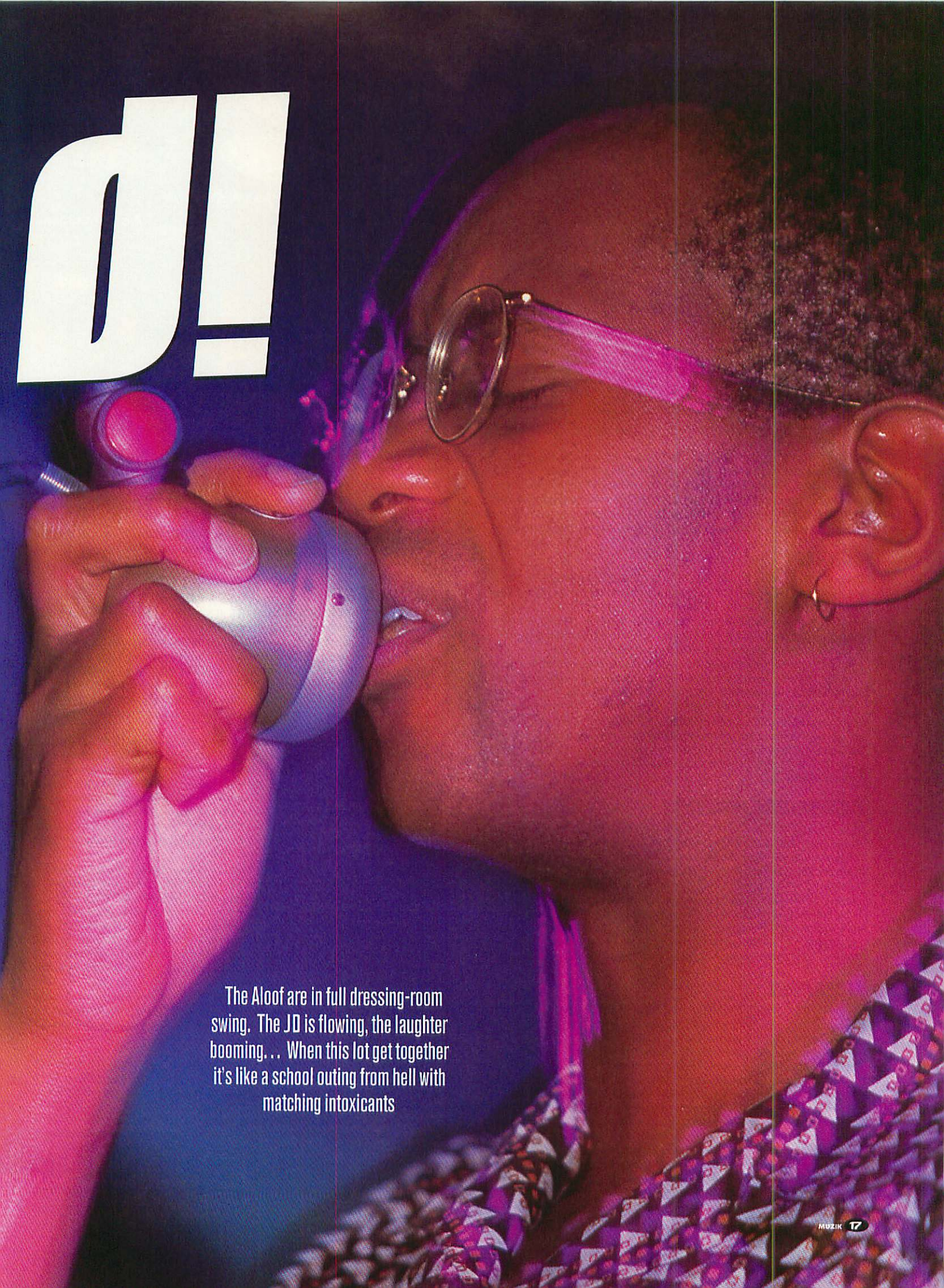
This is the new live version of the Aloof, with Jagz Kooner and Gary Burns now content to be backroom studio wizards while Dean, Ricky and the new boys tread the boards. Jagz and Gary try and make it to as many gigs they can, though. This new direction, mostly taking in tracks off the "Sinking" album, with only "Society" and a couple of other numbers nodding to previous live jaunts, focuses on the cinematic sweep and deep, damaged atmosphere of the new songs, and keeps the bpm ceiling around a funky shuffle.

After the gig, which is agreed to be a corker, it's back to London in the van. I stay at Dean's and we end the night rolling on the floor to "Christmas In Smurfland" while doing the voices. As Dean often says, "You had to be there".

READING

THERE'S BIT OF A DRIVE AHEAD, SO ME, RICKY AND DEAN HIT THE PUB AT NOON AND STOCK UP ON STOMACH ballast. The Alleycat Club is a funkier venue than last night's and is blessed with good decks. Both groups ➡

d!



The Aloof are in full dressing-room swing. The JD is flowing, the laughter booming... When this lot get together it's like a school outing from hell with matching intoxicants



play pearlers, with the highlight being Ricky's misannouncements of the song titles. "No it wasn't!" retort the band.

While I'm standing there shuffling about, it occurs to me that I haven't done this small venue rock thing since my tour-managing days of the early Eighties, when I'd navigate the nation's motorways with the likes of Jah Wobble in the back of a Transit. That the Aloof are now doing the same is proof firstly of their commitment to easing out of the club PA circuit and into that of the early-closing rock gig. And secondly of the fact that they are still, though feted in the press, criminally underrated.

EGHAM

THE DAY STARTS WITH AN A&R MEETING AT EAST WEST, THE BAND'S LABEL. I SIT IN and hear plans for a live EP. It's a top idea, as tracks like "Stuck On The Shelf" have taken on a new life in their live incarnation.

I also end up getting appointed to remix "Wish You Were Here". Yee-hah! Next it's the pub, before me, Dean and Ricky board the record company limo to take us to the gig... and promptly get stuck in traffic for nearly three hours.

The gig's at a college. A-two-in-the-morning curfew with hordes of lager-swilling students, rugby knobheads and a smattering of clubbers. In other words, most of the assembled probably haven't go a clue what or who the Aloof is.

After the band perform, I get to play for over an hour and (for one of the only times on the tour) let fly with a gamut of bangers more suited to a Prodigy tour (which I just happen to be doing at the same time). It's an ambitious undertaking, and one which will later prove to be my undoing. Clubbers and pissheads wave themselves about, the group are howling like demented chickens. It's another comatose night on Dean's floor for yours truly.

CAMBRIDGE JUNCTION

NICE LITTLE VENUE, NICE LITTLE CROWD AND BABYFOX PLAY A BLINDER. I'M IN serious dub mode and the Aloof are in the pub. I construct a knob out of a banana and two apples and leave it on the dressing-room chair. Ricky announces the wrong tune again and the Aloof are savagely glorious with the funkier live treatment of "One Night Stand" jettisoning the loins, while "Wish You Were Here" is a desolate melter.

Dave's "Twin Peaks"-esque slide embellishments are a masterstroke, while Will is a living, breathing drum machine. The twin synths of Dean and Nick fire samples and sonic sheets over the pulsating undertow and meanwhile there's Ricky, JD in hand, cupping the mike and easing that smoky moan out of the darkest reaches of his soul. "What a fuckin' group!" I bellow, followed by the cry of the wildebeest.

LIVERPOOL

WE'RE ON ROUTE WHEN WE SUFFER THAT TRANSIT BAND NIGHTMARE, THE BROKEN down van. The petrol gauge is fucked and tour manager, Simon, is forced to grind to a halt on the hard shoulder just outside Liverpool.

After a spot of fence-scaling and 10-minute exploratory mission in the rain, we are surprised and delighted to encounter a pool bar behind the service station.

As we pitch camp, Simon obtains fuel. We are fairly pickled by the time we arrive somewhat late for the soundcheck. However the gig goes off well enough.

Now it gets complicated. While the band go off to play Middlesborough, I am due in Germany to resume The Prodigy tour. I guess most responsible DJs would do the gig, go back to the hotel for a night's kip with an early morning call (I have to go to Manchester airport in order to meet The Prodigy at Heathrow by noon).

But that would've been too sensible. We go back to the celebrated residence of lovely Voodoo promoters, Claire and Sam. The party degenerates severely. I realise sleep will result in my missing the plane, so I stay up until eight in the morning before hopping in a cab to Manchester. I make the flight with 10 minutes to spare, pass out on the plane and stagger into The Prodigy in the bar at Heathrow.

I'm in good company with my hangover as The Prod have been celebrating winning Best Dance Act at the MTV awards. That night, as I fire a barrage of acid techno mayhem at 6,000 impatient Germans, I can't help but muse on the slight contrast here.

NORWICH

WE'RE AT THE WATERFRONT. ANOTHER SPARSE BUT ENTHUSIASTIC CROWD AND THE single's got a midweek chart placing of 30 so the band are in typically ebullient form. Louie from Offyerface turns up and once again I don't stand a chance.

EDINBURGH

THE LAST NIGHT OF THE PROVINCIAL DATES. IT'S A SUNDAY AND THE PREVIOUS TWO days have seen me back in Germany. The German crowds aren't like British ones. They stand and wait, and after I play the Pistols, think the group's coming on. When they don't, they start chucking glasses. "Fuck this," I muse, and proceed to get slaughtered. Turns out The Prod are in a similar frame of mind and, coupled with the fact they've gone straight in at Number One with "Breathe", embark on severe post-gig frolics.

The morning of the Edinburgh gig and the Aloof are at the airport. Trouble is, all their ringing and door-banging has done nothing to make me regain consciousness and I snooze oblivious back at the hotel.

Hasty efforts by tour manager, John, and the travel agents in London mean I land another ticket. Foolhardily I'd agreed to do the Edinburgh show. Well, how could I skip the last night? So forget Jon Carter's £150 cab. I've gotta fork out £450 for my new flight to Edinburgh via Manchester. My whole weekend's wages! After eight hours of cabs and planes, I make the gig in Edinburgh by the now obligatory 10 minutes.

Of course the band are in bits. They've just had two days in Glasgow and had the best gig of the tour. They also had a day off in which they lost it at the Sub Club with the Slam boys. Needless to say, I can remember fuck all, except that they played great and I played "My Way" by Sid Vicious at the end.

Then comes the tour bus. An overnight journey back to London which, because of a faulty gearbox, lasts 16 hours. Luckily, it's a luxury sleeper job with bunks and videos. The boys are in a bad enough state when they get on. Two hours later it's carnage.

Bodies, bottles and wreckage everywhere. Two bottles of tequila and vodka follow the JD and innumerable beer chasers. Champagne-tequila slammers finish off a few and prompt me to disembark at the motorway and return with videos of "Sesame Street" and Elvis' "Fun In Acapulco", a pottery duck showing his genitals and a flapping chicken. I'm also wearing one of those Scottish bobble-hats with hair attached. And it's only nine in the morning.

Me, Jagz, Dean, Nick and lighting girl, Issy watch the dancing penguin on "Sesame Street" and howl at Big Bird (because he looks like Dave, they reckon). Ten hours later we arrive in London. I'm supposed to have been in the studio doing an Orb remix at one and turn up useless. Go down the pub instead.

POSTSCRIPT: THE LONDON GIG WAS ODD. I THOUGHT DEAN LOOKED A BIT PEAKY when we dropped him off. His tongue looked like a Sumo wrestler's nutsack. Turns out the week's activities resulted in him catching pneumonia. Get well soon, mate.

Jagz stands in. The gig goes well but Subterania is the wrong place. Too small to accommodate everyone and I have to stand at the side of the stage. The mixer's shit, so consequently I'm jostled with synths during the changeovers and don't really get into it. Billy Nasty says he didn't notice my discomfort, which cheers me up.

I don't even get to say goodbye to the band but the feeling of anti-climax is saved when Keith Flint and Throb and Duff from Primal Scream drop in to say hello.

Next day, I'm in bits and The Orb mix is a raging slammer. Aloofed. Totally Aloofed.

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NAME .....

ADDRESS .....

.....

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POSTCODE .....

DAY TIME TEL. NO .....

Must be available for play offs and club nights. Must be ready for press interviews and photographs.

Send a cassette to one of the above stations nearest you. Entrants should not currently have a resident DJ spot. ***Cassettes can only be returned if you enclose an SAE.***

I am over 18 years of age ☐

Signature:

.....

1 Entry per person, the judges decision is final and correspondence will not be entered into.There are no cash alternatives to prizes. Winners will be announced on air and by phone. Any queries concerning rules and conditions please write to Paul Tully & Co. at 57 Hoxton Square, London, N1 6PB.

phuture faces of 1997



LAIDBACK LUKE

WITH fuck-me! productions like "Daydream Funk" (Groove Alert), "Act The Fool" (Touché) and remixes of Green Velvet's "The Stalker" (Music Man), it's no surprise there's a bigger buzz on Laidback Luke than you'd get from the infamous three-foot super skunk cone at Amsterdam's Museum Of Cannabis.

What's astonishing, though, is the age of the cool hands twiddling the knobs in his Aalsmeer studio. A sickeningly paltry 20 years, apparently.

"It's true," confirms an almost apologetic Luke. "I couldn't speak to you earlier because I've been at college studying graphic design all day. I'm there from eight in the morning until five in the evening. Then I skateboard home and spend five hours in my studio. I spend the whole day in front of a computer screen!"

It's a punishing schedule which Luke has followed for the three years since his chance meeting with Dobre (of Zki & Dobre notoriety), who jocked at his school's graduation. After the sports hall gig, Luke presented Dobre with a cassette of his early efforts. The experienced Dutchman told him "it sucked", but then invited Luke over to his studio to view equipment and analyse production concepts.

"Dobre pointed me in the right direction," explains Luke. "After our meeting, I bought a new Roland and made another tape, following his advice to the letter. He liked the new stuff much more and that was the beginning of our relationship. Some weeks later, his manager called me and I signed for Somefour. Since then, it's been all work, work, work!"

But work which is paying off handsomely. Influenced by forces as diverse as the sublime Hague techno sound, DJ Sneak, Daft Punk and Secret Cinema, Luke has just started up his own label, Sub Space ("somewhere between Touché and Groove Alert"), for which he handles the productions and the designs. He's also becoming a respected beat baron, with his first UK appearance set for Reading's Checkpoint Charlie this month. And he's not about to rest on his laurels yet.

"I don't think my records are that good," he says. "It amazes me when people really like them. I'm still learning, still chasing that elusive goal of perfection. I'm obsessed with quality and production quality is everything."

As are the qualities of modesty, intelligence and talent.

Luke has them all. Just watch him fly.

Dave Fowler



FORCE & STYLES

FORCE & Styles are just what the English happy hardcore scene has been praying for. Combining carefree energy with a sexy stage show in a scene which traditionally frowns upon PAs, they have already won the admiration of major league DJs like Dougal, Sy, Seduction and Vibes.

"We can be more imaginative musically because we use special effects and dancers to keep the crowd interested in what we're doing," says Paul (aka Styles). "We recently played at Judgement Day in Newcastle, for example. We were worried about it because the audience like their gabba and Rotterdam Terror Corpse were on before us. But they kept an open mind and had a great time... thank God!"

Long-time DJs Paul and Darren (Force) have been doing PAs in one form or another since 1992. But it was when vocalists Jemma and Junior joined them last summer to produce their debut album, "All Over The UK" on United Dance, that their show started to take shape. Jemma and Junior manage to belt out high energy rave duets (as on "Heart Of Gold" and "Always") and perform softer, slinkier ballads such as "Paradise And Dreams" and "Pretty Green Eyes", ensuring that this particular PA is not just a two-dimensional dance act designed to keep the legs working.

Perhaps it's Junior's unique voice, reminiscent of Seal, which really captivates the listeners.

"I met Junior years ago, when he was MCing while I was DJing at The Braintree," recalls Paul. "It was the Essex Mecca for hardcore at the time. The Prodigy played their first ever gig there. But it wasn't until about eight months ago that I actually heard him sing and I couldn't believe how good he was. It's great to have a male vocalist working with Jemma. I think it's what makes our music so much more lively."

Force & Styles performed their first gig at United Dance's August bank holiday bash.

"I did a DJ set at The Fubar in Scotland a year ago and was inspired by Active Force's performance there," admits Paul. "Their dancers really involve the crowd and their special effects complement the music. They produce an atmosphere similar to street theatre or some sort of mad carnival. We've nicked a few ideas off of them, with their permission of course!"

When "Paradise And Dreams" is released on United Dance in a few weeks time (late February or early March), rumour has it that the duo will hit the national charts...

"Yes, so we've been told. But if we do, it'll be Arthur Baker's house mix which is played, so we won't be rushing to do 'Top Of The Pops' or anything like that. It would be a little pointless to do a track which wasn't our own, wouldn't it?"

In spite of Paul's active dislike of most house music, he reluctantly admits that he actually quite likes the Baker version.

"It's Darren who is into all kinds of music. I'm just a hardcore fiend. I honestly don't listen to anything else unless Radio One is on in the car by accident."

Claire Wyburn

MUZIK

The tunes rubbing our fat, post-Christmas tummies this month are...

Romanthony	"Romanworld" (Azuli CD)
The Psychonauts	Essential Mix (Radio One broadcast)
Redman	"Redman" (Def Jam CD)
Various Artists	"The Answering Machine Solution" (Staalplaat CD)
Future Legends	"The Music" (Definitive 12-inch, Canada)
Goldie	"KRS On Proto" (dub plate)
Cocaine Mummies	"Heaven Can Wait" (Molar 12-inch)
Appleheadz	"If You Were A Cat, You'd Follow Me" (Reverberations 12-inch)
Slacker	"Scared" (Loaded 12-inch)
Andrew Weatherall	"Bloodsugar Mix" (free tape given away at Bloodsugar)
Tony Toni Tone	"House Of Music" (Mercury CD)
Trip Ta Funk	"Five" (Imperial Dub 12-inch, USA)
Grand Nip	untitled (Inertia 12-inch)
Floorplan	"Funky Souls" (Drama 12-inch)
The Lick	"The Lick" (Auk Recordings 12-inch)
Cutmaster Swift	"Battle Breaks" (DMC CD)
Metro Dade	"Tainted Clubnight" (Music Man 12-inch, Belgium)
Various Artists	"Techno Ballads" (Millenium CD)
Byron "B Rude" Burke	"Attic Room EP" (Continuemusics 12-inch, Germany)
Skycutter	"Crystal Blue EP" (Blood 12-inch)

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uppers and uppers

MUZIK's guide to modern clubbing

10 DJs FOR 1997

Randall
Lord G
Shem from Slacker
Dougal
Adam Freeland
DJ Rush
Terry Francis
Richard Sem
The Psychonauts
Alex Handley

10 CLUBS FOR 1997

Metalheadz
(Leisure Lounge, London)
The Good Life
(Pleasure Rooms, Leeds)
Whoop! It Up
(Gardening Club, London)
Golden
(Sankeys Soap, Manchester)
On It
(The Arena, Middlesborough)
Doodlebug
(Manchester, London, Bristol)
Paul Oakenfold's residency at Cream
(Nation, Liverpool)
The Canal Club
(Wolverhampton)
LTJ Bukem's residency at Rise
(Sheffield)
Promised Land
(The End, London)

10 LABELS FOR 1997

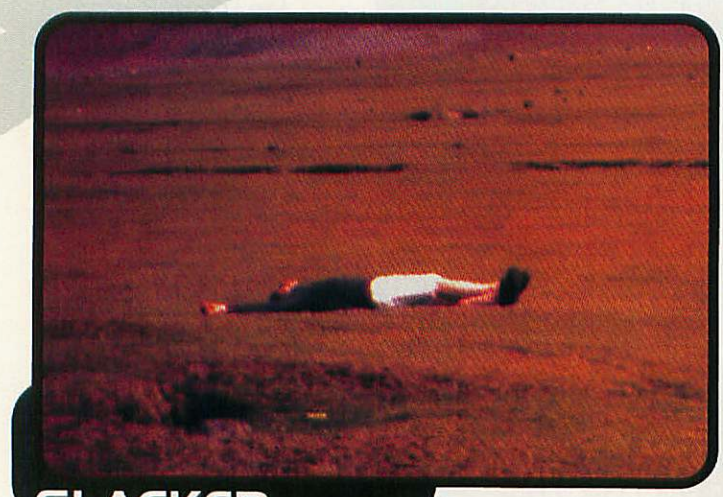
No U-Turn
Guidance
Spiritual Life
Rainy City
Urban Takeover
Free Range
31
Versatile
Leaf
First Recordings

10 PRODUCERS FOR 1997

Boymerang
Kenny Dixon Junior
Blueboy
Motorbass
Air
Terry Lee Brown Junior
Paul Hunter
Jamie Myerson
Jay Denham
Charles Webster

phuture

phuture
faces of 1997



SLACKER

SINCE the progressive perfection of "Feel Space" in 1995, Slacker releases have been less than prolific. Last year, the Goa-flavoured "Flying", a hybrid of energy and ecstasy, tore through the underground. Now, in 1997, everybody is looking beyond their New Year resolutions to the Next Big Thing. And Slacker are the first to burst with the Brit house blueprint, "Scared".

The creation of Shem McCauley (of the Ramp production duo) and old school hip hop DJ legend Streets Ahead (who toured with Beats International and Betty Boo, as well as mixing James Brown, Shakatak and Was Not Was), Slacker's next single, "Your Face", is an even more epic cut. Imagine Way Out West's "The Gift" meets "Spartacus". With a forthcoming album featuring Shem's fellow Rampite Simon Rodgers and a swelling DJ schedule, it looks as though Slacker could well be that Next Big Thing.

Nick Hanson

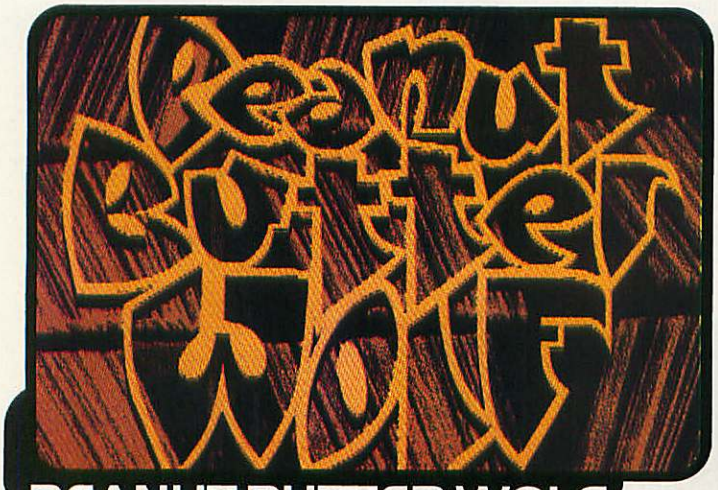


KING BRITT

THE new sound of Philly soul is set to explode. For too long, King Britt has lived in the shadow of his Ovum label partner, Josh Wink. Yet all the while, Britt has been notching up experience working with some of the city's finest exports. The Roots. Digable Planets. And Wink himself, naturally. He's made deep garage as Dynamic, slow-burn acid house as Firefly and, after simmering on test pressing for ages, his Sylk 130 project is now about to blow the lid off future funk's melting pot.

Britt's imminent "When The Funk Hits The Fan" album is already being hailed by Gilles Peterson and Japan's UFO as a work of brilliance. It will be complemented by remixes for the likes of Tori Amos, Lida Husik and Robin S which traverse the entire club spectrum. With all of this, plus DJing talents to put most of the new school of eclectic to shame, it looks as if Wink might have to take a backburner in the Philly hot-seat for a moment or two. All hail the new King.

Calvin Bush



PEANUT BUTTER WOLF

A HAVEN to hippies back in the Sixties, San Francisco's Bay Area is now a hotbed of hip hop innovation. Home to Shadow, Blackalicious and The Automator (the production wizard behind Dr Octagon), this is where you'll also discover Peanut Butter Wolf.

Pitched somewhere between downtown hip hop and 21st Century jazz, PBW's hallmark sound brings together freestyle grooves and reclining beats into fluid abstractions. His "Step On Our Egos?!" single (Southpaw) and the instrumental "Lunar Props" EP (2 Kool) have already proved that he is as dynamic as the more established Bay Area crews.

After setting up his own Stonethrow label in order to consolidate his creative output (including releases featuring the rhymes of old friend Charizma, who was shot dead in 1993), PBW has also recently signed with All Good Vinyl and has an album planned for later this year. Butter beware the big bad wolf.

Rachel Newsome



DAVE TIPPER & FUEL

BEFORE judging his tracks fit to be pressed, Dave Tipper rushes from studio to car park to check the suitability on a car stereo. You see, the Tipper/Fuel blueprint is a full fathom's worth of submarine basslines and rolling breaks which create the sort of muffled mayhem reserved for rattling the side panels of Transit vans.

Richard Warren, the man behind the wheel at Fuel, meanwhile insists sub-bass was invented for motor vehicles. To emphasise this point, he drives a shuddering Dodge Challenger at 180mph while pumping out more low-end vibrations than you will hear in a month of Metalheadz.

Fuel's next party will apparently be blasting the Wall Of Sound DJs and Mr Tipper himself via Pirate FM to a car park full of trembling punters. And with forthcoming releases from Keith "Lone Swordsman" Tenniswood and Johnny Rockstar, you'd better double-glaze the windows fast, because Fuel are aiming to come down your street in 1997.

Rob Da Bank



UGLY

BASED in Brighton, Ugly Records started in early 1996 after label bosses Tony Lee and Felix Dickinson became "pissed off with working for so long in record shops". Dedicated to the advancement of purist house and techno, they have already put out a series of wonderfully musical EPs which capture the original spirit of Detroit and Chicago while adding their own distinctive twists along the way.

Having introduced us to the likes of Mick Poynter (Fat Filterz), Jamie Reid (Push II Shove), Justin David (Future Monument) and Sir Lord Comix over the last year or so, their plans for 1997 include a new, more overtly clubby label called Ugly Cutz. There will also be some fresh American signings and lots more top-notch, deeply emotive house, garage and techno.

Ugly by name, bad by nature.

Dave Mothersole



CASSIO WARE

NEW Jersey-born Cassio James Vincent Ware II has certainly come along way since freestyling on keyboards at his father's church. From around 1984, as a member of the Backroom Production trio, he was partly responsible for the success of dance divas Jomanda, who also gave rise to the recently huge Ruffneck. During the last few years, he's also worked alongside garage stalwarts Blaze.

Cassio has consistently developed his stage performance with the assistance of a group of dancers, singers, models, athletes and dramatists known as The Funky People. Now with Funky People Recordings Inc, he has established a platform to make a further impression. Their debut single, aptly titled "Funky People", fused old school jazz and soul roots with crisp house beats, and received attention way beyond the ever-supportive Paul "Trouble" Anderson.

Now licenced to Slip 'N' Slide on this side of the Atlantic, Masters At Work have added their seasoned touch to Cassio's individual and undoubtedly increasingly influential house sound. You won't be able to ignore it. It's time to get funky.

Michael Morley

Former Ten City vocalist BYRON STINGLY lands on our fantasy island

What is your dream venue?

A sold-out Wembley Stadium. To me, it would epitomise the fact that our music has really become accepted and is loved by everybody. It would be like Britain's Woodstock. You could call it Dancestock.

You can move this venue anywhere you like. Where would you put it?

Right now, I'd love to have it somewhere warm. Like Italy. I love going to Italy. Or maybe in Berlin, since they have the Love Parade there.

How would you get there?

By chartered jet. I'd take along Paul "Trouble" Anderson, Mike Dunn, David Morales, CJ Mackintosh, Michael Weiss [owner of Nervous], Louie Vega, Frankie Knuckles, Maurice Joshua and The Basement Boys. All the great club DJs. And they'd all be on the bill with me.

Who would be on the guest list?

Take That and East 17. I'd like them to see what our music is all about and, you know, the love which people have for it.

What would you have on the rider?

Lots of water, juice and green M&M's.

Green M&M's?

Uh-huh. When you're a big star, you can ask for just one specific kind of M&M on the rider. And they have to pick them out for you.

Who would you have as a support act?

I wouldn't like to have anyone supporting me because, to me, it would be an equal show. But I'd love to have artists such as Juliet Roberts, Crystal Waters, Barbara Tucker, Ultra Nate and Michael Watford there. You know, all the soulful kind of club people.

Which songs would you start and end the show with?

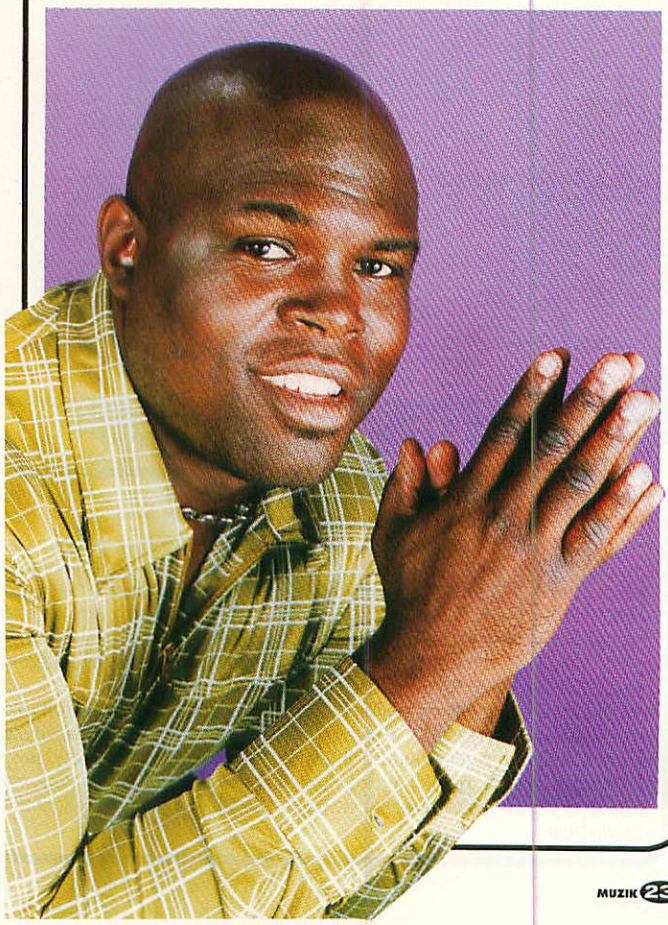
I'd come out with "Devotion" because that was the track which started it all for me. And I'd end with one of the new songs I've just done for my album. One that's simply called "A Song".

What would you do after the gig?

I'd just do what I normally do. Go back to my hotel and reflect on the evening. Talk with my friends who had come with me and basically say, "Wow, that was great. There were a couple of hundred thousand people there. Our music has finally, finally arrived."

words **Kevin Lewis**

Byron Stingly's 'Get Up' single is out now on Manifesto



faces of 1997



HOUSE OF 909

ALONG with the likes of Nuphonic, U-Star, Other and Atlantic Jaxx, House Of 909 is one of the current crop of imprints pushing British deep house talent to the world.

"When it comes to music, I'm a house junkie," proclaims Nigel Casey, the label's man with the plan. "Always have been, always will be. I live, eat and sleep it. I talk about it all day and all night. I've been into every different style of house music over the years, so it's something which I can confidently say I know from back to front."

House Of 909's signings include Trevor Loveys, who works under the name of Voices From Beyond with occasional help from his pal, Jamie Cox. A graffiti artist with an obsessive love of all manner of hip hop, funk and jazz sounds, Trevor says that he has a particular fondness for Masters At Work, Mr Fingers and Prescription dubs.

"I used to mainly listen to funk music," he reveals. "Then a friend sent me a Roberto Mello mix tape. It was full of early Masters At Work records, Ron Trent tracks and some jazzy stuff. I didn't really know that kind of music existed. From that moment on, I started getting right into house music.

"I love sounds which almost seem to speak to you, like you get on Herbie Hancock tunes," continues Trevor. "Wondering what kind of synth made this or that sound made me want to start making music myself, but I never thought the response would be as good as it has been. I keep thinking, 'No way'. I can't believe people are actually into my music. Although saying that, I'd have carried on even if the records had only each sold 500 copies."

Kevin Lewis

SUBJECT 13

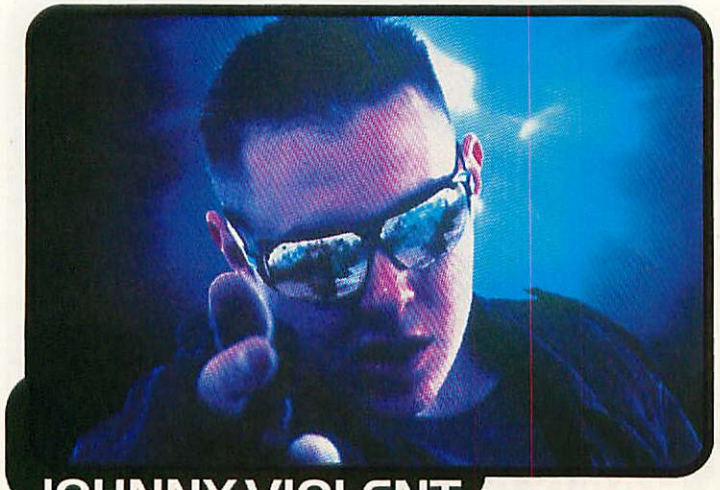


"WE are turning negatives into positives," says Subject 13's Dave about the group's choice of the world's unluckiest number in their name.

Anybody who has caught Subject 13's awesome excursions into jazz-step and tough-edged drum & bass for labels such as Creative Source, Good Looking, Dread and Basement will know what Dave is talking about. Records like "Mystical Flight", "Spiritual Breakdown" and "Float On" trip out on deep atmospherics while wielding a very big beat stick. The group, whose line-up is completed by Ray and Lee, have majestically avoided all the potential pitfalls of so-called "intelligent" drum & bass, snapping back at critics of any jungle tune without a dark element.

But Subject 13 are also entering a stratosphere of their own creation. Much of the trio's time and energy is put into running successful under-18 clubs, educating and entertaining future generations, while their relatively new Vibez label has shunted artists like Intense, Hidden Agenda and Sirens to the front of our must-have lists. Expect an album later this year, possibly on a major label as yet unidentified.

Calvin Bush



JOHNNY VIOLENT

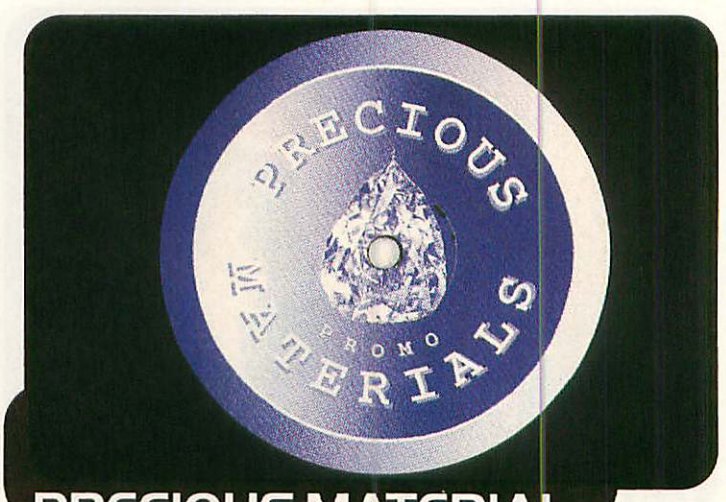
A TRIP with this guy is a trip to hell. His nightmarish world is full of suicidal pacts and diseased minds. His first album was called "Psychopath" and was a warped love story set to hardcore, a gabber's version of "Romeo And Juliet" if you please. Part of his inspiration comes from Wagner, the 19th Century composer.

"His music is all about love, power and death," explains Mr Violent.

Johnny Violent's second album, "Shocker", takes rotten human emotions to an even more nerve-racking extreme, with grenades, steel-toed boots and machine guns making up the melodies. As anarchic as The Sex Pistols, Johnny's brand of hardcore is more influenced by punk than Rotterdam gabba.

His new single on Earache, "Heaven Is Oblivion", is packed full of thunderous basslines which stampede an orchestral melody and bring tears of appreciation to your eyes. It's about time this bastard got some recognition.

Claire Wyburn



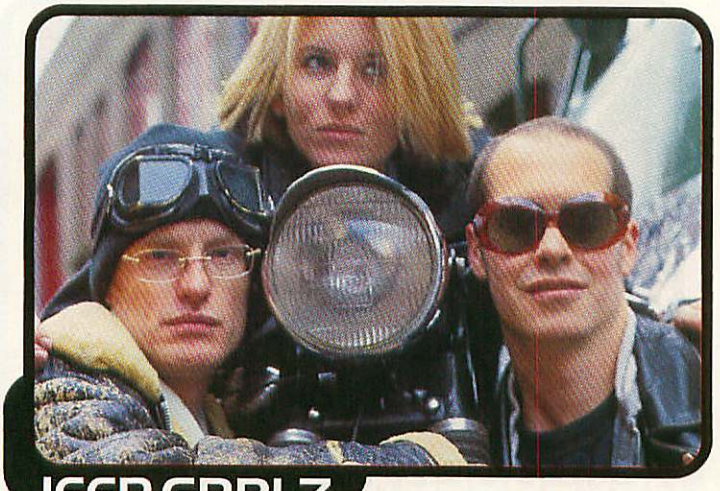
PRECIOUS MATERIAL

PRECIOUS Material, the abstract drum & bass offshoot of Basement Records, was formed in 1994 by Arthur Dasousa and Phil Wells to instant acclaim. Little wonder really, because the Reading-based imprint has continually forged a path for techno and jazz-tinged drum & bass of the highest order.

The label's roster has included top-flight releases by Wax Doctor and Alex Reece (under their Jazz Juice monicker), Electric Blue (aka Danny C and Mike Pears, who also operate as Motive One for Certificate 18) and Headhunter (Tony Justice's solo project), as well as Blame & Justice's astonishing Icons long-player, "Emotions With Intellect". The latter, you may recall, landed the Muzik Album Of The Month prize back in November.

Kicking off 1997 with "Detroit" by Jazz Juice (featuring a mix by Laurent Garnier), this is one label guaranteed to live up to its name over the next 12 months.

Martin James



JEEP GRRLZ

SOUNDS like a cheesy Seventies pop group, eh?

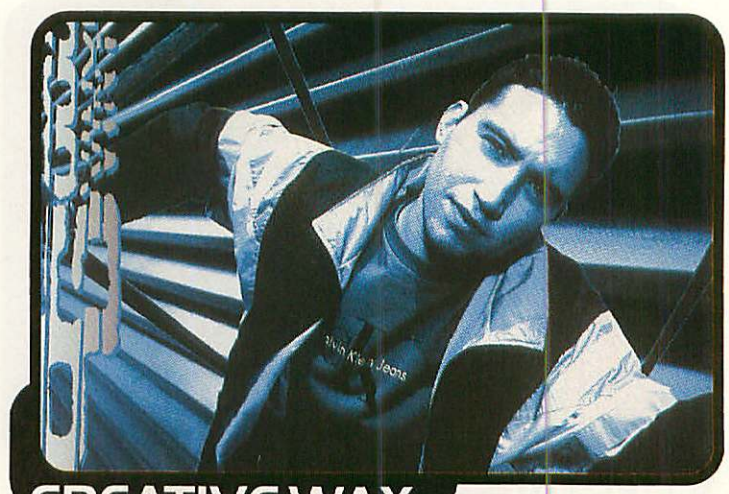
"But that's exactly what we are!" protest head Jeep Grrlz, Eddy Love Chocolate and Jake D:Stress.

What they really are, as you'll know if you've heard their nine singles on Ed's El Chocolate label, is the bastard offspring of Curtis Mayfield and Bobby Konders, with Hamilton Bohannon overseeing arrangements. An integral part of London's thriving new house set, tracks like "Smog Reduction", "Love Fist" and "Smokin' Daughter" have put the psychophonic live funk back into house. With more than a touch of two-fingered irreverence to pompy musos.

This will be the year that Jeep Grrlz are touted as the Black Science Orchestra you can take LSD to. A compilation album is due soon, along with a double-pack of remixes from Crispin Glover, Steve Dub, Headrillaz and the band themselves.

Provocative. Pumping. Funky. Just turn the key and away we go.

Calvin Bush



CREATIVE WAX

ORIGINALLY the brainchild of DJ Pulse (pictured), Jack Horner and Wax Doctor, but now run exclusively by Pulse, Creative Wax has been around for about three years. If you know Tango's "Understanding" or The Underwolves' seminal "The Crossing", you'll know that this drum & bass imprint is firing on the underground, like a train ripping through the Channel Tunnel.

"Europe is as important to us as Britain," explains Underwolf Ned Kelly, who also works as Creative Wax's label manager. "This is a really good time for music, but a lot of tunes get missed among all the rubbish at home."

You're not wrong, Ned. So let this be an advance warning. Look out for "Atlantic Drama", an Alex Reece/Wax Doctor cut which boasts the original "Horizons" break borrowed by Danny Bukem, and The Underwolves' "The Redeemer", both of which are available about now. Don't miss the train!

Rob Da Bank

faces of 1997

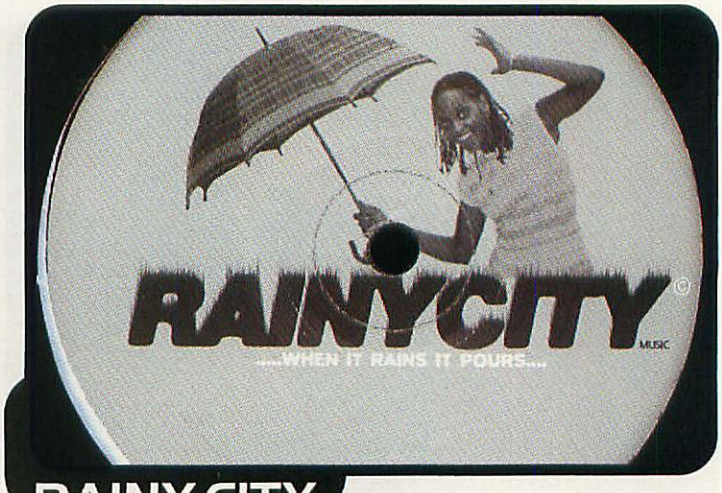


EARL GREY

BY his own admission, Carl Cox isn't the greatest drum & bass aficionado in the world. But when he heard the soulful strains of Earl Grey's early cuts on Rugged Vinyl, even he could taste the dreamy jazz flavours flooding out. Big favourites with DJs such as Fabio, Bukem and Gachet, "The Lick" and "Earl's Groove" were both irresistible slivers of Nineties-style lovers grooves. So all praise to Coxy for snapping the duo up for his Worldwide Ultimatum label.

The men behind Earl Grey have long pasts, but short tongues when it comes to detailing them. Rob Frazer-Clarke (ex-major label pop man) and Ron Wells (ex-late Eighties house DJ, Jack Smooth and ubiquitous Nineties producer) prefer to let their music do the talking. And as the world will hear when their beautifully crafted "Purveyors Of The New Groove" album finally drops, they're parlaying the language of 1,000 blissed-out jungle dancefloors.

Calvin Bush



RAINY CITY

"IT'S All In A Groove". A universal truth and also the title of one of Rainy City's best releases, this simple manifesto conveys all you need to know about Manchester's dynamic new house imprint. Melodic, funk-powered boogie, the sounds emerging from the Rainy City camp (City People's "It's All In A Groove", "Brother James" and "Change", for example) easily match those from Chicago or New York.

Alongside the likes of Paper, Nuphonic, Strictly 4 Groovers and U-Star, here is an imprint determined to snub the disposable confetti of mechanical formulas in favour of a return to soulful roots. Inspired as much by Juan Atkins and Carl Craig as the US house masters, Rainy City (whose artists also include Afrodizziact, Blast From The Past and 20 Below) encompasses all that is deep and emotional about electronic music.

Dancin' in the rain? You will be.

Rachel Newsome



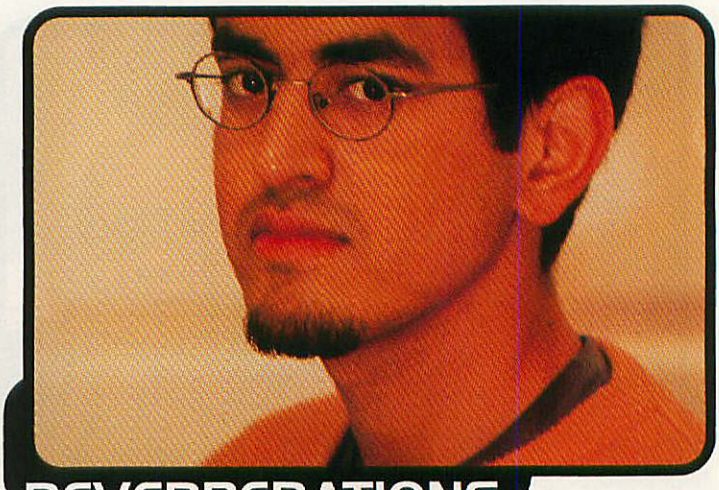
MOSAIC

WORKING under a whole host of pseudonyms (Bush Funk, The Wise Caucasion, Ephebe and Original Vintage) and putting records out on Soma, Ferox and Pure Plastic as well as his own Mosaic, Blue Spirit and Green imprints, Steve Sullivan was mighty busy last year.

Drawing his inspiration from old school house and techno while still managing to sound amazingly futuristic, Steve's deep, sparse and funky beats have already established him as one of Britain's top techno bods. Resolutely underground, he takes the minimal ethos to an extreme by releasing the bulk of his material via anonymous white labels which are identified by catalogue numbers alone.

Having recently disbanded Blue Spirit, Steve is now intending to concentrate his energy on Mosaic, as well as launching a new label called Blue Train. Further collaborations with Fat Cat's Lee Grange are also in the pipeline.

Dave Mothersole



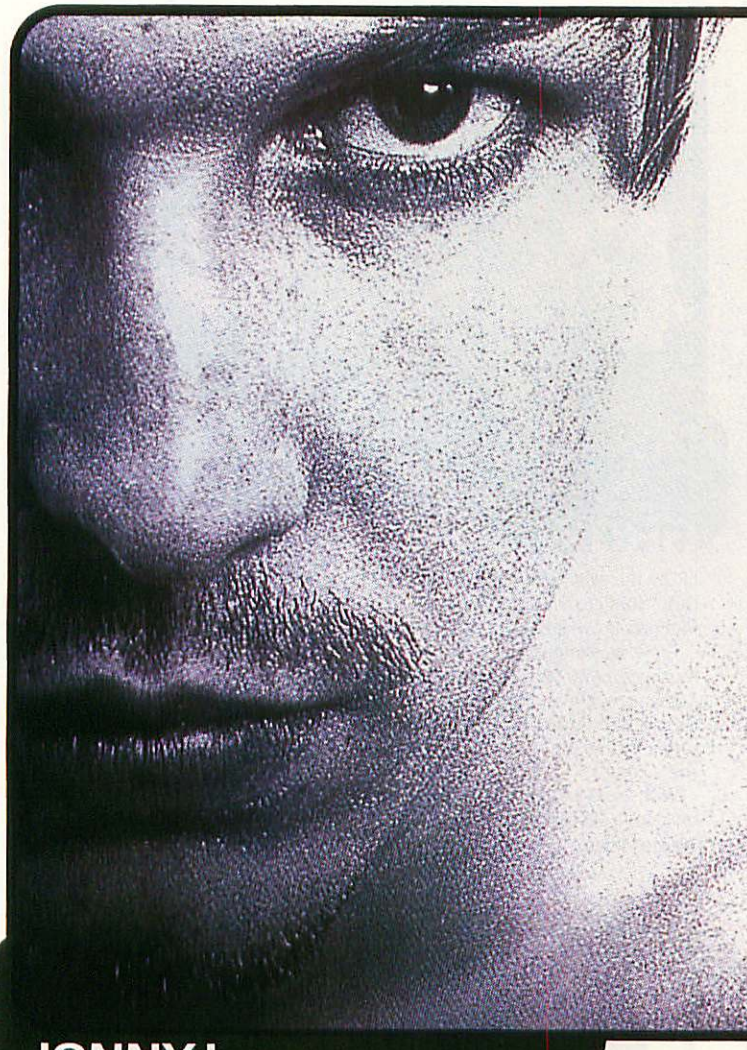
REVERBERATIONS

MILD-MANNERED Asad Rizvi initially came to our attention back in 1995 with the sublime "Memory Tree" on Reverb. A soulful slice of house with an unforgettable keyboard hook, it was a debut which established this 21-year-old north Londoner as an artist to watch.

Releases for Pentagon, Chemical Honey and a cut on the superb "Underground UK" album on Kickin' followed, with Asad proving himself to be as versatile as he was prolific. Incorporating elements of melodic techno, drum & bass and electro into his smooth grooves, his sound is esoteric yet always accessible.

Having previously collaborated with Ian O'Brien and Hives Ravi McArthur, he will soon be releasing a track with Nathan from Wiggle. He's also planning the first two releases on his Reverberations imprint, a new drum & bass offshoot and a couple of cuts for The End's label. And with his DJing winning praise from Colin Dale and Mr C, you'll be hearing a lot from Asad in 1997.

Dave Mothersole



JONNY L

WATER and the "Apollo 13" movie is the rather unlikely combination which lurks within Jonny L's ruptured rhythms. Take "Tychonic Cycle" from his "2 Of Us" EP.

"I wrote that track after I'd seen 'Apollo 13'," he chortles. "I locked myself in my studio, turned the lights down low and imagined I was in a spaceship. I also used lots of water sounds. I use water sounds in every track I make, but it's always disguised."

Ludicrous? Sure, but as soon as tracks like "I'm Leaving", the 1995 Speed anthem, touches down, it makes sonic sense.

For Jonny L, it all started when he heard Howard Jones, the Eighties synth pop sensation. He was 15 at the time. After leaving college, he stumbled into remix work and went on to produce the 1992 hardcore floorfiller, "Hurt You So". Then he hit a dry patch. In the last couple of years, though, he's found his way again and has been knocking out quality tunes like "I Won't Let You Go", "Jazz" and "This Time", which received Carl Craig's Midas touch. These days, he's very enthusiastic about the current musical climate.

"There are definite sounds and styles which are moving forward in their own right," he notes. "The kind of techno Colin Favor and Colin Dale are now playing is absolutely brilliant."

But it's drum & bass which spurs Jonny on. Name-checking Goldie, Wax Doctor, Source Direct and Photek, he also showers kudos on the jump-up styles of Det, Five-O and Kool FM. All of which bodes well for his forthcoming album.

"I am still putting everything together, but the best of my old stuff like 'Tychnronic Cycle' will be on there," he says. "As far as new tracks goes, there'll be a few songs as well as jump-ups and instrumentals. I haven't found my precise sound yet, but it will come eventually. It's progressing all the time."

Veena Virdi

ABACUS

IT'S a bleak, wintery Saturday in Glasgow. As usual, Bar Ten, the city's celebrated hang-out, is packed with street kids and club heads cosying themselves with their alcohol-fuelled drink of choice. Sitting in a corner, Austin Bascom, the man behind the deep-as-you-like Abacus releases on Prescription and Fragile, is enjoying one of the finer elements of Scottish life.

"I'm a whisky drinker now I'm in Scotland," he smiles.

Abacus is in Glasgow as part of a short live tour. Last night, he performed at The Darkroom. Tonight, Club 69 are expecting him.

"Glasgow is so mellow," he sighs. "Everybody has treated me so well since I've been here."

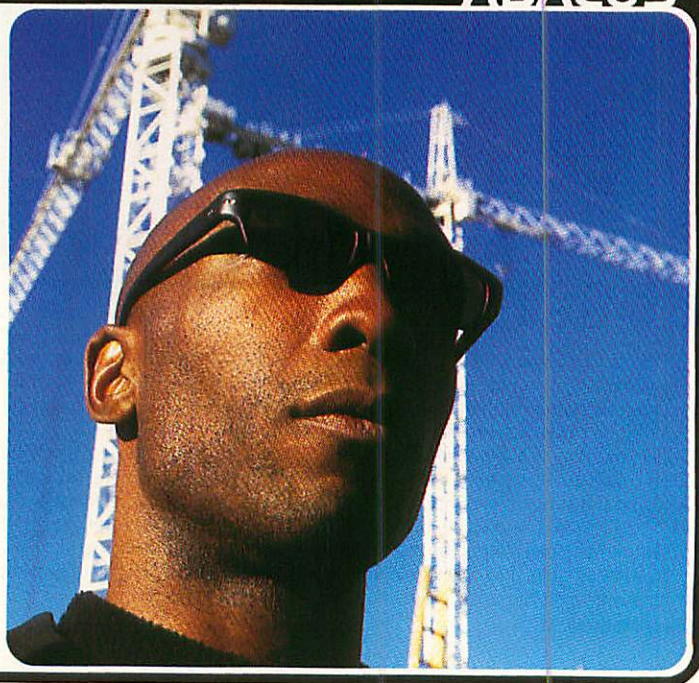
And no wonder. Beginning with his "Relics" EP on Prescription in 1994, Abacus' releases have commanded the kind of cool associated with artists like Mr Fingers and Chez & Ron. "Relics" struck a chord and it's really not hard to see why. It was so simple, so mesmerising, so utterly beautiful, it held most listeners spellbound as it sucked them into the grooves. The printed message which accompanied the EP was equally refreshing. "We caught up with the man who made all the rules and he said it was okay to make new rules," it read.

Following "Relics" with other blissed-out cuts for Prescription and a more tribal-influenced single on Derrick May's Fragile imprint, everybody seemed to be saying the same thing. "If you like it deep, Abacus is your man."

Last year, however, a more rounded Abacus appeared. With the help of Glasgow DJ Nigel Hayes, he's been recording disco-stylee tracks for Guidance, while his last offering on 83 West had a distinct jazz-funk feel to it.

"I'm trying to take a lead from the past but put ideas into a Nineties concept," he concludes. "I always think that it's important for people to be brave with music, to provide a challenge."

Kevin Lewis



COMPOST

GERMANY'S answer to Talkin' Loud? It's certainly looking that way. In only two years, Michael Reinboth's Compost and Compose imprints have proved Munich could be the catalyst for a new jazz sound, just as London was with the original acid jazz vibe. But this time, freestyle, leftfield eclecticism and a harking back to Can and Kraftwerk are making for a broader scope of fresh innovation.

From Beanfield's electronica to Fauna Flash's avant-jungle to Four Ears' wiggy funk to DJ Linus' classic NY-style house to Turntable Terranova's slanted trip hop, Reinboth has assembled Germany's coolest crazy gang. It's little wonder Gilles Peterson and Tony Humprhies have been digging around in their dung heap.

"We use old samples, then make a new environment or an arrangement which explodes in a chemical reaction," says Reinboth, a DJ, producer and journalist.

Watch for albums from all the label's major acts and a tour shortly.

Calvin Bush



GROW!

FROM the wild pitch and Basic Channel-inspired house of their first release, Glory Be's "Star", to the discofied cut-ups of last year's "Last Of The Disco Superstars", Vienna's Grow! label has become renowned for its distinctive, quality output.

Grow! was originally formed at the beginning of 1995 as an offshoot of Central, a techno imprint. Its three founders, DJ Jeremiah and production duo Martin "DJ Tin" Retschitzegger and Michael "Duke" Peter (also known as Memory Foundation on Robert Hood's M-Plants stamp), have developed a reputation for their resolutely underground approach, retaining individual anonimity and letting the records do the talking.

With an as yet untitled new release confirmed for around about now, the Grow! boys look set to bloom in 1997.

Martin James

WIGGLE

FROM humble beginnings at Brixton's 414 club in 1994, Wiggle has held a special place in the hearts of the underground London club community. Run by DJs Terry Francis and Nathan with the assistance of their girlfriends, Claire and Lu, Wiggle is intent on carrying acid house hedonism into the late Nineties.

Held monthly at a variety of often secret locations, the club attracts a fiercely loyal crowd purely by word of mouth. The sound system is booming, the decor wild and the atmosphere unpretentious. Regular guest DJs include Matthew B, Richard Grey, Mr C and some bloke called Mothersole. But the authentic sound of Wiggle has been shaped by residents Terry, Nathan and Eddie Richards.

Way ahead of its time in a whole host of ways, it remains a beacon of hope in a landscape over-run by corporate nonsense. Long may it reign.

Dave Mothersole



YUM YUM

YUM Yum are Sperm Records' duo Andy 'n' Rich, who already have a cult following on the hard house and trance scenes. From their first releases, the epic "Living It Up" and the acidic "3 Minute Warning", they were going to be hard to ignore.

And so it has proved, especially following their recent "Free Bass" and "Feel Me Now" singles and the collaboration with Renaissance's Ian Ossia as Natural Forces. But sales weren't just huge in the UK. The Sperm boys are also making a name for themselves abroad, particularly in Germany. Their live sets cut the Colman's, too. Without a DAT in sight, Andy tickles the keys and Rich twiddles the knobs with the self-assuredness of cosmic commanders on an intergalactic mission.

This year sees the release of the duo's debut album, plus American and Japanese tours. In 1997, Yum Yum will be tastier than ever.

Dave Fowler



TINY STARS

IF the beats kick, the cut's a winner. And Tiny Stars have the beats. Their second release, "Touching Bass" on their own Kubrick Recordings, is packed with turbo breaks, funk loops and motor rhythm cruises. It bursts with energy.

"We wanted to get that record really funky," attests Mark Sorenti, one half of the London duo. "I'm sure people will think it's a bit weird, though."

Yup. Jungle is their musical vertebrae, but Tiny Stars sound unlike any other.

"We started investigating jungle in 1993 by listening to Kiss on a Wednesday night," says Rob Zajac, the Stars' other half. "We were into the way drum & bass was constructed and emulated the sounds straight away."

Mark and Rob plan to release drum & bass under the moniker of Cobreaks and keep Tiny Stars for their warped escapades. But their first task this year is their debut album. Shine on, boys.

Veena Verdi



NATURAL BORN GROOVES

FOR Natural Born Grooves, read the disgustingly talented Flemish production duo of Bert Boon and Jaco Van Rijswijk. They were, after all, the chaps responsible for "Groovebird", Heat Recordings' 1996 underground smash.

Difficult to pigeon-hole, but even more difficult to ignore, Natural Born Groovers are always ready to experiment. That said, they never depart from the concept of dancefloor entertainment and steadfastly refuse to curb stellar production values, regardless of cost or time.

This looks like being their year. As well as further releases pencilled in on Heat, the pair are reworking seminal cuts like Jump's "Funkatarium" and a slew of other records currently still kept under wraps. On top of that, Positiva have just licensed "Groovebird", so expect the imminent reissue to fly up the charts like the best of the UK imprint's recent Euro acquisitions.

Dave Fowler



CRUSTATION

AFTER two critically-acclaimed instrumental EPs on the Cup Of Tea label in 1995, the Bristol-based Crustation have now become a quartet. The addition of Irish-born singer Brenagh Slevin brings a distinctive warmth and a sense of poetry to their largely downbeat songs.

Now signed to Jive Records, the group have been recording their forthcoming debut album with Perfecto bod Steve Osbourne. The first single from the album, "Purple", which has already received much airplay as well as being remixed by A Tribe Called Quest, Mr Scruff and Air, is out this month. The proposed follow-up, "Flame", meanwhile combines a sweet song with tough beats, haunting strings, a little grungey guitar and the bending of that useful household tool, the saw, in stunning fashion.

Watch out for their most essential of post-club albums in mid-1997.

Michael Morley



SATELLITE

IMAGINE a record store specialising in every form of dance music. A store with a listening deck between every rack. A store where the world's leading spinners and producers hang out alongside your everyday trainspotter. Well, there are, in fact, three of them. Satellite in New York, Boston and Atlanta.

Set up by NY DJs Scott Richmond and Jonathon Kadish, the Satellite empire also extends to a record label, a recording studio and a brand of clothing. In addition, the NY shop is home to deep house maestro Jon Selway, who works with Scott as Psychedelic Research Lab.

"The communication gap between the US and the UK is comical," says Scott. "A name which is buzzing here is left cold in the UK and vice versa. It's partly due to lazy and clueless journalists."

Let's hope the possible opening of a UK store in 1997 will bridge that gap.

Adam Freeland



THE UNDERWOLVES

RECORDING at a farm in Wycombe, The Underwolves have been developing a uniquely deep approach to drum & bass, picking up support from jocks such as Fabio, Alex Reece, Patrick Forge and Ross Allen along the way.

The duo consist of Ned Kelly, a long-time jazz nut, and Professor Stretch, who has worked alongside Don-E and Chad Jackson. Having already gathered plenty of interest with the release of "Nine Lives" on Filter and "The Crossing" on Creative Wax, March 1997 sees the appearance of "The Redeemer", which will be backed by a Tony Justice remix of the Maya Angelou-sampling "Words".

As an illustration of this pair's depth, you really should know that these three releases are based on "The Border Trilogy" by coming-of-age American novelist Cormack McCarthy. And in addition to "The Redeemer", other New Year activities will include recordings for ex-Filter man Ross Allen's new project and work for the On-U-backed Green Tea imprint. Expect some full vocal material to complement their remixes for reggae don Bim Sherman and former Shamen vocalist Jhelisa Anderson, too.

Howlin' good stuff and no mistake.

Michael Morley

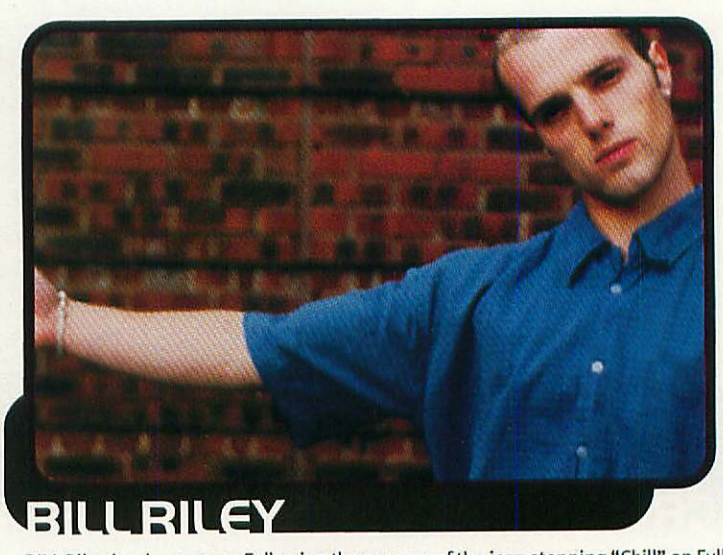


83 WEST

WITH just a handful of releases, the Toronto-based 83 West label has done much to build on its initial deal with DJ Duke's Power Music. Run by Klubb Kidz Tyrone Solomon and Peter Primiani alongside Distant Music's Jon Cutler, the output has varied from pumping yet soulful garage such as Zak Tom's "I'm Ready", featuring Donald O on vocals, to tough Mike Delagdo grooves and the exquisite deepness of Austin "Abacus" Bascom.

This year will see 83 West continuing to draw upon experimental material from Chicago, New York and Canada. Releases in the pipeline include tunes by Sneak, Deep Zone, Dirty Harry from the Masters At Work posse and probably Klubb Kidz themselves. They will also be launching 83 West Blue to cater for the harder and more minimal Cajmere-type sound which is popular in Canada. Stay tuned.

Michael Morley



BILL RILEY

BILL Riley is a busy man. Following the success of the jazz-stepping "Chill" on Full Cycle, the Bristol breakster has produced a surfeit of ideas. Last year, desperately needing an outlet, he set up his own label, Protocol, for the release of the seismic "In The Deep End". Although a vehicle for his own material, Bill eventually hopes to release other artists' work. So long as it's imbued with the Bristol sound.

"The tracks coming out of Bristol, jungle or whatever, have a particular sound," he elucidates. "There are always rolling basslines and skippy drums."

Now living in London, Bill still makes frequent trips to Bristol and intends to put out cuts on Full Cycle, as well as work with DJ Die and DNA.

Jungle is not about beating about the bush," he enthuses. "It's about getting to the point with raw bass and drum sounds. It's the ultimate music."

Veena Virdi

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HYPE'S SELECTION

1. Alex Reece >Pulp Fiction 2. Brainkillers >Screwface 3. DJ Hype feat. MC Fats >Peace, Love & Unity 4. DJ Hype >We Must Unite 5. DJ Krome & Mr Time >Ganja Man (DJ Hype remix) 6. DJ Krust >Angles 7. Dope Skillz >Six Million Ways To Die 8. Firefox & 4 Tree >Warning 9. Firefox >Bonanza Kid 10. Dr S. Gachet >Remember The Rollers 11. Jo >R-Type 12. Origin Unknown >Truly One (Original) 13. Origin Unknown >Valley Of The Shadows (remix) 14. P-Funk >P-Funk Era 15. Splash >Babylon 16. Renegade >Terrorist (Original) 17. Undercover Agent >Oh Gosh! 18. The Terrorist >The Chopper (Ray Keith Dirty Chopper remix)

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Wu-Tang Clan's Wu-Wear clothing store, Staten Island, New York. picture: Martyn Gallina-Jones

picture: Martin Gallina-Jones

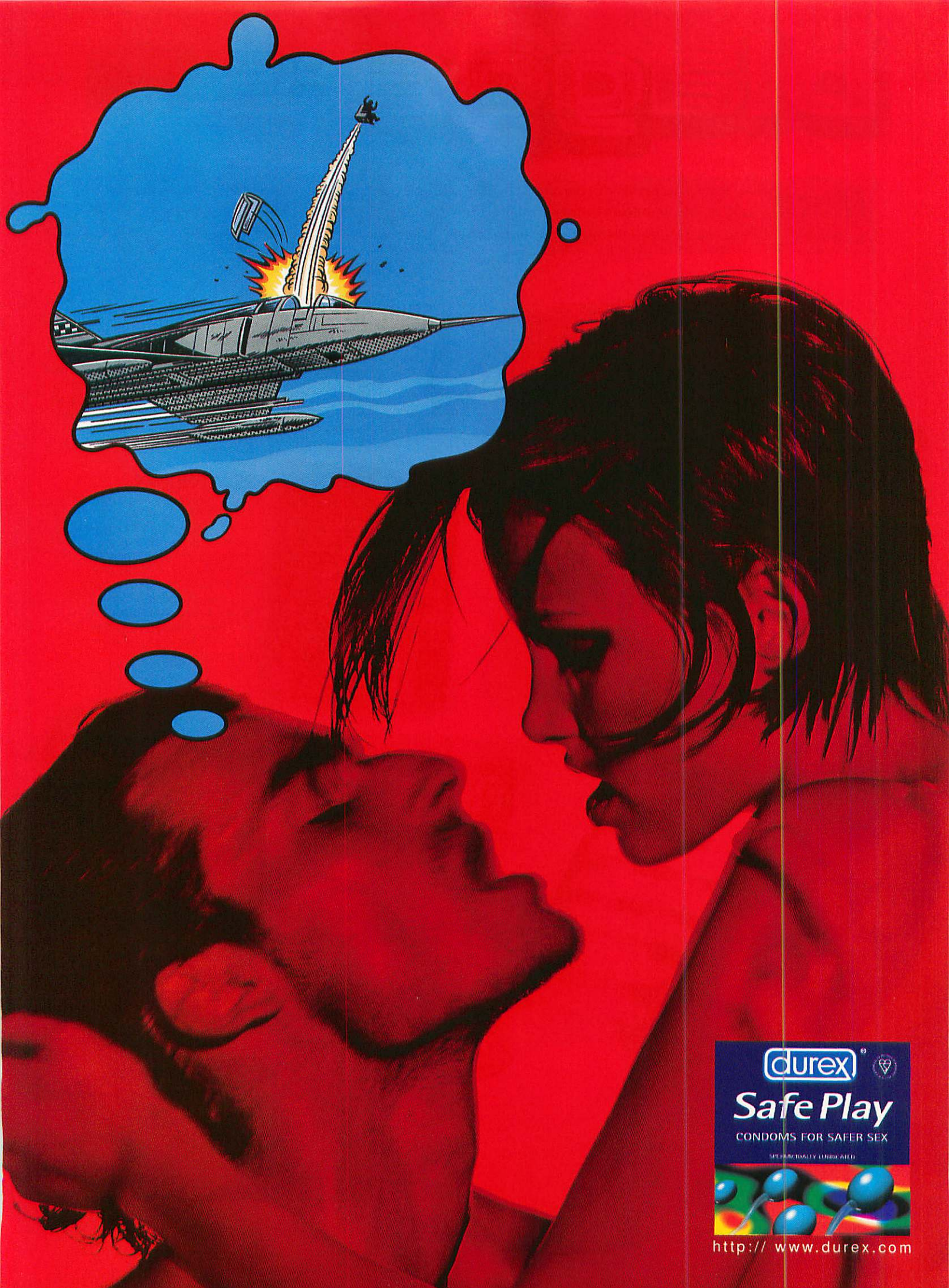


DJ Seduction's Hardcore Heaven night at The Sanctuary, Milton Keynes. picture: Raise-A-Head





Jay Kay of Jamiroquai's Lambourghini, worth £175,000, written off by a friend. picture: Rex Features


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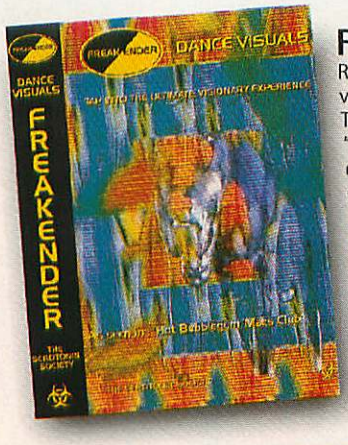
blaggers plc

More pre-millennial necessities for the urban jungle of consumer needs, indispensable manifestoes to guide you through the life-and-death experience that is the shopping mall minefield, and loads of junk Santa couldn't get down our chimney and we've just discovered in the garden where he obviously dumped it. Cheeky sod.



SHIRT ALERT

Couldn't have put it better ourselves, really. With their "Never Trust A DJ" motif on the back, Loud Salad Design's latest subversive T-shirt is essential for anyone who's ever been beaten by Jon Carter or Deep Dish at poker only to discover that the bastards marked their cards. The tags themselves even come in a taste bud-melting, acid-blotter sheet design. LSD are also behind the squat-fave "Public Nuisance" anti-CJA T-shirts, which have already landed them in rather a lot of bother with those little blue men. Both are available from Ambient Soho priced £14.50 and upwards. Contact LSD on 0171-437-0521.



FREAKENDERS

Rave visuals aren't dead, according to video artists The Serotonin Society. Their "Freakender" experience promises "a world of images at war in the mind of the beholder"! So, if you've already got the entire series of "X-Mix" and those dodgy "Dr Devious" tapes too, here's where to head. It's blinding. Literally! Available from all good independent record shops for £9.99 or call 0181-886-6724/0976-839-561 for mail order details.



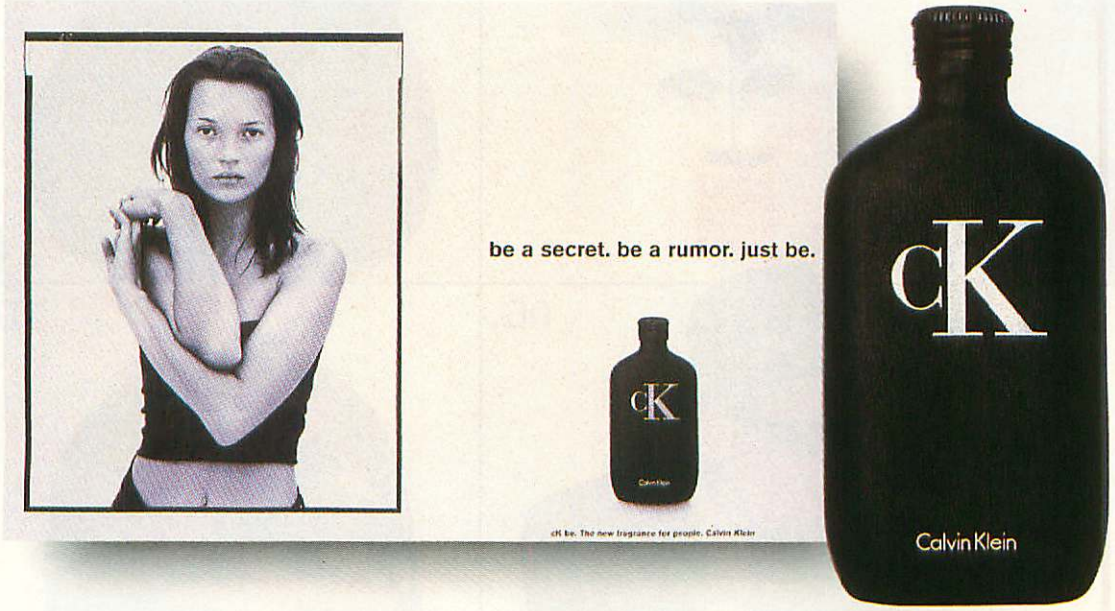
SUCK ON THIS

Extra strong, mouth-cleansing sucking things from Minnesota's extra-strong mouth-blasting techno merchant are this month's top blag. Probably not available at a confectioners near you, so why not call Harthouse, tell them you're having a post-Christmas halitosis problems, and ask if they can help. That might do the trick.



SLIP-ON SNEAKERS

Don't know about you, but we're still well and truly ensconced in our winter wonderlands, roasting chestnuts by the fire and making snowballs around small rocks to throw at the local vicar. Anyway, it's not exactly the perfect time to be thinking about your summer footwear, but Northwave have launched their latest range regardless. The Big Boy Sole has been redone in new tangy colours, from coral reef blue to sunset orange, plus there are the new, slip-on styles, Sabot and Espresso Beach. Available for £69.99, call 0171-336-6666 for stockists.



JUST BE

Get ready for the style hype! After the frenzy inspired by the launch of unisex fragrance CK One, here's the 1997 model, CK Be. The perfume isn't at all bad actually, but the press release is priceless. You are promised "sandalwood enhanced by the warmth and richness of apoponax and tonka bean", whatever they may be. And a fragrance that "encourages us to think and act freely". The only thing it doesn't do, apparently, is get Kate Moss round your pad for dinner. Shame, that. Available everywhere very shortly.



STERLING WORK

And you thought jewellery was for girls? "Wrong!" says our metal-working man Michael from deepest Brixton, London. His range of rings, pendants and other bits and pieces are all unisex, solid silver and pretty damn righteous. From little robot men to talk to when you're totally nutted, to rings and pendants modelled in the shape all manner of "medicinal" tablets, this man has done it and can do a lot more. Just name your poison. Call 0171-274-4189 for further details.

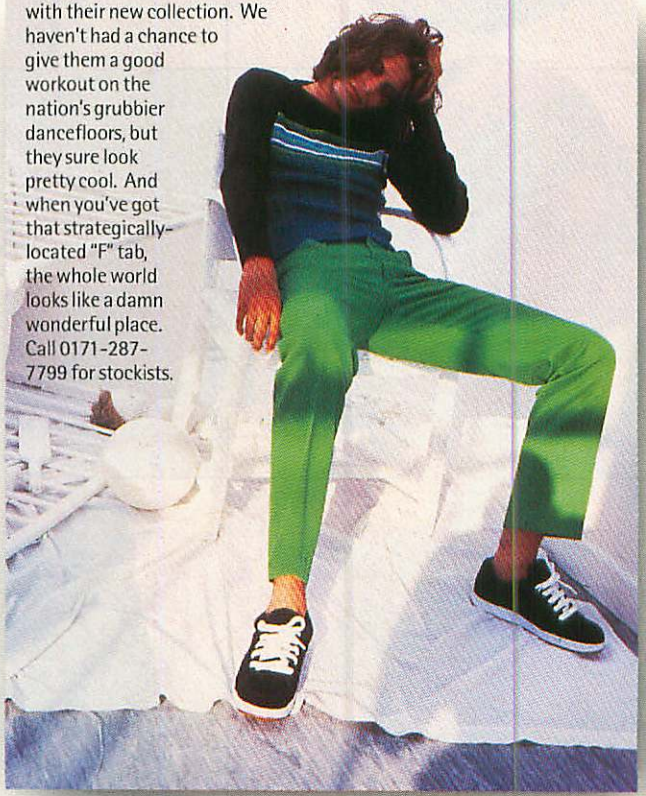


NU YORICAN SOUL BOX SET

Aha! The box set most mere mortals will never get to see. As well as the highly limited version of "Nu Yorican Soul" which appeared in the shops before Christmas, Talkin' Loud issued this promo version for all those louche, high-living scum in the music industry. It came in a crafted wooden box, complete with an interview CD and two of Havana's finest exports. Proof that Gilles Peterson is becoming more like acid jazz's Eric Hall by the day. And it looks like our Castro-style "stick-on beard" went missing in the post, eh?

FARAH FORCE

Original soulboys will no doubt be backflipping for joy. Because that Seventies classic, the Farah label, with its famous "F" tab on their oh-so-desirable trousers, are back with their new collection. We haven't had a chance to give them a good workout on the nation's grubbier dancefloors, but they sure look pretty cool. And when you've got that strategically-located "F" tab, the whole world looks like a damn wonderful place. Call 0171-287-7799 for stockists.





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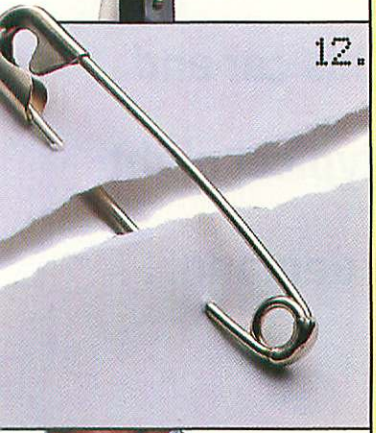
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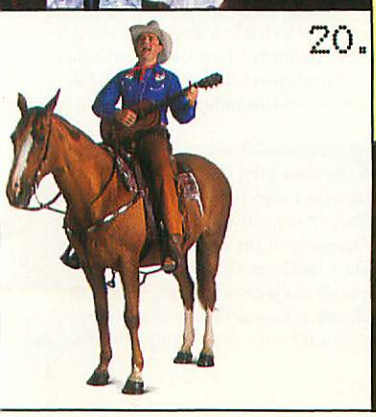
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Dougal

words **Claire Wyburn** pictures **Raise-A-Head**

we're h-a-p-p-y

As hardcore continues to tighten its grip on the nation's floors, bouncy bpm exponent **DOUGAL** bundles us into his car and blasts us round a typical night for a man in demand. . .

"KILL YOUR SPEED" IS THE SORT OF WARNING SIGN, DOTTED around most of Britain's accident black spots, which was made for people like Dougal.

On an average Friday and Saturday night, the man in question travels over 500 miles to get to between three and six gigs at a leisurely 110 mph. He usually does this with only his right eye on the road, while his left one is busy studying a creased map, spread unevenly across the passenger seat. Understandably, this doesn't give the 21-year-old happy hardcore DJ much time to keep a lookout for police cars lurking in lay-bys to catch lunatics like himself breaking the speed limit.

So nobody, least of all Dougal, was surprised when the courts finally got tough. A couple of days before we were scheduled to join him on the road, he was issued with a six-month driving ban after he was caught doing 120 just outside Lockerbie on the Scottish border.

Telephoning us with the bad news, Dougal typically managed to sound both agitated and somehow at ease with the situation.

"It's been a total nightmare trying to arrange transport. All my mates have serious women problems at the moment which means they aren't up for taking me out," he says breathlessly before suddenly taking on a more cheerful tone. "At least I only got a £300 fine, which isn't at all bad for doing that speed and, well, I'm sure my dad will drive us if the worst comes to the worst."

Dougal's dad, Gary, is an amazing parent in that he not only enjoys dance culture, he actively participates in it by taking press photos for United Dance, Dream Scape and Helter Skelter. He's also currently shooting a "day in the life" video of both Dougal and Slipmatt, starting with the pair of them cutting dub plates and making hardcore records in their studios, and ending with some hot footage of the best events in the country.

HOWEVER, EVEN SUPERDAD ISN'T ABLE TO HELP OUT ON THIS PARTICULAR FRIDAY NIGHT. AND WHILE OUR MAN IS grateful that his friend Melody has agreed to take us in her Astra, he's upset because she's a girl, and as far as he's concerned, girls don't drive fast enough.

"Can't you at least do 90?" he pleads with her as we leave his Northampton bungalow at a cool 80mph. He is met with a firm shake of the head. For Dougal, this is the start of a highly stressful, hair-raising, pulse-soaring night. Grumbling, he consoles himself by tucking into his third packet of Monster Munch.

"I eat because it helps me calm down," he explains, pointing at the huge mound of junk food he's just bought at the nearest petrol station. Twelve packets of Monster Munch, Flamin' Hot variety, two packets of Mr Kipling's apple pies, three packets of Jaffa Cakes, three bananas and two egg mayonnaise sandwiches fight for space with Dougal's feet on the car floor.

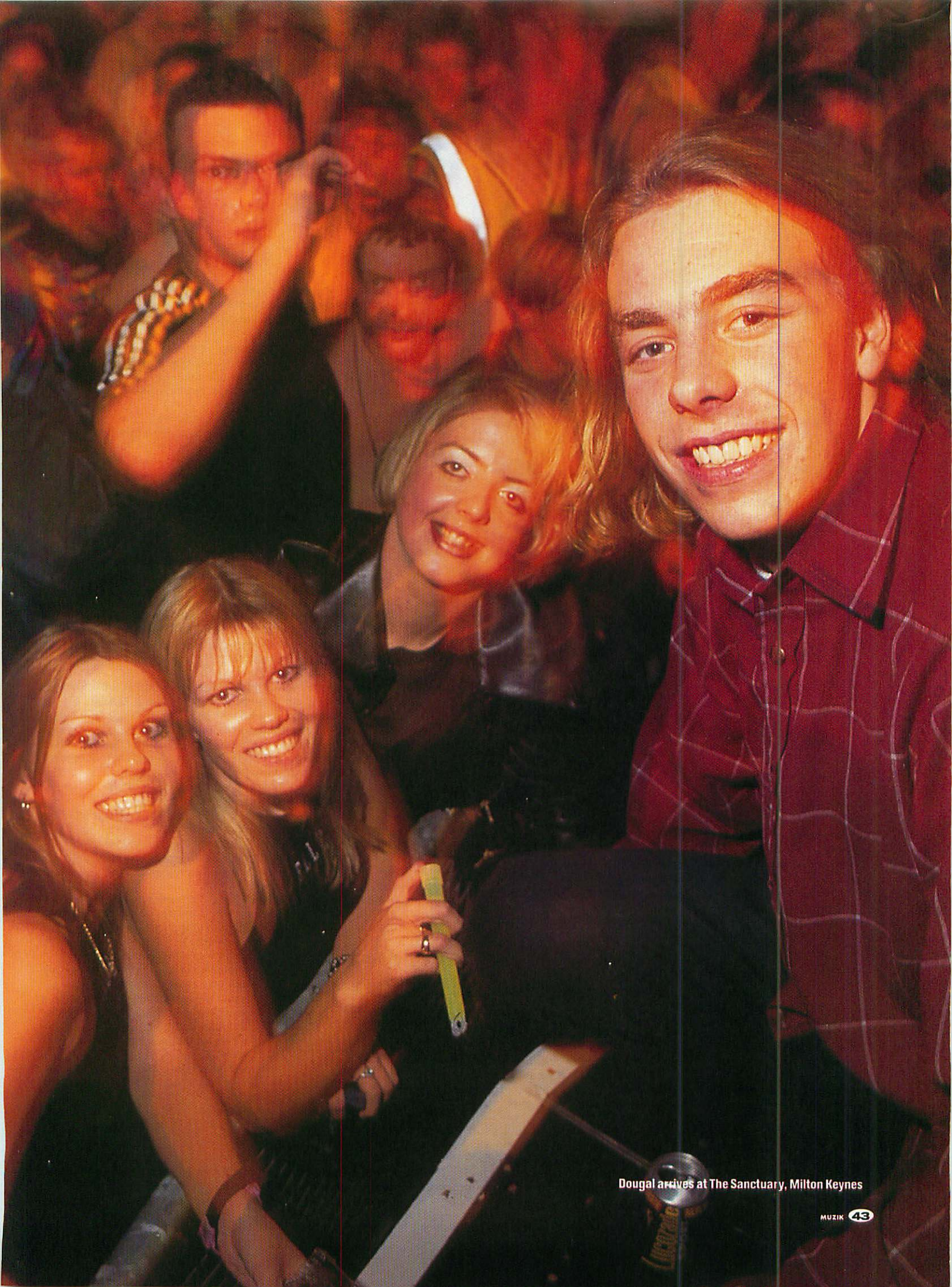
> "I've never been into drugs of any kind. I don't preach though. If people want to do them, that's fine. My only vice is driving too fast"

Everything gets eaten before we arrive at the final destination, Tasmania on Hastings Pier. Incredibly, when it becomes apparent we aren't going to be late for his first gig of the night, Addidance at a small club called the Porthouse in Lincoln, Dougal insists we stop off at McDonalds so he can guzzle a Quarterpounder with fries because he doesn't think his "picnic" will be enough to fill him up.

"Food stops the constant palpitations I get worrying about whether I'll arrive at all my gigs on time or not," he expands, easing himself into a more relaxed position on the passenger seat. "I have a lot of nervous energy and if I don't eat loads, the weight just drops off me. I lost more than half a stone when I misplaced my diary at a club in Manchester about a month ago. I didn't want to let any promoters down, so I spent hours on the phone trying to find out where I was supposed to be over the next couple of weekends. I got so worked up about it, I totally forgot to eat for days."

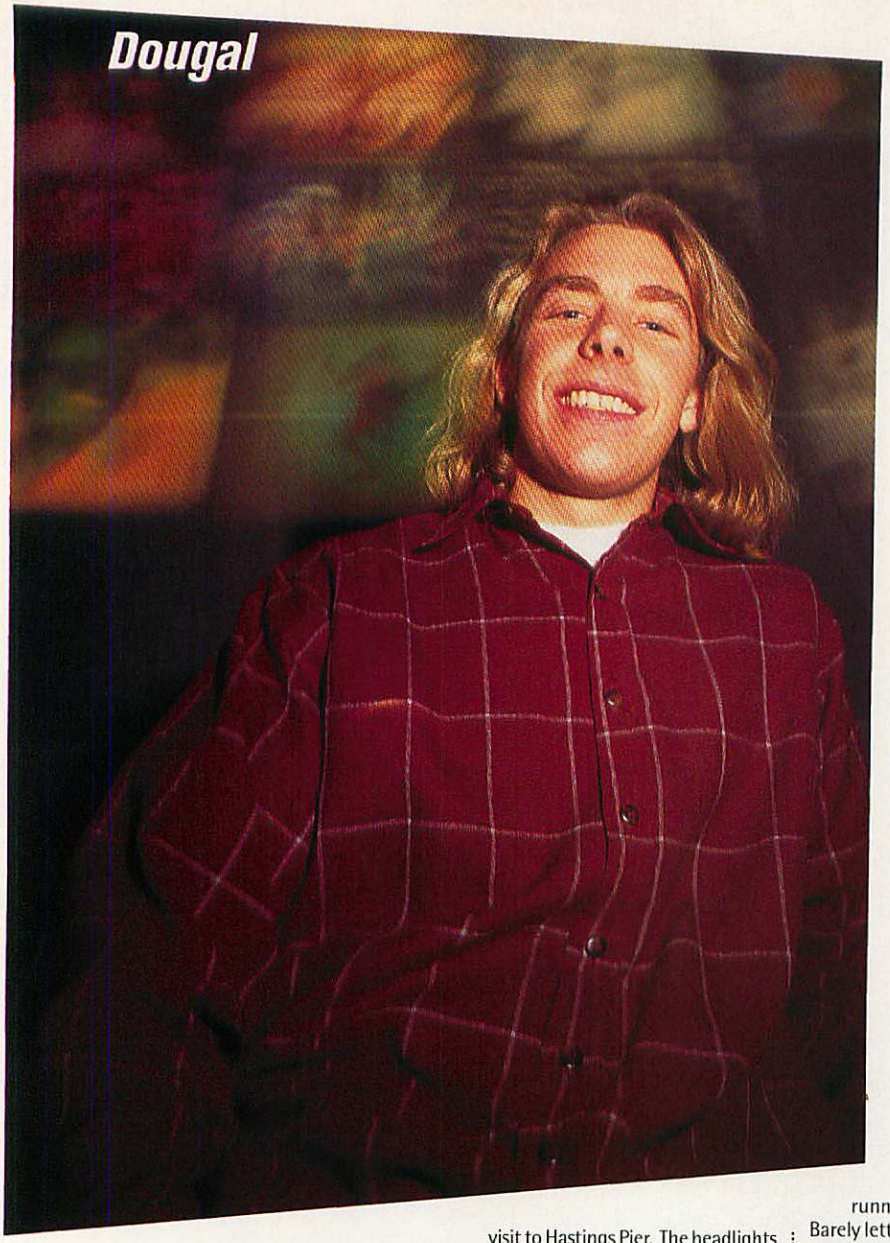
In fact, while minor hiccups and occasional disasters seem to plague most of his weekend excursions, all the sorry tales Dougal relates during the two and a half hour drive from Lincoln to his second gig of the night, at Bagleys in London, seem to have a happy ending. In the end, his diary was returned after he had put up a £30 reward for it. And despite his frequent run-ins with the police and numerous mechanical breakdowns, he has yet to arrive at a gig more than 15 minutes late, a fact he is visibly proud of.

"I've had hundreds of breakdowns, but everything seems to work out. People always seem to step in and save the day just when I need them," he smiles, before swinging back into his distressed state as he shuffles around in his seat, looking for another packet of Monster Munch. "The worst disaster was when my alternator went during a previous ➦



Dougal arrives at The Sanctuary, Milton Keynes

Dougal



visit to Hastings Pier. The headlights were getting dimmer and dimmer, and I kept praying the car would make it through the night. After the gig, the bloody engine wouldn't start. I had to get to Wolverhampton for another two gigs, so I was running around the car park like an idiot asking everyone for a lift. I eventually managed to convince this raver to take me in his Escort. It took seven hours and I was crushed up in the passenger seat with my two record boxes. The raver was completely off his face, too. I was sure we were going to crash and die!"

Contrary to his earlier claims, eating doesn't appear to calm him down at all. By this stage, he's shouting while feverishly chewing his crisps. However, the next minute his frenzied outburst is exchanged for laughter as he remembers he did actually arrive at his destination in one piece.

"It was one of the most stressful nights of my life, I swear! I reckon I lost about two stone that night alone. But he got us there safe and sound, though, and that's what counts, right?"

IRONICALLY, FOR A SCENE WHICH HAS A REPUTATION FOR BEING FULL OF E-heads, Dougal, like 90 per cent of the happy hardcore DJs, doesn't take drugs. He doesn't even drink alcohol. Or smoke.

"Nah mate," he shrugs. "I've never been into drugs of any kind. I don't preach though. If people want to do them, that's fine. My only vice is driving too fast."

Talk about the understatement of the year! After 12 hours in a car with Dougal, it becomes crystal clear this guy gets his kicks from hammering down motorways and country lanes at breakneck speed. And even though he'd never admit to it, he seems to thrive on the knowledge that a couple of badly-timed traffic lights could mean the difference between playing a gig or getting some serious grief from an outraged promoter.

In many ways, Dougal personifies happy hardcore. The majority of his set consists of exclusive dub plates and tunes from his Essential Platinum imprint, a label which takes elements from the Dutch and Scottish scenes, and mixes them with the lighter, piano-led breakbeat from England. In the grand scheme of things, Dougal has positioned himself quite nicely. Of his contemporaries, DJ Brisk is faster and appeals to ravers in the North, whereas Vibes appeals mainly to the rave crowds in the South. But Dougal manages to fall somewhere in-between which. ensures he'll go down just as well at Bagleys or Hastings Pier as he will at Club Kinetic or the Doncaster Warehouse.

When you see the crowd moving to some of his more delirious Mickey Mouse tracks, like Druid & Big D's white label or Hixxy's "Lullaby" (both released on Essential Platinum), you instantly forgive him for cutting the vinyl in the first place. As far as Dougal is concerned, hardcore is first and foremost about fun.

"In most places, I have to play safe as houses because it's hard work dancing to hardcore all night. If you play something the crowd isn't too sure about, they'll just go and get a drink of water."

As well as Essential Platinum, Dougal also runs Mental Platinum and is about to unleash two new labels, Heaven and Infinity.

"A lot of people assume DJs have fuck all to do during the week except lie in their beds," he explains. "But I've got my labels to run and the phone is going constantly. I don't get a moment's peace, I swear!"

His new Heaven imprint was the brainchild of his flatmate, Morgan, who runs a house night in Northampton as well as DJing and recording under the name DJ Breeze. Heaven is intended for hardbag tracks with a rave edge to them, starting with a respectable house version of Slipmatt's "On A Ragga Tip". The first release on Infinity is "Driving Me Crazy" by DNA & Breeze, and there isn't a trace of candyfloss piano in sight.

"Yeah," agrees Dougal. "We want the stuff on Infinity to be intelligent hardcore. Actually, I'm trying to keep away from all that Mickey Mouse crap these days. I've been DJing for five years now, so I think I've mellowed out a bit. People can't dance all night to 180bpm."

AS WE HIT THE OUTSKIRTS OF LONDON, DOUGAL STOPS CHATTING AND IS again transformed into a state of agitation and despair. Melody is refusing to skip the lights and we get lost while making for King's Cross. We're running 15 minutes late when Dougal suddenly spies Bagleys in the distance. Barely letting the car slow down, he leaps out and makes a dash for the venue. When we catch up with him, he's arguing with the promoter who insists he phoned to tell him his set had been moved from 2am to 10pm.

"When did you call mate? Because I didn't get no message," he fumes.

"About 8 o'clock," replies the promoter, looking a bit sheepish.

"I was already on the road by that time, mate. It isn't good enough, we drove like fuckin' lunatics to make this do tonight!" he exclaims.

After a rather heated discussion, the promoter agrees to sort out a cancellation fee and allows us inside the club for a look around. As ravers hound Dougal for a chat, he's unhappy about having wasted precious nervous energy worrying about a gig he wasn't even playing at.

Before we know it, it's 3.30am. We're meant to be at Tasmania by 5am and Hastings is, by Dougal's calculations, a two-hour drive away. So we make a hasty retreat to the car and spend the journey listening to Slipmatt live on Dream FM, mixing 'em up at the event we've just left.

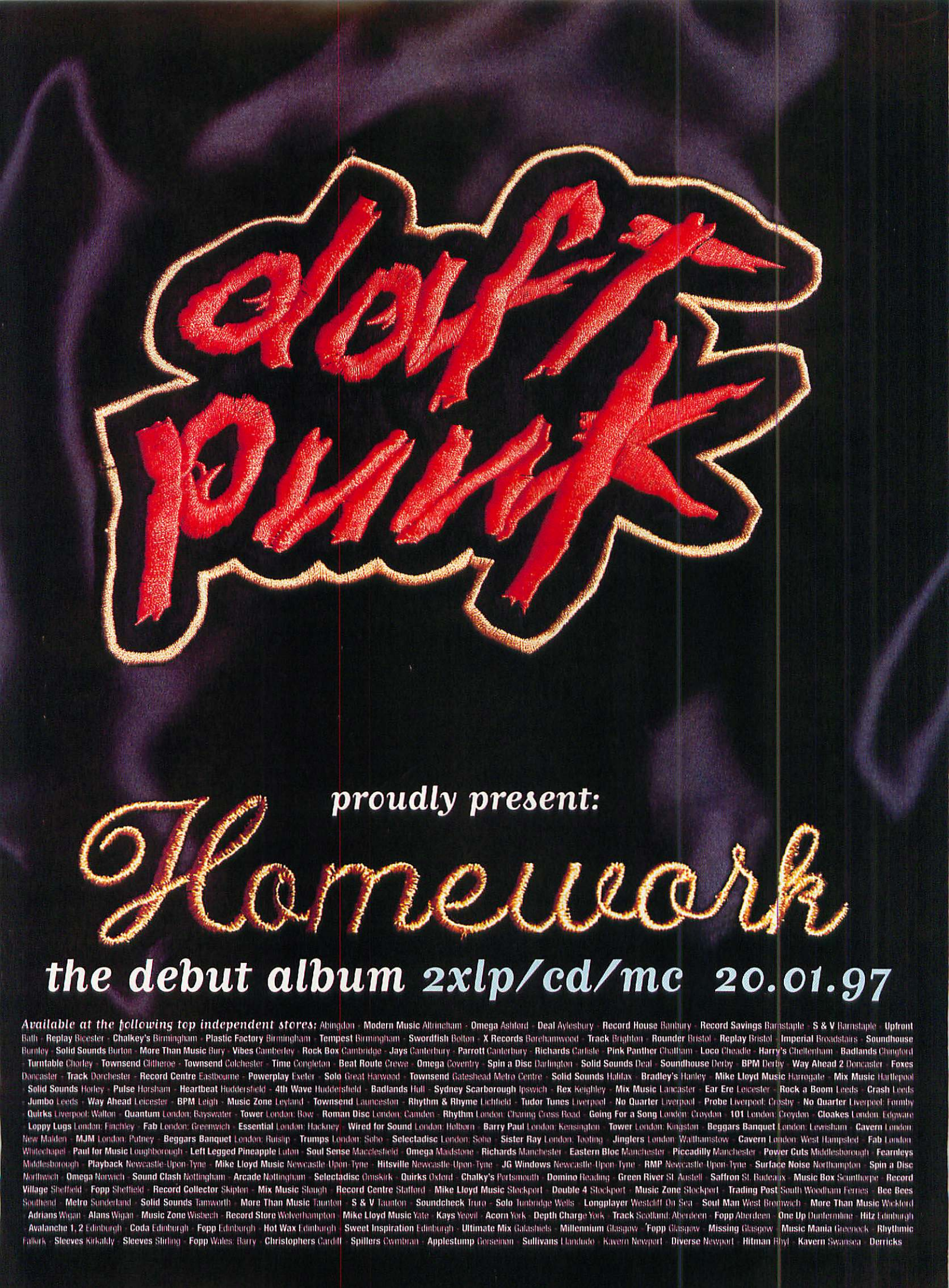
"A lot of people assume DJs have fuck all to do during the week except lie in their beds. But I don't get a moment's peace, I swear!"

From here on in, everything runs smoothly and, once again, we arrive at the final gig early. Slipmatt seems to have had such a good time at Bagleys he won't be coming to Tasmania, so Dougal and Sharkey agree to finish off the last hour between them.

Afterwards, we spend another couple of hours standing at the main door, handing out flyers for the latest Essential Platinum merchandise to shattered punters staggering towards the car park.

It's 9am and Dougal is still buzzing with nervous energy. Already he's getting worried about who's going to drive him to tonight's gigs and if any more promoters will let him down.

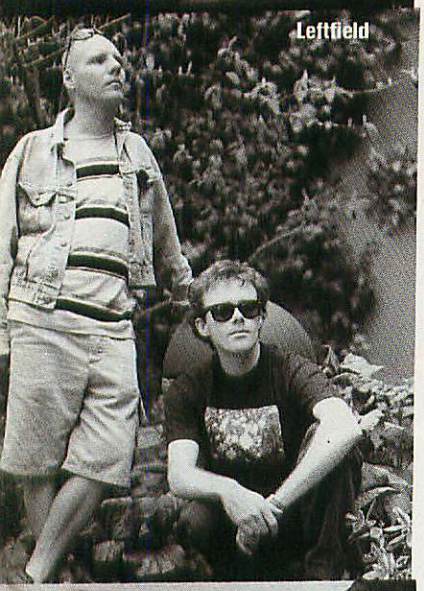
DNA & Breeze's 'Driving Me Crazy' and Slipmatt's 'On A Ragga Tip' are both out in February on Infinity and Heaven respectively



Available at the following top independent stores: Abingdon - **Modern Music** Altrincham - **Omega** Ashford - **Deal** Aylesbury - **Record House** Banbury - **Record Savings** Barnstaple - **S & V** Barnstaple - **Upfront** Bath - **Replay** Bicester - **Chalkey's** Birmingham - **Plastic Factory** Birmingham - **Tempest** Birmingham - **Swordfish** Bolton - **X Records** Borehamwood - **Track** Brighton - **Rounder** Bristol - **Replay** Bristol - **Imperial** Broadstairs - **Soundhouse** Burnley - **Solid Sounds** Burton - **More Than Music** Bury - **Vibes** Camberley - **Rock Box** Cambridge - **Jays** Canterbury - **Parrott** Canterbury - **Richards** Carlisle - **Pink Panther** Chatham - **Loco** Cheadle - **Harry's** Cheltenham - **Badlands** Chingford - **Turntable** Chorley - **Townsend** Clitheroe - **Townsend** Colchester - **Time** Congleton - **Beat Route** Crewe - **Omega** Coventry - **Spin a Disc** Darlington - **Solid Sounds** Deal - **Soundhouse** Derby - **BPM** Derby - **Way Ahead 2** Doncaster - **Foxes** Doncaster - **Track** Dorchester - **Record Centre** Eastbourne - **Powerplay** Exeter - **Solo** Great Harwood - **Townsend** Gateshead Metro Centre - **Solid Sounds** Halifax - **Bradley's** Hanley - **Mike Lloyd Music** Harrogate - **Mix Music** Hartlepool - **Solid Sounds** Horley - **Pulse** Horsham - **Heartbeat** Huddersfield - **4th Wave** Huddersfield - **Badlands** Hull - **Sydney Scarborough** Ipswich - **Rex** Keighley - **Mix Music** Lancaster - **Ear Ere** Leicester - **Rock a Boom** Leeds - **Crash** Leeds - **Jumbo** Leeds - **Way Ahead** Leicester - **BPM** Leigh - **Music Zone** Leyland - **Townsend** Launceston - **Rhythm & Rhyme** Lichfield - **Tudor Tunes** Liverpool - **No Quarter** Liverpool - **Probe** Liverpool: Crosby - **No Quarter** Liverpool: Formby - **Quirks** Liverpool: Walton - **Quantum** London: Bayswater - **Tower** London: Bow - **Roman Disc** London: Camden - **Rhythm** London: Charing Cross Road - **Going For a Song** London: Croydon - **101** London: Croydon - **Cloakes** London: Edgware - **Loppy Lugs** London: Finchley - **Fab** London: Greenwich - **Essential** London: Hackney - **Wired for Sound** London: Holborn - **Barry Paul** London: Kensington - **Tower** London: Kingston - **Beggars Banquet** London: Lewisham - **Cavern** London: New Malden - **MJM** London: Putney - **Beggars Banquet** London: Ruislip - **Trumps** London: Soho - **Selectadisc** London: Soho - **Sister Ray** London: Tooting - **Jinglers** London: Walthamstow - **Cavern** London: West Hampstead - **Fab** London: Whitechapel - **Paul for Music** Loughborough - **Left Legged Pineapple** Luton - **Soul Sense** Macclesfield - **Omega** Maidstone - **Richards** Manchester - **Eastern Bloc** Manchester - **Piccadilly** Manchester - **Power Cuts** Middlesborough - **Fearnleys** Middlesborough - **Playback** Newcastle-Upon-Tyne - **Mike Lloyd Music** Newcastle-Upon-Tyne - **Hitsville** Newcastle-Upon-Tyne - **JG Windows** Newcastle-Upon-Tyne - **RMP** Newcastle-Upon-Tyne - **Surface Noise** Northampton - **Spin a Disc** Northwich - **Omega** Norwich - **Sound Clash** Nottingham - **Arcade** Nottingham - **Selectadisc** Omskirk - **Quirks** Oxford - **Chalky's** Portsmouth - **Domino** Reading - **Green River** St. Austell - **Saffron** St. Budeaux - **Music Box** Scunthorpe - **Record Village** Sheffield - **Fopp** Sheffield - **Record Collector** Skipton - **Mix Music** Slough - **Record Centre** Stafford - **Mike Lloyd Music** Stockport - **Double 4** Stockport - **Music Zone** Stockport - **Trading Post** South Woodham Ferries - **Bee Bees** Southend - **Metro** Sunderland - **Solid Sounds** Tamworth - **More Than Music** Taunton - **S & V** Taunton - **Soundcheck** Truro - **Solo** Tunbridge Wells - **Longplayer** Westcliff On Sea - **Soul Man** West Bromwich - **More Than Music** Wickford - **Adrians** Wigan - **Alans** Wigan - **Music Zone** Wisbech - **Record Store** Wolverhampton - **Mike Lloyd Music** Yate - **Kays** Yeovil - **Acorn** York - **Depth Charge** York - **Track** Scotland: Aberdeen - **Fopp** Aberdeen - **One Up** Dunfermline - **Hitz** Edinburgh - **Avalanche 1, 2** Edinburgh - **Coda** Edinburgh - **Fopp** Edinburgh - **Hot Wax** Edinburgh - **Sweet Inspiration** Edinburgh - **Ultimate Mix** Galashiels - **Millennium** Glasgow - **'Fopp** Glasgow - **Missing** Glasgow - **Music Mania** Greenock - **Rhythmic** Falkirk - **Sleeves** Kirkaldy - **Sleeves** Stirling - **Fopp** Wales: Barry - **Christophers** Cardiff - **Spillers** Cwmbran - **Applestump** Gorseinon - **Sullivans** Llandudo - **Kavern** Newport - **Diverse** Newport - **Hitman** Rhyl - **Kavern** Swansea - **Derricks**



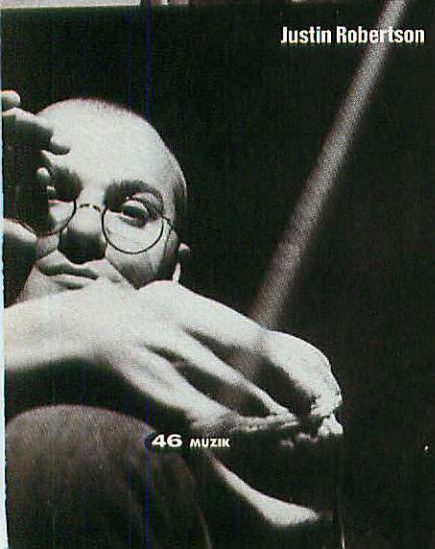
Darren Emerson



Leftfield



React 2 Rhythm



Justin Robertson

Pics: Dennis Morris, Pav Modelski, Raise-A-Head, Heidi Lee Locke

Progressive House

words **Dave Fowler**

best of

The second generation of UK clubbers owe a great deal to the British PROGRESSIVE HOUSE sound which was stirring up the underground back in 1992. And now it's returned. In fact, it's never been away

BRITAIN, 1991 TO 1993. IT WAS THE BEST of times and the worst of times, it was the Age Of Love and the age of rejection, it was the epoch of Ecstacy and the epoch of despair, it was the season of celebration and the season of comedowns. We had everything before us and nothing before us. We were all going to the Soundshaft at London's Heaven and we all wanted to stay there forever. Our music was British and hard, percussive yet melodic. And it went by the name of progressive house.

"Progressive," explains Dave Brooker, Rumour label boss and the person responsible for the definitive compilations of the genre, "was in many ways the high watermark of British house. The scene started around 1991, when it was noticeable that some UK tracks were becoming a lot more percussive, much longer, and more experimental."

At a time when most house records consisted of bouncy beats and wailing diva vocals, the new, progressive material stood out. The cuts didn't build until after four or five minutes, but they held your interest and were eminently danceable. You could call them dub tracks with a trance feel, all between 128 and 132 bpms. They were also very underground. Commercial radio wouldn't touch them with a barge pole.

"At first, people didn't quite know what the new sound should be called," continues Brooker. "Some DJs on the underground circuit were already bandying around the 'progressive' tag, and we, as a label, were happy to go along with it. Most of the artists we approached, though, found it mildly pretentious. I mean, the term infers producers of other house music were happy to stand still or were even 'regressive'. It also made the older producers think of progressive rock, which was extremely unfortunate. In the end, we called our six compilations 'Trance 1-6', even though that term has come to mean something quite different now."

Pretentious or not, though, the progressive label stuck. And more importantly, so did the music. Following the summer of 1991, there was an explosion of production on imprints such as Cowboy, Guerilla, Junior Boys Own, Hard Hands, Rhythm King and deConstruction. All of the material was well executed yet raw and based on huge, dirty riffs, the *sine qua non* of the progressive sound.



Djum Djum's "Difference" (jointly produced the previous year by Djum Djum and Leftfield) had already set the production standard which was to characterise the whole progressive movement. It was soon joined by the likes of React 2 Rhythm's "Intoxication", Havana's "Schtoom", Boomshanka's "Do What You Wanna Do", the Darren Emerson mix of "Tonto's Drum" by Eagle's Prey, Leftfield's "Not Forgotten" and Lemon Interupt's "Big Mouth." Great riffs, haunting melodies, live instrumentation and banging beats, all of which did more to reinstate our sense of national identity than a thousand years of Queens' speeches.

DJs like Darren Emerson, Justin Robertson, Andy Weatherall, Fabi Paras, Christian Woodyatt, Sasha, Paul Daley, Phil Perry and Billy Nasty embraced the groove and became apostles of the genre. Leather-trousered lads in John Richmond, with ponytails and pasty complexions, thronged to vinyl emporia like Camden's Zoom and Kensington's Flying. The music was new and the movement was novel and fresh. This was home-grown house. House refined for the British psyche. At last, house with balls.

AS A RESULT, PROGRESSIVE BECAME FASHIONABLE. IT WAS THE sonic backdrop to the early Pushca and Sign Of The Times events.











british

Love Ranch, Naked Lunch, Renaissance, Strutt, Sex Love And Motion, Most Excellent, Venus, all these classic clubs thrived on the long overdue nationalisation of an Italio-Balearic asset. Progressive, moreover, was pure ecstasy music, whatever the purists may claim, and in pre-Leah Betts days, pure Ecstacy was still the drug of choice.

As a consequence, clubland had a soul which smiled. This was an age of innocence and experimentation. Of cheeky halves, coitus in toilets, dancing on table tops, Dennis The Menaces and loved-up birds taking their tops off on the dancefloor. If you remember it all, you weren't really there, as they say. *O tempora, o mores!* Oh, what a crack!

But all good things, as is their wont, come to an obligatory end. And by late 1993, change was in the air. The Pied Piper of the scene, Andrew Weatherall, went techno and many more slavishly followed. On dancefloors everywhere, the bpms went charging up, making it impossible for progressive producers to put in a riff which worked over the beats.

DJs tried to "out-hard" each other and ended up leaving parts of their audience alienated, especially those with oestrogen as well as MDMA in their bloodstream. At the same time, the house underground went overground and spawned handbag. What had at one time been strictly the preserve of the cognoscenti soon turned into watered-down commercial fodder for suburban Saturday-nighters. Also, the self-appointed "superclubs" made their odious appearance and it was a case of "On ya way" to taste and cool.

However, so-called "death" of progressive house was certainly wildly exaggerated. Regardless of what large tranches of the media were reporting at the time (and would probably even have you believe today), the sound survived, adapted to life outside the limelight, and edged forward largely unnoticed.

Most obviously, acts such as Underworld, Leftfield, The Aloof and Lionrock emerged from the imploding scene to become global chart-toppers, trading on their progressive roots, but fusing them with other influences. Other artists, such as Van Basten, though, retained a more immediately identifiable progressive sound.

"There was no reason whatsoever why progressive house should die, not that it did, of course," explains Nick Hanson, head of the Skyway imprint and Muzik's new progressive columnist. "I reckon it waned as a movement by 1993 because it was so fashionable. Fashion people are fickle and move on to the next big thing. They found trip hop and jazzy jungle, mortgages and coffee-table books. Admittedly, though, many of the DJs also made a natural progression. Innovators like Andy Weatherall, Justin Robertson and Leftfield were never going to stay playing the same sound for too long. You can't blame them for that, even if certain DJs these days seem almost embarrassed about their progressive roots.

"Overall, thought, the progressive scene adapted. The British house that Sasha, Digweed, Chris & James, Phil Segar, Danny Howells, Anthony Pappa and Justin Garrett are now championing up and down the country at nights like Whoop at The Gardening Club is the new progressive house. It's a scene which is gaining more recognition. Look at the quality of releases like the latest Renaissance compilation. It's no surprise to me that a classic track like Djum Djum's 'Difference' is in there. Journalists should pay a bit more attention to what is actually happening in this country, rather than rambling on all the time about the contents of Derrick May's back garden."

What you definitely won't find in Derrick May's back garden, and probably not even in his living-room either, is the oeuvre of the new breed. The work of producers like Quiver, Ramp, Slacker, Way Out West, Heliotropic, Blue Amazon, Van Basten, Trickster and Auranaut. Labels such as Jackpot, Loaded, Brute, Skyway, Platipus, Spiritual, Outland, and Sasha's new imprint, as yet unnamed, but set to open for business this year.

And as an added bonus, Jackpot have just acquired the rights to most of the Guerilla Records back catalogue and this treasure trove is now all set to be remixed by a whole host of contemporary artists from the progressive house genre, including Danny Howells and 10th Chapter.

"Progressive house is essentially British house music, whether you mean in the past or now," explains Jackpot's Matt Jagger. "It's music with substance. Importantly, from our point of view, it's music which can be artist-based, and those artists can then be developed. It also works live. It's music which can go anywhere it wants in the world and that can develop as far as people will let it. Most importantly, progressive house is *truly* progressive in the sense that a Jackpot house release of today has moved on considerably from a Jackpot release of three years ago. You couldn't say that of a garage record, could you?"

Couldn't tell you, mate. Never could stand the fucking stuff. Now, where are those Union Jack boxers, the Sol-stained leather strides and the capsules from Venus I was saving for New Year's Eve 1999? It's banging, proud-to-be British, loved-up, beered-up, rock-out-with-yer-cock-out time again. Rejoice and be proud, disco citizens.

See page 110 for our new progressive house column. For a representation of today's progressive sound, check the 'Renaissance 4' compilation out on Avex

Classic Progressive Top 10

1. Djum Djum – "Difference" (Rhythm King)
2. Slam – "Eterna" (Soma)
3. Eagle's Prey – "Tonto's Drum (Emerson Remix)" (Eagle's Prey)
4. Lemon Interupt – "Big Mouth" (Junior Boys Own)
5. Leftfield – "Not Forgotten (Hard Hands Mix)" (Rhythm King)
6. React 2 Rhythm – "Intoxication" (Guerilla)
7. Van Basten – "Lizard King" (Brute)
8. Boomshanka – "Do What U Wanna Do" (Cowboy)
9. Havanna – "Schtoom" (Limbo)
10. Acorn Arts 2 – "Body" (X-Gate)


Chris & James


Jackpot


Sasha


Way Out West

Pics: Ronnie Randall, Ian Jenkinson, Kim Tonnelli

freebie jeebies

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WIN A YEAR'S FREE VIP CLUBBING!

So what's it like being a VIP then? Swanning to the front of every guest list in town, flicking withering looks of condescension at the lesser mortals not only queuing, but having to pay as well? What actually goes on behind the raised arms and surly "Members only!" of that burly bouncer who separates the dancefloor from the palace of hedonism, superstars and champagne waterfalls that is the VIP room? Don't ask us. We're far too busy putting this magazine together to have any of that malarkey for ourselves. But take our word for it. It sounds bloody marvellous. And, thanks to four of the very finest clubs in the country, some lucky readers are about to be allowed through their plush portals for a whole 12 months of free clubbing and supremely swanky VIP entertainment. Just pick your club and read on.

CHECKPOINT CHARLIE

NOW over four year's old, Reading's famed Checkpoint Charlie has dominated the city's nightlife like a great giant of top nights out. From the early days at the tiny After Dark Club to the night when Carl Cox arrived to find police helicopters circling around a 1400 queue for a 350 capacity club, CC has always been an incredible experience. We love them because they've supported some of the countries finest house and harder-edged DJs (like Billy Nasty, Darren Emerson and Danny Rampling) as well as giving us two fine residents in Pierre and Richard Ford.

1997 is the year Checkpoint Charlie are going to be right up there challenging for "superclub" status. Guests already lined up for their regular Friday night at Reading's Alley Cat Live include Billy Nasty, Mrs Woods, Derek Dehlarge, Tall Paul Newman, Rad Rice, Jon Carter, Jeff Mills, Carl Cox and Trevor Rockliffe. They'll also be starting a new monthly night in Nottingham, touring the country frequently and maybe opening up somewhere on the south coast, too.

They're offering FIVE lucky readers the chance to win a special VIP Card which will not only allow them and one guest free entry all year into Checkpoint Charlie in Reading, but will also allow them into any night that Checkpoint Charlie are putting on around the country.

Just answer this question:

Checkpoint Charlie was the name of border control between which two countries?

(a) East Germany and West Germany
(b) Scotland and England
(c) America and Canada

Mark your entries "Checkpoint Charlie Competition" and get them in by Friday February, 7

PROGRESS

RUNNING for over four years, Derby's Progress are the ultimate definition of everything you could want from a top night out. Glamour pussies, scorchio atmosphere, pant-wettingly hot tunes and some of the finest guests from the party-hard spectrum it's ever been our pleasure to lose our tiny minds to. Pete Tong and Boy George have both been heard to praise it as the best club in the country. Plus there's the inestimable talents of resident DJs and Progress founders, Russell Davison and Pete Wye. With the establishment of Progress the label and some top remixes coming the way of the Progress boys, the only way is up.

This year, things just get bigger and better at their Derby Eclipse residency. Already lined up to make regular appearances on rotation are Lisa Loud, Jon Pleased Wimmin, Boy George, Tony De Vit, Jeremy Healy, Farley "Jackmaster" Funk and Judge Jules.

And FIVE lucky readers can find out what all the fuss is about. Not only will you and a guest of your choice be given free entry and a VIP pass to Progress' regular Saturday night, you'll also be able to use your pass at their monthly night at Stoke-On-Trent's Void and their Hot To Trot nights when they start up, too. Plus they promise to sort you out if you ever want to head down to a Progress night when they're touring the UK's other cool clubs.

Just answer the following question.

Which of the following is not a famous football derby?

(a) Rangers versus Celtic?
(b) Tottenham versus Arsenal?
(c) Queen Of The South versus Derby County?

Mark your entries "Progress Competition" and get them in by Friday, February 7

LEISURE LOUNGE

LONDON'S Leisure Lounge is host to the jungle scene's top Saturday night out, Goldie's Metalheadz. There is no finer experience when it comes to exploring the science of the 21st century breakbeat technology. With residents like Grooverider, Fabio, Doc Scott, Kemistry & Storm, Peshay, and Randall and a sound system that will almost tear you to pieces when those huge b-lines kick in, Metalheadz is a truly awesome experience. It's also bloody hard to get into, so huge are the queues. Until now, that is.

Because those lovely people at The Leisure Lounge and Monopoly PR have agreed to give five readers the chance to pop in whenever they like over the next year. They'll let you bring a guest, whisk you to the front of the queue and let you in the VIP bar too. And they promise that if anything else clubwise is happening at the venue, you can also saunter down to that, too.

Just answer this question:

Which of these artists has never recorded a single for Metalheadz:

(a) Adam F
(b) Dave Clark
(c) Doc Scott

Mark your entries "Metalheadz Competition" and get them in by Friday, February 7

WOBBLE

THIS year Birmingham's Wobble are just that little bit older, but there's no let up in their 24 carat guarantee of a truly life-changing clubbing experience when you head down there. The line-up of forthcoming guest DJs reflects their total dedication to promoting progressive sounds, harder edges and still allows you the chance to party like a maniac downstairs. Watch out for a Rennaissance night, the Nuphonic crew, Dave Angel, Norman Jay, Peshay, Carl Cox and Doc Scott. They've also got the mighty resident team of Phil Gifford, Si Long and The Lovely Helen. And don't forget to put a date in your diary for March 15, when they'll be celebrating their birthday with one helluva mega-bash, featuring DJs the likes of Kemistry & Storm, Andy Weatherall and Dave Clark.

FIVE lucky winners have got the chance to blag a VIP card that will get them and a guest into the club for free for a year. And to top it all, one of those five winners gets an extra bonus. When you come down to their birthday party, not only will they sort you out with a bottle of bubbly, they'll also put the two of you up in a top city hotel so you don't need to worry about cadging a lift home.

Just answer this question:

Which kiddy's toy was famous for its ability to wobble but not fall down?

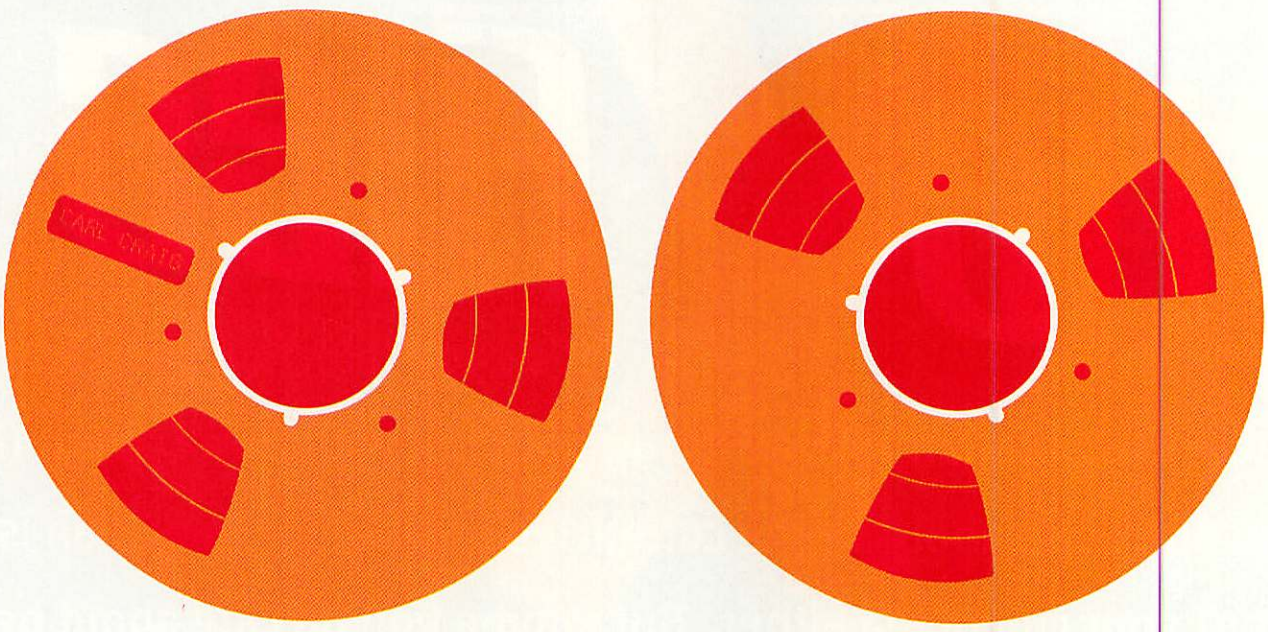
(a) Weebles
(b) Action Man
(c) Scalectrix

Mark your entries "Wobble" and get them in by Friday, February 7

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

● Answers to all competitions should be sent on a postcard to: **Muzik Freebie Jeebies, King's Reach Tower, Stamford Street, London SE1 9LS**

Jon Pleased Wimmin Cassette: Andrew Rossiter, Merseyside. Deep Dish Cassette: Martin Browne, Co Dublin. Gilles Peterson Cassette And CD: Terry Orton, Canterbury.



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THE SECRET TAPES OF DOCTOR EICH
THE ALBUM

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Paperclip People is the sound of house music being shown the time of its life.
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words **Jonty Adderley**

the X Files

It's 1997, election year, and the out the totalitarian Tories? Hang your hat with New Labour (New you don't care about single currencies or whether Tony Blair is a aren't your cup of tea either. But maybe you do care about being why shouldn't you?). And perhaps you care about your favourite We contacted the three main political parties and asked them for with the Conservatives being particularly helpful (it's true!) This

TRUE BLUE

The Tories say...

Nigel Evans MP has been interviewed as a spokesman for the Conservative party. As he puts it, "I will not let my personal views invade what I think the party policy is generally."

Labour promotional material refers to "a lost generation of young people", how much do you agree with that description?

"The young generation is exciting and dynamic. Young people today are original in thinking and original in dress. I think by describing them as a 'lost generation', Labour have completely misjudged what young people are about."

Recent government statistics reveal that 54 per cent of 16 to 19-year-olds have taken drugs. Why do you think drugs are so popular with young people these days?

"You would expect people at that age to be more experimental in everything they do. Whether it's drugs, travelling abroad or whatever, young people's horizons have been opened up much more and they do things previous generations perhaps didn't do. Also, drugs are also far more available now."

Drug usage continues to rise rapidly, do you see a point at which decriminalisation will have to be considered?

"I do if usage continues to rise dramatically. If you consider what's happening in California, for instance, you see the first traces of decriminalisation there. They've said cannabis is acceptable for medical use, which effectively means the police will be unable to get prosecutions. If we were to reach the point where 75-80 per cent of young people are using drugs, and continuing to do so as they grow older, then yes, you might well find a new Parliament saying they should be decriminalised."

Are you in favour of 24-hour cities?

"I'm totally in favour of the deregulation of licensing laws, the only exception being in residential areas. If people want to dance at 3am and go out and play, that's nobody else's business. If London is now seen as the coolest place in the world for young people to be in, imagine how much cooler it could be if everywhere in central London was allowed to stay open whenever.

"A number of police forces are also in favour of far more liberal club and pub hours because of the problems they face when all the clubs turf everybody out together. Coming from Swansea, where one street alone had five clubs, I saw many situations involving fights. I was also aware that the vast numbers of police present was a problem. It was like they were expecting trouble and that raised the ante."

Anti-noise legislation looks set to fall on young people the hardest. Do you have any anxieties about being perceived as killjoys?

"Yes, that is a worry, particularly if the legislation is used on a regular basis instead of with give and take. Hopefully the police will interpret the new laws in a fair manner, so that they don't pick on certain types of music or areas."

Should searches for drugs be confined primarily to dance clubs?

"Searching old age pensioners entering tea dances is not going to be productive, is it? Searching in clubs which are notorious for drugs would act as a deterrent to people trying to sell drugs on the dancefloors. I know that sounds simplistic and people will trade outside the clubs instead, but even so, the quantity of drugs inside clubs will be cut down."

How do you view the rise of "single-issue" organisations such as Greenpeace, Amnesty International or animal rights groups?

"I know that more people are supporting single-issue campaigns than political parties these days and we need to take on board any issues which people are interested in. At the same time, I hope the Government, whatever their persuasion, don't fall into the trap of making knee-jerk reactions."

Why is it important to vote?

"Young people need to have their voices heard in as many places as they can. Whether that means writing to politicians, going to public meetings, getting involved with single issue groups, whether it's animals, environmental issues or whatever it happens to be, I think it's absolutely right that these people make the effort to vote. If they don't, then their voices will go unheard and policies will be implemented by default."



politicians have already begun seeking your vote. Should you kick Labour, New Raver)? Or abstain and join a road protest? Maybe genuine born-again Christian. Perhaps those nice Liberal Democrats nicked for smoking a joint (after all, Bill Clinton got away with it so club being shut down on the whim of your local police chief. their respective points of view. All three eventually co-operated, is what they said. . .

GOODBYE YELLOW BRICK ROAD

The Liberal Democrats say. . .

Bernard Donoghue represents the Liberal Democrats as Chair Of The Youth Policy Working Group.

Labour promotional material refers to a "lost generation of young people", how much do you agree with that description?

"Liberal Democrats don't believe there's been a 'lost generation' of young people. There has been a systematic failure over the last 17 years to invest in young people, politically as well as financially. The Liberal Democrats don't believe, for example, that all young people are politically apathetic. The numbers of people joining youth sections of political parties has dropped by about 70 per cent in the last 10 years. But the same number are joining single-issue pressure groups such as Amnesty International and Greenpeace. We believe they're being turned off the political system but not politics."

Recent Government statistics reveal that 54 per cent of 16 to 19-year-olds have taken drugs. Why do you think drugs are so popular with young people these days?

"Drugs have always been popular with young people, it's just whether society has been aware of that fact. There's certainly been a massive increase in terms of supply and there's also been shifting changes in public attitudes to drugs. Once they were incredibly taboo but now there's more of an opportunity to have national debates about drugs."

Drug usage continues to rise rapidly, do you see a point at which decriminalisation will have to be considered?

"Our policy is that we would immediately introduce a Royal Commission which would take an in depth look at the drug situation in this country. The Commission would be completely free to ask all the questions which party politicians normally can't ask, including addressing the decriminalisation of drugs, especially cannabis. We will look afresh at all our drug laws, particularly in the context of lessons we're learning from clubs in Amsterdam, for example, where they can check Ecstasy for its quality and consistency."

Are you in favour of 24-hour cities?

"This is a personal comment. I'm in favour of the deregulation of licensing hours because you only have to look at some of the bizarre licensing hours we still retain in this country. Personally, I find the idea of 24-hour cities quite daunting, because I would be shattered."

Anti-noise legislation looks set to fall on young people the hardest. How do the Liberal Democrats view this legislation?

"Noisy neighbour legislation is best dealt with by civil law. If criminal law is used, it has the potential for overly bureaucratic, perhaps overly heavy-handed powers being given to the police. Civil law is more appropriate. Injunctions can be used far more effectively than they are at present."

Should searches for drugs be confined primarily to dance clubs?

"No, they shouldn't. I think it would be utterly appaling if clubs were treated in a particularly discriminatory way by police or by local authorities. There needs to be a degree of latitude towards some of the things which are or aren't acceptable."

How do you view the rise of "single-issue" organisations such as Greenpeace, Amnesty International or animal rights groups?

"Single-issue causes are incredibly important in terms of raising awareness, both of the general public and politicians. They act almost as the conscience of politicians in a way that political parties can't. Single-issue pressure groups are also more able to achieve quicker, more tangible results in a way young people particularly like."

Why is it important for young people to vote?

"It's incredibly important for young people to engage in politics and vote. They need to ensure they're building the kind of society they want to live in. If young people abdicate their responsibility, they'll get the kind of society they deserve, since they haven't participated in constructing it. The Liberal Democrats are particularly concerned that, at the last election, 42 per cent of young people didn't vote. We've calculated that in London there is an average of 12,000 people aged between 18 and 25 in each constituency, hence, we're making sure young people are high on our agenda." ➡

GOOD YEAR FOR THE ROSES?

Labour say...

Judith Church, MP for Dagenham, is a member of the Leadership Campaign Team and specialises in youth issues.

Your promotional material refers to a "lost generation of young people", why do you regard young people in this way?

"There's a whole generation out of work, we've now got 600,000 young people who want employment. Even among those who went to university, there's a boomerang generation, people who went to college but then returned to live at home. They are a generation which has been so badly let down, largely as a result of the two recessions of the Tory years and the failure of training programmes. This is the generation which will pay our pensions, the policy-formers that is, yet we are treating them really badly. Even those in higher education are living in relative poverty. What we need to do in this country is invest in this generation."

Recent Government statistics reveal that 54 per cent of 16 to 19-year-olds have taken drugs. Why do you think drugs are so popular with young people these days?

"Young people always want to experiment, they want to break down barriers, but there are very significant risks and dangers. Why I think it's increased is entirely linked to their circumstances. I'm not saying that everyone using drugs is unemployed but those who are falling into serious addiction often are."

Drug usage continues to rise rapidly, do you see a point at which decriminalisation will have to be considered?

"No I don't. I think..." [she pauses and her assistant answers] "Whatever happens, the law has to be clear. At the moment, you have some police officers saying they won't prosecute for cannabis. That's bad because the law is not clear cut enough." [Judith picks up the thread again] "The law is not being enforced. You're making the point that there's so much usage, the police couldn't possibly stop it. You're saying there's a de facto legalisation. As a parent, I'd still rather see the deterrent there. I'd rather see 54 per cent than 100 per cent."

Are you in favour of 24-hour cities?

"You need to protect the balance of the community which lives in the area. With 24-hour cities, there will be big increases in transport, noise pollution and litter. We already have these problems in most parts of London, with 24-hour shops. I wouldn't want to encourage it without being absolutely clear what the dangers involved might be."

What's your stance on anti-noise legislation?

"You need anti-noise legislation because there are some people who have no social concern for the lives of others. You need to have some mechanism in society for curbing that total disregard for other people. People should remember they have social obligations. You can't just do what you want."

Should searches for drugs be confined primarily to dance clubs?

"People are increasingly getting used to security checks in all sorts of places. We need proper control and a code of practice over the people who are going to be performing the searching. The knifings which occur outside clubs ,though, are more of a problem in some ways. As a mother with two young sons, I'm worried about them going out clubbing and getting stabbed just because somebody didn't like the look of them."

How do you view the rise of "single issue" organisations such as Greenpeace, Amnesty International or animal rights groups?

"There have always been single-issue causes, there was anti-slavery in the past, as well as prison reform, votes for women etc. There are more single-issue causes today, but that's because the world's more complex. They're good because these lobby groups can act as a mouthpiece for the consumer and the citizen. However, I do have a problem if people are acting illegally. I have to focus on those involved in animal rights who actually use criminal methods to further their causes."

Why is it important for young people to vote?

"If they don't they're letting their parents' generation make decisions about what's going to happen to their future."

the X Files

AND THE VERDICT?

Nigel Evans' remarkably realistic and positive views towards clubbing have to be set against Michael Howard and the Government's ongoing crusade to lay the blame for drugs on dance culture. Labour's equally authoritarian line also suggests prohibition and harsh punishments will continue to dominate the debate on drugs in the foreseeable future. All three parties suggested that abstaining from voting would simply result in the older generation deciding everything themselves, yet having a realistic choice of only Labour or Conservative, means they will anyway, whether you vote or not.

In 1992, faced with an almost certain Labour victory, "The Sun" said, "Will the last person to leave the country please turn out the lights". It seems someone took them seriously...

YOUR CUT-OUT-AND-KEEP GUIDE TO THOSE KEY ISSUES

The Conservative's no-point plan

With no specific policies targeted at young people ("Pandering to young people to try and grab their votes would be a mistake," believes Nigel Evans), their issues are general. The Conservatives do, however, concede that the following points might convince you they understand your needs.

★ Increased opportunities for higher education. (Fair enough.)
★ Continued deregulation in work. (Which means you won't have to worry about nasty minimum wage legislation, which would cause unnecessary rises to your Mac-job wage.)
★ An ongoing emphasis on law and order. ("When young people go out at night, they're going to want to feel secure," adds Nigel Evans.)

The Liberal Democrats' six-point plan

★ Invest in education. (And why not?)
★ Provide free eye and dental checks on the NHS. (No more excuses for avoiding the dentist.)
★ Improve job prospects. (By introducing a brand new concept of work for the third millennium... apprenticeships!)
★ Put cash in your pocket. (No, not a bribe, rather Income Support for 16-year-olds again and higher rates for most young claimants.)
★ Provide child benefit for all young people staying on at school after 16.
★ Introduce regionally varied minimum wages. (This idea is actually a pretty good one.)

The Labour Party's pledges for young people

★ Get 250,000 young people off benefit and into work. (Okay.)
★ Replace the Youth Training Scheme with a new, high-quality training programme called Target 2000. (Something to do with "Star Wars" or maybe Richard Branson?)
★ Ensure that all 16 and 17-year-olds in work get training. (With particular emphasis on how to make a nice cup of tea.)
★ Give more young people the chance of learning by relaxing the 16-hour rule. (Fuck knows what this one is about, sex maybe?)
★ Give more young people the opportunity to work in non-profit voluntary sector jobs or help clean up our environment as part of an environmental task force. (Road-sweeping for everybody and a guaranteed chance to meet Richard Branson.)



BUGGED OUT!



Residents
JAMES HOLROYD
ROB BRIGHT

January 10th
ANDREW WEATHERALL
(5 hour set)

January 17th
DAFT PUNK
MARK RAE (Grand Central)

January 24th 10 - 4am
DAVE CLARKE
KEVIN SAUNDERSON
Paper Recordings:
ELLIOT EASTWICK
MILES HOLLWAY
BEN DAVIS

January 31st
THE STICKMEN
DOC SCOTT

February 7th
DAVE ANGEL
JASON BOARDMAN

sankeys soap **JOCKEY SLUT**

10pm - 3am Admission £6 before 11pm/NUS/members or £7.
Sankeys Soap, Beehive Mill, Jersey Street, Manchester, M4.
Enquiries: Jockey Slut 0161 950 4215
Sankeys Soap 0161 950 4230
http://www.phreak.co.uk/haywire/

smokin'



vision ON

With the increasing use of visual stimuli in clubs, the role of the VJs or VISUAL JOCKEYS is about to go ballistic. It's the way of the future and pretty soon no discerning club will be without one

WHEN BEATNIK LEN LYE PAINTED COLOURS AND SCRATCHED shapes straight onto film to accompany a jazz soundtrack in the Fifties, he surely didn't imagine his simple projections would be a catalyst for hundreds of VJs all attempting to enhance the musical experience by adding another dimension.

Andy Warhol led the way in the Sixties, providing exotic projections for Velvet Underground. Pink Floyd dabbled with psychedelic imagery and Psychic TV enrolled artist Derek Jarman to illuminate their bizarre shows. The acidic Eighties saw Nick Speachley and Mark Jones (now Wall Of Sound label boss) experiment with light and other substances at the seminal Shoom and Trip nights, Dave Herman enhanced The Orb live, and earlier this decade we saw the trash television overload of U2's Zoo TV.

And all the while, hundreds of other jockeys of light were developing visual displays which would form the basis of what has become a small yet proud industry and one of the most exciting developments in clubland.

From the almost antique, flickering 8mm cine projector to hi-tech video projectors, much like a DJ with his twin decks and records, visual jockeys have never been busier manipulating their images and tweaking their equipment. Their shows turn even the dullest nightclubs into a veritable paradise of images and lights. So forget those dreary moth-eaten backdrops and disco mirror-balls, and start experiencing some real visual stimulation instead. The television set in the corner of your front-room has never looked so dull.

We asked five of the many VJ outfits currently screening their wares a few questions to find out what it's all about...

Visual Jockeys

words **Rob da Bank** pictures **Jamie B**



VEGETABLE VISION

Personal details:
A combination of Adam Smith, 26, and Noah Clark, 30. Friends since the pod went pop, they set up shop to escape the dire visuals which were around at the time.

How did you start VJing?
"We started Vegetable Vision as a reaction to the terrible visuals in nightclubs!"

Describe your style:
"Subconscious cerebral massage and controlled madness. Bold, bright and in focus."

What makes your VJing style different? Have you got any tricks or special effects?
"We only work with film and slides, and shun video to preserve the originality of our artwork, photographing and filming all our own material. We are constantly experimenting with different techniques and ways of shooting. We specialise in producing specific shows to fit with a band's music or to reinforce the theme of an event. We also direct pop promos and commercials as well as designing record-sleeve artwork."

What are your influences?
"Our influences include the legendary lightshow artist, Captain Wizzo, staring at the moon all night and Dimethyltryptamine experiments."

How do you think VJs and their images change a space/club?
"We create a unique and variable atmosphere which can evolve and react as the music changes throughout the night."

Will the VJ ever be as important as the DJ?
"The main reason to go to clubs is for the music. However, if the visuals are really good, they can enhance the atmosphere and turn a club night into an event, adding visual stimulation to the sounds. Our Chemical Brothers show is a fusion of sound and vision which is sequenced to their set, yet entirely manually controlled."

What is the future for VJing?
"A seamless collaboration of sound and vision. We are currently working on some quite radical experiments to actually affect peoples' senses through sound frequencies and light."

Where to find them:
Practically everywhere from Tribal Gathering to all The Chemical Brothers' five dates. Call 0181-840-371 for details.

Muzik says:
The most-used VJ outfit in Britain. The mange-tout of the vegetable patch.

SQUARE EYES

VISUAL JOCKEYS TO WATCH OUT FOR

Jason & Graham At Tomato (London)
V-Room Collective (Paris)
Connor (Higher Intelligence Agency)
Eboman (Holland)
Siricom (Nottingham)



LAZY EYE

Personal details:
Based in London's Old Street, Spencer, 25, and Izzie, 26, met five years ago at the Tongue Kung Fu club when Izzie was a student and Spencer was working in the post room of Saatchi & Saatchi.

How did they start VJing?
They started a club called Strum Plunk Boom Thump four years ago, where Izzie did the visuals and Spencer did the flyers and decoration. Since then they've worked on various projects. One morning, after being up all night playing around with images projected out of the window, they decided to start Lazy Eye.

Describe your style:
"A rough-ready-futuristically-retro-pornadelic-itchy-scratchy-dirty-funky-looping-sliding-focus-pocus sort of thing!"

What makes your VJing style different? Have you got any tricks or special effects?
"We like to show stuff which makes us laugh, whether we've found the image or created it ourselves. We have got some secret weapons, but they're top secret."

What are your influences?
"Our initial inspiration was seeing Vegetable Vision's light show for The Sandals. Our other influences are party scenes in Sixties movies, hallucinations, Brick Lane market in London, 'National Geographic' magazines and amphetamines."

How do you think VJs and their images change a space/club?
"They give people something to look at."

Will the VJ ever be as important as the DJ?
"VJs are as important as DJs in that they give a club an identity, but they are very much behind the scenes. Our ambition is to hold a party where there is no music and people just dance to the projections!"

What is the future for VJing?
"Everyone interested by this article and 3-D holographic visuals!"

Where to find them:
Heavenly Social, Mo' Wax's Dusted, Club Head and on tour with The Aloof. Call 0171-251-5950 for details.

Muzik says:
Fun and funny films that would brighten the dullest club.



THE LIGHT SURGEONS

Personal details:
The Light Surgeons, Andy Flywheel and Chris Allen, share a small surgical establishment with the soul doctor, Bob Jones. They are ably assisted by The Light Anaesthetist, Andy Furman.

How did they start VJing?
Chris and Andy Flywheel met in a camera exchange in north London while expressing their outrage at the price of rubber bands. Their eyeballs met and formed one big eyeball which looked in all directions. Now they project in all directions! They both felt clubs had an audience thirsty for a visual reference to its retro culture and set about compiling a catalogue of film samples.

Describe your style:
"A mix of mad graphic skills and filmic wizardry covering the whole visual field."

What makes your VJing style different? Have you got any tricks or special effects?
"Our strength is our simplistic approach. While we explore new technologies, the final effect is created with lo-tech, second-hand equipment which we control with foolish dedication! Our special effects include post-Stealth bagel binges, drunken cheeky-monkey styles and crazy crate-diggin' car-boot behaviour."

What are your influences?
"Jazz funk and hip hop clubs"

How do you a think VJs and their images change a space/club?
"Our excursions into Light Surgery create a changing visual scape which works with a club's environment and the people in it to a point of non-distraction."

Will the VJ ever be as important as the DJ?
"All media is on a collision course. Check the Surgeons for 'reel' audio-visual wreckage in 1997."

What is the future for VJing?
"The future's bright. The future's Li-Surgic Communications Incorporated."

Where to find them:
Andy Weatherall's Bloodsugar, Stealth, Sunday Best and on tour with Ninja Tune. Call 0973-343-261 for details.

Muzik says:
Incredibly innovative multi-media nutters.

HEXSTATIC



Personal details:
A visual mutation of Matt Black, 35, Stuart Warren-Hill, 26, Rob Pepperell, 31, and Mark Schiller, 23.

How did they start Vjing?
In 1993, Hex were blowing people's minds at Telepathic Fish squat parties with Matt Black's punky VJ set-up. Fish organiser, Strictly Kev (Ninja's graphic designer and half of DJ Food) was introduced to Matt by that ubiquitous pollinator, Mixmaster Morris. A year later, Stuart was running the lightshow for The Big Chill when he met Matt and Hexstatic was born.

Describe your style:
"If our visuals were music, they would be 'Acid Trax' by Phuture mixed with Coldcut's 'Say Kids What Time Is It?', with a lot of echo on it."

What makes your VJing style different? Have you got any tricks or special effects?
"Hex's experience in computer graphics, broadcast graphics work and general guerrilla video hacking are all useful. We take Coldcut's mix and match approach, maintaining that the more spices in the kitchen, the tastier the stew."

What are your influences?
"Video cut-up originators like Steinski, EBN and Lucky People Centre."

How do you think VJs and their images change a space/club?
"We can react to the club vibe as it happens using real-time sources, eg cameras and an Amiga, and continually match images to whatever is being played. We have a Hi-8 camera fixed on the decks at Ninja Tune's Stealth night in London, so we can project close-ups of all that scratching and turntable tricknology."

Will the VJ ever be as important as the DJ?
"What's a DJ?!"

What is the future for VJing?
"We produced an audio-visual album with Coldcut which has dumfounded those who have seen it. The average pop promo says nothing. We want Me-TV not MTV, it's time for a new approach. The day will come when the VJ is seen as the DJ's other half, because, like David Bowie said, it's all about sound and vision."

Where to find them:
Stealth, The Big Chill and all over the place. Call 0181-883-3569 for details.

Muzik says:
Wait for the videos! Mind-blowing.

EXCEEDA



Personal details:
Xavier is 23 years old and has lived in London for five years. He is a producer at the Cartoon Network cable channel and set up his own visual projection/production company, Exceeda, after making a pop promo.

How did you start VJing?
"I lived in America when I was a kid and used to record and cut up cartoons from cable TV. I started VJing at Megatripolis [Heaven, London] when it first opened. I used material shot on Super and Hi-8 mixed with Amiga-generated 3-D images. Since then I've done a host of events."

Describe your style:
"Exceeda aims to stand out by using Super-8, stop-frame animation, computer-generated 3D images and film loops to create original, high-impact images."

What makes your VJing style different? Have you got any tricks or special effects?
"Quality of image is the priority. I always boost the colour and brightness levels and separate the images rather than layering them so they have maximum impact. Also, my reliable VJ crew help me create total flexibility for any club or event."

What are your influences?
"Giles Thacker, the guy who does Orbital's projections."

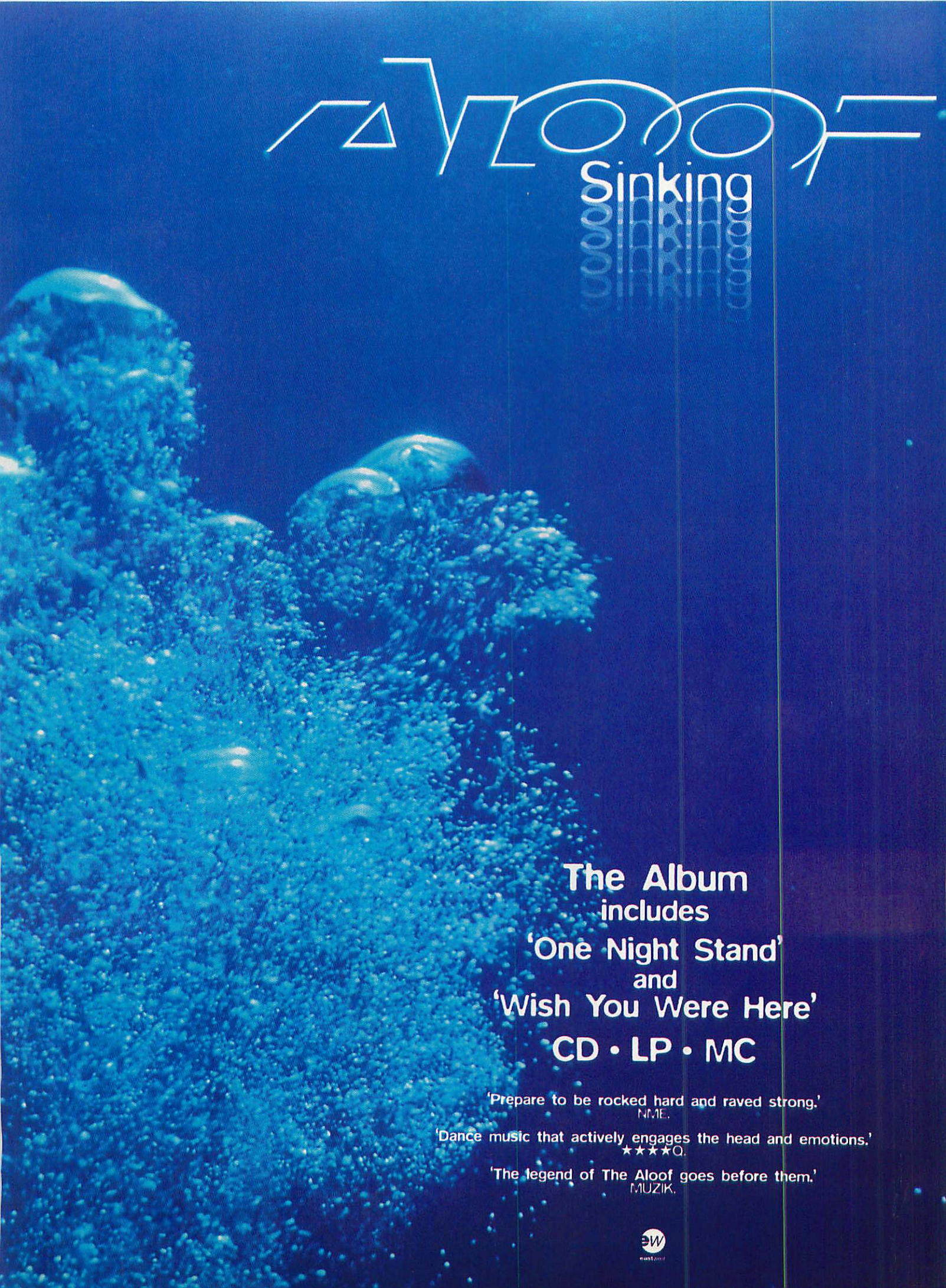
How do you think VJs and their images change a space/club?
"When people walk into a space with images being VJed, it automatically gives them something to aim their visual attention at. VJing comes into its own when people realise the images are being mixed alongside (and in time with the music."

Will the VJ ever be as important as the DJ?
"I think the VJ scene is getting a much-needed push. Promoters are waking up and realising it enhances a night. We are currently working on a complete audio-visual nightclub where all the rooms are connected by live cameras and sound."

What is the future for VJing?
"Clubs with built-in VCR decks and mixers, full VJ line-ups on flyers, sponsorship and maybe an industry VHS deck/mixer package equivalent to the Technics deck."

Where to find them:
The End, Tribal Gathering, The Big Chill and Ministry Of Sound. Call 0171-915-3012 for details

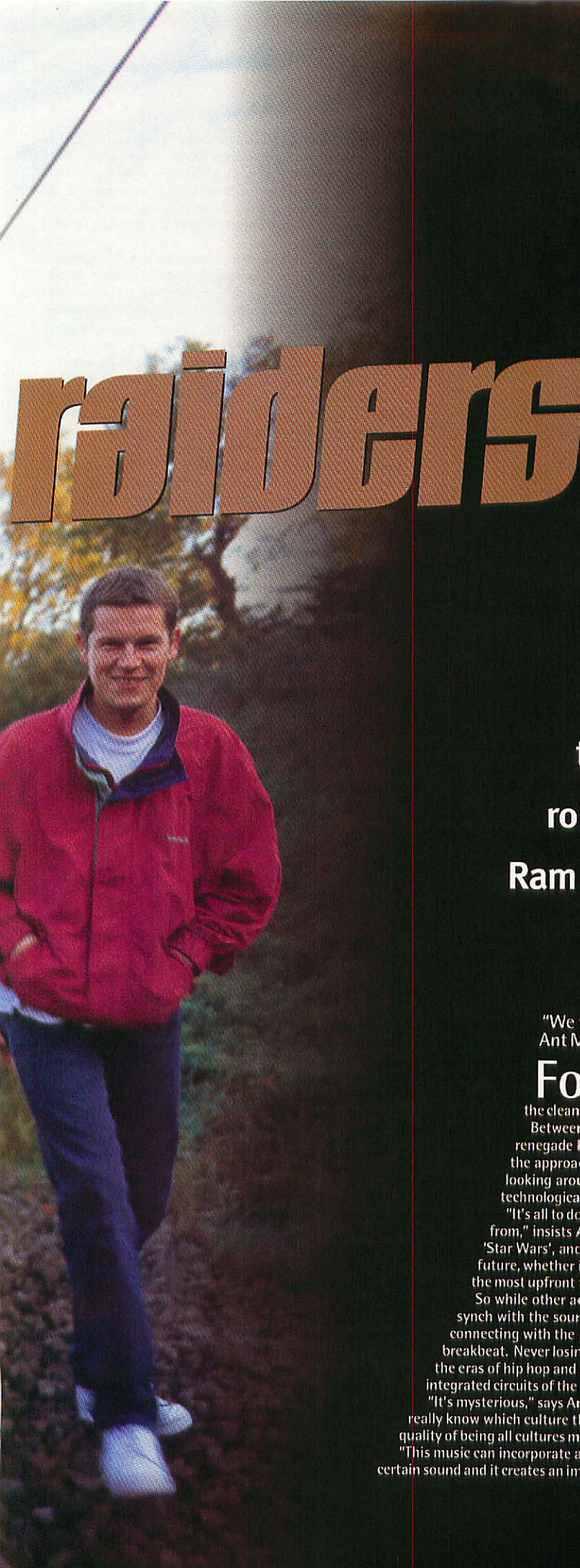
Muzik says:
Slick and professional, with hi-tech video visuals.


Aloof
Sinking
The Album
includes
'One Night Stand'
and
'Wish You Were Here'
CD • LP • MC
'Prepare to be rocked hard and raved strong.'
NME.
'Dance music that actively engages the head and emotions.'
★★★★Q.
'The legend of The Aloof goes before them.'
MUZIK.

Origin Unknown

words **Rupert Howe** pictures **Peter Walsh**





raiders

Coming from a rich vein of drum & bass which extends from London's East End to East Anglia, the keep 'em keen ethic of Andy C and Ant Miles' ORIGIN UNKNOWN project goes straight out the window as they unveil their largest dose of future rollers to date with must-have Ram album, 'The Speed Of Sound'

"We want that sound you've never heard before"
Ant Miles

For ANDY C AND ANT MILES ONLY THE UNIQUE WILL DO. EXPANSIVE STRINGS, the cleanest, precision-tooled breaks, the lowest, stomach-flipping basslines.

Between them they cut and splice the past (rhythm) into the present (technology) like renegade hackers, rewiring the accepted sonic codes, mapping the creative landscape of the approaching millennium with a sampler, a mixing desk and an Apple Mac. Although, looking around at the leafy avenues of Hornchurch, Essex, which surround their HQ, such technological flights of fancy seem a long way off.

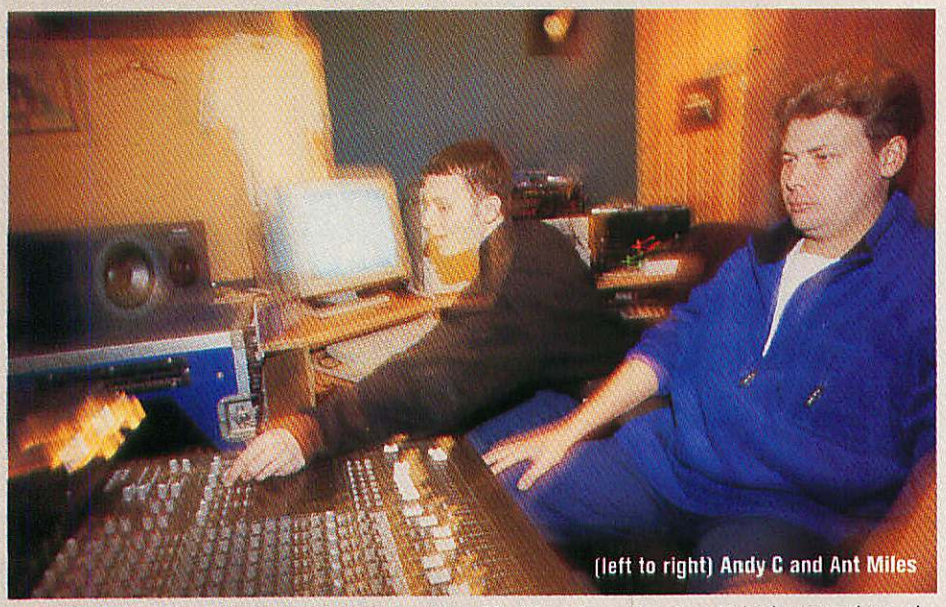
"It's all to do with your state of mind and what you're into, regardless of what area you come from," insists Andy. "We've always been into the atmosphere of films like 'Bladerunner' and 'Star Wars', and the technology which goes with it. Personally, I'm really into the idea of the future, whether it's bleak or not. That's what this music is about, it's brand new and we're using the most upfront technology there is."

So while other acts have been steadily forging a raw, urban street sound, bringing jungle into synch with the sounds of now, Andy C and Ant Miles have been moving towards the outer limits, connecting with the paranormal and conducting the very purest experiments in the new science of breakbeat. Never losing sight of the groove, their accumulated rhythmic knowledge, built up through the eras of hip hop and acid house, rare groove and electro, is filtered through the computer chips and integrated circuits of the modern studio.

"It's mysterious," says Ant of their music, and by extension the music of the entire scene. "People don't really know which culture the artist is coming from anymore, and it doesn't matter. Drum & bass has this quality of being all cultures mashed up into one."

"This music can incorporate any style," continues Andy. "We've always been more on a sci-fi tip. You hear a certain sound and it creates an image in your head, a feeling, and we get that feeling from futuristic stuff."

Origin Unknown



(left to right) Andy C and Ant Miles

Hence artist names like Desired State, Concept 2 and Red One. Hence the computerised typography used for their most famous alias, Origin Unknown (which was actually taken from the ageing coffee machine in their studio!). Hence the eerie synths and the *"I was in this long, dark tunnel"* sample which grace their infamous roller, "Valley Of The Shadows". Hence the all consuming interest in technology, the development of digital video, virtual reality environments. Anything, in fact, with a touch of the hereafter about it.

"The music will go hand in hand with the technology we have available," insists Ant. "If someone wants to invent a new machine, it's our job to exploit it and do everything the manual says not to."

"Like when you first get your hands on a sampler and you think, 'Right, I can sample this, loop it and mutate it'," adds Andy. "There isn't anything you can't do with it. It's only limited by your imagination."

"Something in me just clicks when I hear a break"
Andy C

THE SHADOWY, IF NOT EXACTLY UNKNOWN, ORIGINS OF THE ANDY C/ANT MILES PARTNERSHIP GO back to 1990. Ant was working on and off as a studio engineer and becoming increasingly frustrated with the unadventurous sounds he was hearing. Not for the first time he found his imagination was ahead of the music which was around at that time.

"Things didn't seem to be moving too much in dance music then," he recalls. "So when I met Andy it was a turning point for me. Finally I could do something I was really interested in. Something which wasn't based on rigid rules that said if you wanted to do a certain style you had to do it a certain way. Here was a genre where you could do whatever you wanted."

The shout-out on one of the early pirate stations used to run, *"It's the dream come true for people with nothing to do!"*. Even back then, breakbeats were a way of life, the original hardcore scene fuelling an explosion of cut 'n' paste jobs from young wannabe producers with nothing but a four-track, a sampling keyboard and a mass of teenage attitude. Intent on creating the sound that they wanted to hear, each new record carried the challenge, "Think you can do better? Go on then, have a go!".

"I started off listening in to pirate stations like Centreforce and Sunrise, getting the vibe," recalls Andy. "I didn't know what the music was or what any of the tunes were called, but whenever the breakbeats through, I was like, 'Whoah, man!' and I thought, 'I want to make tunes like that'."

It is this creative urgency which has driven the scene forward. As newcomers in an already competitive environment, the task for Andy and Ant was to create something harder and sharper than what had gone before. In hardcore, as now in drum & bass, there is no glory in simply learning the tricks of others. You have to invent your own manoeuvres.

Curiously, other people in east London and its surrounding suburbs had the same idea, from Suburban Base in Romford to De Underground's Cool Hand Flex in Forest Gate, not forgetting Kool FM, DJ Hype and Shy FX over in Hackney.

"A lot of the pirate stations were based in east London, so it was our area that was picking it up," explains Andy, lighting up another B&H. "The whole vibe came about at the same time. A lot of my friends were getting into this music, there was the Boogie Times shop in Romford selling the records, people setting up studios..."

In the long term, this sense of community has offered Andy and Ant solid platform for the development of their style, giving them the support and advice of their peers plus instant access to an audience eager for new material. If you are offering your music to DJs like Randall and Hype, and expecting it to get a rewind at raves such as Jungle Fever and Innovation, only the best is good enough. Which is no doubt part of the reason why the duo have maintained complete control over their output. Not only do they make the music themselves, they distribute it and take it out into the clubs, offering their sound directly to the people who really matter, the punters who go out on a Saturday afternoon and buy the records.

"That's the beauty of it," agrees Andy. "If we finish a tune at six o'clock on a Friday, I'll go down to the Music House, cut a dub plate and be playing it out at some club in the north of England the same night. Or I'll take it up to Kiss and give it to Randall or Hype. It's instant. The dub plate is a crucial aspect."

"Normally, a major label will invest lots of money in a release, so shops will order it and the track will chart. In our case, it'll only chart if the punters actually like the tune," continues Ant, "That way it's direct, there's nobody interfering. This method of working is the life-force. It'd be the kiss of death if that element was taken away. Lose control of what you're creating and you get confused with other people's ideas of what is needed."

"For one priceless moment in the whole history of man, all the people on this earth are truly one"
Neil Armstrong

CONFUSION HAS RARELY BEEN A PROBLEM FOR ANDY AND ANT'S Ram label, it seems. There is a very settled feel about their whole environment. Even their partnership is neatly balanced. Ant is older, domestically settled and a Capricorn. Andy is the young, up-all-night DJ and an Aries to boot (hence the name of the label). Besides, there are very few distractions in Hornchurch. Tucked away in a converted outhouse at the back of a standard suburban house, their studio is as isolated as it could be without being stuck in the middle of a field.

Isolation, in this case, equals complete creative freedom, allowing Andy and Ant to work entirely at their own pace. Nobody ever hurries them into releasing a record. So the announcement that a whole album of new and exclusive material ("The Speed Of Sound") is on the way creates a bit of a stir.

A new Ram 12-inch alone is usually considered an event. It might seem like simple business practice to hold back on releases (why overload an already crowded market?), but the keep-'em-hungry Ram schedule is really just a by-product of their unhurried working methods.

"We don't turn up in the morning and say, 'Right, we're going to do a track today'," says Andy. "We might be sitting here talking or working on something else, when an idea will happen and we'll go off into this little land, get inside it and ride it out."

"One of the reasons we don't release much is because very often we're just scribbling," adds Ant. "There's no clock ticking away. If Andy wants to sit there all week with a couple of breaks, that's fine. I don't get to go out much myself because I've got a young family, but Andy will always inspire me on to a new project and off we go again. We don't work set days or set times, we're totally free. I think that's why the partnership is so successful."

However, as a glance as the tracklisting for the album will demonstrate, there is more to Ram than just Andy C and Ant Miles. For our photo shoot they insist on teaming up with the entire Ram crew, including scene stalwarts like Stakka & K-Tee (authors of classic rollers like "Livin' For The Night") and Shimon (the man behind the fearsome Ram classic, "The Predator"). So is the album itself an expression of community and shared achievement?

"We'd like to think so," says Ant. "But it's also following on from what other artists have created. It's one big family of many cultures and this is a coming together. This can be a time of despair or we can celebrate it. At the end of the day, music is there to take you away from reality."

Indeed "The Speed Of Sound" is as coolly visionary a record as you would expect from people so completely dedicated to rhythmic research. If the return of the dark style heralded a new, psychological (and some might say psychotic) focus for drum & bass, where the beats are harsh, fractured and ruthlessly stepping, then Origin Unknown are already looking beyond it, towards the continuous winding force of the pure roller. Truly these are sounds you have never heard before.

"If we finish a tune at six o'clock on a Friday, I'll cut a dub plate and be playing it out at some club in the north of England the same night"

Origin Unknown Present 'The Speed Of Sound' is out now on Ram. 'Lucid Dreams' by Concept 2 and 'Ya Don't Stop' by Stakka & K-Tee are out now on Ram's sister label, Liftin' Spirit

ANDY C AND ANT MILES' ESSENTIAL MUSICAL MOMENTS

ORIGIN UNKNOWN – "Valley Of The Shadows" (Ram)
RANDALL & ANDY C – "Sound Control" (Ram)
ANDY C – "Roll On" (Ram)
BUSTA RHYMES – "Woo-Hah (Origin Unknown Remix)" (WEA)
ORIGIN UNKNOWN – "Truly One" (Ram)
DESIRED STATE – "Here And Now" (Ram)
CONCEPT 2 – "Lifeline" (Liftin' Spirit)
RED ONE – "Alive 'N' Kickin'" (Liftin' Spirit)
HMP – "Runin's (Origin Unknown Remix)" (Ganja)
ANDY C – "Slip 'N' Slide" (Ram)



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5 FEELS REAL GOOD - MANIX, REINFORCED RECORDS
6 NASTY (REMIX) - SY-KICK, WHITE
7 MUSIC TAKES YOU (REMIX) - BLAME, MOVING SHADOW
8 GIVE A LITTLE LOVE - NOOKIE, REINFORCED
9 THE SLAMMER - KROME & TIME, SUBURBAN BASE
10 SMD 1 - SMD
11 LOOKING INTO THE LIGHT - DJ SLAM, UNAWARE COLLECTIVE
12 IN EFFECT - RED ALERT & MIKE SLAMMER, SLAMMIN' VINYL
13 HEAR ME - DJ SLIPMATT, AWESOME
14 MUSIC'S SO WONDERFUL - VIBES & WISHDOKTA, ASYLUM
15 ATLANTIS (I NEED 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
20 RAVERS CHOICE NO. 1 - RAVERS CHOICE
21 CROWD CONTROL - RAMOS & SUPREME, HECTIC RECORDS
22 SMD 3 - SMD
23 I NEED SOMEBODY - ERUPTION, UNITED DANCE RECORDINGS
24 12" OF LOVE - SY & ERUPTION, UNITED DANCE RECORDINGS
25 95 STYLE - HAPPY ROLLERS, UNIVERSAL
26 SUNSHINE - RAMOS, SUPREME & SUNSET REGIME, HECTIC
27 PARTY TIME - DOUGAL & ERUPTION, UNITED DANCE RECORDINGS
28 LET THE MUSIC - ERUPTION, UNITED DANCE RECORDINGS
29 HARMONY - FORCE & STYLES, UK DANCE
30 ON TOP (REMIX) - SENSE OF SUMMER, UNIVERSAL
31 SUNSHINE (REMIX) - SLIPMATT & ERUPTION, WHITE LABEL
32 TOYTOWN - DJ HIXXY & MC SHARKEY, ESSENTIAL PLATINUM
33 HEART OF GOLD - FORCE & STYLES, UNITED DANCE RECORDINGS

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Lord Weatherall



Bedroom Bedlam winner, Steve Bridger



Pics: Donovan

STEVE BRIDGER

Wobble, Birmingham

WHO said miracles never happen? One minute you're spinning for fun in your bedroom, the next you're broadcasting to millions on Radio One and playing in one of the country's top underground dance music clubs.

It's been a bit of a whirlwind few weeks for Steve Bridger, the winner of Muzik's first Bedroom Bedlam DJ competition. An "Essential Mix" here, a guest spot at Wobble there...

"We thought we'd better give him a chance," says Wobble co-promoter Phil Gifford after Bridger namechecked the club as his favourite. "Even though he asked for too much money. Cheeky bastard!"

In actual fact, Wobble is one of only a few clubs which could properly accommodate Bridger's widescreen DJ soundtrack. The upstairs room often has jocks like Andrew Weatherall (who is also appearing tonight), Justin Robertson and Dave Clarke pushing a musical policy of hip hop, deep house and hard acid techno.

Even though the bedroom maestro admits that he had to "quaff a few ales for a bit of Dutch courage", he shows relatively few outward signs of nervousness as the upstairs floor is opened. It would have been all too easy to bottle it and throw down a bunch of big tunes for instant crowd gratification. Instead, as the punters filter into the venue, Steve rustles up a mix of funky breaks, chemical beats and hip hop attitude.

The inclusion of his "Essential Mix" opener, The Dirty Beatniks' "The Beatnik Bounce", really kicks the proceedings off with its magical angelic harmonies and foghorn b-line. Then it's not long before Steve is moving into some seriously deep techno and funky house grooves, sometimes experimental, often devastating.

"I didn't plan my set at all," he reveals afterwards, like a true professional. "I just let it flow." What makes this whole event even more amazing is the fact that this is the first time Bridger has played in a club, yet he displays the solid mixing skills, intelligent tune selection and acute understanding of dancefloor dynamics usually associated with a seasoned circuit veteran. With a little fine-tuning and the experience of a few more DJ dates (Athletico have offered him a spot at their Blue Note night and a return to Wobble is already on the cards), he should become more than just a bit player in 1997.

But this isn't simply Muzik saying "Isn't our bloke fantastic". This is us telling it like it is. In a few years time everybody will be asking, "Who's the next Steve Bridger?".

Kieran Wyatt

NAME: Wobble ADDRESS: The Venue, Branston St, Birmingham TELEPHONE: 0121-233-0339 TIMES: 11pm-7am, Saturdays PRICES: £7/£9/£10



BASEMENT JAXX

The Brix, St Matthew's Church, London

FLUSHED faces line the bar over which a constant stream of bottled beer passes through sweaty palms to dry throats. Three feet high and rising, the temperature inside this south London subterranean dive simmers in the steam of a couple of hundred hot bodies. With noses burning red from the contrasting sub-zero night outside, the first sound we hear is the warm thrum of live bongos beating out South American rhythms from the other side of the room.

Joined at the hip couples jive and twist into coital shapes. The insistent drum patterns seem to get louder and faster, and the screech of a horn ruptures the air. "Fancy some very strong skunk?" enquires its owner, with barely time for a toke before heads turn towards the MC who's just strolled in.

Seductive and low, his gruff intonations snake into the sonic fabric of flanged congo beats and filtered Latino rhythms, then twist along the sinuous thread of stretched horns. If you haven't already guessed, it's Basement Jaxx's "Samba Magic" which is working their eponymous club to rapid climax.

A low-profile, word-of-mouth family affair, which began in April last year, the Jaxx's night foregrounds the rebirth of house. It's the kind of renaissance which isn't so much about recycling as reinterpreting garage b-lines, salsa beats and soul into a digital cacophony of future tribalism.

Calling their label Atlantic Jaxx, the Jaxx sound could just as easily have emerged out of New York, Chicago or even Sao Paulo, as the rainy streets of Brixton.

But the secret spell working the club is their eclectic taste, which runs from hip hop to swing, disco to garage, and explains why their vocal material (including fine work with Corrina Joseph) figures as much as sub-tropical instrumentals.

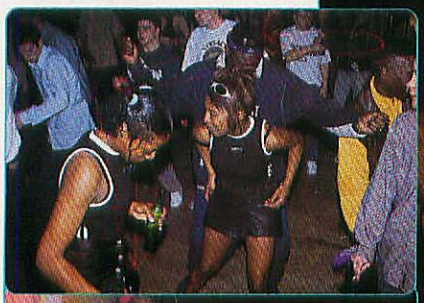
Corrina breathes a sugar-spun voice over agile grooves rotating on the decks. Then vocalist Gwyn steps in to duet over "Come And Live Your Life With Me", and with the MC's vocal rhyming and raw percussion, it's all part of the live aesthetic which injects the night with an energy as forceful as it is soulful.

It's a fluid vitality which sets the tone at loose, eclectic and strictly groovy. A wildly graffitied backdrop behind them, the Brixton duo cross-fade and EQ their way from the garage of early DJ Pierre to the future jazz of MAW's Nu Yorican "Mind Fluid". Then, on a return trip from the new back to the old, Simon and Felix drop Womack & Womack to loose-limbed shuffles from the (by now) way over the edge crowd, before dry smoke diffuses into the waifish ethereality of Air.

From "Samba Magic" to black magic and way beyond.

Rachel Newsome

NAME: Basement Jaxx ADDRESS: The Brix, St Matthews Church, Brixton, London TELEPHONE: 0181-968-8459 TIMES: 10pm-4am, monthly Saturdays PRICE: £7




DJ Lee



Pics: Jamie B

THE FRUIT CLUB
The Brunel Rooms, Swindon

IN the taxi. "The Brunel Rooms? [In a knowing voice] Oh yeah, I know that place. It's where you hear all that fast music. [Shakes head] But I don't mind going there because sometimes the kids are so lost, they give me £20 for their fare and forget to ask for the change."

At The Fruit Club. A purpose-built Sixties discotheque that's modelled on Swindon's, if not most glamourous then at least most prestigious claim to fame, railways. There's a rotating bar, train carriage-style snogging booths and, of course, plenty of "platforms".

Upstairs. On the huge top floor (home to drum & bass and happy hardcore on alternate weeks), Jumpin' Jack Frost switches styles like a flick-knife, cutting from Peshay's mutant jazz to Dillinja's apocalyptic "Soul Controller", while Chris & James spin mass-consumer candyfloss to a room less than half the size.

In the back room. "A lot of the lads are very resentful that they got ignored by the media for so long, but we've always supported this music," sighs the club's promoter as he hands over his residents' payment for the night. "Wax Doctor used to be one of our residents before anyone else was taking notice of him, while Lee went on to become a resident at Speed."

On the dancefloor. Running for over three years, prior to its previous hardcore incarnation as the aptly titled Odyssey, The Fruit Club is tattooed with stories and characters which emerged from this scene. There are the sallow faces staring out of the gloom beside the DJ booth, the sassy jungle chicks whose dancing reminds you that drum & bass is essentially music for shagging to and the puffa-clad crews erupting to the feverishly dark b-lines of Technical Itch and "Metropolis". Shadowy figures who've sought out the smoky corners of raves and jungle parties for years, now thrilling to the sounds of Clarkee, Frost and Swan-E at The Brunel Rooms.

Cemented in the heart of Swindon, underexposed and frequently overlooked, it's the idiosyncratic Fruit Club which remains this sprawling roundabout's true concrete jungle.

Rachel Newsome

NAME: The Fruit Club ADDRESS: The Brunel Rooms, Havelock Square, Swindon TELEPHONE: 01793-531-384 TIMES: 9pm-3am, Fridays PRICES: £7/£6

PAUL JOHNSON
The Spot, London

BACK in 1994, Al Green did a remarkable thing. Onstage at the Hammersmith Odeon, he placed his microphone on the floor, walked to the wings and emitted a wail so loud that the collective jaw of the crowd dropped.

Tonight, at an infinitely smaller venue (so small, the musicians are all sitting down), his head thrown back and arms at his side, Paul Johnson does much the same. And like Al Green, his falsetto climbs to peaks Sir Ranulph Fiennes can only dream of conquering.

Paul's material, a cool mix of gospel, soul and boogie-down beats, has the capacity to get the crowd begging. Begging for more of those exultant, body-shaking wails. Begging for more anthemic delights like "If We Lose Our Way" and "Sayin' Something". Begging for more space to dance. And begging, post-encore, for more nights like this.

Back in 1996, Paul Johnson did a remarkable thing...

Jacqueline Springer

GALLIANO
Astoria, London

WATCHING Galliano is like swimming in a rough sea. Everything around you builds up to a crescendo and then comes crashing down, ready for the momentum to be built up once more. You're hit by wave after wave of noise until you're lost in the flow.

Now on their fourth album, the Talkin' Loud group are still going strong. The secret of their success? Live shows. Those legendary two-hour affairs whose energy and quality ensure Galliano can pack out a 2,500 capacity venue such as the Astoria and, more importantly, keep gaining new young fans. There are a lot of people here whose homework will be late tomorrow.

The group have undergone a number of personnel changes since the last album, 1994's "The Plot Thickens". As one punter remarked, "The bloke with the stick isn't here anymore". A new keyboardist and guitarist make up a seven-piece band which includes the familiar faces of percussionist, Spry, and soulful vocalist, Valerie Ettienne.

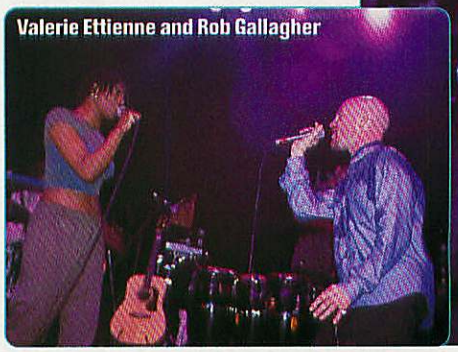
But one thing certainly hasn't changed. Their ability to mix jazz, soul, hip hop, funk, punk, rock and techno into something truly cohesive. The band are inventive enough to drop riffs from "Smoke On The Water", Santana's "Jingo" and 808 State's techno classic, "Pacific State", at crucial moments, while maintaining thunderous rhythms throughout. But the entertainment doesn't lie solely in the music.

Lead vocalist, Rob Gallagher, has the moves Jamiroquai stole. He is the cat with no hat. The quirky hand chops and funny steps, a combination of jazz dance and b-boy strut make Gallagher the catalyst for the band's energy. More importantly, he's a man who knows how to work the crowd. When the build-up to "Who's In Charge" breaks out into the full-blown tune, Gallagher's bouncing like Zebedee, taking the audience along with him.

Moody London crowds? Not when Galliano are in charge.

Jake Barnes

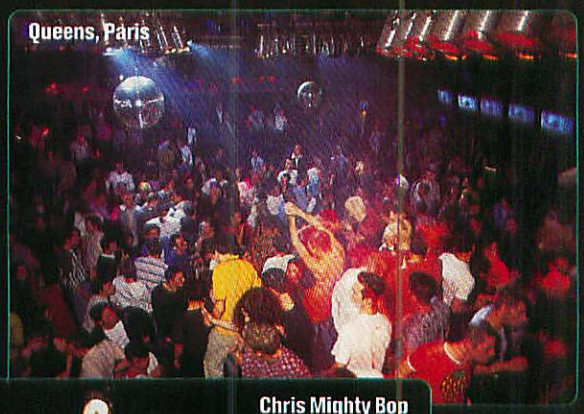

Rob Gallagher


Valerie Ettienne and Rob Gallagher

Pics: Steve Gillet

Pics: Raise-A-Head

Dimitri From Paris



Queens, Paris



Chris Mighty Bop

'FUTURE SOUND OF PARIS' ALBUM LAUNCH

Respect at Queens, Paris

FUNNY that those who begrudge London Records for "cashing in" on the French house scene with the "Future Sound Of Paris" compilation are also those who've failed to give credit to its originators, FNAC and Eric Rug. To this day, the defunct FNAC label, who combined French spirit with desolate Detroit grooves, are still responsible for the deepest selection of electronica ever made outside of America. The fact that Alton Miller and Jeff Mills have both spent time living in Paris speaks volumes for the inspirational surroundings.



The "Future Sound Of Paris" collection, however, represents the 1996 sound, which utilises the production technique that Sneak and Clarke initiated, Daft Punk then tweaked and peaked, and now bedroom jocks across France are trying to beat. This long-player shows the country's developments through the music of Dimitri From Paris, Motorbass, Rug, Charles Schillings and Alton Miller. It may not feature the cream of work from these artists, but the fact that it continues to unite a scene which is becoming as political as the UK's can only be good.

Queens is usually home to the kind of cruising the US Air Force would be proud of. But tonight feels different as a cosmopolitan collection of Parisians take in some home-baked sounds and party to the bitter end. Chris from the Mighty Bop opens with a soulful downtempo selection, while Dimitri performs the set of the evening, peaking with his funk-fried track, "Just About Right", taken from the compilation.

Queens is firing on all cylinders tonight, even more than when Danny Tenaglia rocked the joint on the same night of the week two years ago. Charles Schillings (featured on the album with the sequential delights of "She's A Model" featuring "Girls On Film" camera flashes in all their glory) disappoints, taking the club into traditionally British territory with a set more suited to Love To Be.

All the same, the French scene still has far more soul than most of the UK's clubs put together. Maybe it's their attitude and obsession with a high quality of life which makes their music so sophisticated. Maybe French house is aimed at the middle classes, the coffee-table clubbers who find this music just as inspiring on the couch as on the podiums.

It's a scary thought, which is even scarier when you remember that so few clubs in the UK support proper house music. People of all classes do admire this sound, but for it to truly break the mould of Pete Tong's "Essential Selection", you wonder whether the UK audience has to change. The music on display tonight really shouldn't be the victim.

But wasn't house music *supposed* to transcend classes? Answers please...

Ben Turner

'Future Sound Of Paris' is out now on London

SUPER-JAM 1 FEATURING CASE, SWV, BLACKSTREET AND SNOOP DOGGY DOGG

Wembley Arena, London


SWV

IN America, tours like this are two-a-penny, with acts like Busta Rhymes, Fugees and A Tribe Called Quest sharing rosters with their r&b counterparts. Not so in the UK, where such novelty sees ticket prices exceeding £20.

Being so new to the scene, Case knows all about novelty. He tirelessly covers the stage, flicking his tongue and thrusting his crotch all the way to the rapturous "Touch Me, Tease Me". SWV are greeted with similar affection, if only for looking so damn good. Their performance, much like their material, is a mesh of b-girl attitude and soulful mush which they perform partly to a DAT medley, partly to their over-zealous band.

The crowd go ballistic when Teddy Riley and his new incantation, Blackstreet, appear. Standing stoically in army fatigues while dry ice sweeps around them, their presence takes the show, as their album suggests, to "Another Level". With five dancers, some sweet and strong vocals, rock-solid funk, go-go and hip hop beats, the band deliver a show in every sense of the word. Once "No Diggity" fades, Riley pulls out an ace in the shape of and an unheard jungle remix of "Diggity". Wembley goes wild. This, after all, is Riley, the creator of new jack swing, trying his hand (and hips) at something different.

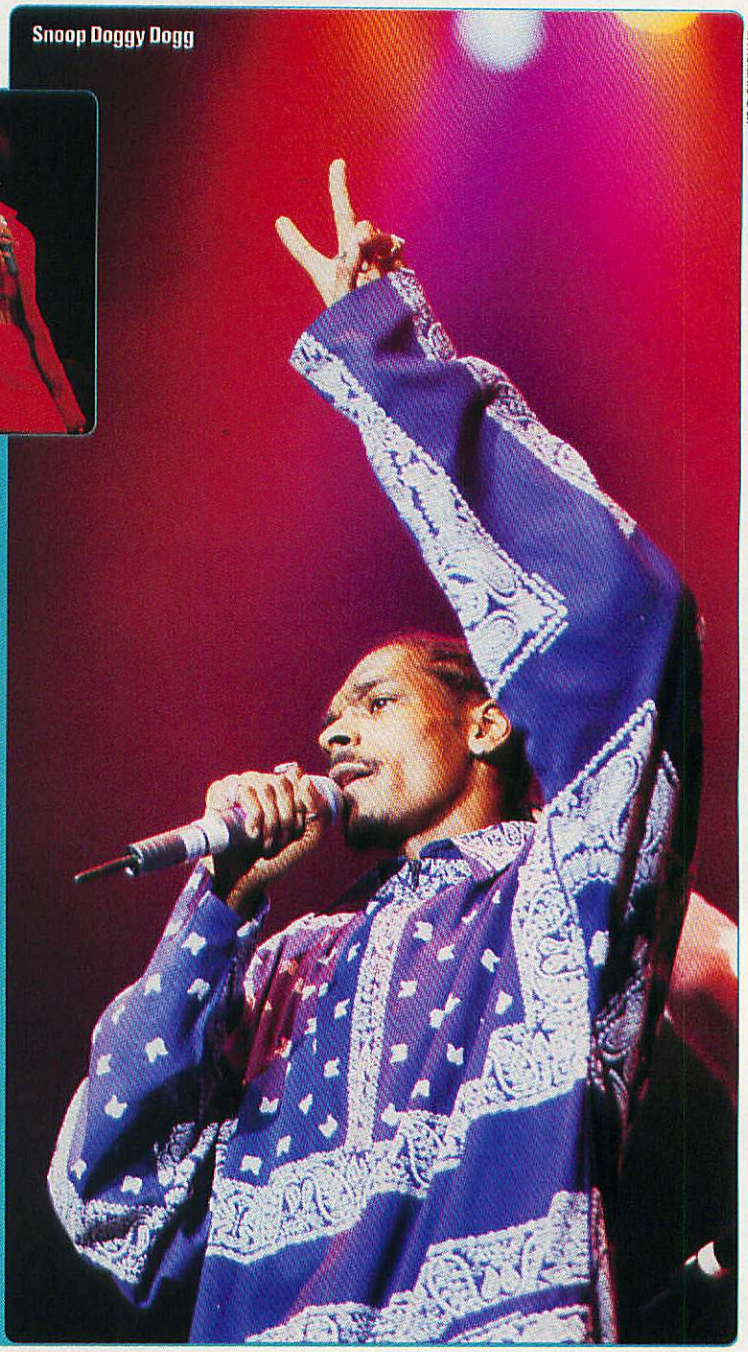

Blackstreet

Snoop is in a similarly playful mood. His smile-inducing southern drawl slithers over "Murder Was The Case", his enunciation as clear as his intention, "To have fun wit y'all". If anything, Dre's departure from Death Row prevents him from foraging through his back catalogue. Where Dre's monotone appears, the track is faded out or the members of Tha Dogg Pound obscure his absence with some rabble rousing. As expected, Snoop pays tribute to Tupac, looking sadly heavenward to the strains of their double-headed, "2 Of Americas Most Wanted".

The simplicity of Snoop's new album seems to excite him rather more than the audience. The lack of trade-and-response material like "Lodi Dodi" and "What's My Name" is evident, but the crowd still strain to touch him.

They throw up territorial gang signs in a land far away from its relevance, thirst for some "Gin And Juice" and tolerate "Snoops Upside Your Head" since it, like the gig itself, shows just how close a bedfellow rap has become to r&b. This is the future.

Jacqueline Springer


Snoop Doggy Dogg

Pic: Melanie Cox

ME'SHELL N'DEGOCELLO

The Clapham Grand, London

ME'SHELL N'Degocello thrives on intimacy and revelation. As such, her emotional insecurity, romantic idealism and frankness suit the smaller, more intimate venue.

So it's all credit to her band (who work as well as a unit as they do as individuals) that the transition from Jazz Cafe to The Grand is so smooth. This leaves all five foot nothing of Me'shell free to move from mic to keys to bass, expelling requiems like "Mary Magdalene" and "God Shiva" with tangible sensitivity, and the likes of "If That's Your Boyfriend" with sexy muthafucka attitude.

Once the slabs of funk are hewn from the carcass of her two albums, things really get going. Thumping and slapping her bass with all the authority of a stern parent, Me'Shell vaunts the influence of Prince, gets high on the concocted rhythm of Curtis Mayfield's "Pusherman" and her own "Shootin' Up and Getting High", while her cover of Bill Withers' "Who Is He" rides a bassline so utterly powerful, it would probably register on the Richter Scale.

As with anything intimate, it's over too soon. "There's a curfew," she explains as she departs the stage, only to swiftly re-emerge with a mischievous grin. "But hell, we're gonna do this anyway!"

No sooner does the disco-fied "Diggin' You (Like An Old Soul Record)" ensue than the sound engineer cuts off her mic. Ignoring the restriction, she picks up her bass and smacks and twangs before they cut that off too. The grin disappears. The crowd boo, the band leave and Me'shell, staring at us all, appears both insulted and embarrassed as she is escorted away.

Outside, the clubbers queuing for the weekly Saturday rave which curtailed Me'shell's funk fest wait patiently for her audience to leave. Hope they had a really crap time.

Jacqueline Springer

ZEN

The White Room, Leicester

AN intimate dancefloor. A low ceiling. A couple of podiums. A few strobes. Stacks of smoke. A crystal-clear sound system. Two hundred sweaty movers. And pure underground techno. Yeah, Leicester's White Room was made for dancing alright.

Co-promoter and proprietor Sean Townsend is a little frazzled. Last night he played host to a punishing underground gabba sesh courtesy of Scottish free party types, Desert Storm. He's trying to be vaguely coherent.

"It's tough attempting to do something like this in Leicester," laughs Sean. "But we're trying to keep the music as underground as possible."

Friday night's Zen is on a tough techno tip while Saturday's Solution grooves to everything deep and American. It's a strict music policy which has enticed the such musical luminaries as Lenny Fontana, Marquess Wyatt, Daz Saund, Darren Emerson, DIY and Paul "Trouble" Anderson onto the wheels of steel. And with a cool bar area housing all manner of Playstations, videos and an excellent downtempo, drum & bass and trip hop soundtrack, it's little surprise The White Room is such a success with the city's musical connoisseurs.

Zen isn't a night for the faint-hearted though. Forget gentle warm-up sets, resident Ampo drills it out from the very start and demonstrates why the likes of Darren Emerson are currently singing his praises. Dropping shrieking acid klaxons over skull-shattering house and bleepy old school techno, he could give your Mills' and Surgeons a run for their money any night of the week.

Zen and the art of banging techno? It all makes perfect sense.

Kieran Wyatt

***NAME:** Zen **ADDRESS:** The White Room, 28 Newarke Street, Leicester **TELEPHONE:** 0116-224-5150 **TIMES:** 10pm-2.30am **PRICE:** £5/£6*

PAUL VAN DYK

Voyeur at Time & Space, Newcastle-Under-Lyme

PULLING up outside a club to be greeted by the strains of *"Ooh aah just a little bit/Ooh aah a little bit more"* can be a touch unnerving. Fortunately, we soon discover that Gina G's dulcet tones are coming from the wine bar next door. Lucky escape number one. We quickly head for Time & Space, although not before running the gauntlet of some drunken 40-year-old wine bar bimbos ("What sorta club is it, darling? A snooker club?") staggering about outside. Lucky escape number two. Honest.



Inside the venue and promoter Dave Ralph is over the moon that East German jock, Paul Van Dyk, is playing at his club. "I've been a fan of his music for ages, but only found out last year that he DJed as well. I'm totally chuffed that I've been able to get him to spin here at Voyeur."

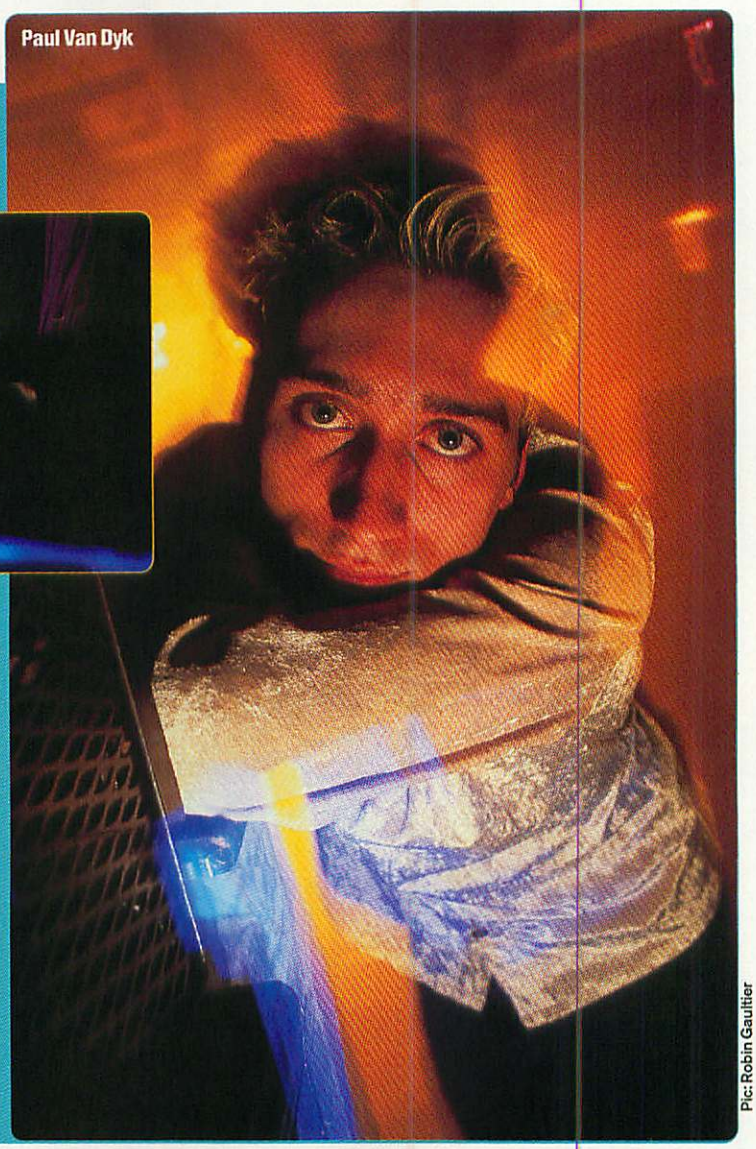
The words "house" and "epic" are often brought up when talking about Van Dyk, although they are not applicable tonight. Okay, his mixing well may be as seamless as Sasha or Digweed's, but that's where the comparison ends. He plays harder. A fuck of a lot harder, in fact. So don't expect sweeping vistas of sound, Rachmaninov-style pianos and 30-minute excerpts from "The Nutcracker Suite". This is ball-busting stuff.

He drops fresh acetates, exclusive remixes of his own work and chunky cuts like House Trap II's huge 303 stomp, "High On The Edge". Van Dyk peaks and troughs his set intelligently, digging deep, deep down with a tough take on Jam & Spoon's "Odyssey To Anyoona" before taking things back into more familiar acidic trance territory. Even when we reach the encore, he still has one more trick left up his sleeve, with the old school charms of Cyclone's "A Place Called Bliss". Judging by the looks on most faces, the kids are already there.

So just how do we explain Paul Van Dyk's appeal? Maybe it's that he offers the dynamism of techno without the dull minimalist thud. Maybe it's that he offers the musicality of epic house without the neo-classical pomposity. Maybe more DJs should spin like Paul Van Dyk. Maybe? Definitely.

Kieran Wyatt

NAME: Voyeur ADDRESS: Time & Space, The Midway, Newcastle-Under-Lyme TELEPHONE: 01695-577-247 TIMES: 9.30pm-2am, Fridays PRICES: £6/£7/£8



Paul Van Dyk

Pic: Robin Gaultier

MEGADOG

Apollo, Manchester

IT'S the first Apollo all-nighter. Eat Static are back with new material and Toby Marks (aka Banco de Gaia) is making his first live appearance in over a year. Add to this drum & bass whiz-kid, Future Loop Foundation (known to the law as Mark Barrott), plus "Star Wars" fanatics, Timeshard, and surely nothing could go wrong.

Manchester, an oasis of culture in a desert of dark satanic mills, is famous for its warmth. Tonight though it's cold and raining. Totally fucking pissing it down to be precise.

Outside the Apollo over in Ardwick (as in "'ard"), it's just the same story. But the thousands of expectant punters who've successfully negotiated soaking wet muggers are cheerful. It's as though they're somehow accustomed to rainy Saturday nights.

Inside, Future Loop Foundation winds up the cosmic groove with a mid-tempo drum & bass selection which results in a mass shuffle. The crowd, clearly four to the floor fanatics to a man, embrace the mix of unknown tunes with a remarkably positive response. Banco de Gaia follow with a similarly eclectic dubby set which doesn't really kick in until it is 45 minutes old.

In between live sets, Michael Dog and Shane maintain the momentum with loveable cockney rogue, MC Teabag, for once staying relatively low-key. It takes Eat Static though, to really take things higher. Dropping trancey numbers such as "Dionysiac" and this year's "Bony Incus", Static take the energy level to maximum. Two drum & bass excursions give everyone a rest before they reveal their new opus, a storming, crescendo-laden rollercoaster of a track.

Bringing up the rear, Timeshard ditch the dub and crank out the techno, rounding off a night of unstoppable dancing and shared good vibes.

Manchester, or Madchester as it was once named, is certainly totally barking mad. No wonder, then, that unleashing Megadog here works so well.

Jonty Adderley.

TURBULENT FORCE

Atomic Jam at Que Club, Birmingham

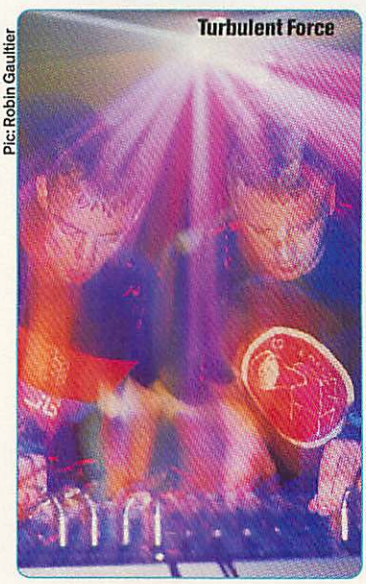
STANDING on stage in front of 1,500 mental techno disciples probably isn't everyone's idea of fun. But Turbulent Force, aka Alex Handley (currently talk of the town for his DJing skills) and Mark Stephenson look like they're having the time of their lives.

You could argue that at a night like this, possibly the most eclectic the Midlands has to offer, you could put a beat to one of John Major's longer speeches and the kids would still keep dancing. But that doesn't do justice to Turbulent Force's hard-beat soundfest.

Force's set is ultra crisp, built upon hammering rhythms, razor-sharp snares and caustic acidics. It's a teasing cat and mouse game as they cut out the beats like the calm in the eye of a hurricane. They wait until the crowd reach tension overload before slamming back the bass with whiplash precision. The Que Club goes predictably apeshit.

Turbulent Force? How very, very apt.

Kieran Wyatt



Turbulent Force

Pic: Robin Gaultier

OMNIPRESENCE

Shepherd's Bush Empire, London

AFTER this link-up between Tip Records, the Godfathers of Goa, and well-known fat cat promoter, Harvey Goldsmith, will underground dance music ever be the same again? Who would have thought a few wasted hippies could make this bigwig's mouth water? And what has he got to offer the punters?

Well, state-of-the-art air-conditioning, trippy backdrops and excellent sound for starters. So with the surroundings setting such high standards, Doof's live set eventually comes as something of a disappointment. Too much fluff and not enough energy. It isn't until Andre (one of Tip's best-kept secrets) takes over that the real action starts. This guy is what Goa trance should be about. Hard, weird and magical. The chill-out room is equally impressive and finds The Infinity Project getting even more, erm, infinite.

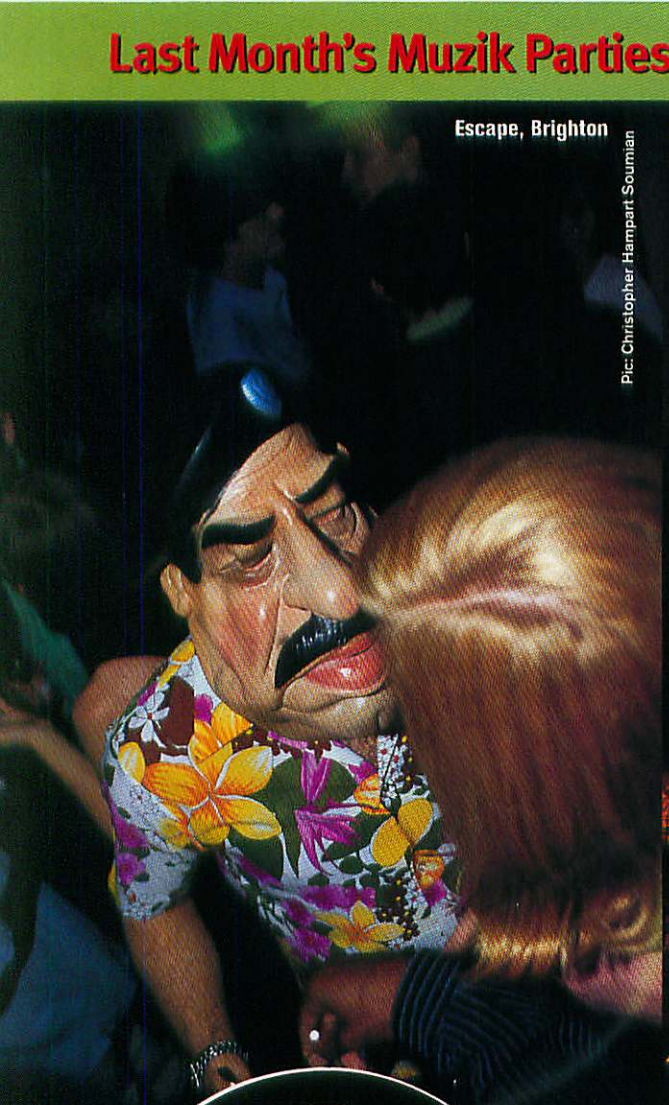
In the battle to win over new punters, there's nothing wrong with trying out a venture of this kind. Having often been guilty of elitism with their free parties, it is good to see Tip Records welcoming everybody. And what's more, everybody is having a great night.

Benedetta Ferraro

Last Month's Muzik Parties

Escape, Brighton

Pic: Christopher Hampart Soumian



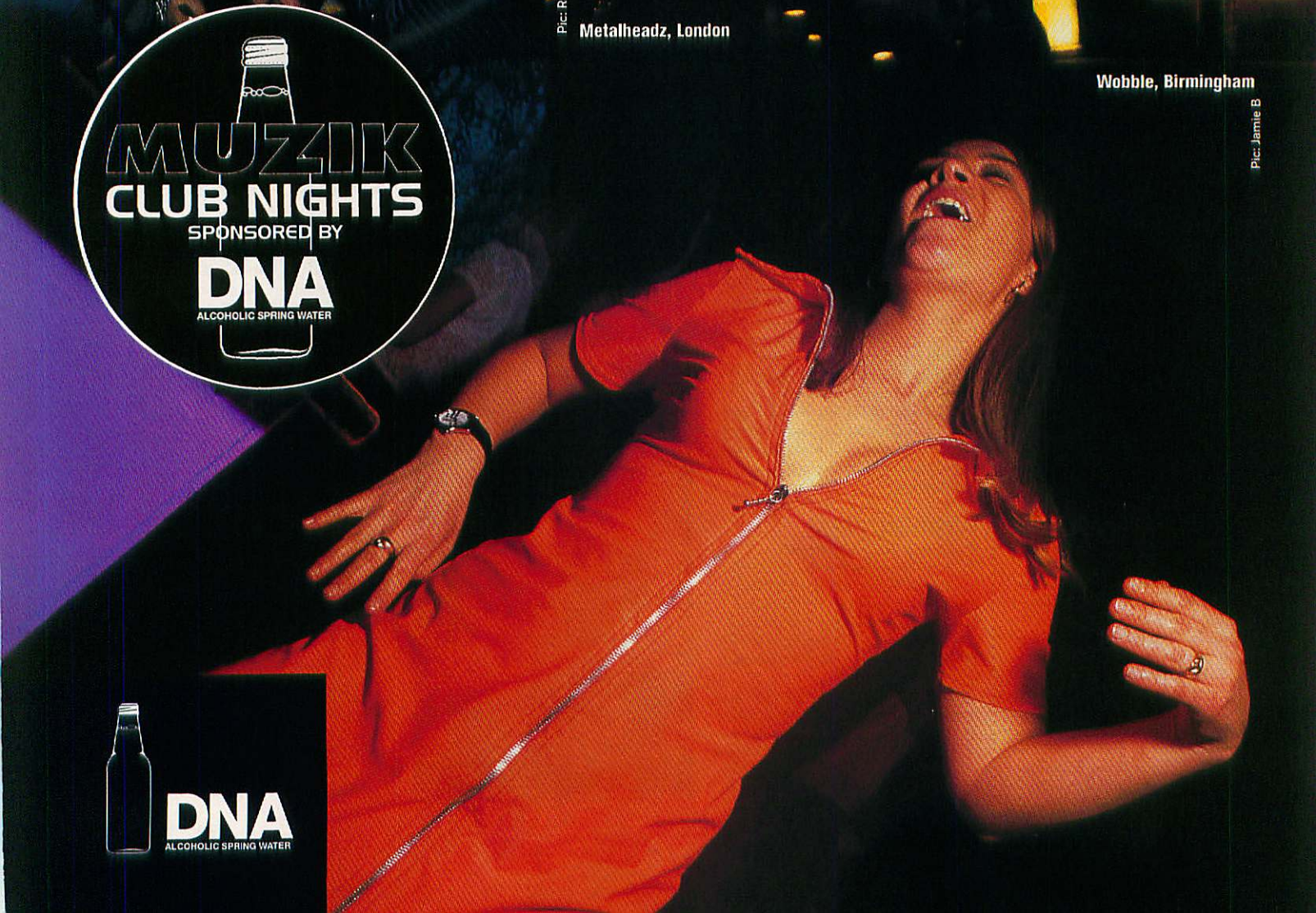


Pic: Raise-A-Head

Metalheadz, London

Wobble, Birmingham

Pic: Jamie B



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WHERE TO LOSE YOUR INNOCENCE THIS MONTH

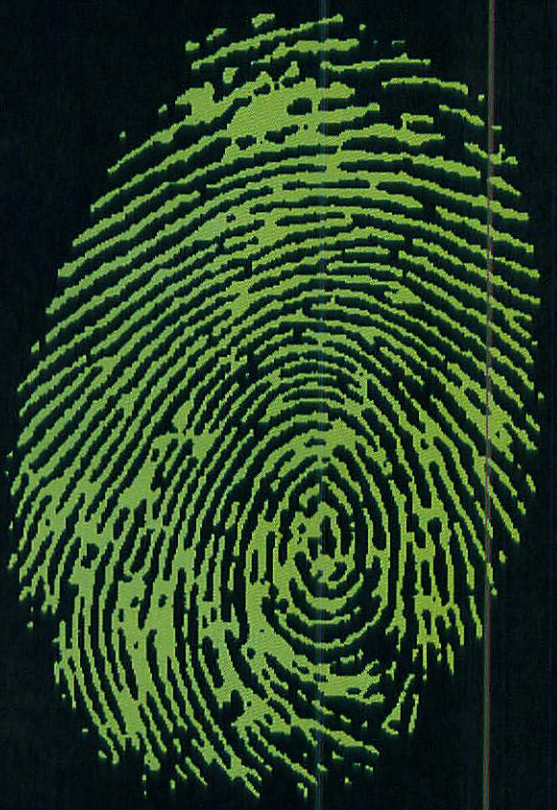
GLASGOW – SATURDAY JANUARY 11
COLOURS – MUZIK NIGHT
The Arches, 30 Midland Street
0141-221-9736. 10-3.30am
X-Press 2 (Ashley Beedle and Rocky & Diesel)

LONDON – FRIDAY JANUARY 17
PEACH – MUZIK NIGHT
Camden Palace, 1a Camden High Street, NW1
0171-387-0428. 10-6am. £10 after 11pm/£7 members and before 11pm
John Kelly, Graham Gold, Darren Pierce, Dave Lambert and Craig Dimech

SLOUGH – SUNDAY JANUARY 26
FULL CIRCLE – MUZIK NIGHT
The Studio, A412, George Green
01753-685-158. 4pm-11pm. £8/£6 members
Dave Angel, Phil Perry and Nick Rapaccioli

SHEFFIELD – SATURDAY FEBRUARY 8
LOVE TO BE – MUZIK NIGHT
The Music Factory, 33 London Road
0113-242-7845. 10-5am. £12/£10 members and NUS
Jon Pleased Wimmin, Jon Da Silva and Tasty Tim

LONDON – SATURDAY FEBRUARY 15
CLOCKWORK ORANGE – MUZIK NIGHT
Camden Palace, 1A Camden High Street, NW1
0171-387-0428. 8-8am. £15 in advance
Jon Pleased Wimmin, Lisa Loud, Jeremy Healy, Seb Fontaine, Craig Cambell and Andy Manston





Our sponsors, DNA alcoholic spring water, are giving away a crate of their rather unique drink. To win, just answer this question. What was Muzik's Single Of The Year in 1996? Send your name and address on a postcard to: DNA Giveaway, Muzik Magazine, Kings Reach Tower, Stamford Street, London SE1 9LS. First one out of the postbag wins. All entries must received by Monday February 10. You MUST be 18 or over to enter!!



Club Fiction

words **Charlie Hall** and **Rachel Newsome** illustration **Angela Salt**

It's no big deal to write a book based around drug experiences. Byron, Burgess, Burroughs... it's been going on for years. But since acid house, this illicit counter-culture has been increasingly absorbed into everyday life. Which is why the new anthology, 'Disco Biscuits – New Fiction From The Chemical Generation', represents a credible postcard from the underbelly of Nineties Britain. Here, Charlie Hall's story 'The Box' (exclusively 're-mixed' for Muzik in two parts) gives us a special insight into life on the road, while overleaf we talk to a selection of up-and-coming 'Chemical' writers

the box

part one

THE LIGHT NARROWS HIS VISION, SCORCHES HIS EYES, THIS DRY careless environment just for searching and waiting. Waiting and fretting. Standing with holidaymakers returning and arriving, excited, squeaking with excitement of the new, others stunned by the effort of flying, gazing around as if they had suddenly been beamed to this place from another time.

His thoughts keep drifting back to London, back to the warm bed he left, he should have said goodbye or left a note or anything. He doesn't feel really bad or that he's committed a crime against humanity, but... Well, he should have said goodbye. But then there would have been a scene, recriminations, best to just slip out and let her sleep on. Wake her up, even for a goodbye hug and she might have wanted a "talk" and he would have been late; taxi impatient, surly fucker, he was bad enough, "Yes I do mind if you smoke", that sort of thing, and a massive grumble as he sighs and huffs and puffs, moving all his crap around in the boot to make way for the boxes, like he's doing Martin a massive favour to come and pick him up. And at the airport, the driver opened the boot of his seedy Datsun and they stared at each other, so Martin went and got a trolley and watched him sweat with the record boxes and asked for a receipt so he had to squeeze himself back into his car, gave him the exact amount (got rid of all his smash), and fuck your tip.

Everyone's gazing up at the screens like obedient schoolkids and then the flight number comes up and they race off with their trolleys. Martin follows them, like he had any confidence his boxes would come bursting joyously first in line onto the carrousel. On the other side of the hideous rubber curtains that flap gently like great fronds of rotting seaweed the handlers chat to each other as they sling the bags like so many dead fish onto the belt, muttering in their jumbled menacing language. And here they come; battered suitcases, chirpy rucksacks, sleek executive matching folding nestling walk-in wardrobes... And still Martin waits, with that niggling feeling that they've taken his boxes somewhere else, some special place, hidden away without telling him so he'll stand there like a spare part until it finally dawns on him that they've taken it to special handling and he'll come up to the counter scared and sweating like the first time, and they'll be there, grins swiped across their faces, "Ohh! Bet we had you worried sir!". One day mate, one day... So he toughs it out and looks unconcerned, just wanting a fag. Fuck, if this was Italy everyone would be puffing away, leaning up on the No Smoking sign which is always situated by the big overflowing ashtray. But this is Sweden, where you get nicked for smoking in the fucking street, if you don't mind.

Martin would look out at a throbbing dancefloor, at the energy still buzzing outside a club after the night was over, and he could feel the electricity

She's practically a stranger, he hardly knows her, usual story. They'd sort of been on each others case here and there, a little bit of backroom flirting in the Ministry, skinning up together as he'd waited for David Holmes to finish his set at Final Frontier, plenty of laughs out in the garden at the old Full Circle, you know. They'd been sizing each other up, both thinking maybe they just knew each other too well. Martin used to get home from a night out, lay in bed and she'd come to mind. He'd be still awake with the drugs slowly draining through his system, tweaking the last synapses and he'd want to call her. But he wanted to be good, didn't want to make it all just a fucking wank, he wanted to be fair.

He had been on a roll the night they finally got together. High summer and for once London was kicking. You'd come out of a club and there'd be people standing about in the street, messing around, the atmosphere was stupendous and everyone was there. Good times to be a DJ. Every club so was full of life. Martin would look out at a throbbing dancefloor, at the energy still buzzing outside a club after the night was over, and he could feel the electricity and channel it. The feeling that these were days not to be missed, that something vital and memorable was happening, some sort of axis point, and they all were there, everyone thinking of ways to avoid being anywhere else. No tomorrow. No future.

That night he was playing for a mate in a sweaty gaff in the basement of a kebab shop on the Edgware Road. The vibe was perfect; underground and mellow. He'd come down with a right posse and it was all laughs and the buzz of ➦


1000 FEET
10000 FEET
ALTITUDE
299
300

being together on a summer night. The pay for the night was crap but Pete was shifting quality nose-up and Martin knew his night was going to be one long party, enough for everyone with him, too.

When they got there the place was already pumping. Eren was playing fat beats and mad a cappellas, and the crowd was right with him. He whipped them along, grinning through his thick hair, the ground was just right. Martin had a beer and socialised a bit. He was trying to stay straight-headed as he knew from bitter past experience that if he tucked into too much skunk or bugle before he got on the decks, all sorts of chaos was likely to follow. It's a question of getting locked into the groove, the ideal night was one where the first mix goes right, there's a surge from the crowd as they sense new energy on the decks and you go right with it. Then you can stuff yourself with whatever you like, he'd even done it tripping a few times, which was quite a challenge, although he'd heard a couple of DJs brag that they play best on a trip. Yeah, sure, if all you're doing is switching on the DAT machines. So he stayed straight and socialised, all the time tense with the anticipation, keeping an eye on his watch...

And it was one of those nights when everything falls into place, the first mix was spot-on and the crowd's energy jumped. All the right tunes were at his fingertips as soon as he dug into the box, the records kept on coming, the temperature was rising, the vinyl grew hazy with condensation as soon as it came out of the sleeve. The heat was outrageous, he was throwing beers back, they had to cane all the charlie before it sweated up. People were starting to lose it but they kept right on dancing, all locked in together, a rare and utterly fucking wondrous moment, pure ecstasy. More coke, more beer, more T-shirts pulled off, more skunk in the air, and when it seemed like there wasn't any further to go, the buzz just kept building, bodies sliding against each other to the music. It was so hot, so scary, everyone was laughing in amazement, shrieking, hollering and whistling when it seemed like there just wasn't any more air to even draw breath.

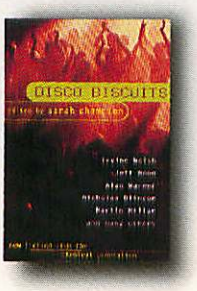
He plays house. When he first heard it he was into reggae and funk, and a mate came back from America with a bag of tunes. They'd already developed a boy's club of trainspotters, Fred Wesley, Maceo, the deep dirty funk from America's East Coast and the crazy Latin boogie from Los Angeles. Washington threw out Trouble Funk and the mad go-go beats speeding things up. Then dark marijuana nights down in Melon Road, Peckham, with Jah Shaka giving us pumping acid dub, staying out until the break of dawn, dancing all night fuelled on ganja and Red Stripe.

They were having a house party and were grooving away to their stuff and Jacko comes in with his house music. That shit was weird. Like FAST as fuck and empty. Machine music. Having been used to the fat bass sounds of funk and reggae, this music was... Well, it wasn't music, man! Take that fucking shit off the decks and put the funk back in!

That was then. And with the help of a few little pills and a bit of understanding, this is now.

He plays house. He keeps it fat and funky. Trying to convey that happy, sexy vibe he got through funk and the moody weird shit, the trippy frequencies of dub. When you realise that you've been dancing for two or three hours just to a rhythm. He wants people to feel what he feels, the simple joy of dancing, the release of losing the plot in a little room with a couple of hundred other people who want to do the same.

And tonight he's jamming! For the first time in what seems like years he's got his shirt off, sweat's popping out of his body, just enough time to slap a track on the deck, listen out for the beat, match it up and then it's in. The new sound heightens the vibe, he teases the dancers, bringing vocals in off the new track, dropping the bass out so there's no kick drum mayhem, then spinning the track back so the twirling scream of the outgoing track sends more whoops from the crowd. And then, at the height of it all, she's there and they hug each other, bursting with a simple feeling of happiness, and they hold each other tight. He can feel her body pressing against his in the heat, and with sweat streaming down his face he kisses her mouth and she kisses him back, and at that moment he's the fucking king of everything and this is RIGHT.



To be continued...

WRITE ON

Five Chemical scribes talk about disco biscuits, books and Burt Bacharach...



NICOLAS BLINCOE, 28
"ARDWICK GREEN"

Fired by the entrepreneurial spirit of acid house and the Blackburn raves, a young blade dreams up a Sunday night chill-out club.

BACKGROUND: Freelance journalist. First novel, "Acid-Casuals", came out in 1995. He was briefly in the white rap act, Meatmouth, on Factory.

REASONS FOR READING? "Too often people are told that books are special things which need preserving because they're under threat, but I think people read a huge amount of different material. It's not even necessary to have printed words on a page anymore. A lot of people are doing readings or you can send stories via the Internet, so the actual commodity isn't that important anymore."

THE CHEMICAL GENERATION IS... "Punk without a chip on its shoulder and hippy without the pastoral idyll."

ESSENTIAL LISTENING: "Baby Wants To Ride" - Frankie Knuckles, "Love Can't Turn Around" - Farley "Jackmaster" Funk Featuring Daryl Pandy, "White Lines" - Grandmaster Flash, "24 Hour Party People" - Happy Mondays

IN THE PIPELINE: A new novel, "Jello Salad", out in March. A film of "Acid Casuals" directed by Mike Hodges.



JONATHON BROOK, 28
"SANGRIA"

A behind-the-scenes look at a Mediterranean holiday resort, reveals that all is not sun, sea, sex and erm, sangria.

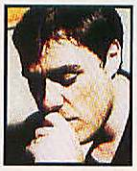
BACKGROUND: Three novels, "Slackness", "Big Up" and "Herbs Man". Ex-guitarist in a reggae band with Desmond Dekker.

REASONS FOR READING? "Books don't have the immediacy of music, but you can echo lots of other things which have happened in youth culture."

THE CHEMICAL GENERATION IS.. "All society is synthetic and chemical now."

ESSENTIAL LISTENING? Miles Davis, Herbie Hancock, Maxxy Jazz And The SoulFood Cafe (Faithless' rapper), Acacia (Wall Of Sound).

IN THE PIPELINE: A new novel planned for this year.



DEAN CAVANAGH, 30
MILE HIGH MELTDOWN

A routine flight over to Alicante turns into the journey from hell as a jungle sound system takes over the PA and the spliff-toting pilot looses control.

BACKGROUND: Freelance journalist. Set up the cult Leeds club fanzine, "Herb Garden". "Mile High Meltdown" is taken from his first novel, "Rubber Ring Haloes". One third of the Bradford underground dance outfit, Glamorous Hooligan.

REASONS FOR READING? "I'd find it very hard to articulate what it's like to be off your head in a club, but you can write about the wider aspects of club culture. I do think it's amazing that some of the unlikeliest people are getting into literature, but at the end of the day, if there's stuff out there which you can relate to, then you'll read it."

THE CHEMICAL GENERATION IS... "Living off the energy inspired by acid house."

ESSENTIAL LISTENING: "Dreams Of Santana" - Orange Lemon, "I'll House You" - The Jungle Brothers, "Pacific State" - 808 State, "Tears" - Frankie Knuckles

IN THE PIPELINE: A film version of "Rubber Ring Haloes" due out early 1997.

Q
"THE SPARROW"

The streets of Brixton are filled with good and evil, ravers and dealers, secret desires and unseen violence. Only the good guy doesn't always get lucky...

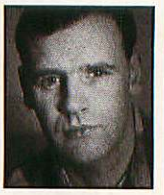
BACKGROUND: Wrote for "The Fred" (an underground mini fanzine). His first novel, "Dead Meat", was originally only available white label-style in clubs.

REASONS FOR READING? "When I started out, there was nothing there. All I did was put out 100 white label books like a musician and the people I handed them to in clubs liked it. Young people are a whole lot smarter than publishers give them credit for. Lyrics and words have always been a part of music, so it was just about making it more accessible. There's a whole audience out there which understands the rhythms of rap and poetry."

THE CHEMICAL GENERATION IS... "I don't know because I'm not part of the Chemical Generation."

ESSENTIAL LISTENING: George Michael, Marvin Gaye, 4 Hero, Frankie Knuckles, Todd Terry, Burt Bacharach, Mozart.

IN THE PIPELINE: A reinterpretation of "Dead Meat" is due out in 1997.



KEVIN WILLIAMSON, 35
"HEART OF THE BASS"

A wild party in a Scottish glen takes on truly bizarre dimensions when all the chemicals begin to work.

BACKGROUND: Editor of "Rebel Inc" magazine. Set up the Rebel Inc book publishing offshoot. His poetry has been published in various anthologies and he runs Scotland Against Drug's Hypocrisy.

REASONS FOR READING? "You're trying to write a story. The people involved in club culture are a generation of readers who would almost certainly have been rejected and passed over if it hadn't been for writers like us."

THE CHEMICAL GENERATION IS... "A cross-fertilised pool of ideas and experiences over the past eight years which came from the emergence of acid house and the use of Ecstasy."

ESSENTIAL LISTENING? Juan Atkins, Mixmaster Morris, The Orb.

IN THE PIPELINE: "Drugs And The Party Line" out in March.

The lab - tested hobby kit for the head who has everything! ©REACT

fold tab fold tab fold tab fold tab fold tab fold tab fold tab

Dope On Plastic! 4



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Cut Out & Keep

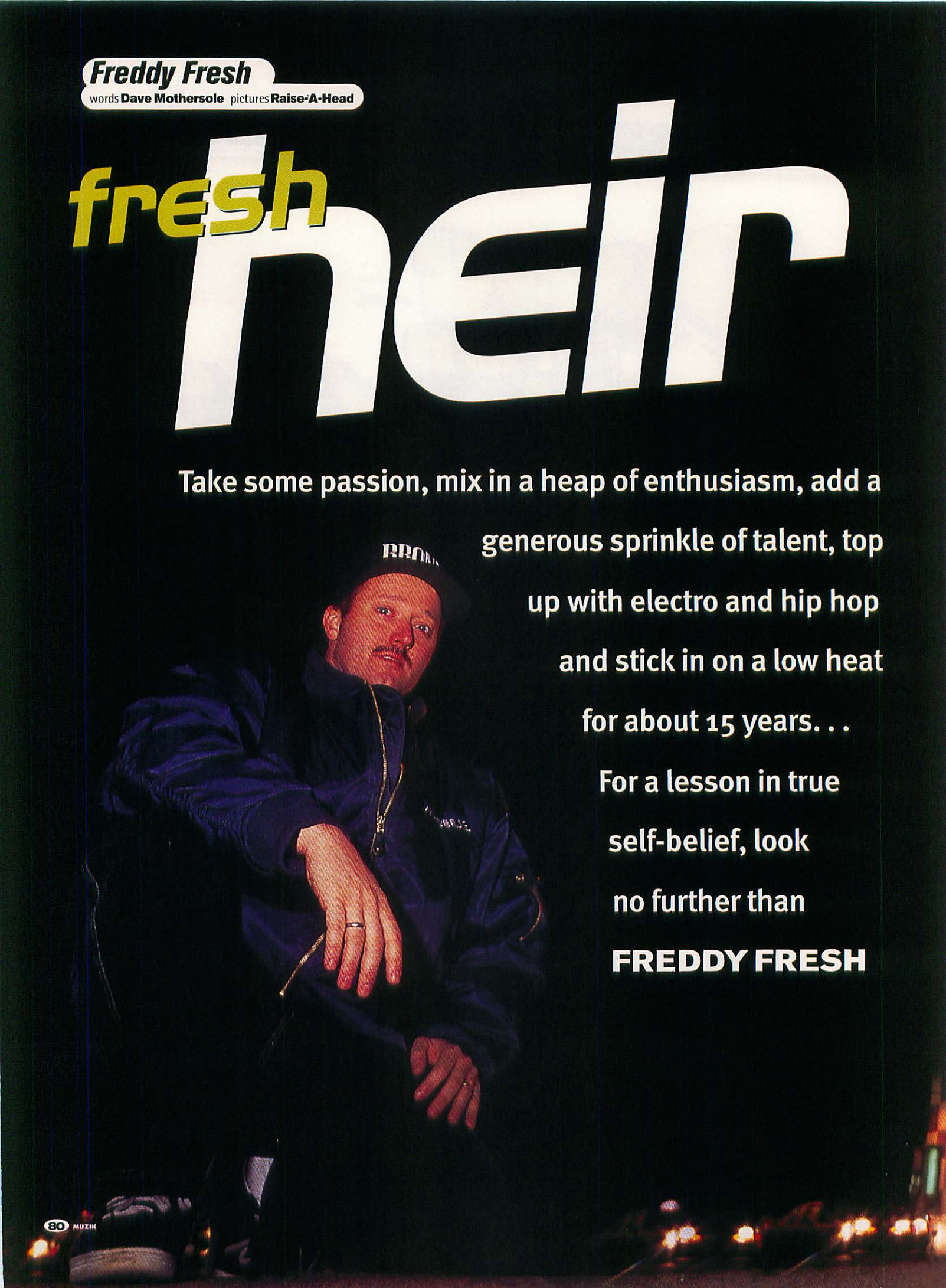
Freddy Fresh

words **Dave Mothersole** pictures **Raise-A-Head**

fresh heir

Take some passion, mix in a heap of enthusiasm, add a generous sprinkle of talent, top up with electro and hip hop and stick in on a low heat for about 15 years. . .

For a lesson in true self-belief, look no further than **FREDDY FRESH**



ST PAULS AND MINNEAPOLIS, THE TWIN CITIES OF Minnesota. The land of the baseball cap and the checked shirt. A place where every second vehicle is a pick-up truck, high cholesterol fast food is a religion and the people are as overweight as the temperatures are extreme.

A massive suburban sprawl whose biggest claim to fame (apart from Prince) is a shopping mall so huge, it has a full-size rollercoaster smack bang in the middle of it and more retail outlets than some British towns have residents.

Yes indeedy. This is the real America. Apple pie America, the America of Roseanne and Dan, and the National Rifle Association. It's a million miles from the glamour of LA or the chic cool of New York. And not the sort of place you'd expect to find someone like Freddy Fresh, but then Freddy is no ordinary character.

In an area where most people listen to country & western and Guns N' Roses are considered cutting edge, Freddy has created his own electrohead Bronx b-boy fantasy world. And after 15 years of mixing and scratching, collecting vintage analogue keyboards and releasing underground electronic platters, while simultaneously working 70 hours a week in dead-end jobs, his dreams are finally coming true.

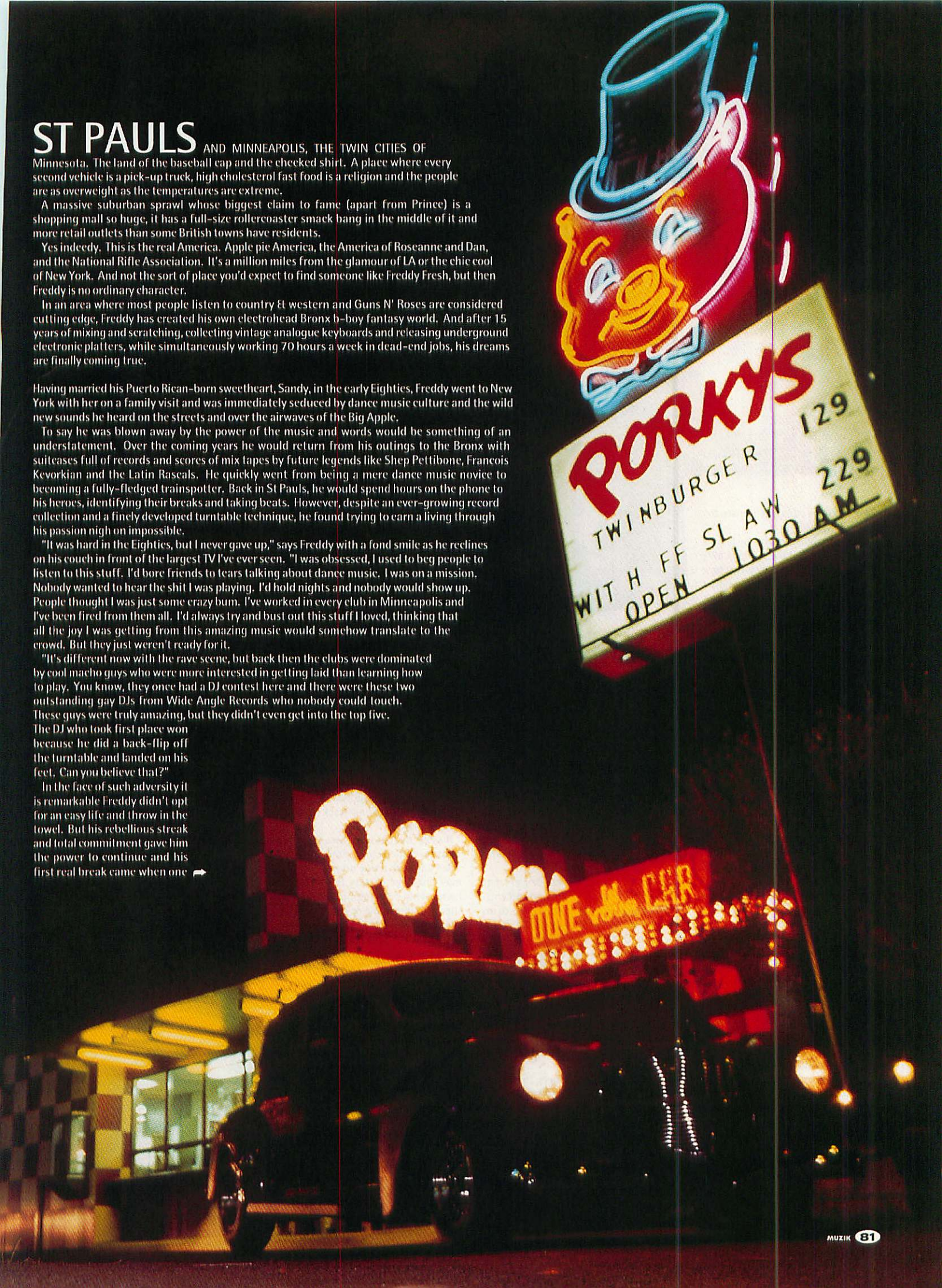
Having married his Puerto Rican-born sweetheart, Sandy, in the early Eighties, Freddy went to New York with her on a family visit and was immediately seduced by dance music culture and the wild new sounds he heard on the streets and over the airwaves of the Big Apple.

To say he was blown away by the power of the music and words would be something of an understatement. Over the coming years he would return from his outings to the Bronx with suitcases full of records and scores of mix tapes by future legends like Shep Pettibone, Francois Kevorkian and the Latin Rascals. He quickly went from being a mere dance music novice to becoming a fully-fledged trainspotter. Back in St Pauls, he would spend hours on the phone to his heroes, identifying their breaks and taking beats. However, despite an ever-growing record collection and a finely developed turntable technique, he found trying to earn a living through his passion nigh on impossible.

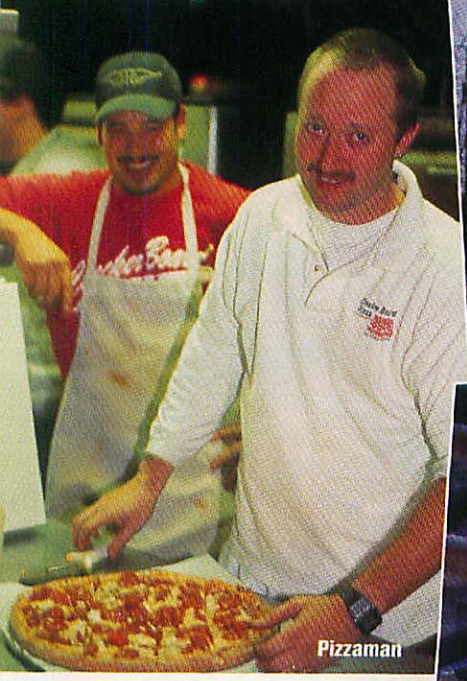
"It was hard in the Eighties, but I never gave up," says Freddy with a fond smile as he reclines on his couch in front of the largest TV I've ever seen. "I was obsessed, I used to beg people to listen to this stuff. I'd bore friends to tears talking about dance music. I was on a mission. Nobody wanted to hear the shit I was playing. I'd hold nights and nobody would show up. People thought I was just some crazy bum. I've worked in every club in Minneapolis and I've been fired from them all. I'd always try and bust out this stuff I loved, thinking that all the joy I was getting from this amazing music would somehow translate to the crowd. But they just weren't ready for it.

"It's different now with the rave scene, but back then the clubs were dominated by cool macho guys who were more interested in getting laid than learning how to play. You know, they once had a DJ contest here and there were these two outstanding gay DJs from Wide Angle Records who nobody could touch. These guys were truly amazing, but they didn't even get into the top five. The DJ who took first place won because he did a back-flip off the turntable and landed on his feet. Can you believe that?"

In the face of such adversity it is remarkable Freddy didn't opt for an easy life and throw in the towel. But his rebellious streak and total commitment gave him the power to continue and his first real break came when one ➦



Freddy Fresh


Pizzaman



Fresh princes: Freddy and son


Freddy's home studio









of his pause-button edits was licensed to Scott La Rock and KRS-1.

"It was a pretty horrific mix," he laughs. "I mean, it was okay but the sound quality was really bad. All I had then was two tape decks and a turntable, but I felt honoured that they liked it. I used to worship those guys and it made me realise I that had to start making my own stuff."

IN THE YEARS WHICH FOLLOWED HIS FIRST TRIUMPH, FREDDY STARTED TRACKING DOWN rare synths and sound modules, and learnt how to use them. At the same time, he still had to support his family by delivering pizzas and etching trophy plates for his dad's business (Mike "Fresh" is a local bowling champ with his own pro shop). Despite these difficult circumstances, Freddy made his vinyl debut proper in 1992 on the seminal Nu Groove imprint, with a record named after his community radio mix show, "Boom". A release on Silvo Tancredis' Experimental label soon followed and the success it generated gave him the confidence to set up his own Analog imprint.

"I only pressed 500 copies of the first Analog release," he gushes with almost child-like enthusiasm. "But I'll be damned if I don't get calls from all over the world. I'd read reviews and find out people were actually buying my stuff, and when Aphex Twin charted three of my songs... Man, I was in heaven!"

Isolated in Hicksville, USA, he may have been, but Freddy now knew he was no longer alone. At his Dad's shop, he started to receive faxes from distributors and DJs. Before long, he was getting bookings for the occasional European gig via the phone at the pizza house where he worked.

"The guys I worked with thought it was funny," he recalls. "I was a pizza delivery man for Christ's sake. What was I doing talking on the phone to these guys with funny accents? But when I went to France to DJ, people were coming up asking me to sign copies of my Modulator record ["Timy's Trance" on Experimental] and I just about passed out. It was the most unbelievable, mind-blowing experience ever. Over here I was just some loser and all of a sudden these people in Europe were telling me they loved my music. And there I was DJing with Frankie Bones and Jeff Mills, those guys were my heroes. I had pictures of Frankie Bones all over my walls and Jeff Mills tapes from when he was a hip hop DJ called Wiz."

THE CONTACTS HE MADE AND THE ENCOURAGEMENT HE RECEIVED IN EUROPE GAVE Freddy the boost he needed, and over the last couple of years his output has been nothing short of prolific. He now runs four labels, Analog, Analog UK, Socket and Borigua, and has released over 100 titles for imprints from all over the world.

His list of collaborations is equally impressive and includes, among others, Tim Taylor, Woody McBride, Tomas Heckmann, Paul Mix, Biochip C, Cari Lekebusch and Steve Stoll.

Remarkably, though, it is only his recent album deal with Harthouse which has actually given him the freedom to give up his day job and concentrate on music. The result of the association is the appropriately named "Accidentally Classic" album.

Probably his most accomplished work to date, its 15 tracks take his electro and hip hop roots and throw them through a kaleidoscopic hoop of futuristic technotica and wild style Latin funk. And while it draws from some of the best elements of the last 15 years in dance music, the album somehow manages to transcend all its influences, sounding basically like nothing else ever recorded.

"I have really bizarre tastes," Freddy reveals matter-of-factly, "and I guess that's reflected on the album. I find a lot of techno so boring. I like completely sick, berserk sounds. A lot of my keyboards have the guts on the outside so I actually mess with the internal wiring freehand on a patchbase and find sounds I'll never get again. That's why I record all my stuff live. There are no computerised tracking devices in my studio, I just turn it all on and run around tweaking stuff here and there.

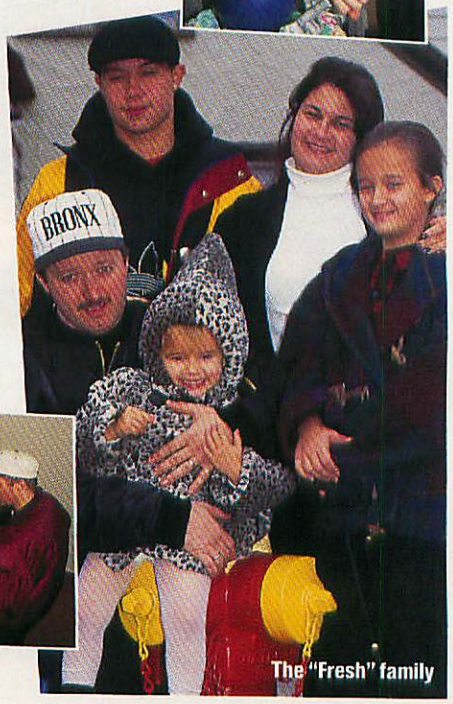
"I'm learning to be more economical, though, because sometimes I get carried away. Tim Taylor told me I've been close to having a huge record seven times and totally fucked it up. He'll call me up and say [adopts a Dick Van Dyke accent], 'Why, why, why did you put that horrible sound in? It destroys the whole song, mate'. Tim's got the ears of life, he knows what people like. I don't, I just know what I like. Some of my records are probably the most un-DJ-friendly records ever made. Tim gives me advice, but I don't always listen. He'll tell me not to release a track but I'll put it out it anyway and it'll sell virtually nothing. It's my label, though, so fuck it! And you know what's funny? People love the songs that I least expect will sell. One of my most successful records was 'Five Minutes' on Communiqué. I made it while I was watching cartoons on TV with my daughter. It took me as much time to make as it does to hear it. Other times I will spend forever on a track which I love and everyone else just hates."



It's exactly that sort of madcap attitude which makes Freddy such an interesting artist and such a true original. He may finally be getting the props he so richly deserves, but playing the corporate game or dancing to somebody else's tune just doesn't come into the equation. Freddy is way too independent to be seduced by "The Biz" and far too much of a maverick to ever be totally tamed. Accidentally classic? You bet.

'Accidentally Classic' is out now on Harthouse. Watch out for forthcoming Fresh releases on Analog, Socket and Borigua





The "Fresh" family

tribal rhythms



a guy called gerald 'black secret technology'

The long awaited re-issue of the record that helped define the jungle movement. Totally remixed it includes the sublime and previously unavailable Aquasky (Moving Shadow) mix of 'So many dreams'. Deep.

Listen to it on **Virgin listening posts**
between 13 Dec & 26 Dec

MEGASTORES beyond entertainment

Liberator

words Camillo Rocha pictures Colin Hawkins

staying unde

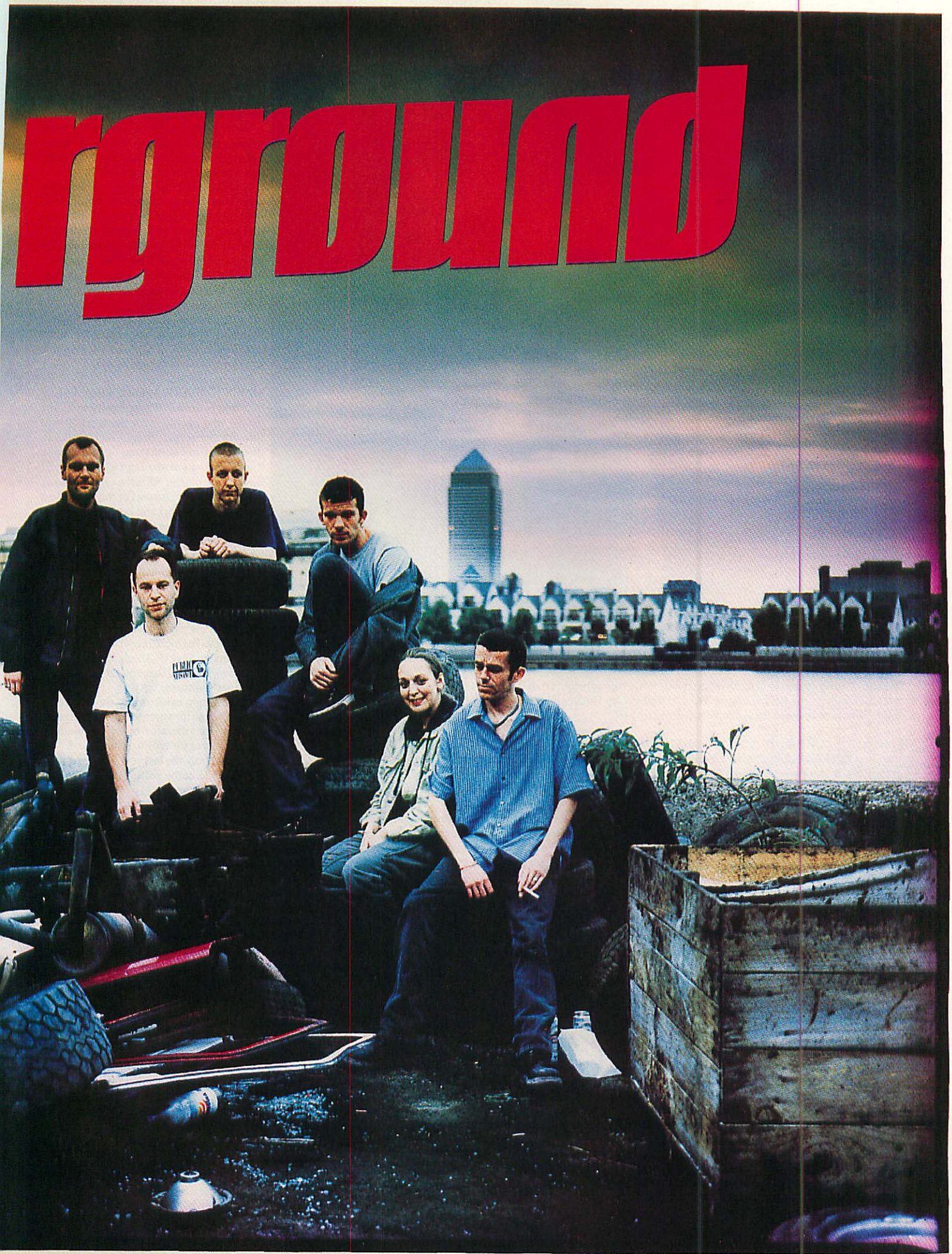
Oblivious to the mainstream, with a sound and identity all its own, the free party scene has slowly but surely been steadily gathering momentum. Travelling faster than most are current underground ear-turners, the LIBERATORS, and their Stay Up Forever label



(left to right) Guy, Paul, D.A.V.E The Drummer, Gizelle, Aaron and Chris

(left to right) back row: Paul, Guy, D.A.V.E The Drummer
front row: Chris, Gizelle and Aaron

rground



Liberator



The Liberator crew: (left to right) Julian, Aaron and Chris

DETROIT, 1996. DERRICK MAY HAS JUST RECEIVED A NEW RELEASE FROM LONDON. He immediately faxes the sender, madly enthusiastic about the record. It reads, "Brilliant, please send me more of this stuff".

"This stuff" being an acid behemoth which builds to such dizzy heights that it smashes orbiting satellites on the way. It's called "The Rabbit's Name Was", it's a Stay Up Forever release by A&E Dept. May must have thought, "What the fuck are these people in London up to?".

THE ANSWER IS QUITE A LOT. STAY UP FOREVER AND THE PEOPLE BEHIND THE TRACK, DJS/PRODUCERS Aaron, Chris and Julian Liberator, are currently creating quite a commotion. The label with mighty releases from the likes of Star Power, Dynamo City, Secret Hero and the above-mentioned A&E Dept. The Liberator trio by causing devastation at events like Phoenix and Rezerection and with their killer remixes for TEC, deConstruction, Prolekult and Boscaland.

It would be curious to see what Derrick May makes of the title of the first Stay Up Forever compilation, "It's Not Intelligent, It's Not From Detroit But It's Fucking 'Avin' it". The release compiles for the first time tracks from SUF, plus cuts from labels such as Smitten, Routemaster and Choci's Chewns. It is the sound of stormin' acid techno and trance, the soundtrack not just of a scene, but a way of life.

AARON, CHRIS AND JULIAN'S ROOTS ARE SPREAD IN MANY SUBTERRANEAN directions. The Liberators and Stay Up Forever being merely a branch of what is generically known as the "free party scene". A scene where every weekend, thousands of full-on party people from around London have a bangin' time. Where people turn up in the shiniest glam outfit or in an old army coat with mud-caked dreadlocks. Where the parties can be in a quarry in east London, a disused cinema or an old dole office. It's a scene oblivious to "Time Out" listings, the latest musical trends or formalities like door policies, bouncers and closing times.

"Free parties aren't so called because you don't pay to get in," explains Chris, "but because they're all about freedom."

"The scene is relaxed, it doesn't have that consumer vibe," adds Julian. "At most club, certain people get in and others don't. At a free party, anyone can just go down, check it out and enjoy it."

It would be wrong to consider the Liberators to be spokespersons for this scene though. What they are is the most visible part of a vast underground network of DJs, labels, promoters, producers, musicians, visual artists, party crews and sound systems.

It's a network of intense interaction minus the card-swapping, back-slapping, industry protocol. The Liberators regularly play at parties across Europe, even venturing as far as Moscow, and most of their bookings happen as a result of meeting people on the scene.

This is a sub-culture which thrives away from the media spotlight. It is self-sufficient and self-supportive. The fact that the Liberators remixed Secret Knowledge's "Sugar Daddy" for deConstruction or are appearing on the pages of this very publication might be viewed as selling out by some within the free party movement.

"We're really into this music and we want as many people as possible to hear it," offers Julian. "If we stopped doing the free parties then you could say we'd sold out."

Something else which may come as a big surprise to those accustomed to the clock-in, clock-out schedule of most travelling DJs is that once the Liberators are out, they're out. So while some DJs have been contemplating retirement, worn out from their "gruelling" jobs, the Liberator philosophy is to take one gig at a time and savour it for all its worth.

"If you stay at a party instead of fucking off half an hour after you played, then it hasn't just been a job," elaborates Julian. "If you have a sociable, pleasant evening too, you're not going to get so sick of it."

STAY UP FOREVER IS A PERFECT EXAMPLE OF how things work in the free party web. The people who operate with the label all met through the scene. People such as D.D.R. (the genius-in-the-making behind Cosmic Iridium and half of A&E Dept with Julian), DJ Gizelle (who did the "Mizbehavinit" record as Rebel Yelle and is also part of the all-women crew, Mizbehaviour) and Lawrie Immersion (the DJ and musician who runs Routemaster Records, who released Lochi's "London Acid City", his work with Chris Liberator). Not to mention in-house talents like D.A.V.E. The Drummer, Guy McAffer and Paul Harding.

Stay Up Forever also has a remarkable back catalogue. Take Cosmic Trigger's "Marauder" or Sinus Iridium's "Sentinel", where dark, sinister 303s snake through relentless grooves. For more recent releases, listen to Star Power's "Nothing Can Save Us, London" (a track that sounds like the title suggests) and Dynamo City's "Urban & Free", a stomping free party anthem.

Rising to climaxes, moving in exhilarating ways, working the sound of 303s until they go into overdrive, it's acid trance in all its blinding colours. The Liberator-mixed compilation, "It's Not Intelligent..." features the cream of this sound.

"These are the best tracks from the last year or so," explains Chris. "For us, it's also a nail in the coffin for the standard acid trance sound. We need to move on. The sound is going a bit less 303, a bit more techno-oriented, but it's still 'avin' it and that's the main thrust of it all."

> "Free parties aren't so called because you don't pay to get in, but because they're all about freedom"

IN AN OVERALL SCENE WHICH SEEMS RIDDLED WITH pretentiousness, seriousness and a workaholic ethic, The Liberators are a fresh injection of new attitude.

Well, not exactly a new attitude... More like the original one which got this whole acid house/rave/club thing started in the first place. It's an attitude which permeates the entire free party movement.

These days, the sort of pompous bollocks that's proffered in your average dance magazine would sit just as comfortably on the pages of "The Guardian" or "Wire". Which is exactly why a record that has the cheek to scream, "It's Not Intelligent, It's Not From Detroit But It's Fuckin' 'Avin' It" has to be celebrated.

A point which gets Chris fired up.

"It seems trance or acid or whatever is not as good as more purist intelligent techno. That's such bollocks! Minimal techno is very easy to do and it's very good music, but it's not better than other types.

"Experimental electronic music is fine, I've been into it for many years. I've got records by Kraftwerk, Can and Faust. But that wasn't the reason I got into techno. I got into it for the pills and dancing all night at parties. That's 99 per cent of it. The sooner people wake up to that fact the better."

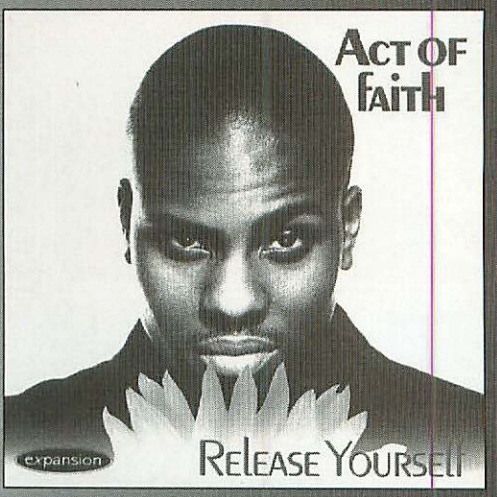
'It's Not Intelligent, It's Not From Detroit But It's Fucking 'Avin' It' is out now on Stay Up Forever via Truelove Corporation

Sophisticated Styles & Rhythms



CD NBT 2 / LP NBT 2

1. SCAT ATTACK (UFO's Why Not? Mix) *MONDAY MICHIRU*
2. DEREK JARMAN BLUES *GHITTONI*
3. AT HOME IN SPACE *FILA BRAZILLIA*
4. PLEASURE & PAIN (Peshay Remix) *PROJECT 23*
5. THE CREATOR HAS A MASTER PLAN *ROUTINE*
6. BLOWIN' IT *THE HERBALISER featuring CHRIS BOWDEN*
7. JAZZ HYPNOSIS *FIRST PRIORITY*
8. COSMIC JAM *DJ FOOD*
9. TUTTA LA NOTTE *ZONA 45*
10. MIND FLUID (Nuyorican Soul Shock Mix) *NUYORICAN SOUL*
11. LET THE HUSTLERS PLAY *PULSE & TANGO*
12. LATIN JOINT (East Harlem Full Remix) *BABY BUDDAH HEADS*



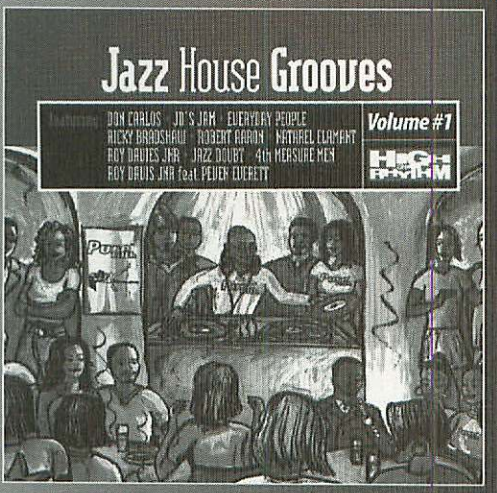
EXCDP11

1. RELEASE YOURSELF
2. ALL OVER NOW
3. IF U BELIEVE
4. FROM ME TO U
5. DO IT RIGHT
6. FIND YOUR LOVE
7. DO U REMEMBER
8. ONLY A CHILD
9. LOST IN LOVE
10. PLEASURE
11. FREE
12. FOREVER MORE
13. IF U BELIEVE (INSTRUMENTAL)
14. ONLY A CHILD (DRUM & BASS MIX)



CD HIGH 5 / LP HIGH 5

1. WHAT A SENSATION *KENLOU III*
2. SYKODELIK *RESTLESS SOUL*
3. FIESTA DE DEFRITEUS *H MAN*
4. BRAZIL *MASTER BUILDERS*
5. EU NAO *BASEMENT JAXX*
6. CARNIVAL (Restless Soul Peak Time Mix) *BAH SAMBA*
7. BREAKING POINT *CRIME*
8. ESCUCHA MI FUNK *THE HIGH TOWER SET*
9. RESOLUTION *CANTO AZUL*
10. CONSTANT ARIBA *MPQ*



CD HIGH 4 / LP HIGH 4

1. HOUSE JAZZ *DON CARLOS*
2. PONTEIO *JD'S JAM*
3. CALL ME *EVERYDAY PEOPLE*
4. HAPPY TO LOVE *RICKY BRADSHAW*
5. SAX IN THE OZONE (NY Garage Mix) *ROBERT AARON*
6. THE FUZE *NATAREL ELAMANT*
7. GABRIELLE (Scroll Mix) *ROY DAVIES JNR*
8. CAPITAL SWING (Kick It Mix) *JAZZ DOUBT*
9. PEOPLE THINK I'M CRAZY *ROY DAVIS JNR feat. PEVEN EVERETT*
10. THE NEED (Basement Jaxx 'Release' Mix) *4th MEASURE MEN*

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STUDIO K7

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UNIVERSAL LANGUAGE

12" OUT 03/02/97
Gerd is one half of acclaimed Dutch production team, Sensurreal and DJ sparring partner to Joachem Paap, better known as Speedy J. Since 1992 he has been producing his distinctive brand of smooth, funky, dancefloor friendly techno for Dutch labels like Prime & Beam Me Up and most recently Kirk DeGiorgio's Op-Art imprint. This EP and it's successor are followed later this year by an album, which is the culmination of 2 years of hard studio work.

DOMINIC "DJD" DAWSON & FRIENDS
FISTFUL OF DUBPLATES
ZOOM

OUT 27/0197
DJD has been quietly slipping into the studio with an impressive array of friends & Collaborators and creating his ultra-rare and hard to find series of dub plates since September '95. Here at last is the full release including the previously unheard fourth dub plate.

VARIOUS ARTISTS
SOMA

OUT 10/02/97
Soma begin 1997 at the same pace they left 1996. First up – Percy X 'Day 3 EP' (Soma 48). 4 tracs, 3 for the dancefloor and 1 for the backrooms. Secondly – Pressure Funk "Raw Spirit' (Soma 49). New one from Stuart (Slam) & Jim (Rejuvination). Designed solely for the dance floor.
Next – Soma 50/Soma 50CD

METAMATICS
EP001, EP002, EP03, EP04
CLEAR

12", Single, Limited Pressing
FORTNIGHTLY FROM 27/01/97
"A Finger in every Pie" reads the inscription on the run out groove on the debut release from Clear's newest signings, Metamatics. A fitting statement that introduces this limited edition 12" series, jumping from minimal house grooves to the deepest drum & bass and bridging the two in the way that only clear can. Don't miss it.

KILLERLOOP
KEEP ON
THE END

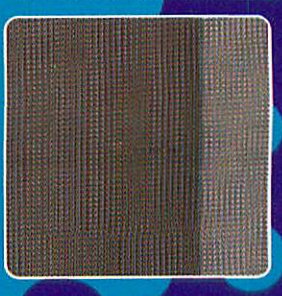
12"
OUT EARLY 02/97
THE END COLLABORATE WITH DJ SNEAK FOR A SPANKING NEW 12" WITH ONE MIX FROM LAYO & MR. C, ONE MIX FROM SNEAK, AND ONE COLLABORATION THAT PUSHES THE TECHNICAL ABILITY OF ALL THREE PRODUCERS.











DEMIX IS THE DANCE DIVISION
OF RTM SALES & MARKETING

AVAILABLE FROM YOUR LOCAL DANCE SPECIALIST OR CHAIN WITH NO NAME RETAILER, AND ALL GOOD RECORD SHOPS

AS HEARD EXCLUSIVELY ON DANNY RAMPLING'S 1 FM SHOW EVERY SATURDAY, 7-9pm
TUNE IN FOR YOUR CHANCE TO WIN 10 RELEASES FROM THE TOP 20 EVERY MONTH
BBC RADIO ONE 97-99 FM

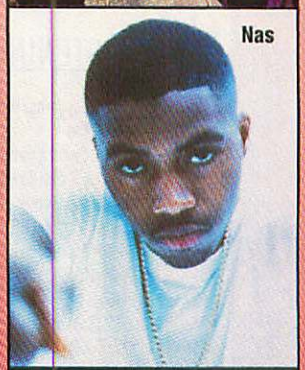
charts

February 1997

THE MUZIK SWEEP

1 SHADOW BOXING ..... Nasty Habits (31 Records)
2 REMEMBER ME ..... Blueboy (Pharm)
3 HOMEWORK LP ..... Daft Punk (Virgin)
4 TUM BIN JIYA [GROOVERIDER REMIX] ..... Bally Sagoo (Higher Ground)
5 NU YORICAN SOUL LP ..... Nu Yorican Soul (Talkin' Loud)
6 ARE YOU THERE? ..... Josh Wink (Ovum)
7 MYSTICAL PEOPLE ..... Nookie Featuring Larry Heard (Labello Blanco)
8 THE FUNK PHENOMENA ..... Armand Van Helden (Henry Street, USA)
9 GET IT ON ..... Future Funk & Pauli Papa (Toasted)
10 DOIN' JOBZ FOR THA MOBZ ..... Pigforce (4th & Broadway)
11 VENUS ..... Cheek (Versatile, France)
12 WHO IS HE AND WHAT IS HE TO YOU ..... Me'Shell Ndegeocello (Warners)
13 GRAND CANYON SUITE ..... DJ Icey (Zone, USA)
14 STREET DREAMS ..... Nas (Columbia)
15 THE TRIP [REMIXES] ..... Skylab (Eye Q)
16 AND THEN THE RAIN FALLS ..... Blue Amazon (Jackpot)
17 ATOMIC MOOG 2000 ..... Coldcut (Ninja Tune)
18 THE DEEP/THE WAY ..... Global Communication (Dedicated)
19 GOING OUT OF MY HEAD ..... Fatboy Slim (Skint)
20 ARE YOU SURE JOE? ..... Cine City (Paper)
21 LOST IN LOVE ..... Legend B (Perfecto Fluoro)
22 THE FLAVOUR EP ..... Earl Grey (Worldwide Ultimatum)
23 CRASH ..... Squelch (Jackpot)
24 DOPE ON WAX ..... Nipper (Hi-Life)
25 FEEL THE VIBE ..... That Kid Chris (Manifesto)
26 SEVEN DAYS ..... Dark Comedy (Elypsia)
27 JUNGLE HIGH ..... Juno Reactor (Perfecto)
28 ONE 4 THE ROAD ..... Barbed Wire (Bush)
29 HOUSE ON FIRE ..... Arkarna (Fume)
30 PSEUDO-JAZZ 2 ..... Justice (Basement)
31 SCARED ..... Slacker (Loaded)
32 TUNING UP/FUTURE JAMES ..... Ballistic Brothers (Soundboy)
33 CREEP ..... Surgeon Meets Vice (Ideal)
34 YOU GOT THE LOVE [REMIXES] ..... Candi Staton (React)
35 YOU CAN'T STOP THE REIGN ..... Shaquille O'Neal (MCA)
36 PEOPLE EVERYDAY ..... Braxton Holmes (Sound Of Ministry)
37 FVR/NEW YORK ..... Alex Reece (Al's Records)
38 ALL I WANNA DO ..... Tin Tin Out (VC)
39 TRICKY KID ..... Tricky (Island)
40 RED LIGHTS ..... Hokusai (Source Direct)
41 NEVER FORGET IT ..... Fusion (Planet E, USA)
42 THE BIG BANG THEORY ..... DJ Seamus Haji (Kult, USA)
43 MAKE ME COME ..... Paganini Traxx (Sony S3)
44 EVIL SANTA ..... Orbital (Internal)
45 THE BARRIO STRESS EP ..... Los Jugaderos (Junior Boy's Own)
46 REMIX EP ..... Four Ears (Compost, Germany)
47 OVERLAND ..... Dawn Treader (Hook)
48 NOW AND ZEN ..... Quietman (Platipus)
49 HIBERNATION ..... Gemini (Peacefrog)
50 THE LICK ..... District 1 (Auk)


Orbital


Nas


DJ Icey


Bally Sagoo

The Muzik Sweep This chart was compiled from a selection of DJ returns including the following: Stu Allan, Alan (Joy), Jamie Anderson, Angel, Mark Archer, Phil Asher, Paul Ashley, Simon Aston, Black Widow, Scott Bradford, James Brolly, Pete Bromley, Spencer Broughton, Alvin C, Johnny Cabash, Callahan, Dave Camacho, Derrick Carter, Marie Chantal, Sarah Chapman, Paul Chiswick, Choci's Chewns, Mark Clack, Andy Cleeton, Norman Cook, Moose Curtis, Russell Davison, Daniele Davoli, DJ Disciple, Deep Dish, De Niro, Andrew Dixon, Djaimin, Simon DK, Eammon Dog, Michael Dog, Elliot Eastwick, The Egg, Danny Eke, Phil Evans, Paul Farris, Simon Fathead, Greg Fenton, Keith Fielder, Rob Fletcher, John "00" Fleming, DJ Flex, Tony Forde (Ontario), Andy Freaknik, Jason Frost, DJ G, Dr S Gachet, Steve Goddard, Angela Goulding, The Groove Committee, Ben Guiver, Gusto, Chris Harris, Simon Harrison, Kenny Hawkes, The Lovely Helen, Clive Henry, Neil Hinde (Lisa Marie Experience), Tony Humphries, Terry Hunter, Chris James, Nick James, Bob Jeffries, Joe 2000, Danny Jones, Niall Kay, Princess Julia, KCC, Ray Keith, Kool FM (Birmingham), Loco Records, Little Simon D (Norway), Ray Lock, Lofty (Flying), Robert Luis, Andy Mac, Kevin Mackay, Colin McBean, Woody McBride, CJ Mackintosh, Maggie McKeown, Chris Madden, Vivien Markey, Gary Marsden, Massimo, Massive Records, Jim Masters, Angela Matheson, Paul Matthews, Orde Meikle, Phil Mison, Mighty Atom Records, Melvin Moore, Dave Morales, Russ Morgan & Carl Thomas (K Klass), Phil Morley, Simon Mu, Dimitri Nakov, Kris Needs, Luke Neville, Grant Nelson, Jay Noon, Paul Oakenfold, DJ Oberon, Offyerface Sound System, Guy Oldhams, Luis Paris, Graeme Park, Mark Picchiotti, Pierre (Checkpoint Charlie), Pip (DIY), POF Music (Paris), Pressure Drop, Pure Groove Records, Bruce Qureshi, Danny Rampling, Jason Roberts, Matthew Roberts, Greg Robinson, Pete Robinson, Dave Rofe, Mr Scruff, St Peter & Heaven, Scooby, Section 5, Mike Shawe, Andy Sherman, Simon Shrimpton, Danny Slade, Patrick Smoove, Gareth Somerville, Alan Stevens, DJ Tabs, Paul Taylor, Tasha Killer Pussies, Tasty Tim, Eddie Templeton, Dean Thatcher, Paul Thomas, 3 Beat Records, Hippie Torales, Tracy & Sharon, Tricksta, Mark Turner, DJ Vadim, John Waddiker, Tom Wainwright, Tony Walker, Andy Ward (Up Yer Ronson), Warlock, Nick Warren, Alister Whitehead, Ian Wilkie, Mark Wilkinson, LA Williams, Mark Williams, Ian Wright

PLEASE FAX CHARTS TO 0171-261-7100. If you're an open-minded DJ and you feel that your selection isn't reflected, then we need your chart. Regardless of your status

charts

RADIO CHART

NRG FM 105.8 (Bournemouth, UK)

1 COME ON BABY [CRYSTAL METHOD MIX] Moby (Mute)
2 TAKE CALIFORNIA Propellerheads (Wall Of Sound)
3 PLANET EP Cabbageboy (NTone)
4 SCREAMING HEADZ Agent Provocateur (Wall Of Sound)
5 PHAZE TEST EON (Electron)
6 SHE DEVILS Much Macho (Monk On Vinyl)
7 CASUAL SUB ETA (white label)
8 3000 [REMIXES] Dr Octagon (Mo' Wax)
9 LIFE IN MONO [PROPELLERHEADS REMIX] Mono (Echo)
10 HEADLAMP Tabasco (Next Century)

Chart supplied by Ollie from NRG FM

HOME-LISTENING CHART

JIMI TENOR

1 FLAMING DEMONICS James White (Ze Celluloid)
2 IDIOT Iggy Pop (RCA)
3 CLONKS COMING Sweet Exorcist (Warp)
4 SPACE IS THE PLACE Sun Ra (Blast First)
5 INNERVISIONS Stevie Wonder (WEA)
6 SUPERFLY Curtis Mayfield (Curzon)
7 TWO TOUGH GUYS Isaac Hayes (Atlanta)
8 ONCE UPON A TIME IN THE WEST Ennio Morricone (BMG)
9 RONTGEN EP 0 (Sahko)
10 LOVE SUPREME John Coltrane (Impulse)

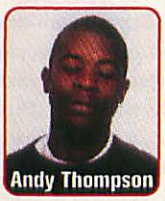

Jimi Tenor

Jimi Tenor's 'Outta Space' is released on February 10 on Warp

READER'S CHART

ANDY THOMPSON (Ipswich, UK)

1 SONG OF THE SIREN Aphrodisiac (Champion)
2 ROTATION Fabio/Grooverider (Perception)
3 BOOM House 2 House (Strictly Rhythm)
4 MONTEGO BAY [SEA TURTLE MIX] Communication Bay (Tropique)
5 YOU CAN DO IT Nu Yorican Soul (Talkin' Loud)
6 SPRITUAL HIGH Moodswing (Arista)
7 MARY CELESTE Bermuda Triangle (Vibraphone)
8 BACK 2 BACK Urban Revolution (Tropique)
9 DO IT 2 Level III (Junior Boys Own)
10 UNTITLED Flytronix (DAT)


Andy Thompson

Send all Reader's Charts to Muzik, King's Reach Tower, Stamford Street, London SE1 9LS. Don't forget to include a passport-sized photograph.

TOP 25 SALES
12-Inch Dance Singles

DECEMBER 1-DECEMBER 16

1	BREATHE	Prodigy (XL)
2	I AIN'T MAD AT CHA	2 Pac (Death Row)
3	UN-BREAK MY HEART	Toni Braxton (Laface)
4	YEKE YEKE [96 REMIXES]	Mory Kante (ffrr)
5	WATERFALL	Atlantic Ocean (Eastern Bloc)
6	WHAT'S LOVE GOT TO DO WITH IT	Warren G (Interscope)
7	COSMIC GIRL	Jamiroquai (Sony S2)
8	NO WOMAN, NO CRY	Fugees (Columbia)
9	ONE & ONE	Robert Miles Featuring Maria (deConstruction)
10	NITE LIFE	Kim English (Hi-Life)
11	JUST ANOTHER GROOVE	Mighty Dub Katz (ffrr)
12	STEELO	702 (Motown)
13	KEEP PUSHIN'	Boris Dlugosch (Manifesto)
14	STRESSED OUT	A Tribe Called Quest (Jive)
15	OFFSHORE	Chicane (Extravaganza)
16	YA PLAYIN' YASELF	Jeru The Damaja (ffrr)
17	WITNESS EP	Ann Nesby (AM:PM)
18	SNOOP'S UPSIDE YOUR HEAD	Snoop Doggy Dogg (Interscope)
19	EAST COAST/WEST COAST KILLAS	Group Therapy (Interscope)
20	ONE NIGHT STAND	Aloof (east west)
21	I WANT CANDY	Candy Girls (Fever Pitch)
22	THE LANE	Ice I (Virgin)
23	YOU DON'T FOOL ME [REMIXES]	Queen (Parlophone)
24	ONE KISS FROM HEAVEN	Louise (EMI)
25	JUMP TO MY BEAT	Wildchild (Hi-Life)

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

TOP 25 SALES
Dance Albums

DECEMBER 1-DECEMBER 16

1	THE ANNUAL II	Various Artists (Ministry Of Sound)
2	THA DOGGFATHER	Snoop Doggy Dogg (Interscope)
3	THE SCORE	Fugees (Columbia)
4	TRAVELLING WITHOUT MOVING	Jamiroquai (Sony S2)
5	SUPER SHARP SHOOTER EP	Ganja Kru (Parousia)
6	ILL NA NA	Foxy Brown (Def Jam)
7	SECRETS	Toni Braxton (Laface)
8	HELL ON EARTH	Mobb Deep (Loud)
9	ANOTHER LEVEL	Blackstreet (Interscope)
10	ALL WORLD	LL Cool J (Def Jam)
11	THE VERY BEST OF PURE SWING	Various Artists (Pump)
12	THE DON KILLUMINATI	Makaveli (Death Row)
13	BOOTLEG VERSIONS	Fugees (Columbia)
14	RENNAISSANCE MIX COLLECTION	Various Artists (Six6/Avex)
15	REASONS FOR SHARING EP	Roni Size Presents Reprazent (Talkin' Loud)
16	ENIGMA	Keith Murray (Jive)
17	DR DRE PRESENTS THE AFTERMATH	Various Artists (Interscope)
18	PRE-MILLENNIUM TENSION	Tricky (4th & Broadway)
19	BREAKBEAT SCIENCE	Various Artists (Volume)
20	HARDCORE	Lil' Kim (Atlantic)
21	ARKHAM ASYLUM	Sasha (deConstruction)
22	EMANCIPATION	Artist (NPG)
23	IRONMAN	Ghostface Killah (Epic)
24	ESSENTIAL MIX 4	Various Artists (ffrr)
25	AN INTROSPECTIVE OF HOUSE	Various Artists (Sound Dimension)

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



GENETIC MANIPULATION E.P

DJ KRUST

TWIN PACK VINYL & C.D

27 JANUARY 1997

FULL CYCLE RECORDS

S.R.D 0181 802 3000

GLOBAL COMMUNICATION CHART

DJ RUSH (Chicago, USA)
1 SILVER SHOWER II ..... Silver Shower (Plus 8)
2 THE PAST STAYS ..... Jaguar (Force Inc)
3 RELISH ..... Substance (Chain Reaction)
4 DOVE SONG ..... Nicolette (Shut Up And Dance)
5 MINDGAME EP ..... Rush (Cosmic)
6 LITE HOUSE ..... DJ Deeon (Dance Mania)
7 WILD BEAST ..... Adam (Force Inc)
8 REAL POLITIK ..... Anton Waldt (V)
9 ANIVIL ..... DJ Contra (Knee Deep)
10 PUNCH IT ..... Rush (D-Jax Up Beats)

DJ VADIM (Kingston, UK)
1 REVELATION OF WRATH ..... Andre Gurov (Jazz Fudge)
2 MILITES LP ..... DJ Krush (Sony, Japan)
3 JUST TO PROVE A POINT LP ..... KRS-1 (Jive)
4 CHARLIE BROWN ..... Kio Koala (Ninja Tune)
5 MUDDY WATERS LP ..... Redman (Def Jam)
6 REQ LP ..... Req (Skint)
7 JANE PART 5 ..... PMD (Def Jam)
8 HI-OKU LP ..... DJ Krush & Toshinori Konoo (Sony, Japan)
9 HEAD AIN'T READY [REMIXES] ..... DJ Vadim (Ninja Tune)
10 INNER VISIONS [REMIXES] ..... DJ Cam (Columbia)

GENE FARRIS (Minnesota, USA)
1 MY OYSTER ..... Gene Farris (Force Inc)
2 GET BLACKER ..... Roughneck (white label)
3 A DUB [ROY DAVIS JNR MIX] ..... Gene Farris Presents The Deb Project Volume 2 (Force Inc)
4 NORTHERN LIGHTS ..... Gene Farris (Force Inc)
5 ONLY 4U ..... Cajmere (Cajual)
6 NATURAL HIGH ..... Kevin Yosh (Guidance)
7 HEAR THE MUSIC ..... Paul Johnson (Peacefrog)
8 FOR YOU [BASEMENT JAXX MIX] ..... 4th Measure Men (F Com)
9 STRANGER IN MOSCOW [TODD TERRY MIX] .... Michael Jackson (Sony)
10 SIGHT OF SOUND ..... Gene Farris (Relief)

CLARKEE (Northampton, UK)
1 TEKNOVIBE EP ..... DJ Mastervibe (Area 51)
2 RIPPER [REMIX] ..... Technological Terror Crew (Deathchant)
3 GET THIS MOTHERFUCKER ..... Neophyte VS Stunned Guys (Rotterdam)
4 SONGS FROM THE ABYSS ..... DJ Clarkee (Area 51)
5 BRAINWAVES ..... Outside Agency (Mokum)
6 SOUNDS OF DARKNESS ..... Dark Destination (Coolman)
7 INSECT WAR ..... The Menace & USD (Area 51)
8 SPECIAL SERIES 6 ..... Lost Trexx (Ruffneck)
9 I WANNA BE A GABBER BABY ..... DJ Isaac (D-Boy)
10 FLIGHT 19 ..... DJ Mastervibe (Area 51)

BRYAN G (London, UK)
1 DICTATION [MIXES] ..... Mask (Dope Dragon)
2 ACID TUNE ..... Dillinja (Value)
3 LI-LI ..... Roni Size & DJ Die (V)
4 KEMISTRY [REMIX] ..... Grooverider (Metalheadz)
5 SLOW MOTION ..... DJ Krust (Full Cycle)
6 IT'S JAZZY ..... Cronic Crew (Cronic 10)
7 LIFE IS TALKING TO YOU ..... Breakbeat (Cra)
8 YOU'RE THE ONLY ONE ..... Glamour Gold (Philly Blunt)
9 SUB ZERO 3 ..... The Hard Way (dub plate)
10 REINCARNATION [REMIX] ..... DJ Die (Full Cycle)

DJ ICEY (Florida, USA)
1 SILENT PARTNER ..... Red Myers (Kingsize)
2 J BREAK ..... Richard Fuck (Tree)
3 110 MISTAKES ..... DJ MOT (Marvin Nash)
4 GOING OUT OF MY HEAD ..... Fatboy Slim (Skint)
5 HEAR THE DRUMMER ..... The Famous Dukeyman (Knuckleheads)
6 WATCH ME ..... Cut & Paste (Street Plastic)
7 GRAND CANYON SUITE ..... DJ Icey (Zone)
8 DANCING ASTROGIRLS ..... Astrodogs (Sweet)
9 DON'T STOP/BEATNIK BOUNCE ..... Dirty Beatniks (Wall Of Sound)
10 MYSTERY ..... Mystery (Overdrive)

DJ TONKA (Mainz, Germany)
1 DANGEROUS VIBES [GRANT NELSON REMIX] ... Ferry Ultra Featuring Roy Ayers (Peppermint Jam)
2 BELO HORIZONTI [BRIX EDIT] ..... The Heartists (Atlantic Jaxx)
3 HAPPINESS ..... DJ Tonka (Force Inc)
4 SET ME FREE ..... Gene Farris (Force Inc)
5 GOOD TIME [DJ TONKA REMIX] ..... The Hipgrinders (Additive)
6 IT'S ALL IN THE GROOVE ..... Rainy City (Rainy City)
7 WANNA TOUCH ME ..... Betty Ford Project (Club Kids)
8 BRAIN CONFUSION ..... Mechanism (ESP Sun)
9 PHOENIX ..... Daft Punk (Virgin)
10 LONELY PEOPLE ..... Todd Edwards (white label)

JOHN THE DENTIST (London, UK)
1 VISUAL ATTACK [HUMANOID MIX] ..... Aircut (Phoenix Rising)
2 TOTALLY LOST IT ..... Madely (Bosca Beats)
3 METROPOLIS ..... Adam F (Metalheadz)
4 UNTITLED ..... Thera (Boscaland)
5 WHAT TO BE ..... Racoon (Universal Prime Breaks)
6 ACCIDENTALLY CLASSIC ..... Freddie Fresh (Eye Q)
7 DARK METAL ..... Ruffige Crew (Metalheadz)
8 ELLIPTICAL ..... Stylus (Impact)
9 BOOBY TRAP [UK REMIXES] ..... Microworld (Phoenix Uprising)
10 SHADOW BOXING ..... Nasty Habits (31)

FLOOR CONTROL
SPECIALIST SHOP CHARTS

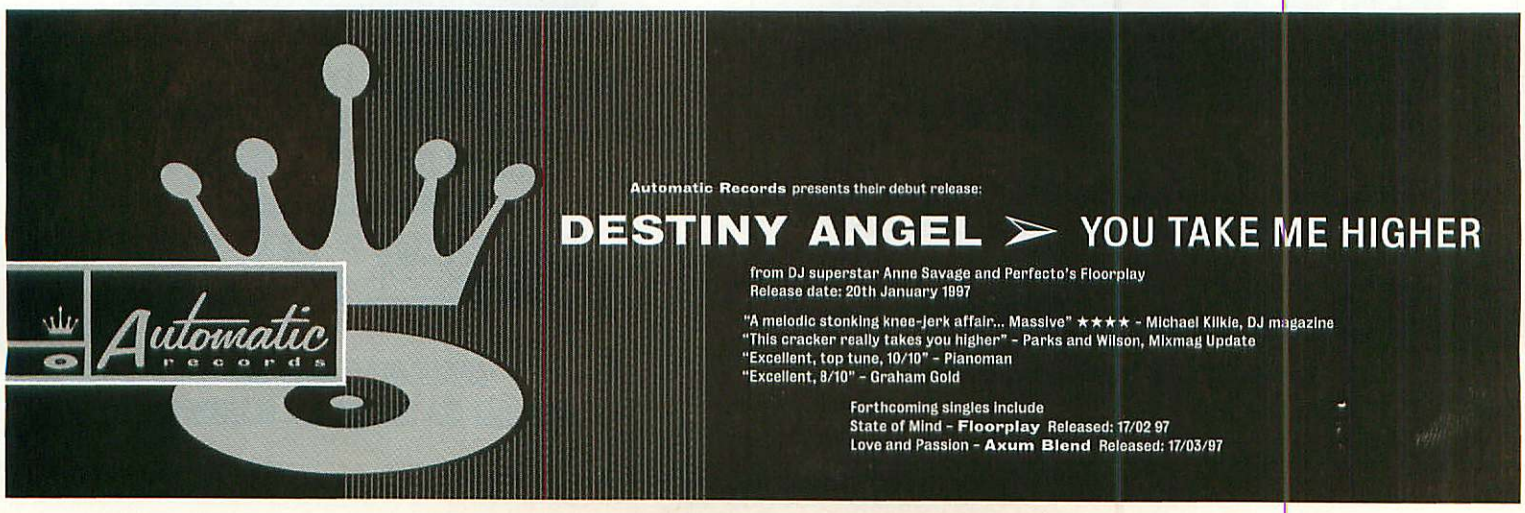
RED EYE (Ipswich, UK)
1 SHADOW BOXING Nasty Habits (31)
2 STILL Boymerang (Prototype)
3 THE MESSAGE Shy FX (Ebony)
4 MECHANICS Dom & Roland (Moving Shadow)
5 THE RHODES TUNE Flytronix (Moving Shadow)
6 SQUARE OFF Mask (Dope Dragon)
7 DARK SOLDIER Renegade (Dread)
8 YA DON'T STOP Stakka & K-Tee (Liftin' Spirit)
9 THE EPHEMERIS Future Bound (Timeless)
10 OPEN SPACES The Spirit (CIA)
Red Eye, 9 Fore Street, Ipswich IP4 1JW
Telephone: 01473-256-922

VINYL ADDICTION (London, UK)
1 WORK IT OUT Rhythm Alliance Featuring Lil' Gonzales (Spirits Of Inspiration)
2 EVERYTHING Tallulah (Oven Ready)
3 STREET PLASTIC VOLUME 1 Nu Skool Collective (white label)
4 SHADOW BOXING Nasty Habits (31)
5 LONDON ACID CITY Lochi (Stay Up Forever)
6 GET YOURSELF ORGANIZED Headrillaz (Pussyfoot)
7 BLACK CLASSICAL MUSIC Future Funk (Plastic City)
8 REMEMBER ME Blueboy (Pharm)
9 BLUE OYSTER Tin Rib 7 (Tin Rib)
10 WOMAN THAT ROLLS Alladin 4 (Aphrodite)
Vinyl Addiction, 6 Inverness Street, London NW1 7HJ
Telephone/Fax: 0171-482-1114

DUB VENDOR (London, UK)
1 STUCKY Bounty Killer (Priceless)
2 QUEEN & LADY Beres Hammond (Penthouse)
3 WHO IS LIKE SELASSIE Garnet Silk (Penthouse)
4 GIVE I STRENGTH Garnet Silk (Digital B)
5 WOMAN Marcia Griffiths & Lady G (Penthouse)
6 LIFT UP YOUR HEAD Everton Blender (Startrail)
7 LOVE SPONGE Buju Banton (Gargamel)
8 YOU'RE MAKIN' ME HIGH Toni Braxton & Mad Cobra (Laface)
9 JAH BY MY SIDE Tony Rebel (Flames)
10 GHETTO PEOPLE SONG Everton Blender (Flames)
Dub Vendor, 274 Lavender Hill, London SW11 1LJ
Telephone: 0171-223-3757

GRAMAPHONE RECORDS (Chicago, USA)
1 NU YORICAN SOUL LP Nu Yorican Soul (Talkin' Loud)
2 MINIMAL STRUCTURES Babypop (Tetrode)
3 BABY STEPS Theo Parrish (Elevate)
4 SOLANUS Vainqueur (Chain Reaction)
5 HIGHER Johnny Fiasco (Large)
6 CLOSER THAN CLOSE Rosie Gaines (white label)
7 OFF KILTER CONTEXT Theoretical (Relief)
8 WITNESS [MOUSSE T REMIX] Anne Nesby (Perspective)
9 SWIMMING NOT SKIMMING 2 Lone Swordsmen (Emissions)
10 SESSION 2 Electric Imbalance All-Stars (Acid Green)
Gramaphone Records, 2663 N. Clark, Chicago, IL 60614
Telephone: 001-773-472-3683 Fax: 001-773-472-5176

Please fax all charts to Floor Control on 0171-261-7100



sm:)e

First two for '97

jason jinx - ***sm:)e mix session 2***



CD - sm80302

Out Jan 20th



steve stoll -***"damn analog technology"***

Minimal, Raw, Tension, Analog. Obsessive, Techno for Technological Generations

Out Jan 27th

CD - sm80332 / 2LP - sm80331

CLUB MIX 97



including

BORIS DLUGOSCH > KEEP PUSHIN'
(original mix)

CHICANE > OFFSHORE
(disco citizens remix)

JX > CLOSER TO YOU
(immortals remix)

ATLANTIC OCEAN > WATERFALL
(work in progress '96 mix)

BRUTAL BILL presents
SAUNDRA MARQUEZ > SURVIVE
(main room mix)

NATURAL BORN GROOVES > GROOVEBIRD
(original mix)

LIBIDO > THE SECOND COMING
(the invisible man mix)

UNITED NATIONS PROJECT >
UNITED NATIONS OF HOUSE
(original vocal mix)

DINA CARROLL > RUN TO YOU
(bt & paul van dyk mix)

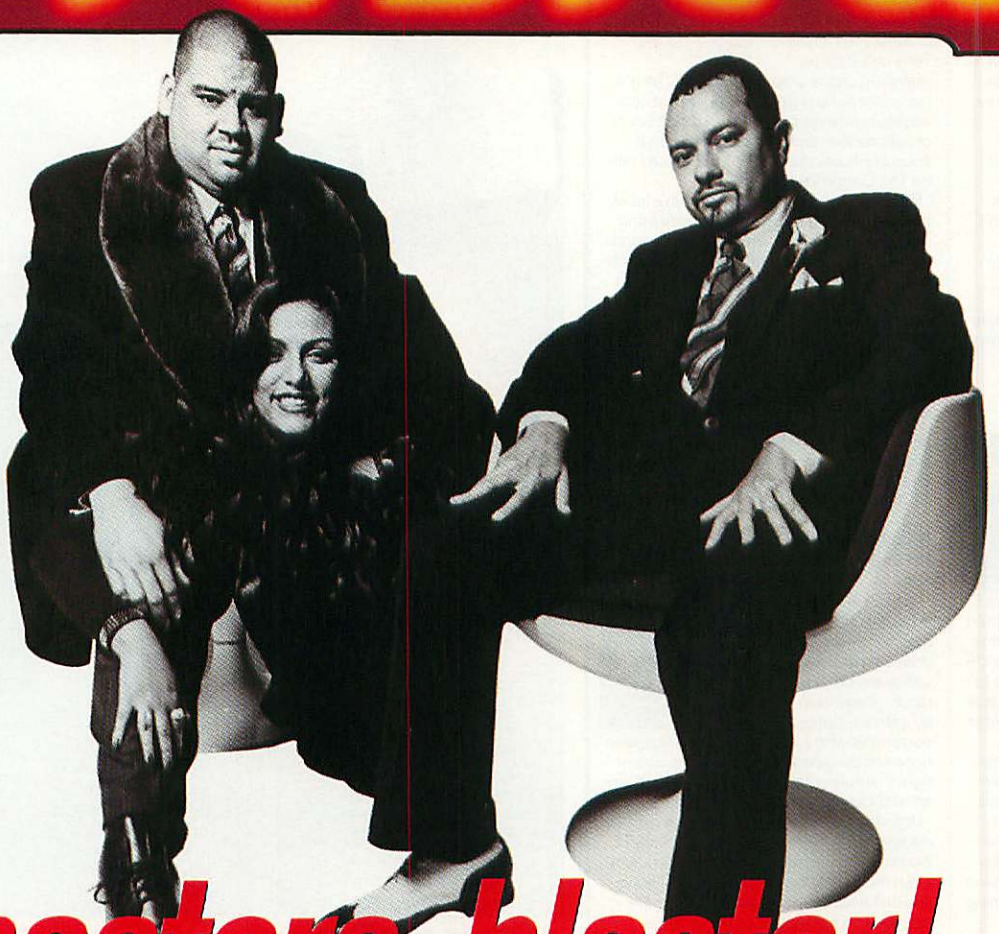
MARY KIANI > 100%
(tall paul mix)

MORY KANTE > YEKE YEKE
(klubbheads mega blast)

AVAILABLE NOW ON
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the definitive shopper's guide

reviews



masters-blaster!

album of the month

NU YORICAN SOUL
Nu Yorican Soul
Talkin' Loud



EUREKA for Nu Yorica! Two years in the making, "Nu Yorican Soul" must unquestionably be one of the most eagerly awaited projects from any sphere of music. Why? Because it's the album that New York's legendary Masters At Work have always wanted to make. Spread across a range of different tempos and vibes, it's a consummate pot-pourri of seasoned jazz, soul, house, r&b, Latin and funk for every generation. A soundtrack for any time of day.

Some of you may not know, or be interested in, Li'l Louie Vega and Kenny "Dope" Gonzalez as market leaders and remixers extraordinaire in the true house movement. Others may not be familiar with the plethora of stars who share this project's platform with them. But just one listen to the music their combined talents have created and you'll understand exactly why this album is utterly essential.

For starters, Talkin' Loud's A&R man, Gilles Peterson, digs in the jazz crates to suggest covers of The Rotary Connection's classic "I Am The Black Gold Of The Sun" and "Shoshana". The former comes on like some Sixties-style rock opera ("Hair", anyone?) with its haunting piano melody and choral backing swirling around Jocelyn Brown's vintage tones. As "Black Gold" fades, so the piano melody moves with Jocelyn into the powerful house tempo of "It's Alright, I Feel It". Pure magic, and more than powerful enough to inspire sensations you'd long forgotten.

"Shoshana", meanwhile, is an out-take from Gilles' legendary jazzy Sunday sessions at Camden's Dingwalls, where dancers performed polyrhythmic acrobatics as the sweat dripped down the walls. Drawing on a wealth of veteran Latin musicians like Dave Valentine, Hilton Ruiz, Tito Puente and Eddie Palmieri for "Shoshana", "MAW Latin Blues" and "Habriendo El Dominate", Kenny and Louie display a reverence for the roots of their music which shines throughout. It also nestles comfortably alongside the more Latin-inspired freestyle of last year's "Mind Fluid" single and 1994's "The Nervous Track", the original lost link between jazz, house, breakbeat and deep music.

Things then progress to a name synonymous with rare groove, Roy Ayers, who lays down sunshine vibes and vocals over a sampled groove from his eternal classic "Everybody Loves The Sunshine" for "Roy's Scat". Next, "Sweet Tears" sees Ayers joined by Philly veteran Vince Montana Junior, the man behind all those Salsoul Orchestra string arrangements. The result is a disco romp that doesn't let you rest for a second. As if that wasn't enough, you also get Louie's ex-wife, India, taking Loleatta Holloway's place on the exhilarating disco freedom of "Runaway".

We're not done yet. There's hip hop too, in the shape of "Nautilus", where the golden Bob James break gets updated into a space age breakbeat jazz dream. Even the Fresh Prince's old school sidekick proves he can still cut it, on "Jazzy Jeff's Theme".

Some of you will already know how awesome "Nu Yorican Soul" is, thanks to the 5,000 box sets that got snapped up around Christmas time. For the rest of us, this full commercial release is a chance to draw inspiration and gasp at the bottomless talent of the production duo who are, truly, Masters At Work. **10**

Michael Morley

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Key 10=champers 9=bucks fizz 8=malt whisky 7=bloody mary 6=G'n'T 5=lager/lager 4=shandy 3=cuppa tea 2=tap water 1=cough mixture 0=turps

albums

LIL' KIM
Hard Core
Big Beat/Atlantic

IN less time than it takes you to make the journey from north to south London on the Northern line, you've heard all you need to from this female rapper. And just like the capital's Misery Line, you get to take in the seedy, the City and even the scenic.

Passing beneath King's Cross, Kim pontificates about her pussy. About how it should be licked and tickled. About how your tongue and dick should feel, measure and please. By the time you've passed Bank, she's revelling in the delights of materialism and corruption. Trouble is, it soon becomes woefully repetitious.

What keeps you hooked is her flow, her frankness. Given that black women aren't the most successful rappers (and even less successful at being frank about their sexuality), Kim's emergence has to be welcomed. She's younger, feistier and fouler than Millie Jackson, more aggressive than Grace Jones and more intriguing than Patra. Just mind the gap, that's all. **5**

Jacqueline Springer

TURBULENT FORCE
The Disturbing Truth
Emissions Audio Output



WHO ever said that Britain was the new Detroit may well have a point. For years, it's been the Motor City we've all turned to for inspiration. But the fact is that electronic music emanating from Britain right now could easily go 15 rounds with Detroit's heaviest weights. And the UK would probably win on points, if not your full knockout. Artists such as Bandulu, Surgeon and Steve Bicknell are matching the likes of Mills and Banks groove for groove.

As if to hammer home the point, just listen to this debut from Turbulent Force, test its legitimacy on your nearest dancefloor and see if it is slavish imitation or the genuine article. One listen to the jackknife minimal tech-funk of "Paranoid", "Dreams" and the brutally cool "Green Sugar", and the answer is clear. British techno is alive and stomping all over the dancefloor.

Mind you, this isn't an album for the home-listeners. "Shangri-la" is no more than a relentless assault of overlapping kickdrums, while "Metro City" crackles and fizzes with mind-frazzling detonations. Short, sharp and shocking. This is techno at its darkest, hardest monochromatic best. **7**

Calvin Bush

THE GENTLE PEOPLE
Soundtracks For Living
Rephlex



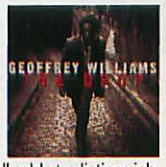
YOU are sitting on a plastic deckchair on a deserted beach somewhere in the southern hemisphere at sunset. Turning around, you notice Terry and June on matching chairs sitting beside you. Terry's transistor radio is gently pumping out cool, cocktail sausage sounds, an exotic mixture of nationalities and a complete coconut soup of influences. The band? It could only be The Gentle People.

Bizarrely signed to the Aphex Twin's label, these Gentle People positively ooze lilting melodies, E-Z vocals and second helpings of Seventies-style sitcom flute noises. "The Soundtrack Of Life" is a fine example, with lyrics confined to *"dum dums"* and *"bah da da da"*s, while "Emotion Heater" sees Geoff Love meet Neil Diamond in a hotel lift and share his magic mushrooms around. "Relaxation Central" is just that and "World Of Love" needs no explanation.

A journey through loungecore which is neither inspiring nor annoying. If this album was scratch 'n' sniff it would be Emmental and Martini. **7**

Rob Da Bank

GEOFFREY WILLIAMS
The Drop
Hands On



"THE Drop", like any other r&b album, concerns itself with relationships. But unlike any other r&b album, it's written by a British singer/songwriter who's actually able to distinguish between the good, the bad and the down-right frustrating aspects of love, and still say something interesting.

Unfortunately, the musical backing isn't so compelling. The similarity and simplicity of the production deadens the astute lyricism. Even the drum & bass-tinged "Drive" leaves you deflated, sounding like nothing more than electro programming by numbers.

But there is beauty here. The beauty of hearing a man talking from his heart by way of his head and not his crotch. The beauty of a man who doesn't ignore the needs of his crotch (as per "Sex Life") but doesn't put it before his emotions, either. If you ever find a man or an album like that, grab it. **6**

Jacqueline Springer



VARIOUS ARTISTS
It's Not Intelligent, It's Not From Detroit... But It's Fucking 'Avin' It!
Stay Up Forever



OH M-MY GOD! Ten tracks of relentlessly manic acid from the frenzied fulcrum of the capital's underground party scene. Which means two rigid digits to the nation's "superclubs". To 17 years of Conservative rule. To the police, to motorway construction companies and to anyone with their toadying nose stuck in Detroit techno's rectum.

Instructions? Pack your purple ohms and head for squatland. There, brushing past dreadlocked types with errant pupils, enter the kitchen for a lysergic tumbler of punch. Up a short flight of stairs, 200 pairs of standard-issue combat boots are pounding the alarmingly buckled floorboards to the beat of Cosmic Trigger's "Firefight". DOM's "Acid War", a Roland blitzkrieg with wailing sirens, pounds out. Suddenly, the fluoro-painted walls start to melt as the chemically-laden "Time Bomb" by Overrider explodes right into Kekytex's fat acid, no-prisoners, muthafucka track, "Quazar". Then, a moment's reflection follows with Creeper's "Undulator 23", a percussive plateau of minimalism in a barrage of acid abeyance.

Past the lost-it dervishes and dogs on strings, the Liberators are on the decks and Star Power's "Nothing Can Save Us, London" is pounding the fusion of flesh, concrete, fluoro and plaster. By now, you're a long way past salvation, totally absorbed with fondling the bowling ball, tie-dyed buttocks of Tamsine in front of you. What's more, she doesn't seem to mind.

To the opening riff of Intellect 3000's squelchy "Squid", you decide to stagger upstairs with a four-pack of Tennants Super, where Tam is now blabbering on embarrassingly about alien lifeforms, wormholes and parallel universes. So why the hell are you wasting your time with her when the real action is downstairs? Or all across the city in warehouses and lofts, basements and bunkers. This is the acid capital, after all. And it's a way of life.

Tomorrow morning, after the party's over, you'll be needing this, the souvenir soundtrack, compiled by the Liberators themselves. And don't forget to enjoy the comedown. **9**

Dave Fowler

sound patrol

Albums reviewed by Rachel Newsome, Calvin Bush and Jacqueline Springer

VARIOUS ARTISTS
Sound Information Collection
Echo Beach, Germany

MODERN-DAY English ambient dubbiness, all collected, strangely, for a Martha & The Muffins'-obsessed German label. There's plenty twiddling, doodling and general machine knobbery to keep the average space cadet in orbit care of Harpy, Lone Gunman, Butterfly, Dupont and Path (no, we've never heard of them either!) but it is Sounds From The Ground's deep, floating dub trips which really make this so worthwhile. Check "Planet" and "Shell Like" for some Pork-style Balearic excellence. (CB) **6**

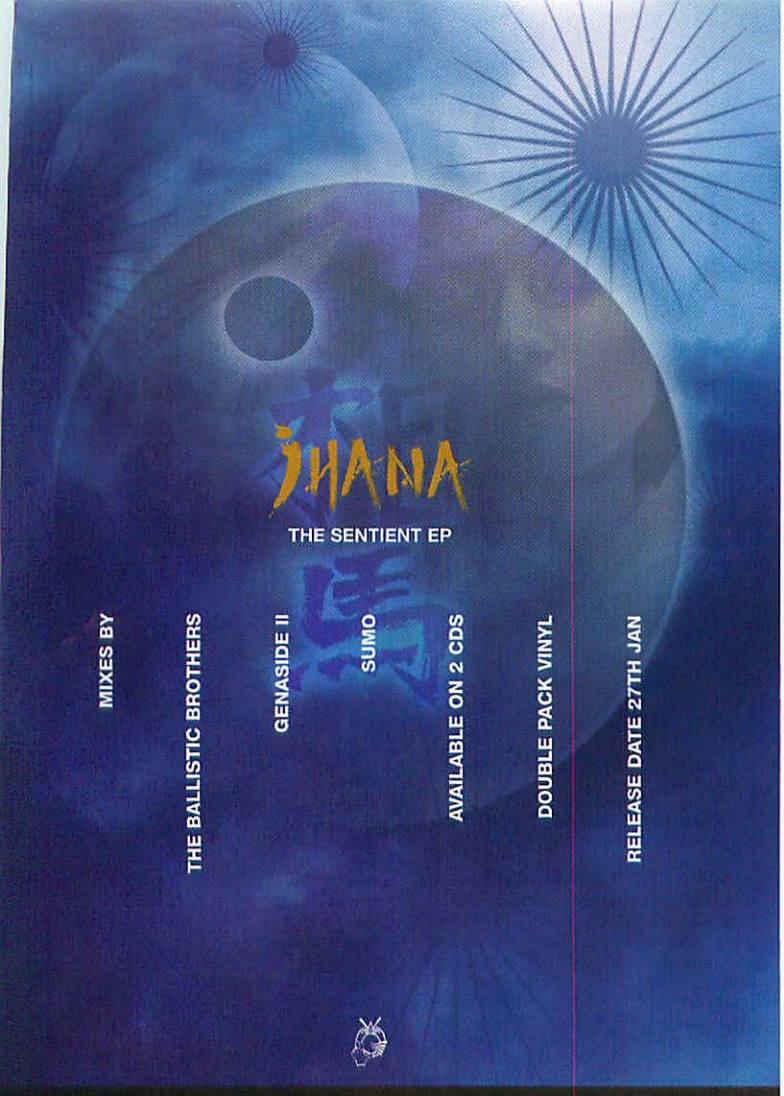
THE SHAMEN
Remix Collection – Stars On 25
One Little Indian

THE Shamen's Oli swan song? Well whatever your opinion of their sometimes over-sacharined trance-pop techno originals, there is no denying that Colin and C were always bang on the case when it came to remixes. Here are hundreds of them, all mixed together by Mr C himself. Who else has managed to cram in top reworkings from such forces as Deep Dish, 808 State, Orbital, Foul Play, Hardfloor, Speedy j, Richie Hawtin and Bukem into their career to date? Remixamatosis put to very good use indeed. (CB) **7**

CHANTEL
Auto Jumps & Remixes
Infracom, Germany

ANOTHER very useful skate on the electronic chill-out thin ice, this time from a bloke (that's right!) with a girl's name. Maybe that explains the lapping melodies which make this Kruder & Dorfmeister-championed jazzbo such an intriguing prospect. Very dub-inflected, with the odd leftfield vocal cut too, there are a couple of excellent remixes from Move D and Peacefeast's Love Lee to deal with here as well. (CB) **7**

Key *10=champers 9= bucks fizz 8= malt whisky 7= bloody mary 6= G'n'T 5= lager,lager,lager 4= shandy 3= cuppa tea 2= top water 1= cough mixture 0= turps*





don't give me away

remixed by the Psychonauts

jai

wired recordings M·9

GENTLE PEOPLE

LP/CD/MC - 6/1/97

SAM & VALLEY

LP/CD/MC - 27/1/97

CYLOB

EP/CD - 3/2/97

BOCHUM WELT

EP/CD - 10/2/97

REPHLEX

"ARE YOU INTERESTED IN GOOD MUSIC? IF YOU ARE, YOU MUST NOT MISS THESE RELEASES" (GARY THE GRAB, PENZANCE '96.)

albums

Key 10=champers 9= bucks fizz 8= malt whisky 7= bloody mary 6= G'n'T 5= lager,lager,lager 4= shandy 3= cuppa tea 2= tap water 1= cough mixture 0= turps

GENE FARRIS
The Fruity Green
Force Inc, Germany
IN fairness, the Chicago revival is probably suffering from something of a glut at the moment. When the entire city appears to consist of endless producers with a work rate that would put a Tokyo sweat-shop to shame, you're bound to get some lapses in quality control. Maybe it's time to look for something a little bit more crafted and more sophisticated than just another package of twitter-bleepy tracks to go.

Which makes this fine debut from Farris' wheel of fortune all the more enjoyable. There's some superb deep techno-jazz which would fit perfectly into the canons of Robert Hood or Vienna's Grow stable. "Supreme Victory" and "World Domination" particularly spring to mind. Then, continuing the Windy City's disco cut-up roots, there's some seriously funky, hard-rocking boogie, à la Paul Johnson et al on "Perfect Size", "Magic Potion" and the Frankie Goes To Hollywood-sampling "My Oyster".

Neither dull Chi-house purism nor over-indulgent, machine-worshipping techno-twaddle, Gene Farris has struck the perfect balance between the dancefloor and the living room. Nice one. **8**
Calvin Bush

VARIOUS ARTISTS
Future Sound Of Paris
L'Affiche/Polygram



WHO'D have thought that the sound we'd all be talking about in '96 would be the funk-filled vibes currently transmitting out of Paris?

And judging by the exceptional quality of this compilation showcasing the Parisian soundscape, it looks like they're going to be the talk of 1997, too. There's the leftfield kitsch of Dimitri From Paris, which proves more than "Just About Right", Motorbass's skimmed acid-funk grooves provide the "Bad Vibes" and Eric Rug in Dirty Jesus mode smokes like an extra-strong Gitane.

Proving that the surface has only just been rippled, new artists like Magenta, (whose "She's A Model" is a disco sensation you won't forget in a hurry) and the house act, Nature, all go to show there's plenty more to come. Even kinkier than a French maid in fishnets and crazier than Jean Paul Gaultier's wildest couture, the future sound of Paris is eccentric, eclectic and wildly electric. **8**
Rachel Newsome

sound patrol

And there's more...

MIRA
New Hope For The Dead
JVC
AFTER bands like Enigma and Deep Forest had done for worldy-ambienty music what Vinnie Jones does for good manners, you'd be forgiven for thinking we'd hear no more from that ilk. But no, Mira is another project in the same vein. Okay, the samples are genuine, but when you're naming your tracks with titles like "In Pursuit Of The Implicate Order Of Cultural Chaos" and using beats left over from a Banco De Gaia reject tape, there really is no hope. **(CB) 4**

LIDA HUSIK
Green Blue Fire
Astralwerks
IN which wistful American folk songstress, Lida Husik, joins the techno club with the help of electronic whizz-kid, Beaumont Hannant. A conceptually promising partnership, tracks like "The Bird" and "Just Like Candy" maintain a waif-like fragility. These are derived in part however from a real lack of deeper substance, while the final fling proves as lacklustre as a wet weekend. **(RN) 4**

JAY RAY
November
MFS, Germany
SAD to say that former trance domos MFS are no longer the world-beating force of yore. Listening to "November", it is no surprise. Basically, an attempt to cover all bases, from progressive house to deep techno to jungle-lite, without any conviction or individuality, it's the shocking (and not even acknowledged) rip-off of Daft Punk's "Alive" that seals this album's fate. Come on MFS, you can do a lot better than this. **(CB) 5**

TONY, TONI, TONE
House Of Music
Mercury
WHILE most r&b acts have their hands and tongues stuck cheekily down their partner's groins, Tony, Toni, Tone seem to have theirs planted firmly in their cheeks. Lyrically, "House Of Music" sees them irreverent as ever, appearing not to take either relationships or musical debacles too seriously. But when they do, the emotions and grooves are relayed with an insight and beauty that is frankly humbling. **(JS) 8**

F2
Moving Parts
Out On A Limb
OKAY, just admit it, you are probably thinking, "Great, just what the world needs, yet another album of DJ-oriented techno cuts". Well maybe they're not quite as beneficial to mankind as the invention of electricity or "Crash Bandicoot", but this eight-tracker from Percy X and ex-Havanna man Tony Scott is listenable, deep and melodic. Plus there's Dave Angel's deeply surging mix of "Dominica". No cigar, but well funky. **(CB) 7**

PLANETARY ASSAULT SYSTEMS
The Electric Funk Machine
Peacefrog
EXCELLENT. This album marks the return of Brighton's Luke Slater with some of his best work to date. Kicking off with the powerful, hard-hitting "Searchin'" and the dark whooshing intensity of "The Menace", the pace eases off with the wonderfully subtle, echoed sound FX and gentle pitter-patter drum programmes of "Exploration". "The Returns", meanwhile, has gloriously atmospheric, Detroit-style string sections and traditional techno grooves.

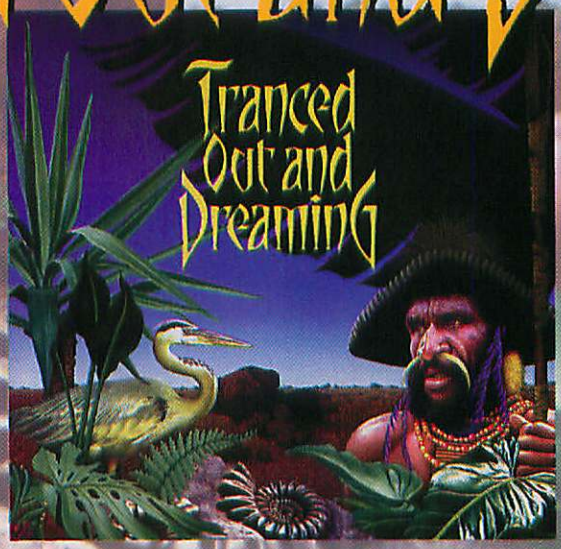
But if you're a fan of Slater's harder edge, you won't be disappointed either. Tracks like "The Battle", a wild, madcap melange of machine-gun beats and twisted industrial avant-noise, and the banging staccato drums of "Signals" prove he is still more than capable of producing the sort of in-ya-face nut-nut intelligent stompers that first brought him to our attention.

Overall a fine collection of tracks which can only improve Slater's stature as one of the UK's original techno meisters. **8**
Dave Mothersole

GOATRANCHED TO DEATH?

Planet Dog offers you an escape from the Sea of Banality with a superb collection of tuneful tracks designed to uplift the spirit, inspire the mind and put the 'psychedelic' back into trance.

Tranced Out and Dreaming



Release date: 20•01•96

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WAX MAGAZINE

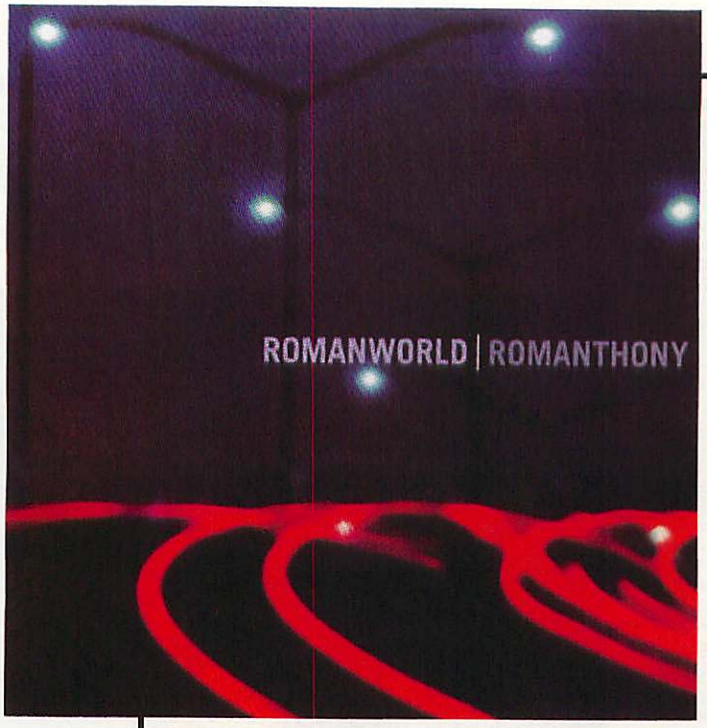
INSPIRATION THROUGH MUSIC

MARCO ZAFFARANO
He Was Once A Beautiful Woman
Silver Planet
MARCO Zaffarano's debut long-player is a rather unlikely circus concept which alternates between bouncy techno and linear trance tracks, punctuated by a series of filmic vignettes. Imagine arthouse director Wim Wenders shooting a truly surreal, techno fantasy at a Billy Smart extravaganza, cross-cut with exotic love scenes from E-Werk.

Highlights here include "Hippodrama", a long rhythmic workout which builds from a solo hi-hat into a gorgeous plateau of percussive counterpoint. Meanwhile, "Bending Steel" serves up a tasty medium-paced pan of techno, kept tantalisingly under the boil, while the sublime chamber music of "Schlangenfrau" then leads in to the more fully orchestral "Trapeze Girl".

"The Band" is the track which will probably see most dancefloor action, especially after the right reworking. Here, however, its mellow, medium-paced arpeggios are the perfect intro to the album's outro, the mood pieces "He Was Once A Beautiful Woman" and "Empty Ring".

An excellent and diverse selection which benefits from repeated listening. **8**
Dave Fowler



ROMANTHONY
Roman World
Azuli
WITHOUT wishing to go too overboard so early in a review (and hey, let's save "fucking genius" until the end), this album is heaven-sent. Rarely has my stereo ever been invited into a world so full of irredeemable wonders as this two-CD universe of splendour, wonder and soulful brilliance.

The bare facts then. Two hours of music, mostly early Romanthony singles, many of them remixed and some even remixed twice. Guess you could almost call it a concept album. After all, it's smeared to buggery with pomp and arrogance, sounds at times rather like early Terence Trent D'Arby produced by Masters At Work, includes bluesy mumblings, insane monologues, rough sketches and, yes, even FM guitar solos. He's even had the audacity to put the whole thing together as one track, so you can't skip from one to the next. Trouble is, so dazzling is the ferocity of Romanthony's vision, so consumed is he by his own lustful hauteur, that even the very hardest of you will be bowing down before him once you've heard this.

It seems almost inconceivable that all this was put together by one man. Okay, maybe the straight-up garage tracks such as "Soul On Ice" and "Ministry Of Love". Although to describe them as "straight-up" is a bit like calling The Taj Mahal "a building" or George Weah "a footballer". They are incredible, unique gems of dancefloor glory that you don't have to be a Paradise Garage purist to enjoy.

No, it's the bits in between which truly rule here. The Hendrixy air-rock warm-up to "Make This Love Right", the blues lament of "Now You Want Blues", the gospel arrangements of "Testify". Isaac Hayes, Sun Ra and Herbie Hancock also get nods and winks. And when Romanthony sings, hormonal excesses get redefined.

Tragically, Romanthony is too "underground" ever to take this vision on stage. It could be the greatest garage-rock-blues show ever, our hero entering clad in white ermine... But no, we're getting carried away. It's pretty difficult not to. Because "Romanworld" is stratospheres above any other album you'll hear this year. Fucking genius, is, I believe, the appropriate phrase. **10**
Calvin Bush

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compilations

Reviews by Calvin Bush, Rob Da Bank, Gary Smith and Rachel Newsome

COSMOSOUND 1
Cosmos, Spain
CONCEPT: A snapshot of Barcelona's gradually flourishing current music scene.
KEY PLAYERS: Almost all exclusives, with a surprising variety of talent. Best of the lot here are the minimalist, jazzy breakbeats of Lucas' "And They Say..." and Alex Martin Ensemble's acid, tribal grunge.
USEFUL SUBS: Top marks too to Mo'Jy Key & DJ Fri's "Droppin' In The Jungle", a moody creature with a top drop, natch. Plus Zerbina's rugged wrestle with breakbeats on the excellent "Le Mans" and Pez's "El Arancacorazones".
VIEW FROM THE TOUCHLINE: A fair old start for a city fighting its way out of dance music's GM Vauxhall league. **(GS) 7**

STRUCTURALLY SOUND
Concrete
CONCEPT: The rampant Concrete label show off their international breakbeat collection.
KEY PLAYERS: Aleem's kitschy "Why Hawaii" rides alongside the Dave Clarke remix of "Rocco" by Death In Vegas and the raucous Dub Pistols with "There's Gonna Be A Riot".
USEFUL SUBS: Minimal house courtesy of Metro LA with "The Thinka", while the Sure Is Pure team dub up Basco's "The Beat Is Over" and Derek Dehlarge digs up some vintage electro noises for his mix of "There's Gonna Be A Riot".
VIEW FROM THE TOUCHLINE: If you haven't got the singles, then this is a must, particularly in light of the fine remixes and general level of phat beats on show. **(RDB) 8**

WATER COMMUNICATION
Swim
CONCEPT: The pioneering electronica label Swim release a kind of retrospective (1993-now) combined with a sampler of future releases.
KEY PLAYERS: Robin Rimbaud, otherwise known as Scanner, dons his Trawl disguise to supply "Water Walker", while Gez Varley of LFO fame gives it some on the melodic techno tip, plus nine other exclusive tracks of aquatic action.
USEFUL SUBS: Label impresarios Colin Newman and Malka Spiegel contribute a couple of tracks themselves and Plastic Venus, a London-Israeli group turn in an interesting electronic indie selection. Junglists Ronnie and Clyde rip it up too!
VIEW FROM THE TOUCHLINE: A watermark collection for all the family, from hi-tech drum & bass through to extroverted, ethereal rumblings. **(RDB) 7**

LOST IN SPACE DRUM & BASS PHASE 2 VOLUME 1
CONCEPT: Sounds not so much from the underground as the outer space end of jungle. In other words, floaty jazziness to the max.
KEY PLAYERS: No exclusives, but tracks to watch out for include Wax Doctor's soulful remix of "Alabama Blues", PFM's take on St Etienne's "The Sea" and rising star Nitin Sawhney's "Voices".
USEFUL SUBS: Foul Play's sublime remix of Mandalay's "Flowers Bloom", the ever-reliable Omni Trio, and we even find rollin' Ray Keith's mix of "Bubblegum" by One True Parker stuck in there somewhere.
VIEW FROM THE TOUCHLINE: A little one-dimensional. And has anyone out there really been caning Dual Fusion, Land Of My Mothers, Dimensions Of Elegance and No Candide? **(RDB) 6**

DJ'S RULE
Avex
CONCEPT: 24 classic DJ productions spread over two CDs, one for house, one for techno.
LINE-UP: Mixed by DJ Shem aka Slacker on Loaded.

Key 10=champers 9=bucks fizz 8=malt whisky 7=bloody mary 6=G'n'T 5=lager-lager-lager 4=shandy 3=cuppa tea 2=tap water 1=cough mixture 0=turps

vital release

DAVE CLARKE'S X-MIX
Studio K7!, Germany
CONCEPT: Germany's finest mix series gets Lord Clarke Of Daveness in. Except, this time, it's wall-to-wall body-popping, lino-burning electro all the way.
KEY PLAYERS: No exclusives, but plenty of classic old school, jerkomatic rhythms from Imperial Brothers, Model 500 and Hashim. Of the new age revivalists, Aux 88, Shiver and the mighty scary Doppler Effekt dominate.
USEFUL SUBS: When you've got Underground Resistance's "Electronic Warfare" lining up with Sem, LFO, Elektroids and the top slamming crunch that is Detrechno's "Sole Waves", you've got a bench packed with more talent than that of AC Milan.
VIEW FROM THE TOUCHLINE: Electro-shockingly good, with Herr Clarke breaking a lifetime's habit by allowing each track more than just 30 seconds play time! **(CB) 9**



KEY PLAYERS: Everyone's a winner here. There's Joey Beltram's "Energy Flash", Secret Knowledge present "Sugardaddy", Slam give us a "Positive Education", and Way Out West offer the epic trance cut, "Domination".
USEFUL SUBS: A little bit of "Rex Attitude" courtesy of Laurent Garnier, Paul Van Dyk takes us to a "Beautiful Place" and Underworld mash up Leftfield's truly awesome "Song Of Life".
VIEW FROM THE TOUCHLINE: DJs take control? Not such a bad thought after all. **(RDB) 7**

HIP HOP DON'T STOP
Solid State
CONCEPT: The greatest hits of rap and hip hop, no less.
KEY CUTS: The best of all possible worlds from Mantronix ("Who Is It"), JVC Force ("Strong Island"), Stetsasonic ("All That Jazz") and even Caveman's lost Brit-rap classic, "I'm Ready".
USEFUL SUBS: Think of the biggest hits ever by Doug Lazy, Young MC, House Of Pain, NWA, EPMD, BDP and Naughty By Nature for starters, and you'll get the idea.
VIEW FROM THE TOUCHLINE: Basically, a non-cheese "Greatest Hip Hop Album In The World Ever". Not exactly original, but a definitive guide to fifteen years of hip hop's highs, nonetheless. **(CB) 7**

TECHNO BALLADS
Millennium
CONCEPT: Lots of beautiful machine music, basically.
KEY PLAYERS: Surge's awesome, minimal throbathon, "Sensory Bliss", Unison's utterly delightful "Unison", as well as the brilliant "3m5" by Scan Carriers.
USEFUL SUBS: Plenty of top electronic atmospherics, both pumping and passive, from Tons Of Tones, Nova Nova, Microwave Prince and Marzipan & Mustard.
VIEW FROM THE TOUCHLINE: Apart from the occasional Vangelis-style overload, this is an excellent collection from the delicate side of techno. And nary a luvvie vocal in sight! **(CB) 7**

vital release

LAND OF BABOON
Silent, USA
CONCEPT: Showcase of American avant-dub experimentalists who are sometimes bracketed into the "illbient" or the "Crooklyn dub" ghettoes.
KEY PLAYERS: We's "Lulla" and DJ Loop & Morpheus' epic, sprawling "Hibiscus".
USEFUL SUBS: There are a million shades of dub-slanted weirdness here, with big bagfuls of isolationism, world music and freak-out noisiness too. Featuring artists with names such as Professor Shehab, Zombitles and Dr Israel, wotcha' expect?
VIEW FROM THE TOUCHLINE: Prince Tubby, eat yer heart out. A valuable collection of rumblings and sketches from the far side of the dub fence. **(CB) 8**



A TOUCH SAMPLER
Touch
CONCEPT: The top sonic explorationist imprint unearths a whole host of treats for all sinewave trainspotters and ambient envelope-pushers.
KEY PLAYERS: Lost New Order (yes, that New Order!) recording from 1982, "Video 586". And who could possibly live without The Folk Orchestra Of Albania, The Polyphony Group Of Laphardа or the on-board tapes from the control booth of a runaway train?
USEFUL SUBS: Myriad other forms of pure strangeness, including the bizarre sound experiments with interference and feedback, and original recordings from all around the globe.
VIEW FROM THE TOUCHLINE: See it, feel it, Touch it. **(CB) 8**

DISTANCE TO TECHNOLAND
Distance, France
CONCEPT: A fairly random selection of great techno and trance classics, one CD for each.
KEY PLAYERS: You will really have heard it all before. There's the likes of Slam's "Positive Education", plus Humate's "Love Stimulation" and Kenny Larkin's "Chasers"
USEFUL SUBS: You'll have heard all these tunes before, too. Vernon's Wonderland, Jam & Spoon's "Stella" and Biosphere's "Novelty Waves".
VIEW FROM THE TOUCHLINE: A lame limp to Compilationland. **(CB) 5**

WHIRL-Y-WAVES
Whirl-Y-Music
CONCEPT: Original ambient-dub-worldy-ethno-London-based club, Whirl-Y-Gig, get in on the club soundtrack act.
LINE-UP: Mixed by the club's in-house DJ, Monkey Pilot.
KEY PLAYERS: All the biggest names of batik-clothed grooves are represented here, including Banco de Gaia, Joi, Transglobal Underground, Another Fine Day and, of course, Astralasia.
USEFUL SUBS: Sprawling stoned jams and ethnic sampling ahoy with Cortex's live performance of "Cumulus/Nimbus" and Aura's "Starseed".
VIEW FROM THE TOUCHLINE: One long swirly-twirly double-CD pack, which will be a sure-fire smash hit with the Greens 'n' Rizlas set. **(CB) 6**

HARD TIMES SEASONS – YELLOW
Hard Times
CONCEPT: It may be winter, but the Leeds' super-club are still in Autumnal mode for their second compilation.
LINE-UP: Two CDs, one mixed by Dave Piccioni, t'other by top freestyler, Jason Boardmann.
KEY PLAYERS: No exclusives featured, but take your pick from Mike Delgado's "Get Ready", Wastepaper's "Origami", 16BP's "Secrets" and Motorbass' superb "Flying Fingers".
USEFUL SUBS: The Blaze reworking of Amira's "Walking", M&S' "Saturdays", Universal Jones' "Phoenix Rising" and weird sample criminals Stock Hausen & Walkman's "Wunderbar".
VIEW FROM THE TOUCHLINE: 'Tis the Seasons to be jolly! **(CB) 8**

Perfecto Fluoro: Releases

fluoro



	Virus	Juno Reactor	Legend B	Section-X	Fluoro (the album)
Artist / Title	**Moon**	**Jungle High**	**Lost In Love**	**Atlantis**	**Mixed by Oakenfold**
Recording information	Produced by **Oakenfold and Osborne** Mixes by **Jam El Mar & Our House**	Includes the **Original mix** and the **Our House remix**	Includes the **Original mix** and **Red Jerry's mix**	Includes **Way Out West mix** and **Man With No Name remix**	Part II of Paul Oakenfold's award winning "Essential Mix" - a soundtrack to take you from sunrise to sunset. A two hour continuous mix on double CD · Cassette **Out now**
Formats	CD · 12"	CD · 12"	CD · 12"	CD · 12"	
Release date	**13.01.97**	**27.01.97**	**10.02.97**	**24.02.97**	
Reviews			*"Such a f***ing immense trance monster - it slays all that stands in its way"* **Mix Mag** · December		*"The choons are strong... the mixing imaginative"* **Sunday Telegraph** *"Full power"* **i-D** · November *"It's full of surprises... the mix is faultless... a breadth of vision" 8/10* **Mix Mag** *"This is an outstanding album" 9/10* **DJ**

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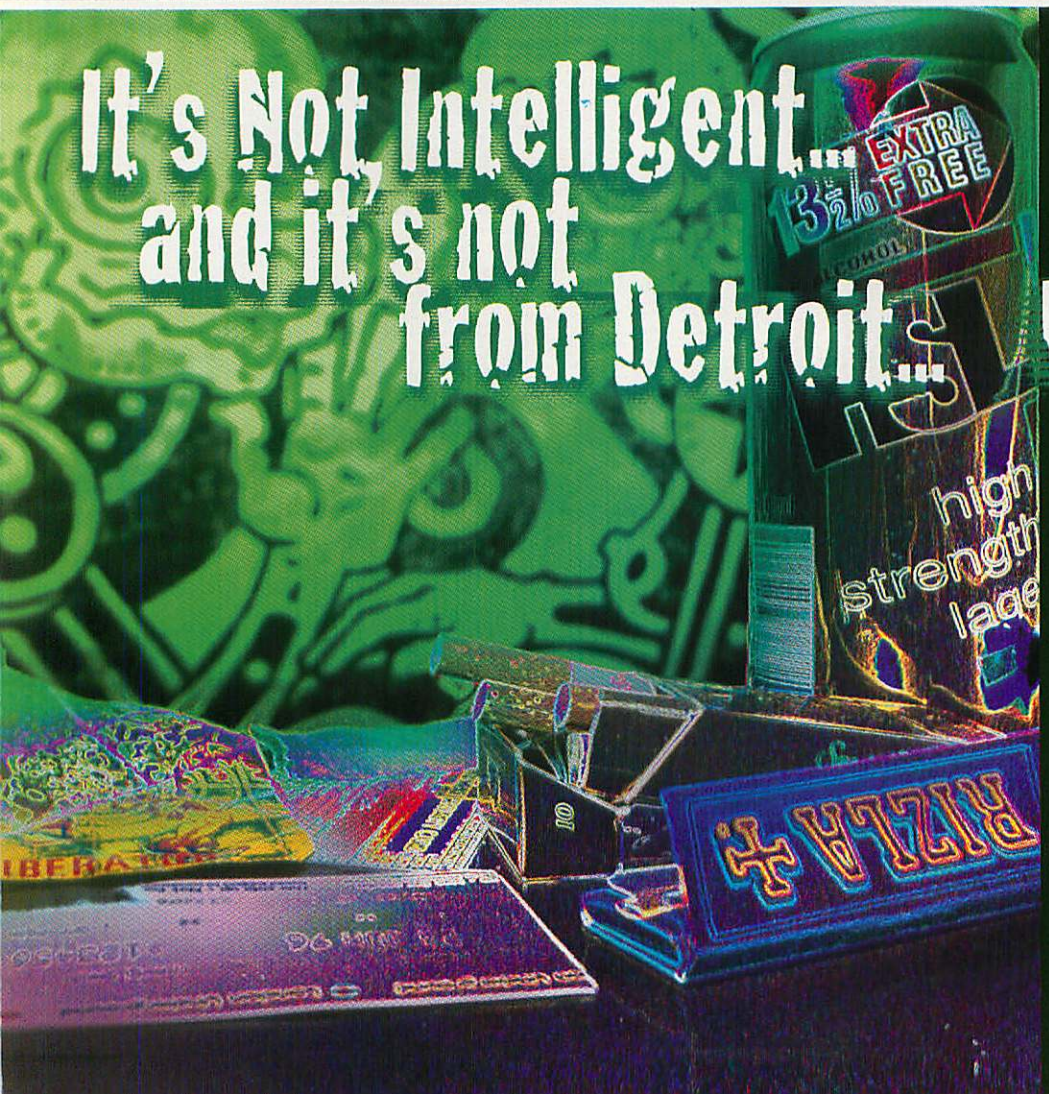
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Reviews by Calvin Bush and Rachel Newsome



He is Britain's very own Lord Of Techno. He played an essential part in the South Coast's burgeoning underground scene in the early Nineties, working in Jelly Jam, putting out records on XL, Diki and R&S, before starting up his own Magnetic North label to help out the likes of Russ Gabriel, Christian Vogel and Strata 3. He exploded into the public arena with his classic "Red" trilogy, records which unquestionably changed the face of techno as we know it. His DJing skills are truly phenomenal, witnessed by the fact that he's usually booked up all around the world six months to a year in advance. He's had a show on Radio One, is mates with Peely, loves fast cars and driving them faster, lives in the countryside with his partner Laura-Jane and three hounds of Satan, and has never been one to pull the verbal punches. And to top it all, he's just mixed the latest in the "X-Mix" series, digging around in his electro vaults for a classic selection of body-popping greats.

He is **DAVE CLARK**, he hates all the records we chose for him, but he's still going to review this month's singles anyway.

OPEN MUSIC
What If?
Output

LUNAR downtempo beatz, produced with a helping hand from the Underdog, this cool 10-inch flows like a narcotic liaison between DJ Krush and Stasis. Meanwhile, gliding flutes and glacial breaks condense and dissolve into a compelling narrative of promising possibilities. **(RN) 7**

Dave: "Ah, the Underdog. I liked his mix of Sabres Of Paradise. To me, this is like jeep beats, I'd be busting it out of my 2,000 watt system. 'What If?' indeed. What if Tim Westwood played British hip hop? This is very well produced, very musically felt. Some of the edits are really sharp, which is nice to hear in such laid-back music. It makes the track more cutting." 8

BILLY NASTY & RICHARD BROWN PRESENT BARBED WIRE
One 4 The Road
Bush

BILLY Nasty, the true pioneer of original British hard house, teams up with Swag man and Beaumont Hannant producer for a driving, pulsing tear down the motorways of 3am head-rush dreams. Large enough to tackle David Campese, Nasty continues to push a sound which is as invigorating as it is scintillatingly danceable. **(CB) 8**

Dave: "Now let's get this straight. For the record, I do not own Bush. I do not A&R for Bush. I don't even know what happens with Bush and I don't always get sent the records. Billy Nasty is one of my favourite British DJs and a really cool bloke. The music he plays is hard trance. But the way he plays it... I can feel it and dance to it. [Listens] This is very difficult. Please say how much I like him as a DJ! If he played this, I'd dance. The A-side is what I'd expect him to play. On the B-side, I'm bored of that metallic stab sound with its staccato synth riff but he bass is nice." 7

FINE YOUNG CANNIBALS
She Drives Me Crazy/Johnny Come Home [Remixes]
ffrr

ROGER Sanchez takes FYC's Eighties chart hit and turns in what seems like around six million disco-by-numbers rehashes, sorry mixes. Enough to make Top Shop Radio sound good. "Dodger" Sanchez, guilty as charged. **(RN) 2**

Dave: "The Mousse T mix is pure Mecca music. Going down to The Limelight wearing plastic trousers to seek out birds of a similar disposition, and then trying to chat them up by saying, 'Hey, I remember this when it first came out. Wanna come round to mine and hear it?' Bollocks! Bullshit! The only decent mousse I know is on a good Chardonnay champagne, preferably a 1985 Grand Veuve. I just don't see the point." 0

DJ HMC
Acid Trax
Dirty, USA

NO prizes for guessing which instrument Australia's HMC goes totally overboard with on these three tracks. No, it's not a Wurlitzer organ. Except that among all the rather aimless 303 retro grooves, there's one untitled track on the second side which is completely acid-free, utterly bewitching and thoroughly brilliant in an old school, hard Detroit sort of a way. **(CB) 7**

Dave: "Juice was always a cool record label. Some of HMC's stuff was really excellent, but I wish he'd get back into the more techno side of things. I like the second track on the A-side. It's more of a DJ tool, but a very good DJ tool. I'd play it out, definitely. Sorry, you're not taking that one home. But I'm not into the acid tracks at all." 7

BLAZE
Trans-Jazz EP
Simplex, USA

BLAZE, the classic house production duo, return on a raw jazz funk tip. Despite the vocal garage track which raps, *"Change seems so strange when you've had it the same for so long"*, this EP doesn't really seem to offer anything new. Check Blaze's jazz interpretation of Marshall Jefferson's 1986/87 Jungle Wonz "Time Marches On", for curiosity value. **(RN) 6**

Dave: "Yeah, I know Blaze. If this is the same 'Time Marches On', it proves the point that house music has a rich past and now it's going for cover versions. [Listens] This version sounds more like Pierre. It's very badly pressed. [Singing along] But it's really nice. I like it a lot. That lyric on 'Lovelee Dae', *'The sun is shining/It's a lovely day'*, well I prefer storms and thunder in a club! I can only really mark this EP on 'Time Marches On'. It's very soulful and laid-back." 8

LARRY HEARD & BERNARD BADIE
The RAM Project EP
Distance

HOUSE legend, Larry "Mr Fingers" Heard, and Chi Town young blade, Bernard Badie, get together for a way cool old school/new school soundclash. Incoming on the new French label, Distance, the RAM project fuses all the magical charisma of "Can You Feel It?" into a truly futuristic, gutsy garage groove. Horny as... **(RN) 8**

Dave: "It's really funny. On one of the tracks, if they had different production, say an 808 under it, it would be like an electro thing. I prefer the B-side. It's very pleasant to listen to, but again, it wouldn't feature in my set. I'm not a pleasant guy who plays out pleasant sounds. Unless I'm on for four hours, which is very rare." 6

SUNDIATA
Make It Happen (Make It Right)
Prescription, USA

BEARING less relation to Nineties deep house and aligning itself more with jazz-tinged Seventies cosmic afro-art, "Make It Happen" is probably best described as Pharaoh Saunders producing Mood II Swing. Plus there's an entire Chicago scene's worth of major names and faces in there helping out on percussion, wind and backing vocals. Way out. **(CB) 7**

Dave: "I like some of the Prescription stuff because it is a different kind of deep. It's a soulful deep. It's the kind of music I'd rather hear someone else play, though. Bloody hell! Loads of people are on this record. And RE is playing flute. He does lots of stuff on Relief. Serious. But it's still not quite my sort of thing. I really wanted it to be. It reminded me of a Masters At Work production with its percussion." 5

GUARDIANS OF DALLIANCE
Laid Up/Laid Off
Moving Shadow

LIKE label mate, Flytronix, Guardians Of Dalliance weld tough beats and gossamer auras into an intriguing collusion between deep dreams and future technology. Jazzy interludes and rippling guitar make this a lush return to the Martian swamps of the forbidden planet. Alien blues. **(RN) 9**

Dave: "I thought you were going to say 'Guardians Of Dildos'! [Listens to it at 33] It's the 'Funky Drummer' break. I actually prefer it at 33. At 45, it sounds ➡

Key *10=champers 9=bucks fizz 8=malt whisky 7=bloody mary 6=G'n'T 5=lager/lager/lager 4=shandy 3=cuppa tea 2=tap water 1=cough mixture 0=turps*

like Betty Blue on helium. Atomspheric but it doesn't really move me." 5

LISA STANSFIELD VERSUS DIRTY ROTTEN SCOUNDRELS
People Hold On (The Bootleg Mix)
Arista

YOU just can't beat a little novelty value. Although chances are, New York cat, Armand Van Helden is on the phone to his lawyers this very minute over this cheeky rip-off of his own "Professional Widow" remixes. Nevertheless, this is the sort of fodder that mobile jocks were made for. (RN) 4

Dave: "Aw fuck off! This shit really annoys me. Lisa Stansfield went all wobbly when she met the Walrus Of Love, Barry White. Her whole singing career was dedicated to meeting Barry White and when she finally met him, she was so entranced, she couldn't write pop songs any more. It was like, in the presence of sweaty wildebeest man, she couldn't control herself any more. This track is total arse, complete dogshit. What next? Yazz and 'Doctor In The House' redone by David Morales? Appearing as a bootleg version, then miraculously turning up on Positiva with a BBE remix?" 0

VAINQUEUR
Solanus
Chain Reaction, Germany

FROM the man who gave us the totally unforgettable "Lyott", "Solanus" opts for emotions and moods over power and effect. A bit like being caught in Basic Channel's tumble dryer with an OD of fabric softener, its magic lies in the cyclical loops of dreamy nothingness which lead to a hypnotic something. Gently does it then. (CB) 8

Dave: "I get so much of their stuff and it sounds the same. Everyone probably expects me to like this because they think, 'Oh Dave Clark, Basic Channel. Basic Channel, Chain Reaction.' I don't like this. It's so boring. I don't actually smoke spliffs so I don't really need the ambient version. The beats version... Well it's a warm-up track, but it's cold. Unlike the 20/20 one, which is warm. I don't think it's shit. I just don't like it." 3

HOKUSAI
Red Lights/Crystal House
Source Direct

HOKUSAI'S schizoid drum & bass here interposes moody b-lines with weightless atmospherics. But while "Red Lights" exists in an interesting hallucinatory zone, "Crystal House" seems to loose its direction somewhat. (RN) 6

Dave: "Oh, can I not review any more jungle? There's no point. [Listening] Actually, it's not really jungle, so I can listen to it. It's got a nice double-bass sound. It's more jazzy. Listenable. If I heard it on the radio, I wouldn't turn it off. Very musical for that genre." 6

PRESSURE FUNK
Raw Spirit
Soma

ALL cylinders are firin' in the increasingly renowned Soma camp with Pressure Funk's chunk of rock-'ard, funk-spiked Glaswegian techno. Meanwhile, the haunting flipside is a nocturnal trip into the city's concrete heart. Full pressure. Maximum funk. (RN) 7

Dave: "There was never any fucking war between me and Slam! And they know it. I never went to bed thinking, 'Damn, I'd better put my gun by my bed in case Slam turn up'. Firstly, I was lucky enough to hear a record I really, really liked which happened to be on Soma. I was being honest and said what I thought of it. So they started sending me records again. Then I met up with some of the Soma crew in Brussels and they were going, 'Oh, you're not what we expected at all'. I've actually got this track already. This is good dancefloor fodder and it will be in my record box for a least a month or two as a quick mix tune, but not as a specific highlight." 7

PIGFORCE
Doin' Jobz For The Mob
4th & Broadway

QUITE clearly made for all those Heavenly Social-type clubs out there, "Doin' Jobz" is as subtle as a skateboarding elephant performing screaming ollies through the truffle department in Harrods. And just as much fun, too, with its sackful of dodgy samples, heavy breakbeats, scary acid bits and "Goodfellas" humour. Remixes from Richard Fearless and Bassbin Twins complete the package. (CB) 7

Dave: "I like pigs. And Pigforce is funny because I used to do stuff as Directional Force and I did a record on Stress as Pig City. I've recently mixed Death In Vegas actually. I like doing things which are a bit different. Richard's mix is quite like DBX's 'Losing Control'. I love the first bit. I'd get two copies and mix them together. But I don't like what it does later on. The Bassbin Twins' mix has bits from 'The Wiggle' and from Eric B & Rakim. The best reworking here is the first part of 'Doin' Dubz'. I'd have that in my car, and I'd be off the road because there's so much bass." 7

808 STATE
Lopez
ZTT

TAKEN from the criminally underrated "Don Solaris" long-player, "Lopez" bears all the classic hallmarks of 808 State's wired experimental ingenuity. Not least because of its inspired fling with Manic Street Preacher, James Dean Bradfield. Those ubiquitous Propellerheads, meanwhile, merge psychedelic guitar and Bradfield's feisty vocals into a raw breakbeat sushi. Home listening for club casualties. (RN) 7

Dave: "808 State stay out of the limelight and yet they are capable of doing very very interesting, well-produced, leftfield things which aren't necessarily for clubs. They did a very good mix of Audioweb. Plus they gave me some beer when I was at a really shitty party on New Year's Eve in Switzerland three years ago. This doesn't do anything for me, though." 4

EMMANUEL TOP
So Cold/Rubycon
Le Petit France, Germany

LESS wacked-out than his totally superb NovaMute album, "Spheriq", this cut sees Top doing that trance thing with serious aplomb. Best of the pair is "Rubycon", a deep, acid-trance chamber which locks you in, breaks you down and cuts you to pieces with scything guitar slashes which are sure to make it a fave for DJs like Sid Shanti and The Liberator Crew. (CB) 7

Dave: "Emmanuel used to do stuff for Diki, a label I also had material out on about five years ago. I'd have played 'So Cold' if it was out four years ago. It's basically what FUSE was doing, elongating a 303 line but at a faster tempo. It's okay but not not ground-breaking or looking forward. I've got a lot of respect for Emmanuel and what he's doing, though." 4

JEFF MILLS
Very EP
Axis, USA

THE Purpose Maker strikes back with another fine-tuned emission of cerebral techno dissonance, "Very". Very what? Well Millsian, naturally. Meaning granite percussion, sheer methodical chaos and disorientating electronics. Intense. (RN) 7

Dave: "'B2' is the track I play out. The others don't do anything for me. I think what's happening to Jeff right now is exactly the same thing that happened to Richie Hawtin. Everybody's on his dick creatively. Richie picked up the 303 when it wasn't in vogue and did some serious shit with it. Then all of a sudden everyone else thought, 'Hey, let's get a 303 again!'. And that's what diluted his sound. The same thing is happening to Jeff Mills at the moment. There are so many people on that tip of one-loop minimalistic creativity, with different EQ each time the loop gets played, that it dilutes Jeff's stuff. If this goes on, he's got to go left or go right a bit and do something different." 7

BLUEBOY
Remember Me
Pharma

THE mysterious Blueboy finally gets a domestic release for his Marlena Shaw-sampling, Pete Tong-caned, trip hop-rewriting "Remember Me". This is pure sing-along downtempo funky soul, with remixes from Rae & Christian, Cavern 3 and the label owners, Sure Is Pure, who swiped the rights to this from under the noses of every major imprint in town. (CB) 9

Dave: "This is Lex, a guy from Glasgow. He used to live in Brighton and he's a bit shy but incredibly talented. I just wish somebody would put a boot firmly up his arse and tell him to get into first gear because he has the capability to be a lot bigger than he is. Musically, he's done a lot of very interesting things. And he's been clever in not doing interviews. This is very nice indeed. I can imagine him getting his breaks out and doing his funny little dance while making this." 8

GEMINI
Hibernation
Peacefrog

DESPITE the track title, Relief wunderkind Gemini's departure from Guidance finds him active as ever. Riddled with electronic squelches and belches, "Hibernation" is encased in a sonic womb of sublime fluid tonality. Sleepless in Chicago. (RN) 8

Dave: "Peacefrog? Ah, the label which changes direction more often than the wind. Peacefrog confuse me. I think some of those Paul Johnson albums have been totally fucking lame. Two or three years ago there was so much good music coming out of Chicago. I always think a good A&R man should look for music while it's happening, not go, like, 'Well, Relief was big, let's pick up those artists that were on Relief.' You don't get new talent coming through that way. I don't see any risks being taken here." 6

JAYN HANNA
Lost Without You
VC

EVERYTHING you could ever want from a progressive house tune and a little bit more, basically. Floaty intro, dreamy vocals, acid burblings, pumping beat and atmospheric breakdown are all present and correct here, thanks to Evolution's mixes, while Marcus Schult loses the ambient leanings. Northern Exposure fans will love it. The rest of us will probably feel an ill wind blowing through our stereos. (CB) 5

Dave: "[Pretends to cry] Oh what is this like? Strings. A bit of drum break. Nice bass drum, yeah. A bit of Felix. Then the breakdown again. Oohh, insert another copy of the very same record to make it sound really epic. [Groans] A bit of acid to give it some street. That'll do. This is opium for the people." 1

NASTY HABITS
Shadow Boxing
31

muzik's

EVERY once in a while you hear a sound which defies the throwaway nature of our disposable culture. Moment-defining, genre-transcending tracks which open windows on new visions and wide horizons. Meat Beat Manifesto's "Radio Babylon" is one, Joey Beltram's "Energy Flash" is another. And so is Nasty Habits' "Shadow Boxing". A track so totally outstanding that, although reviewed last month, we thought it deserved a double write-up. The alter ego of Doc Scott, this is the fearsome follow-up to the last Nasty Habits release which appeared on Reinforced in 1992. Five years, however, has not diminished the impact for this innovative, cut-throat track, which delves deep into the darkest recesses of the vast breakbeat universe. With a rampant b-line which slashes a dramatic arc through the air, "Shadow Boxing" is no less lethal than a venomous Manga kick boxer. And like the ancient oriental craft itself, it is a perfect balance between dark and light. A real killah. (RN) 7



Dave: "Jungle? I can take about 45 minutes on Radio One and then I switch it off. But it's pretty cool when you're driving at about 150mph. To me, it's not such an exciting new musical format because I've seen it evolve from hardcore into jungle. I like the tracks that sample Ol' Dirty Bastard or hip hop stuff. I'm not really qualified to talk about the music, though, because I'm not involved in it. It's a bit like Kenny Everett commenting on 'Red 3'." 6

Picture: Kim Tonelli

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THE FIFTH EDITION
Road Trip
20:20 Vision
20:20 Vision, the house/techno progeny of Wulf 'N' Bear (aka Yorkshire B2B boys, Ralph Lawson and Huggy), proves its outlook is as deep as it is wide with the help of new recruits, Diesel (Rocky &), Luke Solomon (Derrick Carter &) and Justin Harris. A very subtle groove which intensifies into sky-kissin' bliss as the live guitar snakes in and sweeps you away. Well worth the trip. **(RN) 9**
Dave: "This is a track that I wouldn't play out but I would like it to be played to me. When I DJ at Bugged Out, I'd like James Holroyd to play this and I'll just swing my hips in the corner where nobody notices me. Then I'll ask James to make me a cassette for my car and he'll go, 'Alright, Dave', and when I see him two months later, he still won't have made me one! This is really dubby, nice atmosphere-building music. It's not cheap or nasty. Nice stuff." 7

STASIS
Sound Of Stas
Multiplex, Denmark
STASIS' Steve Pickton heads straight for Legoland. Appropriate really, seeing as both his tracks, "Ebb" and "Pheni" use the original foundation bricks of abstract techno which 1993/94 Black Dog used to build with. No bad thing, but it's rising star Paul Teesbrooke who steals the honours here with a wonderful, DJ D-style dubbed-to-fuck remix of "Steel Wind". **(CB) 8**
Dave: "This is either going right above or beneath me, but it's totally missed me. Which is not a bad or a good thing. Too laid-back, too mellow. Well produced, but I don't find it annoying." 5

SERIAL DIVA
Keep Hope Alive
Sound Of Ministry
NO relation to the Crystal Method tune of the same name, this particular version comes squidging and fidgeting from that huge depository somewhere in Loveland's back garden where old handbag tunes go to curl up and die. Which is probably what you'll want to do after no more than 30 seconds of this on a Saturday night. **(CB) 4**
Dave: "Will someone tell me what the Ministry Of Sound is all about please? Because I haven't got a fucking clue. Oh, Jim Masters has left, has he? I was wondering why the label direction had got so fucked up, because it did have a proper direction when it started. That's why I've been getting such pieces of shit through the post. I thought Jim had totally lost it. [Listens] Absolute shite. Fucking bollocks. I can't be arsed. Ministry Of Sound label? Fucking shite! Ministry Of Sound club? Fucking shite! Reckons it's got the best sound system in the whole world. It's the only place I DJ where I end up with back ache because the bloody decks are in the most stupid fucking position. It's all hype and fucking bollocks. Bullshit." 0

FURRY FREAKS
Soothe
Open
CHARLES Webestar (aka Muzik's fave deep house producer) on the case again. Originally released in 1994 on his own Love From San Francisco imprint, "Soothe" might be a little spiritually close to Bruce Hornsby's "The Way It Is" for those in the true underground crew. Meanwhile, the Chicane/Cyanide reworkings pick up where their totally mega 'Beefan anthem "Offshore" left off. **(CB) 7**
Dave: "Am I allergic to female vocals? No, not all of them. I am, however, allergic to ones that go *'Set me free'* like this. It sounds like a fucking Tampax advert. *'Only Tampax can set you free.'* I'm just not into this at all. I honestly don't see the point of it." 4

SKYLAB
Let's Take A Trip (Remixes)
Eye Q
BIZARRE happenings over at Eye Q, as former Howie B cohorts Skylab turn in a rather absurd cover version of the Sixties psychedelic freakbeat paean to LSD-25. There are remixes from Derrick Carter and Naked Funk, but Roni Size's business-as-usual drum & bass reworking is sure to kick dancefloors right up and down the country the hardest. **(CB) 7**
Dave: "I'm not really into Derrick Carter's stuff. It's too dubby for me. Not my style. The best mix is the Roni Size one, but I certainly wouldn't play it out. It's not my type of thing." 6

CHILDREN OF NIGHT
In The Dark
Deepfried, USA
ARRIVING at the Muzik office via Richie Hawtin's Intellinet organisation, all we can tell you is: 1, It's by some guy called Kikiman. 2, There are eight tracks of fairly usable DJ fodder, ranging from minimal looped techno down to slower, deep reverb blippery. 3, It's neither lame nor devastating. 4, That's yer lot. **(CB) 7**
Dave: "It's okay. Hum. Hmm. I haven't really got any comments. It doesn't grab me. It doesn't say, 'Hey! I'm different yet the same!' It's simply the same and the same, if you know what I mean." 6

KEITH TUCKER/DA SAMPLA
Unravel The Future/Digital System
Puzzlebox, USA
dave clark's vital

WE can't really tell you much about this, sadly, because the festive spirit hadn't filled Clarky enough to make him let us take a copy of it away. However, a quick play revealed it to be a coldly Kraftwerkian piece of alien funk, as reminiscent of Devo as it was of modern dance electro. Especially the bit where the shouting bloke sounds like he's saying, *"Destroy the system!"*. Keith Tucker on the other side used to be in Aux 88, and we reckon this might be his label. After that, oh puzzled puzzlers, you're on your own. **(CB) 8**
Dave: "'Digital System' has to be my Single Of The Month for two reasons. Firstly, because you didn't bring anything else I was really in to and I play completely different stuff to all of it. But mainly because it's really funky. Everyone uses that word in the wrong context now. This is really funky in that very European sort of way. I can remember it. I usually bump it up to around 140bpm. I don't even know what the other tracks on the record are like, but 'Digital System' is great." 10





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trainspotting

10 pages of underground reviews

vital release

MIGHTY HIGH
Mighty High
Beggars Banquet
A superb, old-fashioned disco re-edit of the 20-year-old Mighty Clouds Of Joy classic. The soulfulness of the vocals (which puts most of what passes for garage/nu soul nowadays to shame) are underpinned by faded or filtered loops that get even crazier on the dub, which is pure Ron Hardy/Larry Levan in style. Roots house music 20 years on, but sounding so now. 10

singles

DJ PIERRE FEATURING LAVETTE
Jesus Of My Mind
Twisted
The fab Twisted get DJ Pierre on the firm for some deep gospel hollering, which is infectious in its vocal guise and downright funky in its wild pitch mixes. Fresh-sounding Pierre which won't only appeal to trackheads. **9**

BYRON STINGLY
Get Up Everybody (Remixes)
Manifesto
The garage tune of 1996 gets the Red Nail Kidz treatment from Derek and Chris. Hard, acidic, Chicago 5am jazzy moments, with gentle keys or pure trackhead shit, there are enough mixes to keep any househead happy. And well done to Manifesto for not cheesing up Stingly's vocals. **8**

NU YORICAN SOUL
Sweet Tears
Talkin' Loud
From G-funk basslines to Roy Ayers, Louie Vega's got it going on. The real boom tune over Christmas in London due to limited white labels, this is classic Ayers. There's a string section to die for, sassy female backing singers and a song which is oh so funky. Superb. **10**

MOON MAN
Lucky Starship
Daisy
The Cajual offshoot gets Boo Williams to shake his tail feathers over a varied EP. Mixing piano-led disco, techno-tinged, Relief-style trackhead shit and a deep, Fingers-style black consciousness speech track. Good value. **7**

SOUL PURPOSE
untitled
Low Pressings
Paxton boy, Clive Henry, joins up with Cream's new top jock, Rocky, to create a kind of Basic Channel, funky techno-house thing with a Chicago-style groove. Very Full Circle. **7**

MATO
Tribe/Drifting
Wave, USA
Japan's Goto and Kikuchi team up with the totally irrepressible Francois Kevorkian and Matthias Heilbronn to give us a fabulous double-header. "Tribe" is an ambient, breakbeat-led fusion which should please the jazzers, while "Drifting" is a whole lot more conventional, mellowed-out house. Definitely for those who like talking about house rather than sweating to it. **8**

CONFUSION KIDDZZ
Stress Kill
Prescription
A leftfield, bottom-heavy, Ron Trent-produced newie out on Prescription, which features the slightly disturbed (in a cool way) vocals of Anthony Nicholson. A great house tune which won't be played in many clubs or on "dance" radio shows. So what's new? **7**

State Of The Artist

The men behind GALACTIC DISCO unveil their plans for command of the house universe

Galactic Disco. The label name said it all really. Four immense singles down the line and there could really be no finer description of this magnificent funky retro-house beast which shook its rump under the guise of Future Homosapiens and Orkestra Galactica.

Listening to tunes like "Driving South" and "The Andromeda Variations", here clearly were a couple of producers revelling in their special evocation of superstar disco for the year 2001, where the Love Unlimited Orchestra jammed with Basement Jaxx, where huge mirror-balls spun in time to the rhythms of Nu Yorican Soul, where your ass was so free it had time-warped into the future entirely of its own accord.

Just one problem, though. Who the hell was behind these rocket-funk gems? Surely they couldn't really be called "Pondlife" and "Goose", as the labels said? Ashley Beedle, Kenny Hawkes, Justin Roberts and our very own Michael Morely were caning the hell out of these releases, but guesses as to their actual origin ranged from "some anonymous Detroit big-wig" to "the tea-lady at Cleethorpes bowling green".

At last, the secret is out. In fact, the Galactic Disco oeuvre the creation of Chris Goss and Tony Coleman, formerly of the acid-jazzy funky type of label, Tongue 'N' Groove, and its very own in-house band, Izit.

"We wanted to do something on the edge again," they chuckle, as they reflect on the similar puzzlement their mysterious drum & bass and trip hop labels, Hospital and Casualty, have caused. "It just reflects our love of space shit, Isaac Asimov, sci-fi and a good groove."

They've even fooled MC Det into paying "Respect To Mr Nice" on "One In The Jungle", thanks to the Peter Nice Trio's jungley-jazz "Heart Of Gold" on Hospital. "We do take things seriously, but only in the making of the music," they insist.

Together with a group of quite ludicrously cool, trained musos (check Funky NASA's "Flutopia" on Resolution for bonkers flute-house genius), their Future Homosapiens/Orkestra Galactica album later this year should prove to be the natural successor to Black Science Orchestra, St Germain and everything on Balihu ever.

"There'll even be a full-on disco ballad for the lovers in the house," they promise. Long may the force be with them.

trainspotting house

Reviews by Terry Farley

CEVIN FISHER
Ma's Groove/Check This Out
Maxi
In danger of the fastest overkill ever, Cevin and Maxi redo "Check This Out" in sparse, DJ Sneak mixes, while "Ma's Groove" is just a mixer for those who like it tribal... Slow down, it's only January. **6**

RUFFCUT
EP 1
Delta
A new label from Manchester to join the excellent clique of people still pushing quality house. Great bluesy female samples and funky percussion are all tinged with a hip hop sensibility. Good British house music. **7**

NORMA JEAN BELL
Nobody Is Gonna Love You
Pandemonium
The lady herself in another soulful, sax-led mellow house song which simply grows and grows. It's one for the head rather than the peak-time dancefloors, until you flip it to discover Kenny Dixon Jnr's hyped-up mixes, that is. Truly essential modern soul music. **9**

THE GALLERY COLLECTIVE
The Dance
Prescription
Mo' Norma Jean Bell, this time joining up with Ron Trent for yet another top Prescription moment. Deep, dark house with the faintest of male-spoken words. Specialist, yes. But you'll still love this in five years time. **8**

TURNTABLE BROTHERS
Get Ready
Music Plant
"Get Ready" is the boom track off a great EP which also features Georgie Porgie and Joey The Don. Disco as it should be – fast, funky and unpretentious, with some big moments. Terry Hunter keeping it real. **9**

NOISE MAKER
Moments
Strictly Rhythm
A Johnny Vicious remake of Art Of Noise's superb "Moments In Love", complete with big Johnny moments and a dirty groove which doesn't give up. One for the Saturday night crowd. **7**

SUNDAY SCHOOL
House Is A Feeling
Strictly Rhythm
Cliff St Cyr, Cevin's old sparring partner at Hardtrax, moves this near classic cut over to Strictly, complete with a new darker remix for those who wore their copy out the first time round. **7**

STEPHANIE COOKE
Holding On To Your Love
white label, USA
Mood II Swing go from strength to strength, teasing an okay garage original into something a lot deeper, funkier and ultimately much more uplifting. And in doing so, they manage to bring out the true potential of the song. **9**

NU SKOOL SAMPLER
Volume One
Yoshitoshi
Out of Washington DC's Deep Dish stable come two fresh acts, Lofty Love and Saeed. Lofty Love's "The Rock" and "Praise" are hard, bouncy and electronic house grooves, very Banjo, while Saeed's flava is much more disco-orientated with "Hook Up The Sound" standing out. The future's looking funky. **8**

FREAKS
Mindless Funk
Phono
Luke Solomon and trusty cohort Justin Harris continue their mutant disco trip. Heavy breaks collide with hypnotic keys and long-lost filtered effects. This is disco for clubs with feet stirrups, not spangly halter-necks. **9**

LAJ & QUAKERMAN
Leap Of Faith/Bonus Valerie
Fiasco
"Faith" is a jazzy, slow-tempo breakbeat-driven instrumental which should sit as easily in a jazz set as it will in an open-minded house one. Meanwhile, "Bonus Valerie" is a crazed, fucked-up, bugged-out beat groove, perfect for those on decent drugs. **7**

GROOVE FACTOR
Azucar
Third Millennium, USA
Pure Banjo from Mike Cruise and Dave Carlucci. As always with the Banjo genre, this is slightly cheesy, pumping and heavy on the percussion and the oh-so-now Latino flavours. It's shame that gay London seems preoccupied with a dated soundtrack when Banjo is just waiting to explode. **7**

Key 10=champers 9=bucks fizz 8=malt whisky 7=bloody mary 6=G'n'T 5=lager lager lager 4=shandy 3=cuppa tea 2=tap water 1=cough mixture 0=turps

trainspotting jungle

Reviews by Veena Verdi

vital releases

TINY STARS
Touching Bass
Kubrick Recordings



Evolutionary sounds always develop on the fringes. Which explains why this London duo are such an exciting proposition. Their brand of motorbeats, funkoid breaks and rubbery b-lines are rammed full of bionic energy. It may not be drum & bass as we know it, but in a couple of years, every track will be like this. 10

singles

RUFIGE KRU
T3
Metalheadz
Donning his Rufige Kru guise, Goldie's experimental alter ego takes things to their tonal limits. On this track, squiggly fizztronics are showered by a powerful blizzard of perforated breaks and aerodynamic percussives. All designed, of course, to cause maximum disturbance. **7**

LEON MAR
Running
Reinforced
Siren-esque wails and skitterish snares hurtle along at rapid-fire speed. This is hyper-kinetic soul. Reinforced's very latest protégé smashes things up with tycoonish breaks and creates a chaotic symphony. Feel the earth move beneath your feet. **8**

ALPHA OMEGA
Realism
Reinforced
Reinforced enter an aural hell-hole as erupting cybertronic flashkicks and turbo-driven breakbeats are fractured by funked-up metal beats. This track's apocalyptic, mechanoid sonics could very easily be a contender for the soundtrack to a William Gibson novel. **7**

NOISE AND PARADOX
A Time Existence
Ninebar
Paradox from Renegade Recordings team up with Noise and turns up the volume. What they concoct is rampaging hip hop jaunts echoing through a morass of synth distress. The sound is cavernous as guitar strains and rhythm stutters are trashed by a virulent Amen. Typical Ninebar fare. **6**

RONI SIZE & SUV
Soul Power
V
On the title track here, Roni Size employs Suv as sample expert who ably performs his task by dropping corrugated textures which reverberate throughout the intro. This haziness is then disturbed by a bellowing bassline which is low and dirty. Another dancefloor anthem. **7**

A GUY CALLED GERALD
So Many Dreams
Juicebox
Some things should be left in the past, like this Gerald track culled from last year's "Black Secret Technology" album. What made his urban serenade compelling was its plaintive, lo-fi rhythms. Although the reworkings here by Aquasky and Gerald are both technically proficient, they seem to squander the emotional appeal of the original. **6**

GARY NIKER/PREFIX
Unnatural High/War Of The World
Kus Recordings
Two tracks from a pair of artists on this Tottenham imprint. The Gary Niker offering interweaves opulent sequences with dense symphonic textures. Prefix's "War Of The World" shivers to a histrionic b-line which ODs on brassy outbursts. Total showbiz. **6**

SCAN X
Wasteland (XDB Mix)
F Communications
It's official. France's premier DJ, Laurent Garnier, has been heard dropping drum & bass tracks into his set. So it's not surprising to see his label showcasing these sounds. Techno engineer Scan X dabbles with muted, chattering rhythmics which are sabotaged by gigantic tidal synth waves. **6**

GEOFFREY WILLIAMS
Drive
Hands On
It may be a radio-friendly track, but the chorus to this r&b-meets-drum & bass ballad is infectious. Taken from Geoffrey's debut album, "The Drop", the percussive rattle simmers under his heartfelt vocal plea. Check out the deep, brooding mixes from Stateside producer, Jamie Myerson. **6**

ECP
Squeeze The Trigger
Riot Beats
What do you call Berliner Alec Empire's music? Psychoid gabbacore? Forget the labels, what we should concentrate on is the aural violence he welds. He may mutilate drum machine programmes, but there is a latent funk which creeps out of the industrial thrashing. He's the Jeff Mills of cut-up rhythmic chaos. **8**

KINETIX
Experiments Of Rhythm
Nocturnal
This could be classed as light entertainment, as your ears are immediately drowned by gushing musical sentimentality. This tune from Sam Powell and Gary Lane is saved from syrupy niceness by its soul sequences. You could even imagine Minnie Ripperton singing to this. **6**

FLYNN & FLORA
New Road
Independent Dealers
This Bristol duo always retain a balance between dancefloor rinse-out and experimental fusions. Opening with a waterfall of celestial chants, they segue into a mean kick drum tattoo drill which really slaps those synthetic skins. Also on the EP is a brilliant rework of "You Are Sleeping". **8**

SIX DEGREES OF SEPARATION
Searchlight
Echo Drop
G-Force and Seiji (who've both released cuts on Reinforced) show what they are capable of with this acetate. In trying to devise a sound which befits this *fin de siècle* era, rhythmics are forged into sharply corrugated waveforms which lap against shrieking horns and "Star Trek" effects. Sci-fi technology meets Ry Cooder meanderings. **8**

DA' DEMOLITION
Chemicals
Strictly Underground
More hip hop inclined drum & bass. After the ruff stuff of "Punks", Da' Demolition opt for a groovestep expedition. This tangles a Ronny Jordan-esque guitar refrain into sarf London rapping, a sub-woofing bass and hiccup interruptions. Yet another solid track. **7**

BEDLAM-A-GO-GO
Noah (New Skool Version)
Friendly Fire Communications
It's going to happen. These skanked-out breaksters are going to be tagged as Leeds' answer to The Prodigy. However, this three-tracker puts them in a league of their very own. Cross-fertilising sounds, the dubular New Skool version of "Noah" brushes up against the explosive break-metal of "Paranoid". An anthem for the dissolute and dysfunctional. **7**

STAKKA AND K TEE
Ya Don't Stop
Liftin' Spirits
Copycats take note. This is jam-packed with laser blips, stormy sequences and a trawling, steam train-shunt breaks. Mechanical funk descends into a terrain where beefed-up cadences are fed steroids. These ingredients will undoubtedly turn dancehalls all over the country into serious sweat-fests. **6**

ZEND AVESTA VERSUS EXTRA LUCID
Combat Rock EP
Source Lab
Across the Channel, Parisian drum & bass artists are brewing incendiary rhythms which haven't yet been infected by big cheque books and stylistic prescriptions. For example, take this six-tracker, Zend Avesta's "Let It Be Rock", which sifts delicate mellotronics into ramshackle breaks and Extra Lucid's "Alvin Sinatra" takes its cues from old skool rave. A truly beautiful package. **8**

albums

LEGALLY STONED
A New High In Drum 'N' Bass
Higher Limits/Rewind Records
While many compilations recycle the same tracks, the Higher Limits imprint forms a European union with Amsterdam's Rewind Records. This meeting results in a double-pack (manhandled by Slipmaster J) parading the likes of Rogue Unit, Adam F, Nookie, Helen T and DJ Trace. A most credible selection of every poly-percussive nuance. **7**

THE REVELATION CORPORATION PRESENTS MILLENNIUM 21ST CENTURY BEBOP
New Skool Drum And Bass Future Funk
Revco Records
Some would say that this double-pack long-player was specially formulated for the acid jazz generation as it has garnered together coffee-table rhythms, designer ragga chatting, scuffed Adidas-bop sound medleys, and slo-mo slouching songs. Even though it might appear to be a rather diverse range of sounds, the album actually veers towards one -dimensionality. **5**

State Of The Artist

1997 is looking bright for Graham Sutton, aka BOYMERANG

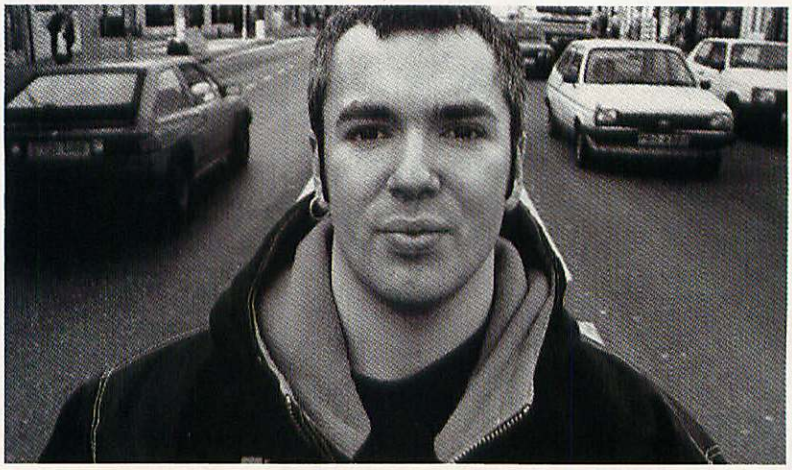
"I used to go out raving a lot but started getting really disillusioned with the breakbeat side of things in 1992. All my friends were turning into skeletons, it was getting really horrible, so I moved to Brighton for a year. When I returned to London at the start of 1994, I found the music had really moved on. It answered a lot of questions about were I wanted to go, it was like seeing the light.

"I was in a band called Bark Psychosis at the time and we had a big bust-up just before the Phoenix Festival in 1994. It was basically left to me to do something about it, so I thought, 'Fuck it, I'll do a mix set with a trumpet player and a keyboard player'. So there I was at Phoenix playing jungle.

"I spent last year working on my album, which is why people didn't hear much from me during 1996. Ninety per cent of the album tracks have been played out quite a bit already, though. I've been concentrating hard on making a really good breakbeat album. It's textural and cinematic, with a lot of different levels. I've been trying to create a whole piece of work from beginning to end which can also be played out. Basically, I have boiled down a whole year's work into one hour of music.

"I really do owe a great deal to Grooverider, Fabio and Doc Scott. Goldie, Ed Rush and Trace have also given me a lot of support. 1996 was a truly amazing year for me, it was so brilliant to not put anything out and just circulate my stuff around the right people. The whole thing has worked really well for me."

Boymerang's debut album on Regal/EMI and his 12-inch on Grooverider's Prototype label are both out shortly. He is also resident at the Correct Club at London's Blue Note along with Luke Vibert



also released

LEXIS – "Criminal Elements" (Certificate 18)
NOOKIE – "We Can Make It Happen" (Labello Blanco)
MAGASHIRA – "Overload" (INFRAcom!)
MASK – "Square Off" (Dope Dragon)
AXIS – "One In Ten" (Good Looking)
COURTNEY PINE – "Don't Xplain EP" (Flytronic mix) (Sirus)
DJ LINUS – "Bar-B-Q Remixes" (Compose)
FOUR EARS – "Remix EP" (Compost)
SKYCUTTER & KIKI MOJO – "Crystal Blue" (Blood)
SHOGUN – "Nautilus" (Hardware)

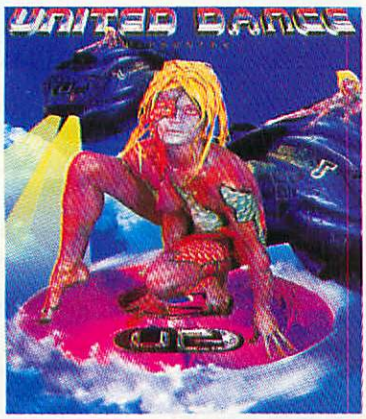
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hard core

Reviews by Claire Wybern

VARIOUS ARTISTS
Anthems 92-97 (mixed by Slipmatt)
United Dance
vital release

A lesson in hardcore history, the godfather of happy hardcore takes us where everyone has been before. From SL2's "On A Ragga Tip" to Urban Shakedown's "Some Justice". All set alongside "Toy Town" by Hixxy & Sharkey and "Harmony" and "Heart Of Gold" by those current darlings of the hardcore scene, Forces & Styles. 10



singles

DJ CYBERSNUFF II
TV Land
Ruff Beats, USA
Mechanical kicks boot your ass throughout "Speed Junkie". Kitsch Seventies TV samples splatter across the title track, which sucks you up like a poltergeist, while "Dr Robot" short circuits the beats. One listen and you'll never forget to switch your television off at the mains before you go to bed. **9**

VARIOUS ARTISTS
Newcastle Sampler
Bastard Loud, USA
No, it isn't a Bassy G invention, it's a collaboration hailing from Newcastle, Australia. Menacing minor chord progressions and eclectic breakbeats rule the day in "Ants". Australia could be the next hardcore pulse, but can we take the chalk-down-the-blackboard brutality of "Sweet Rohypnol"? **8**

DJ DAVE AND THE CHICAGO HARDCORE PARTY FORCE
DJ Dave and The Chicago Hardcore Party Force
Ruff Beats, USA
A double-pack of seven tracks blending sonic soundscapes with fearsome kicks. "Losing Control" sees Duran Duran's "Rio" totally fucking wasted (thank God). "Under Control" leaves you anything but. "Music In Motion" sounds like the results of a stoned Jamaican and a Buckfast drunk Scots hardcore-head team-up. **8**

SHARKEY
Revolution
React
It swings and sways beautifully into euphoria without any in-yer-face techno stabs or silly cartoon samples. Slipmatt adds beef on his mix, but the rest here are all Sharkey's. Rolling stomp and punching acid, dreamy organs and the urgency of rave, all mixed together in a stunner which promises to shape the future of happy hardcore. **9**

DNA & HEATWAVE
Pump To Make You Jump
Happy Vibes
Great scratching from Heatwave, moving into happy techno stabs (yes, the usual ones). Wait a few moments and in comes the piano breakdown. "U and Me" has a nice rolling bongo break and cheerleading girl vocals, which make it a lot better than the lead. **6**

ULTRA-SONIC
Dreamer Of Dreams
Clubscene
Scots crew taking trancecore in a ravey direction and doing it rather well. Ultra-Sonic have come out with too many regressive tracks over the past few years, but this one's inspired. The lyrics whip you up, the piano stutters and teases. Tough trance? You bet. **8**

THE OUTSIDE AGENCY
Break It Down
Mokum, Holland
Galloping, stretched acid which reminds you that, in Rotterdam, they call their raves "Nightmares". However, this feels like a recurring bad dream until you arrive at "Brainwaves" on the flip, where the hard riffs give way to ghostly acid, which is in stark contrast to the bassline. **6**

JIMMY J, JUSTIN TIME & JENKA
Eternity
JAL Premium
One mix for the stompers, one for the hands-in-the-air crew. Actually, the latter wins hands down because it lets the techno stabs breathe above the b-line, making them seem more effective they do on the supposedly tougher version on the flip. **7**

MENACE & USD
Hardcore Vibes '96
Digital Records
That old saying "too many cooks spoil the broth" applies here. Menace and USD start off the proceedings with the Scott Brown school of hardcore, and then seem to throw everything they possibly can on top. As a result, they manage to ruin a great chorus line and trancey build-up with an intrusive and unnecessary piano breakdown. **6**

WAXMAN
Raving Mad 2
Go Mental
"Heaven" could make Belinda Carlisle a very popular young woman on the hardcore scene. With the dark intro, pumping drums and hearty stabs, it is lifted up onto the same plane as Stingray & Sonic Driver's "Cold As Ice". "Stars In Your Eyes" truly squelches the senses. Cool, no. Loveable, yes. **6**

HAPPY TUNES
Nothing Is Forever
Happy Tunes
Old school flavour with a speeded-up and faded-out piano sound making for a breakdown refreshingly different to the usual format. It also manages to retain a song-like quality, rather than consisting of several little bits repeated over and over again, which is the norm for a vocal-led hardcore track. **6**

CITADEL OF CHAOS
Paradise Lost (Justin Time Remix)
JAL
Both Citadel Of Chaos and Justin Time are at the forefront of developing the new trancecore sound. And their wildly furious breakbeats whip this tune into a monster, more than tough enough to hold its own on any mature hardcore dancefloor. **8**

SHARKEY
E-Nuff
Club Kinetic
This is ever so slightly similar to "Revolution", and if you play it to a packed dancefloor, you'll experience one of those magical moments when the atmosphere "goes off". Play it in the car and you'll crash. **7**

HELIX AND ASTRAL FEAT. DONNA GRASSIE
Heaven
Stompin' Choons
More Soulcore from Donna. "Heaven" reminds you of old school hardcore. Very classy and probably too mellow for most hardcore floors, but essential home-listening nonetheless. **8**

HELIX AND ASTRAL
Surrounding Symphony
Stompin' Choons
The only problem with the lead cut is, despite Donna's vocals and the acid straight out of "Star Wars", the trancecore sound gets a bit too trancey to keep hardcore fans interested. Fortunately, the ultra-tough "Fuktup" and "Nu Luv" cuts will restore your faith in that sheer physical beat and show how it's meant to be done. **9**

albums

VARIOUS ARTISTS
Trance Core
Jumpin' And Pumpin'
For seasoned ravers who refuse to abandon their roots, this release proves melody and raw energy can exist side by side. The biggest names in hardcore delve into banging grooves, including a Friends, Lovers And Family mix of Seb's "Rainbow Islands", Q-Tex's "Dreamland" and tracks from DJ Ham, Aurora 7, Helix, Mark Smith and Sharkey. **9**

VARIOUS ARTISTS
The Ultimate Happy Hardcore Collection
Strictly Underground
A lot of good tracks here but a fair amount of mince too. Highlights include Sy & Unknown's "Techno Harmony", DJ Vibes' "Music's So Wonderful" and "Feel Free", plus Jimmy J & Cru-LT's "Take Me Away" and "Six Days". The only problem is the drivel at the end of each CD asking you to buy the next lot of releases. **6**

VARIOUS ARTISTS
The Sound Of Club Kinetic Volume Three
Kinetic
In the shops for a while but worth a look because it includes happy hardcore and gabba. So we have Stu J & UFO's "We're Flying" and Sharkey's "E-Nuff", Lenny Dee Versus DJ Paul's "I Like Hardcore" and Charly Lownoise & Mental Theo's fab "Fantasy World". They sound great together, too. **7**

MR THORNP
Technomania
Red Hot Pepper
Lots of obscure tracks using ultra-cheesy samples of Sixties and Seventies songs. You'll need to be under 13 to enjoy this tinny hardcore trip, consisting of silly tunes like "Yee Haa", "Hoop" and "Shimmy", all written by Mark and Robert Thompson, whoever they are. Scooter, eat your heart out. **4**

also released

singles

DJ DEMAND – "Heaven" (Vinyl Momentum)
HIXXY & SUNSET – "People's Party (Remix)" Pure Adrenalin
KAOS – "Raving Mad 1" (Go Mental)
DJ DEMAND – "Here We Go Again" (Club Kinetic)
STU J & UFO – "Resin/Word Up" (Great British Techno)
TAILBONE – "In My Mind" (Great British Techno)
BREEZE & DNA – "Drivin' Me Crazy" (Infinity)

albums

THE CORE OF FOUNDATION – "Ready To Fly" (Alpha-Magic)
DISCIPLES OF ANNIHILATION – "NYC Speedcore" (Earache)
DELTA 9 – "Back From Hell" (Earache)

State Of The Artist

If you need a name and a genre to watch this year, try Sharkey and trancecore

"I guess you could say I've risen from rags to riches in the last 18 months," laughs MC Sharkey. "It was 'Toytown', the track I made with Hixxy, which really made me famous. And to think I just decided to literally blag my way onto the hardcore scene when I saw an MC on stage and thought, 'Hey, he looks really cool up there!'"

But Sharkey's too modest, it takes talent as well as blagging, and this guy has it in abundance. He's just finished mixing a "Lost In Space" album for Club Kinetic and is preparing his second long-player with Hixxy, "Totally Bonkers", for the React label. He's also doing more commercial releases with East 17's Rob Keen for Arista off-shoot, Urgent.

"I'm going to remix a hardhouse number and add some of my own vocals, but that's all I can tell you at the moment," adds Sharkey. "It'll be hard-edged chart music, not bubble-gum pop."

Alongside all this, he also has more than a passing interest in the new trancecore genre...

"The tracks on my Bonkers And Co label have to be musical, but they also need to appeal to hardcore fans. Scott Brown was the first person to use more basslines and crunchy stabs rather than melody. Now everybody's doing it and that style is getting a little bit boring and predictable. I wanted to take hardcore a step further. I'm signing up newer artists like Druid & Energy, GSI, Trixxy, Menace & USD and DJ Darrell because their music is totally different. I keep my music at 170 to 190 bpm and use more deep offs. I think my MCing helped develop my own musical style because I worked with gabba DJs such as Producer and Scorpio, trance DJs like M-Zone and hardcore DJs like Brisk, as well as the main happy ones."

So by taking the new trancecore genre and twisting it into his own, more mainstream version, it looks like Sharkey is set for big things in 1997.



MC Sharkey's 'Revolution' and 'E-Nuff' are both due on React and Club Kinetic respectively

Key 10=shampers 9= bucks fizz 8= malt whisky 7= bloody mary 6= G'n'T 5= lager/lager/lager 4= shandy 3= cuppa tea 2= tap water 1= cough mixture 0= turps

trainspotting

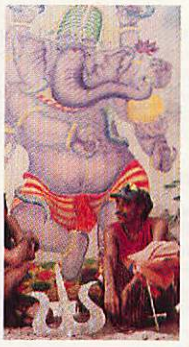
trance

Reviews by Dave Fowler

vital release

THE INFINITY PROJECT
Overwind/Incandescence
TIP

The Infinity Project, those founding fathers of the imprint which bears their name in acronym form, return with their first twelve for some time. As you would expect from the doyens of psychedelia, it was well worth the wait. Likened by one label insider to the shimmering of a hummingbird's wings on a wet palm leaf, both cuts are as tight as a mosquito's arse but with 10 times the sting. Welcome to the Goan jungle... And not a gold chain in sight. 10



singles

MIRACLE
Hypnotized
Deluxe
Minimalistic, subtle, deep yet acidic, this is the sort of post-meridian trance you could spin at the Ambassador's reception without anyone batting an eyelid or dropping a Ferrero Rocher. The drum programming is sharp, the tribal vocal is short and sweet, the mixes are strictly Euro and simplicity rules throughout. Quality, as they say, never goes out of style. **7**

NORTON
A Falldown From Prague
Imprint
Different. Very different, and most refreshingly so. Like smacked-out electro buttressed by fat beats, strings and deeply moody Euro undercurrents. Norton's Pete Byte, Jon Kaiser and vocalist Blu are the ones responsible for the classy composition and gorgeous production. Headzone's Massimo Vivona turns out the polished reworking for clubland. Enjoy the falldown, matey. **7**

PAN
Qualia/Cake
21-3
Two excellent tracks of warped wonderment from the lysergic outer world of Pan's people. Pan, by the way, are Psi Wild and Matt Katz, two fifths of LSC on Psychic Deli, or Spacehopper resident and Noisegate Studios top boy, as you prefer. "Qualia" takes us into the land of the "faeries" (allegedly) while the lads claim "Cake" is a polyrhythmic sponge with an ostinato cream filling. Suck it and see. **7**

LOCHI
London Acid City
Stay Up Forever
Originally out on Routemaster's superlative "London, Acid City" long-player, Chris Liberator and Lawrie Immersion's soundtrack to the London underground (not "mind the gap", by the way) is back in a cleaner, louder tune and flipped by a pounding, no-holds-barred Jon The Dentist reworking which is guaranteed to shake your squat's creaking floorboards even harder than a developer's bulldozer during an afternoon bong sesh. **8**

THREE 'N' ONE
Reflect
Low Sense
Apparently sitting tight at the Number One spot in the Teutonic dance charts, "Reflect" has just been released to a chorus of approval from UK jocks. Nick Warren, for one, has championed it of late, and little wonder when it's a tune which conjures up the melodic best of BBE with a Marmionesque harder house workout on the reverse. A value-for-money winner. **8**

MARCO ZAFFARANO
Do Tigers Jump?
Silver Planet
"Do Tigers Jump?" and its flip, "Clown Confusion", make up the double A-sided twelve heralding the arrival of the debut Zaffarano long-player, "He Was Once A Beautiful Women". Both tracks carry the hallmarks of quality Euro-techno you would expect from the distinguished Italio-German DJ who jumped ship from Harthouse to MFS last year. **7**

MIRAGE
Zeus/Thor
Technogold
Double-sided, fist-clenching acid frenzy from Michael Kores. "Zeus" is the calmer of the two (which, admittedly, is like saying a force eight gale is calmer than a force nine). "Thor" descends from Valhalla with crashing 303 thunderbolts which will rock you into the next millennium. Real Warriors at Turnmills material. Drop with caution. **8**

TAUCHER
Waters
Liquid, Germany
Produced by DJ Taucher and Torsten Stenzel, "Waters", appearing here in two equally proficient mixes, is old school melodic trance. Reflective, calm, and as Euro as Jacques Delors, this cut works particularly well as a get-yer-breath-back number following the compulsory 4am acid workout. A case of don't pass the "Waters", then... **7**

DESTINY ANGEL
You Take Me Higher
Automatic
The first release on the Automatic imprint is an epic Jackpot/Platipus soundalike from DJ Anne Savage and Russ Coultart of Perfecto's Floorplay. If BBE, Robert Miles and Sasha had unprotected sex in a steam room, then their bastard offspring would sound something like this. Currently being caned by DJ Pants, apparently, but don't let that put you off. **6**

THE THREE STOOGES
Respect
Choci's Chewns
Penned by D.A.V.E. The Drummer, Chris Liberator and Choci, this brilliant three-tracker from a Soho basement serves up that elusive something for everyone. "Respect" is a top slice of raw underground acid, nu-energised but not overtly so. "Fly With Me", an acid-tinged house affair which shuffles to a Batacuda beat, tips its hat to Sinatra in name only. Meanwhile, "London, Techno City", looks to the future with subtle electro textures. **8**

PRANA
Boundless
Matsuri
Possibly the best single release from the Matsuri label stable to date sees Prana, aka Tsuyoshi and Andy Guthrie, push back the boundaries of psychedelia to reveal new sonic textures which the duo will surely explore further in 1997. A big hit, party-wise, on DAT since the late summer, "Boundless" will feature on the much-awaited forthcoming Prana album, "Geomantik". Both are essential purchases. **9**

KONIG DELUXE
Kingsize Chapter 1
Noom, Germany
Konig is Danny Konig, one of the preferred artistes of Noom's label honcho, Commander Tom. And the Commander is, of course, arguably the man with the finest ear on the Continent for quality scorchers. As you might expect, then, not a twelve for the village hall disco, but a sure-fire winner for lovers of intelligent trance, with a rather unexpected twist of cha-boom. Check and you'll see. **8**

TALLA 2XLC
The Eternal Mystery
Tetsuo, Germany
Where do we come from? What are we doing here? Where will we go to? These questions form the eternal mystery, apparently, but they are very probably the last thing on your mind when Talla and Vernon's NRG pounder breaks into a cascade of jaw-grinding synths. With reworkings from Oliver Lieb and Tom & Norman, this track falls squarely into the "don't miss" category. **8**

albums

VARIOUS ARTISTS
Tranced Out And Dreaming
Planet Dog/Ultimate
"Tranced Out And Dreaming"? Yup, we know that feeling, as will everyone else reading this review, no doubt. But don't let that stop you purchasing this very fine home-listening long-player. Planet Dog's unofficial motto is, apparently, "Inspiration Through Music", and with psychedelic-tinged tunes from Tony Hunt, Transequence, Cybernaut, Feel and Ovni, Camden Town's cultured canines have put it into practise. Essential. **8**

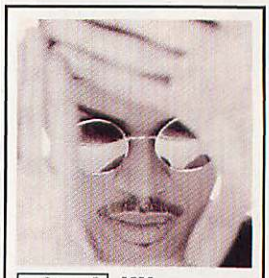
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trainspotting

garage

Reviews by Michael Morley



vital release

JAY WILLIAMS
Testify
Soulfuric, USA

From their work with Michael Procter, we know the kind of quality to expect from an Urban Blues Project. This is more than just "Deliver Me" Part Two though. There's a truly great song, some funky instrumentation and a deep, passionate vocal with fine backing from Carole Sylvan and Althea McQueen, all of which creates a spiritual effect from no ordinary place of worship. And that's not even mentioning Mousse T and Roger S remixes. 10

singles

FUTURE FORCE
Puttin' A Rush On Me
AM:PM
An idea inspired by Grant Nelson's 1996 bootleg version sees Mark Picciotti turn Stephanie Mills' two-step soul favourite into a pumped-up, peak-time garage anthem. Torales & Mendoza's vocal mix is a little awkward and, overall, the infectiously funky dubs are the winners here. **6**

VOICES
Can You See The Light
Unplayed
On the unofficial tip, "Can You See The Light" is an inspirational vocal epic with the Voices sounding like Sabrynnah Pope, Arnold Jarvis and Sabrinah Johnson warbling to their hearts' content. Equally deep is the flip's male vocal, "Thank You Father". **9**

MAYDIE MYLES
Keep On Luvin' Remixes
Dance 2
Matt "Jam" Lamont gets to grips with one of the finest vocal garage cuts of last year. Keeping it bouncy and funky, he gives the charismatic vocal lots of space to breathe. In fact, he's done well on a nigh on impossible job. **8**

DIRTY HARRY
The Up North EP
83 West, USA
New York's Dirty Harry comes through with his finest effort yet. The main track, "Let The Music Play", comes in both instrumental and sampled female vocal versions, but either way it's a case of Nineties disco, full of smiles. "Deep In Brooklyn" is dark and minimal for moodier occasions. **8**

THE SOUL SURVIVORS
Ease Your Mind
Pan
A name-check for Chicago talent. Production comes from Glenn Underground and Boo Williams, with subtle keyboard sounds to complement sweet vocals shared between Ceibel and Ulysses. **7**

RETROACTIVE
Disco Dubs
Bronze Mocha Music, USA
A three-track, disco-plundering EP edited for the dancefloor. Nothing new, but in the case of Teddy Prendergrass' Philly revival, "You Can't Hide", with a full brass selection, and Lorraine Johnson's bass-heavy "Feed The Flame", the results are pretty effective. **7**

GISELLE JACKSON
Love Commandments
Wakko, USA
Ms Jackson's voice may not be the most technically adept, but it's certainly gutsy. Here, with Louis "Balo" Guzman at the controls, it combines with a strong song that includes tribal percussion and shades of Seventies fuzz guitar, to produce a top release. **8**

STUART PATTERSON
Make Me Feel
Transfusion
Splendid vibrations on a new label run by Leo "Chicane" and Stuart Patterson. "Make Me Feel" is so warm it'll either make you laugh or cry. Also included is the house equivalent of a Radox bath entitled "A Quiet Storm" and a mid-tempo shuffler, "Lights Out". **9**

albums

VARIOUS ARTISTS
Jazz House Grooves
High On Rhythm
Leroy Smith taps into the rich vein of jazz-tinged house which exists today on both sides of the pond. Despite Roy Davis Jnr's engaging "Gabrielle", Robert Aaron's "Sax In The Ozone" and Basement Jaxx's remix of MK's "The Key", the album sounds flat, with more than a few cuts suspended awkwardly between jazz and house. **5**

also released

THE GUY NEXT DOOR – "Deeper The Remixes" (Strictly Rhythm)
LOOP II LOOP – "Sounds Of The Big Stink" (Mindfood, USA)
BANANA REPUBLIC FEATURING MEHMET HUSSEYIN – "The World Is A Ghetto" (Catch)
ROBIN S – "Show Me Love Remixes" (Champion)
TANYA MASS – "Don't Hide Your Love" (Hi-Bias, USA)
DIMITRI FROM PARIS – "Crazy Larry/Free Ton Style Remixes" (Yellow, France)
ELECTRIC SOUL – "Je Me Souviens/Wateva" (People)
THE BLACK SAINTS – "The First Day Mentor Remixes" (Emotive, USA)
JA'SHAY – "Higher Studio 32 Remixes" (Kult,USA)
COOLY'S HOT BOX – "You Don't Have To Be Alone: Basement Jaxx/Crash Remixes" (Sole Music)

reggae

Reviews by Derek Bardowell

BOUNTY KILLER
My Xperience
Virgin



vital release

Take arguably the world's premier ragga DJ. Mix in a cast which puts an American hip hop soundtrack to shame (The Fugees, Busta Rhymes, Raekwon). Add some bona fide ragga classics (Benz-N-Bimma, Living Dangerously). Then season with the very finest Jamaican producers and musicians. Any overstatement would probably be an understatement. Classic. 10

singles

FRANKIE PAUL
I Don't Want To Be A Gangster
Blacker Dread
Accompanied by a badgering synth and stunning horns which creep in at every opportune moment, Frankie Paul warms the soul on this cultural tune. With less reliance on the bassline and sparse roots rhythm, the track is aided by the catchy "Gangster's Paradise" chorus. **7**

JAH WARRIOR
Babylon Must Fall
Jah Warrior
Camden-based dub outfit overdoses with the bassline and shoots up some unrelenting horns to revive the excitement and rebellion of traditional dub. The Ali-jabbing synth and echoing are razor sharp and snipe away on the horizon as the track starts to degenerate into an unbridled musical commotion. Lovely. **6**

SYLVIA TELLA & JACK RADICS
Searching For The One
Saxon
Sylvia Tella seems to have found the perfect sparring partner in Saxon producer, Musclehead. Last year they combined for "Jamaican Land" and "Brothers And Sisters", but with an earthy bassline and the crisp vocals of Radics, this track appears to surpass both. Sure to go high in the reggae charts. **8**

BERES HAMMOND
Queen & Lady
Penthouse, Jamaica
The uniting of Beres Hammond and producer Donovan Germain is always a very welcome one. Hammond has a unique ability to change the direction and tone of his vocals to emphasise the different emotions within his lyrics, which is aided here by Germain's aristocratic cultural rhythm. Put simply, "Queen & Lady" is breathtaking. **9**

LUCIANO
This Is The Time
Greensleeves
Luciano is a commercial success waiting to happen and every producer and studio knows it. The smooth message of unity, the demure harmonies, catchy hook (Shaggy's "Something Different") and very familiar soulful melody ("Better Make It Better") are the perfect ingredients for success. It's only a matter of time. **7**

LADY SAW & BEENIE MAN
Healing
Greensleeves
A guaranteed dancefloor anthem matches dancehall's king and queen in an infectious ragga love song. The catchy late-Eighties-style rhythm track will send the ragga massive down Memory Lane. The usually lewd Ms Saw tones it down a tad to conform to Beenie Man's mischievous lyrics. An essential purchase for every sound system. **9**

CAPTAIN BARKEY
Go Go Macarena
Worm Dem, Jamaica
Don't let the title put you off. This ain't no nauseating piece of chicken giblets. Captain Barkey's original "Go Go Whine" was a massive hit for the veteran DJ. Now this gimmicky remix hopes to do what Buccaneer's "Skettle Concerto" failed to do, ie, touch mainstream success. **8**

SYLVIA TELLA & GLAMMA KID
What's Love Got To Do With It
Charm
What's a big budget movie, an expensive video, major label backing and Adina's rather large tattooed behind got to do with it? Sylvia sings better than Adina, Glamma chats far better than Warren. Bet it won't get as high in the national charts, though. Shame, as this actually does the Tina track some justice. **7**

DEBBIE GORDON
Over You/Tonight Is The Night
Fashion
Has any studio perfected the art of lover's rock like the Fashion stable? Debbie Gordon, a lady set to blow up in 1997, caresses the tender rhythm with her supple vocals. The B-side track, a long-standing underground favourite featuring Junior MAFIA's "Get Money" break, exhibits Gordon's vocal flexibility. **8**

VIVIAN JONES
Love Doctor
River Bank
Vivian Jones is on a mission. A mission to see which singer can produce the best wall-stripping, dry sex, end-of-dance song in the UK. With tunes like this, lover's rock is guaranteed to remain a permanent fixture in this country. You better call emergency. And a new painter. **7**

BOUNTY KILLER
Worthless B'Woy
Extra Large, Jamaica
Bounty Killer is the hardest working man in show business. His standard never drops despite the velocity of his work. Dave Kelly's coarse "Haunted" rhythm is the perfect foil to the Killer's tempestuous lyrics. This is uncompromising hard-back ragga, the type at which the Killer usually excels. **6**

VARIOUS ARTISTS
Dugu, Dugu Part 2
Xtra Large, USA
As the man responsible for classics like "Slam", "Old Dog" and "Action", only Mike Tyson understands the word "hit" better than Madhouse producer, Dave Kelly. General Degree's stern, headmaster-like vocals on "Heavy Man" top the bill on this three-track selection, featuring the brooding "Dugu Dugu" rhythm. **7**

BUJU BANTON
Till I'm Laid To Rest
Penthouse, Jamaica
Sad when such a classic roots reggae track suffers from the compulsory r&b/hip hop mix-down. Probably just a teaser as we await the follow-up to Buju's classic "Til Shiloh" long-player. Fortunately, Banton's message of western intellectual oppression is too potent for the weak-ass rhythm to destroy. **6**

JUNIOR REID
Start The War
JR Productions, Jamaica
There's some real anger and emotion when Junior sings. Your back, your head, your legs, you name it, Junior's vocals will send a shiver down it. "Start The War" is a haunting uptempo protest track which doesn't quite let Reid's vocals breathe, but does get the chilling message across. **6**

PETER HUNNIGALE
Why Baby Why
River Bank
After scooping the Black Music and MOBO Awards for best UK reggae act, Mr Hunnigale continues to harvest the finest reggae music in this country. With its rich, uptempo River Bank groove, "Why Baby Why" elevates the splendour of Peter's falsetto tones. **8**

PETER HUNNIGALE, LEROY MAFIA, GLAMMA KID, NERIOUS JOSEPH & DAVE FLUXY
No Diggity
Charm
Cringeful covers are the norm in reggae, but this doesn't fit into that category. With Mafia & Fluxy converting the Blackstreet original into a gentle, melodic reggae groove, fast-rising star Glamma Kid sounding notoriously Bounty Killer-ish and Joseph and Hunnigale providing "Staying Alive" harmonies, mainstream props are due. **9**

albums

LEE PERRY
The Best Of Lee Perry
Krystal Clear Water, Jamaica
Yes, these kind of collections are usually as trustworthy as a Rolling Stones retirement tour. While this particular offering is void of some of Perry's better known classics, it still exhibits the eccentricity and protestation of a true reggae ambassador. Besides, no one album could ever condense the genius of this reggae legend. **8**

VARIOUS ARTISTS
Pure Reggae Volume 2
Pump
If "Pure Reggae Volume 2" provided as good a selection as the first volume, it would be illegal. Still a suckling in the reggae market, it's the consummate compilation for both hardcore fans and beginners alike. Beres Hammond's "Over You" is the highlight of this 20-track album. **8**

HORACE ANDY
Dancehall Style
Bullwackies, USA
Well noted by the hardcore as a classic piece of roots revival. Originally recorded in 1983, "Dancehall Style" updates some of Andy's work in the Seventies. With the assistance of Lloyd "Bullwackie" Barnes' excellent compressed basslines and deft production, it features classic tracks like "Money Money", "Cuss Cuss" and "Spying Glass". **8**

also released

albums

VARIOUS ARTISTS – "Strictly The Best 18" (VP, USA)
VARIOUS ARTISTS – "Best Of Saxon Volume 3" (Saxon)
CUTTY RANKS – "Six Million Ways To Die" (Priority)

singles

BOUNTY KILLER/SCARE DEM – "Stucky" (Cell Block, Jamaica)
TERRY LINEN – "Show Me Oh Lord" (HYSD, Jamacia)
NEVILLE MORRISON – "This Game Called Love" (Fashion)
VIVIAN JONES – "Let's Go Again" (Fashion)
YAMMI BOLO – "Teach The Youth" (Digital B, Jamacia)
SIZZLA – "Praise Jah" (Xterminator, Jamacia)

State Of The Artist

Get fired up with "England's Poor People's DJ", the 18-year-old Glamma Kid



Not since the Saxon Studio DJs were causing a fire in the dancehalls in the mid-Eighties has the UK ragga scene been so big and broad. While Top Cat, Sweetie Irie and General Levy drift on the periphery of commercial success, 18-year-old Glamma Kid has emerged as the new fire-starter.

Whether he's coming raw like Eddie Murphy or hitting fly tenor notes like Pavarotti, Glamma Kid is the DJ of the future. Last year, hits such as "Outertain" and "Girls Terminus" gave him a firm rooting on the London sound systems. However, it was his scathing cultural tune, "Mr Politician" which pushed him to the forefront, and he assumed the title of "England's Poor People's DJ".

"People said, 'Who's given him the right to come into this business and tell people they're picking up crack and cocaine and exposing men in the business?'," he says. "But it's happening."

Emerging from the Glamma sound six years ago, the young east-Londoner later made his name on the underground circuit with the Aquarius sound. Basing his style on Bounty Killer, he became a full-time DJ when he left school.

"Every DJ has to start out somewhere. When Killer started, he was DJing like Shabba. There's nuff examples, but after a certain period of time, you know you've got to develop your own style. You can't be riding on another man's chat for the whole of your career because you'll flop."

Glamma's persistence in the reggae industry paid off when he joined forces with super-producers, Mafia & Fluxy. With a new track, "Teeny Tots", imminent and a debut long-player called "Child's Play" ready to drop, the three of them are hoping that together they can consistently take ragga into the national charts. Just like in those glorious Saxon Studio days.

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trainspotting hardbag

Reviews by Joey Bolsadura

vital release

THE SOURCE FEATURING CANDI STATON
You Got The Love
React
This classic, combining the truly heaven-sent vocals of Candi Staton's inspirational 1986 a cappella and soulful passion of Jamie Principal's deep house thriller, "Your Love", started life as the mother of all bootlegs, you may remember. When the record was finally cleared, it sold over 200,000 copies and was promptly deleted to "preserve the integrity of the project". Now it's back with mixes from Now Voyager, The Rhythm Masters and Johnny Truelove. Miss at your peril. 10



singles

PLASTIKA
I Got Music
Ultraxx, Belgium
Straight out of Zwinderecht, Belgium comes a three-track vinyl delight which is performing rather largely in the country's groovier nighteries. "I Got Music" is an up-beat motherfunker with the hard edge to prove it, "Tribaldome" tickles the ivories deliciously, while the quite curiously named "Punchtree" rounds proceedings off with percussive panache. **7**

DJ ECLIPSE
You Got Me
Tripoli Trax
Get on the dog and book a copy now! This one will soon be flying out of vinyl boutiques nationwide, and hopefully you'll know why... because you've already flown along with it down at your local pumpatheque. Four tracks and one class A DJ, "You Got Me" is top-notch, value for money from a superlative label which always champions the best in up-front clubby grooves. Unmissable. **9**

WICKED LICK
Who Do You Think You Are?
Swank
"Oral obsessive looking for ripe bananas". That's what it says on the label of the latest release from debut Swankers, Wicked Lick, aka brothers Stuart and David Dzingel from, ahem, Essex. These boys were also responsible for the recent "Move That Body" track under the moniker Full Rock on Italian imprint Labello Dance. But forget all that and check out the "Dick Van Dyke Dub" on this. Absolutely gorge. **8**

THE HIP GRINDERS
Good Time
Additive Yellow
The follow-up to the Hipsters' dancefloor debut, "Keep It Up" is a no-nonsense, feel-good groover which demands more from your feet than from your imagination. Nothing wrong with that, though. As producer/song-writer Keith Litman (aka KLM) puts it, "The Hip Grinders is a concept, innocent fun. Nothin' on your mind except havin' a 'Good Time'". Check it out on Yellow. **7**

SHARAM
Move It
Low Sense
No nonsense from the Low Sense boys with this hard-edged house scorcher. "Push the bpms on the title track and the world will miraculously become your oyster", one worse-for-wear jock recently relayed to me in a Farringdon nighterie. Well, whether that's true or not, dropping this track is certainly a lot more fun than rubbing a magic lamp. **8**

INVOLUTION
In Shock
Ground Zero
Bangin' Euro which has already found favour with Fabi Paras, Lulu and Blu Peter, and will be loved by all who enjoy getting their heads to the floor for a real no-messing trance-out. "Just Imagine", on the flip, is more in-yer-face than Vic Reeves on 15 disco biscuits. Now where is that dove from above... coooo! **8**

MADAME DUBOIS
Road Rage
React
Britain's sauciest female jock sports one of the driest wits in clubland. She also boasts one of the nation's sharpest musical minds, as demonstrated here on "Road Rage", a superlative production assisted by the ever-able knob-twiddling talents of Kev White. Let's face it, the girl's a total star. Dubois, my arse. Don't forget your roots, Woodie, and drop that pseudo French rot! **9**

DAVID H
Passion
Feverpitch
"I want it hard. I want it strong. I want it right now!" Tut-tut, some people have no self-control. But then neither will you once you've experienced this unrestrained pumpathon with mixes by David H, Scotland's Burger Queen, Tony De Vit and D-Bop. Huge with Danny (Rampling) Boy at present and huge with everyone else too, most probably. **9**

THE JOKER
Tribal Tools
Sperm
Two DJs walk into a bar. Which is strange, because you would have figured the second one would have seen the first one do it. What does a DJ use for contraception? His personality. How many DJs does it take to change a light bulb? 20. One for the bulb, 19 to watch the room spin. OK, enough of that. Just buy this record, it's really rather wonderful. **9**

DJ SNEAK
Different Shapes & Sizes
Feverpitch
Alan Thompson is one of the hottest talents around on the scene at the minute, and on Sneak's "Different Shapes & Sizes" he's turned in a very early candidate for one of the best reworkings of the 1997. Flawless funkiness of unbridled pump and delirious groove. More of the same please, Feverpitch. **9**

SHAPE 'N' ANGLE
Big Bertha
Truly Tasty
If you fancy tackling the Batacuda-beating "Big Bertha", then you've obviously got balls of steel and a will of iron. Or should that be a rod of iron? Whatever... This is the debut release from yet another Aberdeen-based imprint and it's a wonderfully worthwhile spin. "Rock Da Disco" on the flip isn't bad either. **7**

COBRA
Vision
Dream Beat, Italy
Written, produced, performed, interpreted and mixed by Joe T Vannelli, "Vision" will get a full release in the UK later this year. For the moment, though, we've got the Italian import to keep us content-ish. Ignore the feckless radio edits and featherlite vocals and instead head straight for the "Corvette Mix". Rather deep and wonderful, I'm sure you'll agree. **7**

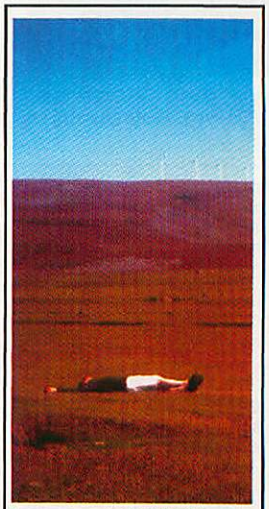
also released

THE FREAK AND MAC ZIMMS – "Distant Stab" (2 Play)
99 ALLSTARS – "Luv Is All You Need" (99 North)
EXIT EEE – "Epidemic" (Remix) (No Respect, Germany)
DJ RANDY – "Pandomia" (Smoke Free, Holland)
MTF – "It Moves" (Deal, Holland)
LIBIDO – "Second Coming" (Top Banana)
DJ QUICKSILVER – "Bellisima" (Dos Or Die, Germany)
DJ MISJAH – "Flawless Persivity" (Missile)
MARK NRG – "Life Goes On" (Overdrive, Germany)
HIGH SCHOOL DROPOUTS – "Acid Over" (Boscaland)

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trainspotting progressive house

Reviews by Nick Hanson



vital release

SLACKER
Scared
Loaded
A full-on floor churner courtesy of Ladbroke Grove's finest, "Scared" is a charging combination of funkin' fretless bass, wildly thrashing percussion and escalating atmospherics, which will have any jaw performing admirably. Add to this a dribble-inducing drop-out with a Tori Van Helden re-entry and we've got the blueprint for 1997. 10

singles

SANDER & STEF
Conflicts
Skyway
Apparently, In his native Holland, Sander Kleinenberg is something of a Sasha-style hero with his US-flavoured hard house sound. "Conflicts" confirms his talent, with its pavement-splitting intro and surging rhythms, all of which are effortlessly guided by an orchestral riff of epic stature. "La Huya" lurks menacingly on the B-side with a similar muscular presence. An totally essential underground purchase. **7**

ARABIAN COALITION
Hallowed
Stop Go, Italy
Percussion, Fabi Paras-stylee, leading into a groove-heavy bassline, rambling into ranting Arabian "Zee" chant. Not quite a desert stormer, but a useful building tool to bridge that gap. **6**

STRAIGHT LIFE
The Message
Sun
A slight liberty taken by reviewing "The Message" in this column, but a necessity as it sits in the "Jump-Funkatarium" prog-house mould. Rocky, Mark Wilkinson and Uschi's joint creation is a squelching, poking monster which will instigate the finest of chicken dances among broadminded beat bandits. **7**

PAGANINI TRAX
Zoe
Sony
After a rousing reception on Italy's Moonlight imprint, this is now forthcoming on Sony. "Zoe" is a cheeky rip-off of Underworld's "Rez", with its X:Press 2 cowbell intro, ascending chords and that familiar build-up/drop-out formula. Not particularly imaginative, then, but a palm-stretching, Cream-style anthem nevertheless. **7**

XVX-IX
Ispizione
XVX
A couple of months old, but it had to be included due to Michael Wells and Gordon "Blow" Mathewman being leaders of the nu school. "Be As One" is the finest of the two tracks, with its tip of the cap to Slam's "Positive Education". "Release Me" is an equally throbbing V12 pounder, confirming XVX as the staple diet of all committed Wobbleheads. **7**

HELIOTROPIC
Walk With Me
Skyway
Progressive pioneers, Nick Hale and Gez Dewar (Doi-ng), return to their roots with a belter under the Heliotropic moniker. Jabbing keys drop into a chrome-plated, cranium-tickling riff, which leads into the obligatory windswept drop-out, where the "Walk With Me" vocal enters as the tension builds to a weighty re-entry done with gleaming dexterity. **7**

SAS
Amber Groove
Distinctive
Ramp injects some much-needed pace into this re-released all-time floor-shaker. Flatulent horns lead to the *"Groove me... Everybody shake your body"* vocal on this most respectful homage to Clive Heany's classic original (which is included on the B-side with Tall Paul's nu-NRG remix for the more sprightly among you). **7**

BBE
Flash
Positiva
The follow-up track we've all been waiting for at long last arrives from that Faceless Parisian producer, Emmanuel Top. Opting to create a less obvious underground proto classic, "Flash" tears off into the dark chasms of twisted energetic mayhem, firing piercing chords from the speakers, then breaking down momentarily and reigniting to stunning effect. **8**

TARRENTELA 3
Natural
Whoop
Whoop continue to develop their steadfast underground pumping house with the third part of their Tarrentela collection. "Natural" steams along in true Brit house fashion, unleashing its meaty, Leftfield-inspired production over seven furious minutes. This is an essential purchase from an essential label. **7**

Key 10=champers 9= bucks fizz 8= malt whisky 7= bloody mary 6= G'n'T 5= lager,lager,lager 4= shandy 3= cuppa tea 2= tap water 1= cough mixture 0= turps

hiphop

Reviews by Will Ashon



vital release

SIAH & YESHUA DAPO ED
The Visualz EP
Fondle 'Em, USA

Glory be. Fondle 'Em do it again. Wide funk vibes and Birdland dwarfisms mix up with inspired verbiage, *"It all came from the exchange of a pencil/ Incidental but sentimental (like a monument)".* But for full-on, beat-switching story-telling, check the 11-minute epic, "A Day Like Any Other". Bliss.

singles

DREAM WARRIORS
(What Do You Want) Ladies?
Cooltempo

The Torontan face-washers seem to have had their day. What the ladies seem to want is the Dream Warriors. And what the Dream Warriors want is ladies who look good in lingerie. All applications on a postcard marked "Sad Wankers", please. **2**

MIND SPACE
Life Is Foul
Funky Ass, USA

Kut Masta Kurt produces another 12 inches of fine, tangential music which is only slightly let down by Mind Space's straight up, gimme-the-dough raps. Nevertheless, you can't really argue with "Who Got The Funk?" and a line like *"I'm phat like cellulite on your grandmother's thigh"*. **7**

BLAK TWANG
Dettwork Southeast
Sound Of Money/Anti-Static

To celebrate the release of their album at last, the Twangers have unleashed this newly remixed and revocalled title track. Instead of the good time, rude bwoy vibe of the original, there's moody strings and a more sinister sound to the capital. It is, of course, still totally slamming. Oyoyoy. **8**

BLACK REIGN
Dirty
Big Dream, USA

Despite the rather doomy, Wu-style packaging, Black Reign specialise in a light, jazz-funky take on that East Coast sound, a little in the Diggin' In The Crates mould. Their rhymes about a past in crime are all intelligent and perceptive, and there's a lovely stereo scratch. Class. **8**

FUGEES
Bootleg Versions
Sony

Bootlegs issued by Sony? Well, no. It's just a series of remixes of some of the Fugees' finest (read "most famous") moments, plus a live number (Brixton calling) and a new 'un entitled "Don't Cry Dry Your Eyes". It's a skanking little number which, with their own acoustic mix of "Vocab", seems to be stealing the glory. **6**

KOOL KEITH
Don't Crush It
Funky Ass, USA

The perfect ad for independent record production, KK had nowt out while on Capitol but he's been pumping product since he got dropped. A taster from his new long-player, "Sex Style", this is Mr Thornton scatting about shagging as only he knows how, ie horribly and with extreme prejudice. **7**

KALEEF
Golden Brown
Unity

Nothing can stop the Kaliphz, it seems. Fucked over by London Records, they return from the grave with a new name and an anti-H take on the Stranglers' "Golden Brown" out on Pete Waterman's new label. And if that sounds suicidal, then maybe it is, but full credit for sheer bloody-minded determination. **5**

DJ MIGHTY MI
Remixes
white label, USA

Mighty Mi takes a couple of modern-day classics ("Crooklyn" and "Actual Facts") and sticks new music under the words. What makes it even more fascinating is that these are deck mixes, great chunks of famous funk scritching beneath the words. A-one for a party. **6**

SOULS OF MISCHIEF
Unseen Hand
Industry, USA

Their time with Jive terminated, the Souls Of Mischief have come out with a record which has far more style and substance than anything on their disappointing sophomore album. Gloomy vibraslop combined with a babble of rhymes. Spooky. **7**

WARREN G
I Shot The Sheriff
Def Jam/Mercury

Imagine taking a Bob Marley classic, robbing it of its integrity and roughness, replacing reggae with pop pap and adding a couple of average raps. What have you got? Quite possibly a hit single. Which is, frankly, very scary. Eric Claptout? No, G-flunk. **2**

KOOL G RAP
Hey Mr Mr
Soul Fortified, USA

Some great music from T-Ray is marred by Kool G's thoroughly vicious description of a rape, pistol whipping and all. This is misogyny at its most virulent and unpleasant, with not a single way to excuse it. We're told this is not for the "weak and timid". But be warned, it's not for the human. **2**

albums

FOXY BROWN
Ill Na Na
Def Jam/Mercury

Accused by Jeru of being involved in the kidnap of hip hop, Foxy Brown seems to have opted for less Moet-moments and more street-sass. One word sums up the problem, Trackmasters. Not even Meth can save the day. Basically, it's the Nas album, only less so. Still, it could have been the Lil' Kim album, so that's something. **5**

VARIOUS ARTISTS
Urban Assault
Relativity/Epic

Really just a sampler for the Relativity roster, "Urban Assault" lurches all the way from the sublime (Common, Beatnuts) to the ridiculous (Dru Down, Mac Mall). The final score is seven-three to the Ridiculists, with three abstentions and egg on the furrowed brows of the isolated Subliminists. Touché. **5**

UNDERDOG
The Attic Tapes Volumes 1, 2 & 3
Bite It!

Our very own Jacko lays out three lovely volumes of breakbeats, or instrumental hip hop, depending on how you look at it. They are aimed more to do things with than just to sit and contemplate. Which, when you think about it, is what it's all about. **7**

GRANDMASTER FLASH & THE FURIOUS FIVE
More Hits From Grandmaster Flash & The Furious Five
Deep Beats

Between them, Melle Mel and Grandmaster Flash defined hip hop in the early Eighties. The rapper did it with rhymes like those found on "The Message", the DJ with the sonic journey of "The Adventures Of Grandmaster Flash On The Wheels Of Steel". A worthy heritage. **7**

DR DRE
Dr Dre Presents... The Aftermath
Aftermath/MCA

"On the world, on the world, I'm shitting on the world". The idea that the world is one big toilet is certainly reinforced by Dre's new record, where a series of average rappers and r&b singers strut their stuff over music which, while still the slickest in hip hop, lacks any real development from his previous outing, "The Chronic". **6**

FLESH-N-BONE
T.H.U.G.S.
Def Jam/Mercury

Flesh-N-Bone being one third of Bone Thugs 'N' Harmony, here are a few clues to what you get on the solo joint. Muppet raps, horrid, horrid synth sounds and big soul choruses. It's music with a Christian message (check out Reverend Run, DMC) and is just like being caught in a room with a born again Fraggle. **1**

REDMAN
Muddy Waters
Def Jam/Mercury

Reginald Noble opts to step back from the head-funk of his seminal "Dare Iz A Darkside" to a blueprint closer to his debut. As such, "Muddy Waters" lacks the sheer madness of his last outing but makes up for it with more raggedy, head-top rhyming. The Screamin' Jay Hawkins of hip hop. **8**

PMD
Business Is Business
Relativity/Epic

While Erick Sermon's Def Squad move effortlessly onwards and upwards, things just seem to go from bad to worse for Parrish Smith's Hit Squad. His new long-player actually ain't bad in an "I'm fucking hard" kind of way. But will that really make any difference? Somehow I don't think so, once you're a has-been you're always a has-been. **6**

also released

albums

BLAK TWANG – "Dettwork Southeast" (Sound of Money/ Anti-Static)
VARIOUS ARTISTS – "West 25th Volume 3" (Jive/Zomba)
YO YO – "Total Control" (east west)
VARIOUS ARTISTS – "Concrete Structurally Sound" (Concrete)
E-40 – "Tha Hall Of Game" (Jive/Zomba)

singles

KRS-1 – "Word Perfect" (Jive/Zomba)
TRICKY – "Tricky Kid" (Island)
REDMAN – "It's Like That (My Big Brother)" (Def Jam/Mercury)
CRUSTATION – "Purple" (Tribe Called Quest Mix) (Jive/Zomba)
MARTINE GIRAULT – "Revival (Bad Boy Remix featuring CL Smooth)" (RCA)

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State Of The Artist

Young, British, great voice. Fame beckons for ROOTS MANUVA, aka Rodney Smith



Rodney Smith should have been the star of 1996. Instead, after the problems which characterise the UK's hip hop scene, 1997 is going to be his year. Why?

"I'm a bit crazy, man. I ain't afraid to take a risk. Make things a bit wacky."

In 1995, Roots Manuva debuted with "Next Type Of Motion", which created the kind of buzz rare in this sour country. Everyone was expecting big things, but the problems which held back the album from his label-mates and friends Blak Twang, had a knock on effect. And just at the end of the year, when it seemed we'd have nothing new in 1996, producer Skitz slipped out a twelve featuring the Roots Manuva voice.

"I knew him through a mutual friend and we just went down to the studios and vibed. Next thing I know, the record's set to come out. Without my say so!"

While Rodney may not be all that happy with the results of this collaboration, it gives us a chance to revel once again in his unique voice and style.

"I'd say it's wilfully abstract. It's not so much what I say, it's the style I say it in. I'm cheeky with rhymes and the general mood of things. You have to have some front to get away with a lot of the things I say."

And while the sound of Rodney's rap owes much to his background in reggae, it doesn't explain his open mind.

"Originally I was doing reggae chatting, and then I heard Rakim and I thought, 'I've got to get into this'. It just seemed you had more room to do things than within the ragga circles. Even topics only go to a certain depth. With hip hop, you can go all over the shop."

Don't doubt it. Roots Manuva has the poise and style to create something unique.

"It's all about taking risks, man. Keep on pushing. That's what I'm in to. That's me, full stop. We gotta find a style. Just like when Jazzy B took the States with 'Keep On Movin''. It was different and it shook them up. It changed the way they made music from then on. You can still hear it today."

Skitz Alongside Roots Manuva's 'Where My Mind Is At' is out now on Ronin. Roots Manuva's new single on Sound Of Money will be out later this month



DOA - New York City Speedcore
19 track CD released 6 January



Delta 9 - Disco Inferno
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trainspotting techno

Reviews by Dave Mothersole

vital releases

SYSTEM 360
Adaptive Pattern Recognizer
Source, Germany

A storming package with five tracks of emotionally charged 21st Century electronica. From the heart-wrenching strings and phat analogues of "Deep Forces" and the smooth electro funk of "What Would You Do" through to Move D's slamming mix of "Anti Form", this is a truly excellent record. 10



singles

JOHN TAJADA
Waxing
Palette, USA
Well produced, floor-friendly purism from a new American imprint. The title track's spooky pads and repetitive 909s contrast well with the chilled head phunk of "Synth Ethics" and the hard-hitting grooves of "Terrain". Pick of the bunch here is the marvellous "Liquid", with its sensuous harmonics and phat booming beats. **7**

DJ RUSH
Mind Games
Cosmic
Lost, London's best-loved techno club, continue their vinyl crusade by enlisting the huge talents of Chicago's DJ Rush. Minimal but highly dynamic, the EP takes in the ear-splitting modulations and tribal drums of "Unsoaked Girl", the old school strings and the twinkling melodies of "This Is. . ." and the jerky funk-fuelled licks of "Stop, Go". **7**

KINETICO
Voltage
Ground Grooves
More deep hypnotica from the Ground Grooves/Headzone stable, with two tracks which effortlessly bridge the American-European techno divide by absorbing influences from both without pledging allegiance to either. Accessible but never obvious, both cuts are typically dark, 303-soaked groovers, with crisp drums, funky percussion and plenty of wall-shaking bass. **8**

DRESDEN UNDERGROUND
Bewegung EP
Pegasuz Productions, Germany
Four tracks of deep experimental tech-noire from newcomers Christian Mathew, Alraune and Aires Fikton. The moody tones of "Tibetculture" are enhanced by its eerie nursery-rhyme vocal and an acid line so huge, it's scary. Elsewhere, "Electroiic Boogie" treads a much calmer, more purist path, but still manages to remain disturbingly dark. A disturbingly worthwhile package. **7**

Sound As A Pound
Volume 3
Bushwaka!
The latest edition in Matthew Bushwaka's series of DJ-orientated club grooves. The tracks range from the super-funky percussion hooks and monotone bassline of "11", through to the cool house beats and Seventies-style guitar licks of "10". The real stand-out is "9", with its tribal flow and wonderfully melancholic string selection. **8**

GREY MATTER
Lost In Thought EP
Axia
New boy Scott Hallam with an ambitious five-tracker which veers from 150bpm acid techno and slo-mo hip hop breaks, right through to old school, bottom-heavy warehouse grooves and Depeche Mode-meets-Juan Atkins purism. The real surprise, here, though, is how thoroughly listenable the whole thing is. Innovative, imaginative and pretty bloody good. **7**

JUDICIAL WEIGHT
Wire
Resolve
The title track is a banging tech-houser with a strong crossover potential which will appeal to fans of labels like Wax Trax and M-Track. However, it's the flipside, "Whale Island", with its Mr Fingers analogue hooks, bumpy b-line and melancholic flute refrain that really makes the record shine. **7**

STABILIZER
In Search Of The Lost Chord
Mechanism Industries, USA
Similar in spirit to the work of Jay Denham and his Black Nation Crew, this is second generation minimalism. The six tracks here are decidedly action-packed, with waves of way out sound FX washing over the beats, as renegade snares, rigid hi-hats and madcap 808s cut in and out unexpectedly. **7**

VARIOUS ARTISTS
Preludes And Nocturnes
Headspace
A thoroughly excellent four-track compilation EP, which takes in Sean Deason's breezy mantra, "Meltdown", Chris Satinger's quirky groove-fest, "Touchdown", and the wildly hyperactive beat gyrations of CIMS' "Module Fun". The best moment is "Ascendant", a bright, deep house throbber from the Cardiff-based imprint's 18-year-old founder, Tom Churchill. **8**

THE WISE CAUCASIAN
Tuck Blues EP
Mosaic
Blue Spiritman Steve O'Sullivan returns to his Wise Caucasian moniker with three sparse tech-funk tracks. The two cuts on the flipside apply a jazz aesthetic to their stark beats, but it's the lead which will get all the attention from the dancefloor. Built around a monster groove, it builds layer upon layer of high frequency modulation until it reaches almost unbearable intensity. **8**

GOD OF THE MACHINE
Nude Machinery
Plink Plonk
Renowned soiree supremo, Derek Thompson, joins the Plink Plonk roster with three tracks, ranging from the jerky staccato of "The Mighty 4" through to the off-beat snares and wild synth pads of the title track. But it's the soothing strains of the closing number, "Behind The Steel Curtain", which really stand out. **7**

CASEY TUCKER
untitled
Fine Balance
A top notch three-tracker from a new UK artist and label. The A-side here is an irresistibly busy melange of gently rising strings, insidious analogue hooks and wild hyper-rhythmic syncopation. Over on the flipside, there's a driving ethereal trancer and a fabulously deep, atmospheric house tune. **8**

CULT FUSION
Allegiance To The Sound
Alien Funk Movement
After a string of well-received releases, Alien Funk's Gareth Oxby teams up with Wiggle's Nathan for this funk-infused, technoid deep house number. Underpinned by a low-riding b-line and some nifty drum action, "Allegiance" is very cunningly interspersed with a mysterious female vocal which adds a warm feel to its dark rolling beats. **8**

STRAND
Floyd Kramer's Revenge
Frictional USA
Further advanced technotica from the rather fine Frictional label with four (as yet untitled) avant-funkers for those who like it deep. Variety is the name of the game, as the EP moves from off-kilter, piano-led tech-jazz and full-on dancefloor mayhem to dreamy Detroit ambience. **8**

VIBENATION
untitled
Uggly
Brighton's Uggly crew hit the nail square on the head again with this wonderfully melodic EP from Crawley's Jamie. Packed to the max with insidious piano lines and twinkling harmonics, this is the techno equivalent of the house crowd's current obsession with smooth, soulful after-hours music. Imagine Don Carlos jamming with Mad Mike and Blaze, and you're nearly there. **8**

albums

VARIOUS ARTISTS
Compiler One
Jakpot, Canada
A well compiled collection of hard trax. Yep, this is real, in-yer-face dancehall techno, complete with fierce kicks, bonkers sounds and volume controls set to 11. The stand-outs come from Jesper Dahlback's bouncy "Up The Hill", Lekebusch's insane "Wanker" and Mont Cenis Traxx's hyper-phased "Consolidation". **7**

LUCID DREAM
Pure Punk
A13
The premiere long-player from LA's John Tejada, with 12 tracks which fluently encompass a variety of contemporary styles without loosing any of their very distinct identity. Dub basslines collide with swirling clouds of resonating synthology, while quirky jacktronics are married to lush ambience. Pretty avant-garde, but nevertheless a very accessible album. **8**

DJ SNEAK
Blue Funk Files
Relief, USA
The Sneak man proves his versatility as a top producer with an album full of minimal techno workouts. The highlights include the repetitive keyboard stabs and gated strings of "For The Love Of House", the cut 'n' pasted "Grace Of Tracks" and the jerky funkfest, "Sound In My Head". Not a great album musically, but a useful DJing tool for all you trackheads out there. **6**

VARIOUS ARTISTS
Psycho Thrill
Essence, Germany
A compilation charting the history of one of Germany's leading techno nights, Psycho Thrill. Put together by resident DJ, Roland Casper, the album takes in the hard, acid-powered, old school samples of DJ ESP And Fuzz Face's "Bass Fishing", and the high octane keyboard stabs of Co-Jack's "Down By Law", as well as tracks from such luminaries as Jeff Mills, Graphite DMP and, of course, Mr Casper himself. **7**

also released

PP009 – "Other Voices" (Pure Plastic)
HOLY GHOST – "Manchurian Candidate" (Tresor, Germany)
KANE – "Never Felt As Good: Wamdue Kids Remix" (Sum)
APPLEHEADZ – "If You Were A Cat You'd Follow Me" (Reverberations)
JAY DENHAM – "Anomie" (Black Nation, USA)
AJ SOUND – "Monkey EP" (Decay)
Sloath & Dormant – "Yellow Cake" (Thrive)
909 HEADS – "909 State Of Mind" (white label, USA)
2 FULL MINDS – "No Smoke Remixes" (Plank)
DJ HELL – "Totmacher: Remixes" (Disko B, Germany)

State Of The Artist

Tech-house groovers or house-tech movers? Just ask Future Monument's Justin David

"I've always felt a bit like a square peg trying to fit into a round hole. When I was at school, I was really into bands like Human League and Visage, while everyone else was in to rockabilly. I think it's in my nature to go against the grain a bit," offers Justin David, one of the UK's most exciting new young producers.

In just over a year, Justin's Future Monument imprint has become an underground favourite, with a stream of deeply emotive electronic gems which have prompted praise from the likes of Kris Needs and Andy Weatherall.

Inspired by everything form old electro to MAW and Blaze, Justin's music is a futuristic hybrid which combines danceability with real emotional depth. He sees it as techno with a house groove, but it could just as easily be described as house with a techno groove. The point being, it goes beyond characterisation.

"That's the future as I see it," he says. "Integration. I really don't see the difference between a Norma Jean Bell vocal track and something by Juan Atkins. It's all made with the same equipment, it's simply a question of moods and textures. The challenge is to take something synthetic and make it sound real.

"If you just turn your keyboards on, the sounds are really sterile. You have to treat them to give them some warmth. It's all about trying to get a live feel out of a piece of plastic and that's something I'm nowhere near achieving yet."

Modest words for someone whose music sounds so powerful, but then Justin freely admits he's driven by his own uncertainties.

"Insecurity is what pushes me," he says. "It's like a never ending quest. Occasionally I think I'm very nearly there but I'll never rest on my laurels. I guess I'm just searching for the perfect beat... And to be honest, I hope I never find it."



"004" is out now on Future Monument. It is followed by "Monument Tracks Volume One" on SCR

Key 10=champers 9= bucks fizz 8= malt whisky 7= bloody mary 6= G'n'T 5= lager lager lager 4= shandy 3= cuppa tea 2= tap water 1= cough mixture 0= turps

soul trainspotting

Reviews by Bob Jones

vital release

VARIOUS ARTISTS
And This Time It's For Real
Debutante
What Charlie Gillett doesn't know about the history of American black music, you could write down on a pin head. Therefore, if he's asked to compile an album relating to those r&b roots, you can be darn sure every track chosen is a gem. This is one almighty treasure trove. Totally Un-bloody-missable. 10



singles

TONY RICH PROJECT
Leavin'
Arista/La Face
The one to watch for in a few years because it'll probably take that long for the UK to get to grips with the stripped yet vocally enticing sound of the Rich outfit. America has embraced him with open arms but as usual some of us just can't see it. Don't say I didn't tell you so. **6**

LUTHER VANDROSS
I Can Make It Better
LV/Epic
Whichever way you like it, Luther or no Luther, you can't deny the man his ability to deliver, to make a mundane phrase or word sound deep and meaningful. The gentle giant scores a touchdown with this golden chestnut pulled from his latest long-player. Seamless and so delightful. **9**

LIGHTHOUSE FAMILY
Loving Every Minute
Wildcard
What a year this duo had in 1996. Over 750,000 albums sold in the UK and numerous accolades for best newcomers. Not as instant as "Ocean Drive", but the vocals cut the cake and by The Ignorants and Cutfather & Joe's mixes score high on the production stakes. **9**

SWV
It's All About You
RCA
Swing high, swing low, pure head-nodding fodder but this time with a new lead vocalist who sounds funky and highly appealing. Good music like this makes ya neck ache. Yes sir, a distinct case of too much soul. Watch you don't OD on it. **6**

FHARRON JOY ROHAN
Sugar Is Sweet Talk Is Cheap
promo CD
An unknown source has supplied five mixes of this stripped-down mid-funker on CD promo. Don't know much about the lady, but she wails and scores points for a real full-in-the-face vocal. The downbeat mixes suit the song best and they really work. **8**

INCOGNITO
All That You Want Me To Be
Talkin' Loud
A new track from Bluey and co, and for some strange reason not included on their recent LP. "All That You Want Me To Be" is a midtempo floater which contains all the good ingredients of the UK r&b sound, lyrics which whisper yet hit the spot with a backbeat raw and bass-heavy. Lovely stuff, the best they've done in ages. **9**

JAKI BENNETT
If You Want My Love
Banner Hill
Such a strong, funky street soul song chosen as her debut outing and one which certainly hits the spot in vocals, production and lyrics. It is wonder this stands head and shoulders above your average r&b effort. This lady deserves to kick it up. Sing the song, sister, sing the song... **8**

albums

JEUNE
Back To Reality
Shiro
Originally cut on a tiny Californian label owned by friends of Jeune, this totally unique and sensual collection of funky live music would've been lost had it not been for the determination of those who believe in goodness. Like them, we too must commit truly ourselves. Timeless soul just crying out to be heard. **8**

ROGER SMITH
My Colours
JVC
Remember the daze of jazz funk, wedge hair cutz and soul belts? No? Oh well, there's just no accounting for taste, however good or bad. The tack is the hair and the belts, but the music lives on. Mr Smith is totally committed to the polished fusion sound. And you know what? It still works real well in 1997. **8**

DRU HILL
Dru Hill
Island Black Music
With swingbeat getting slender and slower, and the beats getting thinner and lower, one wonders whether you should get down on the dancefloor or get between the sheets and tell somebody you need some love & affection. With this release, choose the latter, it's pure bonking music. **8**

CHAKA KHAN
Epiphany: The Best Of...
Reprise
The problem with Chaka Khan is she doesn't make bad records. Logically speaking, this greatest hits and more package should go straight to Number One, but with the average pair of ears not even tuned to class, it'll probably fall by the wayside. Who said perfection isn't perfect? Take note: acquire this immediately. **9**

ACT OF FAITH
Release Yourself
Expansion
There was a time, a couple of years back, when this UK outfit were the hottest act on the block. Two years later and nothing's changed, judging by the limp efforts enclosed here. Sorry, but this ain't saying nish on the UK soul tip. **2**

VARIOUS ARTISTS
The Word Is Blackness – The Sound Is Soul
ATR
About Time Records always present good, classy, sometimes rare and unknown North American Black Gold (that's soul to you and me). And like most indies in this country, they sell more abroad than on their own doorstep. This is the real deal and deserves to be heard. **9**

MARTINE GIRAULT
Revival
RCA
Endless versions of the song, a Japanese release, then the UK long-player gets put back a month or two, it's no wonder this little lady is peeved at the state of her future. If she continues producing top sassy soul songs like these, though, she'll soon end up on top. A very lovely debut, Miss Martine. Welcome home! **8**

also released

albums

THE COUNTS – "It's What's In The Groove" (Southbound)
ROBERT WALTER & GARY BARTZ – "Spirit Of The '70s" (Greyboy)

singles

PAUL HARDCASTLE – "Presents The Jazzmasters" (GRP)
MN8 – "Freaky" LP (Colombia)
VARIOUS ARTISTS – "Underground Dancefloor Volume 3" (Deep Beats)
VARIOUS ARTISTS – "Dancefloor Classics Volume 3" (Deep Beats)
ELISHA LA'VERNE – "Say Yeah" Adept
BLACKNUSS – "Dinah" (Orange)
COOLYS HOT BOX – "Bring It Back" (promo)
ADRIANNA EVANS – "Reality" (Loud/RCA)

break beat trainspotting

Reviews by Adam Freeland



vital release

DAVE TIPPER
Sixpak
Fuel
Fuel claim to be making music for car sound systems. The first release is sprayed in metallic paint and the next one smells of diesel. The track starts off with a roaring Dodge 5.0 litre engine, then builds up through tearing drums, tricky programming and a well funky guitar riff to a huge, bassbin-splitting 808 breakdown. Massive. 10

singles

OMAR SANTANA
Tales From The Hardside (Remix EP)
Coast
One of the biggest records on the Stateside breaks scene last year gets a UK release with British reworkings. Omar's original big synth mayhem of "Chemical Meltdown" is given a run for its money on the flip, with a corker from Thursday Club accompanied by a bass-friendly groove from London's Killerhertz. **10**

SILICON VALLEY DEF STARS
Phat Phuzz/Louisiana Hay Ride
TCR
TCR has consistently proven its hallmark for quality over the past two years. This debut from SVDS comprises a raw, shuffling break underlying some analogue grunge madness. Thursday Club's Rennie P ups the tempo, adding his characteristic electro licks. **8**

FATBOY SLIM
Going Out Of My Head
Skint
Norman Cook dons his breakbeat hat. A fat chunk of a riff pinched from The Clash is mixed with great big beats and the sound of alien spacecraft lifting off. Not as monstrous as "Everyone Loves A 303" but a classic hands-in-the-air party anthem nevertheless. **7**

OMAR SANTANA
Dark Side Of The Shroom Part Two (Remixes)
Tricked Out
From NYC's reputable breakbeat label each track here is by different members of the US scene. The points go to DJ Hardware and DJ Remix for their excellent acid funk mix of "Oh-Zone Layer" and to LA's Simply Jeff for his great mix of "Green Mushroom". **8**

DRABLY FOND
Heavily Crated/Scilentific
Verb Audio
Detroit-influenced acid electro breaks hailing from Atlanta, USA. "Scilentific" is a somewhat bland concoction of breaks, drum rolls and squelchiness. But flip to find "Heavily Crated", a luscious, deep intricate groove which follows an acid-based hook that'll keep you gagging to the very last beat. **9**

EARTHTRIBE
ET EP
Mo's Music Machine
Four tracks, totally diverse styles. The highlight here is "Cybersky", a highly-charged Asian/acid fusion poised where The Prodigy meet Talvin Singh. "Jazzing" is a jazzy electro number, while "Sapha" is a bass-led minimal groove. But why are they recorded so fast? Far more enjoyable pitched down. **6**

BASSBIN TWINS VERSUS SKINT
Two Turntables And A Crate Of Skint
Skint
The Twins flick through the Skint catalogue, throwing into the pot pinches of "Cut Le Roc", slithers of "Midfield General" and a little sprinkling of everything else. They serve up a reasonably tasty stew, but it never stays on one plate long enough to truly kick off. **7**

THE FREESTYLERS
Freestyle EP
Scratch City
This London-based threesome have managed to create a sound the likes of Hashim would have killed to produce when electro first evolved. Crystal clear snares, wholesome sub-bass and lovely Vocoder harmonies. Old skool electro with Nineties production. Check "Into Your Dreamworld" for a blissful downtempo excursion. **8**

THE COFFEE BOYS
Nipple Fish
Rampant
Californian label Rampant drop their 20th release with this debut from The Coffee Boys. Will have greater appeal to Sasha lovers than breakheads. Well produced, smooth layered progressiveness, building to a big, trancey ethereal breakdown. Lacks some welly. **6**

also released

ETA – "Casual Sub" (white label)
RED MYERS – "Three Minus Two Equals Zero" (Kingsize)
ANOESIS – Bassbin Twins Remixes (D-Fusion)
ORIGINAL SYNERGY – "Steppin' Up" (Sol Music)
TJEERD VERBEEK – "Muscle Silence" (Pssst)
DJ DUKE – "Roxy Breaks Volume 2" (303)
TABASCO – "Headlamp" (Next Century)
7 HILLS CLASH – "Signals From The Sheffield Underground" (Earth)
LNB – "The Plutonique EP" (Bolshi)
MR 611 FUNKY SHIFT AND THE STICK DICKS – "Funk This" (Stickman)

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trainspotting
down tempo

Reviews by Calvin Bush

COLDCUT
Atomic Moog 2000/Boot The System
Ninja Tune
vital release

YES! The return of The Originals and with no namby-pamby funkaround nonsense either. "Atomic Moog 2000" tears out the heart of easy listening and restores it in a cranked-up, freaked-out dancefloor crusher, while "Boot The System" riffs on Fela Kuti crossed with wayward acid funk. Plus there are remixes from The Aloof, Herbaliser, and Wagon Christ. Brilliant. 10



singles

Q-BURN'S ABSTRACT MESSAGE
Flava Lamp/A Song For Peace
Mephisto, USA
Irresistibly delectable Sixties-tinged jams which make Q-Burn Florida's answer to Mr Scruff. There are enough twists and turns in both these cuts to make Twister with an octopus on acid look like a piece of cake, enough madness to have you grinning from ear to ear, enough funk to rip up the downtempo dancefloor. 9

Q-BURN'S ABSTRACT MESSAGE
Pools In Eyes EP
Sunburn, USA
Michael Donaldson (aka Q-Burn) strikes again. "Jericho Roads" is a truly epic excursion through simmering breakbeat acid, flute solos and gorgeous layers of tripped-out effects, while the Balearic, breakbeat-meets-country twang of "Toast" has "Del Mar anthem" written all over it. 9

FUNKY MONKEY
The Hitman/The Warmgun
Funky Inc
Another collectable seven-inch from the people behind last year's "Six Million Dollar Man" remake. "The Hitman" pitches a Chuck D rap over the cutest of phat hip hop grooves, coupled with a sublime Rhodes solo. Meanwhile, "The Warmgun" is straight-up head-fuck acid madness. 8

MANIC STREET PREACHERS
Australia (Lionrock Remix)
white label
No idea what format this will end up on, or whether it'll ever see the light of day. Suffice to say, El Robbo uses bugger all of the original to come up with a huge electro rump-shaker which comes on like Autechre on pills. Or Orbital going backwards through a black hole. 8

BEANFIELD
The Dr BJ Harris Experience EP
Compost, Germany
Harris was apparently the first black astronaut, so no surprise that this double-pack orbits Planet Weird with a rocket clearly fuelled on loopy electro juice. Plenty of squelchy cosmic goings-on in the title track, with an appropriately absurd remix from Vienna's king pranksters, Tunakan & Pulsinger. Weird shit. 7

MEAT KATIE
The Murder EP
Kingsize
Some suitably sinister breakbeat goings-on from Weybridge's Kingsize empire, care of producer Mark Pember. "Boned" is scarier than an evening out with Freddy Kruger, while the two cuts on the flip stroll languidly through trip hop territory with more than a slight dub influence. 7

AVENUE A/MEAT KATIE
Lady Sings The Blues/Boned (Lunatic Calm Remix)
Kingsize
A limited-edition 10-inch well worth hunting down. Avenue A's cover of the Billy Holliday classic is so Bristol blues perfect, you almost forget it's aeons since Portishead last released a record. And Lunatic Calm's deviant drum & bass mix of "Boned" rocks like a Hackney hardcore motherfucker with a James Brown fixation. 8

FLEXITONE
Nausica
Planet E, USA
Flexitone construct another of their alien, quasi-electro galaxies from the most gorgeous, if brittle, DIY electronic building blocks. The title cut is reminiscent of Space Time Continuum at their weirdest and best, while the Himadri mix comes straight out of the Aux 88 book of electro. Strange but fascinating. 7

DMX KREW
Cold Rocking With The Krew EP
Octopus
Top stuff from the electro-fetish mind of Davey DMX after his superfly electro homage album on Rephlex. What makes this more than just reverential pastiche is his use of throbbing basslines, squeaky-clean melodies and an impish sense of humour which rules on "Cola War". Four tracks of Nineties-style cool boogaloo. 8

MB & GUESTS
The Woody Green EP
Rita
This is Rita founder, Marc Brown, on top form. "Woody Green" is brilliant dub complete with harp and congas, "Rancheros" a loopy spag western theme and "The Father" a sultry trip hop croon. 8

NITIN SAWHNEY
In The Mind
Outcaste
The leader of the new school of Asian cool gets the top remix treatment. Up Bustle & Out turn in two superb interpretations, one dark trip hop, the other deep and warm, while Black Star Liner veer into the back passage reserved for extreme sonic explorers. 7

SPLEEN
Like A Watermelon
Swarf Finger
A devious tale of adultery and revenge that freaks out on edgy, rough beats and nervous sax, coupled with Lou Ciccotelli's sleazy vocals. Flip over for a paranoia-infused instrumental. 7

VARIOUS ARTISTS
Beats & Pieces
Shoebox
The small but perfectly formed jungle label, Shoebox, launch their downtempo offshoot in fine style with this summery four-tracker. Untreated trip hop beats and mellow jazz melodies are firmly to the fore, but it's the glorious "Time Out", with its plaintive P-Funk fusion and doleful bluesy keys, that wins the day. 7

SMOKIN' THE FOOL
GI Blues/McCoy's Reel
The Pik 'N' Mix Selection
Another drum & bass label's offshoot (this time it's Ignition), this four-tracker doesn't exactly attempt to smash down the walls of invention to discover a whole new territory, preferring to amble gently into head-nodding land. Enjoyable, if somewhat limited. 6

albums

RESONATOR
Telharmonium
Ninebar
Digital dub aplenty, coupled with more than a hint of swooshing ambience and worldy samples. "Telharmonium" is not the most adventurous material to come from the Ninebar stable, but both "Busted" and "Sex" weigh in with some nifty tune awareness. Sweet if somewhat standard. 6

MUSLIMGUAZE
Fatah Guerrilla
Staalplaat, Holland
Manchester's revolutionary-fixated Bryn Jones comes up with more flesh-flayingly good ambience and fucked-up world dub. Three CDs spread the ideas a bit thin, but there's still nobody pursuing such a solitary vision to these radical extremes. 7

ELFISH ECHO PRESENTS...
Sato Yusiko
KM20, Germany
More abstract dabblings from Deep Space Network's way-past-weird offshoot, KM20. But listen closely, because beneath all the wildly fluctuating rhythms, rough melodies and tangential percussion you'll find a strangely appealing sense of tranquillity and harmony deep within the mix. A real challenge. 6

TERRE THAEMLITZ
Die Roboterrubato
Mille Plateaux, Germany
In which some bloke explores the "meaning and subtexts" of Kratfwerk using only his piano. Interpretations of total classics such as "Tour De France" and "Computer Welt" are about as far away from the original tunes as possible, sounding like no more than finger warm-ups, which surely completely misses the point of the exercise. 4

ACUSTIC NO. 1
Acustic No. 1
April, Denmark
Another chill-out classic from Denmark, home of Dub Tractor, James Bong et al. Acustic's Jesper Skaanning prefers John Beltran-like ambience, which is loaded to the hilt with splendidly crafted, off-kilter reels and slow mysterious robo-twirls. The results are a sublime blend of dub, deep house and delightful downtempo cuts. 9

Key 10=champers 9=bucks fizz 8=malt whisky 7=bloody mary 6=WKD 5=Jagerbomb 4=shandy 3=cappa tea 2=tap water 1=cough mixture 0=turps

also released

albums

AGENTS WITH FALSE MEMORIES – "Agents With False Memories" (Ash/Soleilmoon)
VARIOUS ARTISTS – "Indiscrimination Rules" (Pharma)
MARC MOULIN - "Sam Suffy" (Counterpoint)
STEP, WRITE, RUN – "Ansaphone Volume 1" (Touch)

singles

RECEIVER – "And Then You Die" (Swarf Finger)
KILLER MOSES – "Succubus EP" (Cloak & Dagger)
THE LOW FREQUENCY BAND – "Roll With It" (Chrome, Germany)
RED MYERS – "Three Minus Two Equals Zero" (Kingsize)
RICK WRIGHT – "Runaway (Orb Remixes)" (EMI)
RAGGA & THE JACK MAGIC ORCHESTRA – "Where Are They Now?" (EMI)
LIVE BETTER ELECTRICALLY – "Rush The Soundsystem" (Shewey Trax)

State Of The Artist

Step right up. The view from Germany's HACIENDA is just wonderful



Let's face it. Germans and organs (of the Hammond/Wurlitzer variety, please) don't very often mix. And when they do, it tends to be on a Klaus Wunderlich record your Granny insists on playing when you pop round for tea and biscuits.

"You think organs are cheesy? I really like them because they're very warm, especially when they are deep."

Hacienda's Markus Finger is a little defensive of the reputation of the oversized, underrated piano offshoot. And so he should be. Last year, Hacienda's "Sunday Afternoon" debut album laid to rest all those persistent "organs equal easy listening" myths once and for all. Arriving surprisingly on tech-meisters label, Harthouse, the band's debt to Fila Brazilia and Massive Attack was clear on the slow-burning joys of "Soho Dragee" and "Paris". But there were also elements of Dub Tractor in there too, a similar fascination with hybridising electronic soul and old-fashioned micro-melodies. Just don't call it "easy listening".

"I hate easy listening," snaps the duo's other member, Jurgen Kadel. "It's boring music for supermarkets. The artists who make it want to make silly music. I think we make serious music."

Jurgen and Markus first met while working at top German distributor, Disco Mania, when a tune Markus was trying to hunt down turned out to be one of Jurgen's own acid thumpers (made under the CZ101 alias). Discovering a common interest in labels like Fax and Pork, plus anything from Bristol, they set about creating the blissful balm of "Sunday Afternoon".

"We make our music in a small village where my father has his farm. The studio is right inside the farmhouse," explains Jurgen.

At the moment, the album's jazz house anthem, "Plusch", is out and about, but from now on in, things should get even wilder.

"My girlfriend is Spanish and she has a lot Spanish Seventies and Eighties records," explains Markus. "There are so many cool samples there. Trumpets, beats, Hammond organs. It's amazing. The next Hacienda album will have this sound."

I wonder if "Una Paloma Blanca" will be included?

'Plusch' is out now on Harthouse UK, with remixes from Justin David and Jeremiah

the search is over...

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UPloaded

for men who should net better

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EQ nicked some foot pedals from guitarists in order to find out exactly what they can do in the techno bedroom

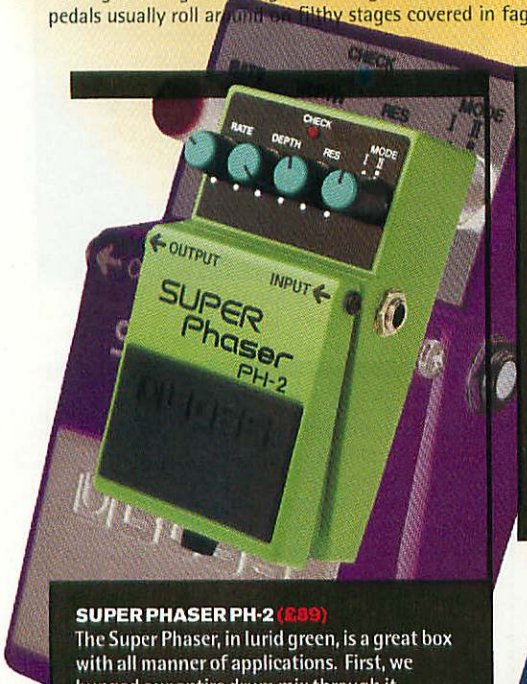
Pedal Power

IN THE NEVER-ENDING MONEY VORTEX OF YOUR BEDROOM SET-UP, ONCE you've forked out mind-bogglingly large sums for your sampler, your synth and all the other boxes, it may occur to you that you'll be needing some FX. And of course, they cost an arm and a leg, too. The cheapest multi-FX isn't going to clock in at much under £200, but there is another way to add juice to your mixes. The stomp box.

Designed for guitarists (guitar: stringed instrument used in rock 'n' roll), foot pedals usually roll around on filthy stages covered in fag ash and lager with all the settings on 10. But it needn't be this way. There's no reason why you can't add these small but perfectly formed beauties to your studio.

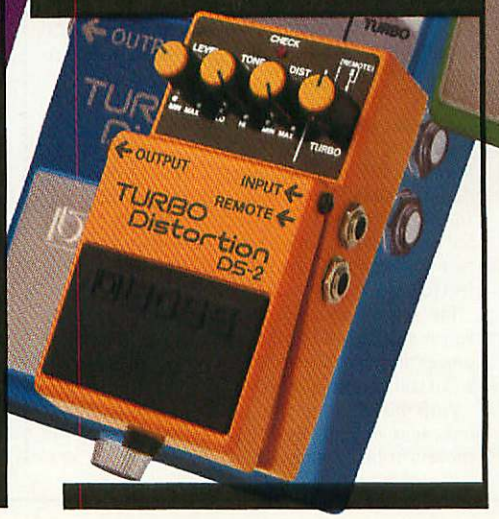
They have many advantages over multi-FX in that they can easily be routed between any of your instruments' outputs and the mixer because they are battery-powered and as portable as a small box. They are a total cinch to use, so getting a good sound out of these pedals is a piece of piss and they can all produce alarmingly devastating effects which are not normally implemented in some nancy-boy multi-FX.

Boss kindly sent us a stack of their latest pedals to toy with, and this is what we made of them.



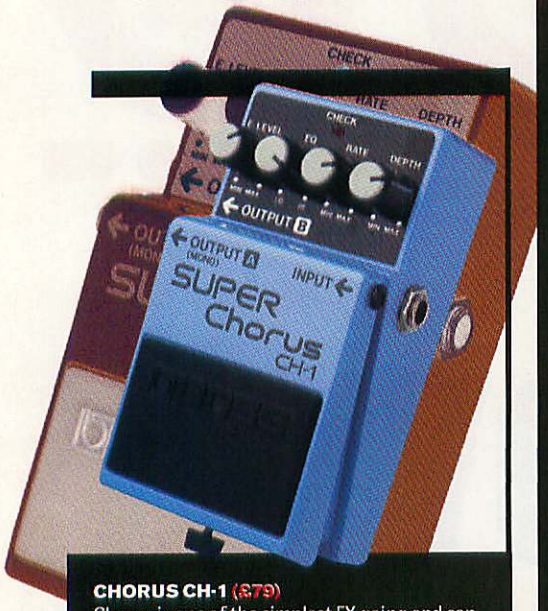
SUPER PHASER PH-2 (£89)
The Super Phaser, in lurid green, is a great box with all manner of applications. First, we bunged our entire drum mix through it. Allowing the mix to run dry, then jabbing the phaser in led to some really nice, head-spinning phasing, with the whole ambience whooshing through a cycle which can be controlled via the Rate knob (speed of the phase shift), Depth (deepens the phase) and the Res knob (which controls the signal feedback, the more you give it, the weirder it gets). There are two types of phase, Mode I swells from high to low frequencies, while Mode II is a sharper sounding effect. Great for giving more shape to weedy synth sounds and particularly splendid on hi-hat patterns.

TURBO DISTORTION DS-2 (£63)
This is the latest distortion from Boss and we had high hopes for it giving us some Aphex Twin-type crunchings in the mix, especially if hooked up to a kick drum. Unfortunately, it's just not designed for the sort of frequencies thrown at it by us. While it performs like a trooper when fingering your way through Deep Purple's "Smoke On The Water" with a Fender Strater and a Marshall amp, the DS-2 doesn't really have a place here. Simply overdriving our kick drums using the gain on the mixing desk was far more pleasurable. Having said that, it did a nice job of grunging up some synth sounds, especially those with some attack and if used with subtlety, it can give a raw edge to a lot of sounds.





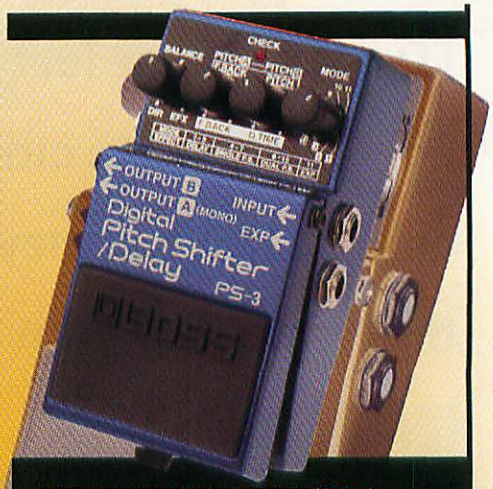
FLANGER BF-2 (£79)
Trickier to use and obviously has more applications for your axe meister, but the flanger can add no end of colour your sounds. The BF-2 has four knobs, Manual controls the delay, which refers to how many milli-seconds the pedal waits before adding its effect, Depth controls the sweep width which is also governed by the Manual knob, Rate is responsible for how fast the sweep is (are you keeping up with this?) and Resonance defines the feedback level and intensifies the flanging. We used it in a couple of breaks on a loop or drum break where they are isolated in the mix and it certainly sparkled them up. Buried in the mix, flanging drums can be lost unless you whack everything up to full, but that makes virtually everything sound pretty queasy. A better use is swelling and shaping pads, although this pedal is mono, so if you're used to using two channels for your synth, you may actually lose some depth.



CHORUS CH-1 (£79)
Chorus is one of the simplest FX going and can be found on many classic analogue synths (The Juno 106 has two chorus buttons and the Jupiter 4 calls it "Ensemble"). It's a classic standby used to beef up otherwise meat-free sounds, adding a dollop of ready-made lusciousness. The CH-1 is a stereo pedal, which means you can run your mono output from your thin-sounding old synth, have two outputs from the chorus into your mixer and pan the channels hard left and right. The sound will then be spread nicely across the stereo image and sound altogether thicker. As well as Rate and Depth knobs which control the chorus effect itself, the CH-1 also offers a sweepable EQ (from lo to hi) which can give the sound an extra gleam.

DIGITAL DELAY DD-5 (£159)
Seems a whole lot of wad for such a tiny little box, but don't be fooled! The DD-5 is a powerful little gizmo complete with a high quality DSP chip. Again, there are just the four knobs but there are 11 modes to choose between, and these set up different types of delays which can be further tweaked by the Feedback knob (controls the number of repeats the unit will generate) and the D Time knob (controls the speed of the delays). This is a stereo pedal, and the delays are all stereo-panning, so a mono input will be transformed into a big fat stereo image (depending on how you pan them), ping-ponging between the speakers. There is a facility to hold phrases, two seconds worth which will then bounce around the stereo image, while you can play another line on the synth. A trick like that would be hard to pull off while sequencing, but it could lead to some unpredictable sampleable lines being thrown up. Another great feature is the reverse delay mode, which gives a nice tape reverse sounding slew to the proceedings. Usable on virtually everything in the mix, the DD-5 is a lovely little pedal.





PITCH SHIFTER/DELAY PS-3 (£169)
There are bags of fun to be had with pitch shifting, in the wrong hands it really is the most monstrous effect going. Smart! The PS-3 has 11 modes, swtiched via the Mode knob. The first three are delays (32ms-125ms, 125ms-500ms and 500ms-2000ms) with feedback and delay time that can be tweaked. The rest are pitch-shift settings, which you can wreak havoc with. Basically, the PS-3 will generate another version of the sound being played into it, which you can then tune anywhere within +/- two octaves. So, a mono synth can suddenly play chords, especially with one of the settings which allows both channels to be independently tuned, plus feeding the original signal through, too. The effect can increased with the Balance knob. With Feedback, the pitch-shifted signal can be made to gradually rise or fall. It can sound like a ring modulator, generate reverse delays and give you all manor of peculiar noises. It can really add some Chemical Brothers-type madness to loops, enabling you to twist the knobs in real time for some hands-on chaos, and it will make new sounds out of any bog-standard synth tones. You can even put your voice through it for extra lunacy. A wild, difficult-to-tame pedal which is great fun.

DEMO DERBY
TOMORROW'S PRODUCERS TODAY

Name: One Life
Contact: 01236-733-533
Muzik's Verdict: "Breathin'" comes cruising onto the soundwaves with a polished, bumpy Windy City break before taking a slight tumble when an extremely tinny piano line escapes from it's cage. However, the chugging drum pattern and floating synths waste no time in winning us over again. Refreshingly unconventional in style, One Life's music jumps out at you and begs to be heard.

"Movin' On" is Masters At Work, filtered synths and jumpy rhythms. Pitch up the tempo a couple of notches and this is ideal dancefloor fodder.

As One Life commented, "It scares the shit out of me that dance music will one day become complacent and safe the way rock has." A pair of clean underpants in the post to you, Steven. **7**

Name: Jude
Contact: 01223-246-514
Muzik's Verdict: Jude's lack of equipment (electronic we presume!) doesn't affect these two house stompers one byte. "Feel The Vibe" opens with epic soaring strings, has an incredibly catchy piano hook and the ensuing breakdowns aren't half as contrived as those of many top-selling artists. Occasionally it sounds like there is some depth missing but the title of this EP explains the shortcomings.

The piano intro to "Honky Tonk" is hideously reminiscent of the chirpy theme tune from TV's "Lovejoy" but moves quickly away from that into a decent, but not house, vibe. A few female vocal loops, a new piano sound, and some more equipment and Hey Jude! **6**

Name: Adam H
Contact: 01252-726-850
Muzik's Verdict: Although not actually tied by blood to Adam F, Adam H could almost be related musically. The scattered breaks and jazz piano sounds of "Just So" share some common ground with one of the pioneers of drum & bass, yet have a really live, organic feel to them.

The second offering, "Jungle Chip" (with Deep Forest treefrogs and all manner of other effects!) proves that someone is still making "ambient jungle" and it still sounds good.

With this sort of quality, professionally-packaged recording, Adam H might not be that far from the success of his F namesake. **7**

Name: Beyond
Contact: 0181-310-8912
Muzik's Verdict: Music engineering duo and part-time producer partners Beyond are Mark and Steve, who provided us with two tracks made up mainly of drums and bass. Ummm...

The eerie "X-Files" pings and pipes of "Language Of Silence" ride a steady pattern of breaks. The bass could be a bit stronger and more upfront but that might just be our ears being spoilt for choice with the ever-sprouting jungle foliage around at the moment.

"Imagination" uses an echoing guitar effect over various beats and pieces with a much more prominent sub-bass. Big Krust-type noises and a weird clavier line confirm a definite talent, which, on a scale of Mini to Rolls Royce, comes out as a very respectable Capri. **8**

reviews **Rob Da Bank**

To enter Demo Derby, just send us a cassette-only demo with one or two (no more than two please!) of your best tracks to Demo Derby, Muzik, King's Reach Tower, Stamford Street, London SE1 9LS

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Lucky Mod

When 'Quadrophenia' appeared back in 1979, the cast were all pretty much unknown. Today it's a different story, the most remarkable tale being that of GARY SHAIL who played Spider





"WE ARE THE MODS, WE ARE THE MODS, WE ARE, WE are, were the Mods."

Almost 20 years since it's original release, a new print of "Quadrophenia" hits the cinema screens this month. And it's causing as much excitement now as it did back in 1979.

The reasons are simple, the film embraces the very same "live for the weekend" ethos as today's club culture. That and an unhealthy appetite for sex, drugs and partying, with a few fights thrown in for good measure.



As Spider, Gary Shail was an integral part of both the film's humour and it's anger. And of all those involved in the movie, Shail's subsequent life has followed the ideals of the film's heroes closer than most. From silver screen actor to songwriter for Motown legends, Gary's led a charmed life.

Sitting in a studio located upstairs from Moving Shadow, where he now co-runs an advertising jingles production house ("Too many to mention, you'd know the jingles if you heard them"), Gary Shail considers the on-going popularity of "Quadrophenia".

"I think it's the style of the film which makes it a classic," he explains. "That sex, drugs and rock 'n' roll thing is exactly why we all agreed to do the film, and it's exactly what people will connect with 18 years later. Today's kids are very reminiscent of the mods. They work for the weekend, they've got their own music, their own style. What's going on now is unique to the kids, and even though my generation can recreate it through technology, we can't get that attitude again. That's what separates the generations."

PRIOR TO HIS LIFE IN THE JINGLES MARKET, IT'S AS IF LADY Luck had singled Shail out for preferential treatment. His work in "Quadrophenia" opened a number of doors, including a children's comedy series called "Metal Mickey" (don't ask), a part in "Shock Treatment", the sequel to "The Rocky Horror Show", and a BAFTA-nominated role in "Jack the Ripper" with Michael Caine.

"I always thought I was just getting away with it," he laughs. "I was simply scamming all the time. I used to think, 'Fuck, what if they ask me to quote Hamlet next.'"

Scamming his way through the acting world eventually had repercussions which even he couldn't have hoped for. He'd always wanted to be a working musician and had already set up a studio in Brixton called Spark Plug (where famed reggae poet, Linton Kwesi Johnson recorded) and he'd even recorded with Aswad for their "Babylon" movie.

So when the chance of a role as a member of a band in the critically-acclaimed TV drama, "Johnny Jarvis", came up, it seemed perfect. Not that he got the role he'd gone for.

"The producer found out I could write music, so I was given the script and asked if I could write the theme tune by 4pm. By that afternoon I had landed the part of the lead singer in the series *and* the job of writing the score for the whole thing. Funnily enough, I never worked with the BBC again after that. They tried to buy the rights off me for about £2.50 and I wasn't having any of it. That's why it's never been repeated."

A couple of years later, Shail had another chance meeting which was to completely change his life again. While visiting his old friend Peter Stringfellow ("Top geezer, actually. People get him all wrong"), he started to chat to this guy at the bar. It turned out to be Al Cleveland, ex-Temptation and the pen behind such classic soul tracks as "I Second That Emotion".

"I was chatting away to this guy who was like Orson Welles blacked up, totally huge. When I discovered who he was, I was like, 'Fuck, I'm sitting with one of The Temptations!'," explains Shail, as if the story still amazes him. "Anyway, he ends up stopping at my gaff for a while and we wrote a few tunes together. And he says, 'I think these tunes are the shit man, I'm going to phone Smokey'. A week later, I'm sitting in a fucking room in Las Vegas with Smokey Robinson and I'm just pissing myself. I mean, this just doesn't happen to a white boy from Hendon!"

A long way indeed from that young kid in "Quadrophenia". So would Gary be tempted to make a return to the silver screen for a "Quadrophenia" sequal?

"I wouldn't step foot in front of the camera if you paid me stupid money. Actually, we heard all of the rumours about a sequel back then. The story behind it was totally bizarre. Apparently, Jimmy turns into Alan Parker! It was so stupid, I just had to laugh. We all said bollocks at first. And then we all went, 'Hang on, how much is Sting on? We'll take half of what he's getting!'. But really none of us gave a fuck about the idea, so it just went out of the window."

So would Shail be tempted to get on a scooter in 1996 now that they're a trendy fashion accessory again?

"Fuck that, give me a Bentley any day of the week," he splutters in true Spider style.

words **Martin James**

QUADROPHENIA (18)

Director: Franc Roddam

Starring: Phil Daniels, Leslie Ash, Sting, Toyah Willcox

IN 18 years time, a film called "Trainspotting" will probably be re-released on an unsuspecting public. Back in 1996, it had everything. It totally captured a moment. Perfectly. Drugs, sex, friendship, a snapshot of life in the late Nineties. Absolutely. Thing is though, in 2015 it won't mean a blind thing. Sure, it'll still appeal to those who loved it so much in 1996, however,when it's rocketed into the future, it'll mean nish, nout, nothing at all.

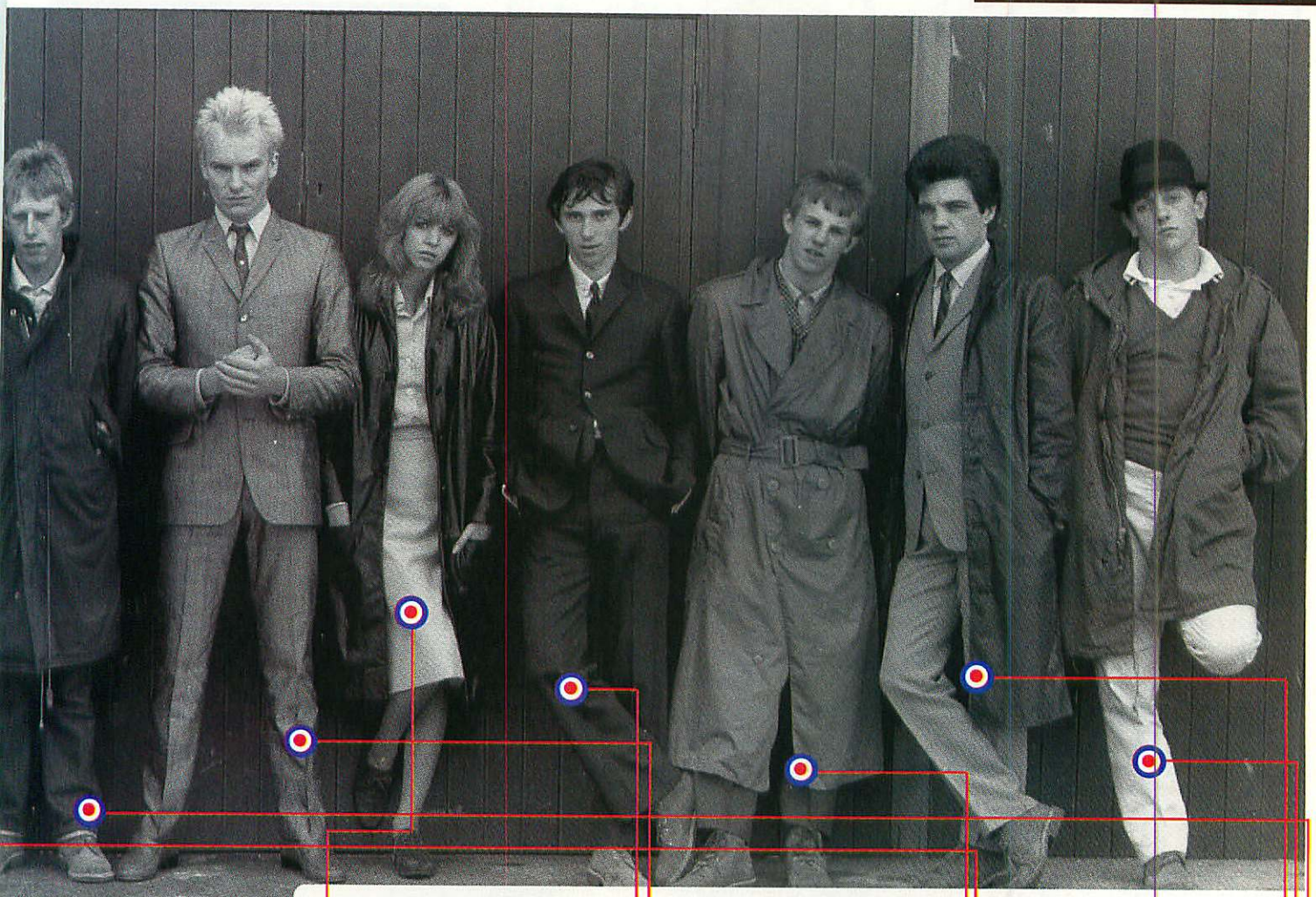
Eighteen years ago, a film called "Quadrophenia" popped up. Set in 1964, it's the story of a young mod called Jimmy who also had the drugs, the sex, the friendship. But where "Trainspotting" is a good film, "Quadrophenia" is a classic. Not only does it capture life in such heady times, it talks to pretty much everyone who has grown up surrounded by a new musical dawning. Those who experienced the Sixties first-hand, punks, the indie crowd, the Brit poppers, Oasis (check Jimmy's crouch on the beach, hello Liam), Paul Weller, Ocean Colour Scene, Blur ("Parklife", natch) and, of course, us lot. In fact Flowered Up's seminal video for "Weekender" is no less than a "Quadrophenia" remake for the Ecstasy generation. Remember their *"You can take that mail and that franking machine and all that*



other rubbish I have to go around with and you can stuff it right up your arse" sample? The defence rests, your honour.

What separates "Quadrophenia" however is its setting. Back in 1964, the young working class had something they'd never had before. Money. And with it came freedom (in the sexual as well as financial sense, the pill had just become widely available). The underground clubs pushed new, exciting music from both the UK and the States. The suits were handsome, three buttons, side vents and 16-inch bottoms. And scooters... Vespas, Lambrettas, chrome, loads of mirrors, massive Davey Crockett aerials. The pills, were mainly Blues and mainly scored from your local dealer, but the nearest chemist would do. Crashing house parties and blasting the freshest tunes from whatever's available. Weekends away with your mates, being a "face", dancing all night and sleeping wherever or more often not sleeping at all. And of course the older generation didn't get it. Neither did the police. Sound familiar? Even more familiar than "Trainspotting", perhaps?

But hold on, there's still more. "Quadrophenia" just bursts with angst. Jimmy is stuck on Steph. She's a real looker and will do anything for a buzz, including the infamous quickie with Jimmy in an alleyway during a police versus mods battle. When Jimmy gets nicked, Steph chooses Dave, Jimmy's best mate, and all the time there's Monkey, a cutie



modette, who would have pickled hamsters for Jimmy to pay her a little attention. Couple that with a shite job, nagging parents, an old school friend who's a rocker, and when your hero, Ace Face, turns out to be nothing more than a bell boy, it's the final straw.

One of the curious things about "Quadrophenia" is where Jimmy would be now. Chances are he's married to Monkey (probably not her real name, but what's new, huh?) with a couple of kids, a decent job and a nice gaff in the suburbs. He probably doesn't understand the appeal of these designer drugs, staying up all night and dancing to music that all sounds the same, with people who all look the same.

As a clever person once said, what goes around comes around and for as long as new styles and fashions keep going and coming, no film will ever capture life in the way "Quadrophenia" manages to. Unless, that is, it's called "Quadrophenia: The Return".

Joseph King

'Quadrophenia' is re-released in cinemas across the UK on January 31

Quadrophenia

Where are the mod squad now?

Leslie Ash

Sultry Steph, played by Leslie Ash, contributes to Jimmy's spectacular downward spiral by "loving him" and leaving him. Ash went on to feature in the TV drama "Cats Eyes" but is best remembered for achieving sex goddess status in the Eighties while co-presenting the epoch-defining pop show, "The Tube". She's more famous than ever now due to her role in "Men Behaving Badly" and is married to ageing ex-Leeds footballer, Lee Chapman.

Toyah Willcox

Toyah played Monkey, the diminutive bleached blonde modette whose love for Jimmy remains largely unrequited through the movie. After "Quadrophenia", she travelled to the giddy heights of pop stardom, clocking up a stack of hits in the early Eighties. She's married to Robert Fripp, of rock band King Crimson, and is a telly regular, presenting "The Good Sex Show Late", "The Holiday Programme" and is just as likely to be found on Richard and Judy's "This Morning".

Phil Daniels

Phil Daniels gave the performance of his career as Jimmy, the film's central character whose life revolves around his scooter, his mates and Steph, the gang's sex symbol.

"Quadrophenia" made him the hottest young star in Britain, but Daniels was keen to pursue a pop career and signed to RCA as Phil Daniels And The Cross, a band who made one dismal album before splitting. Since then, he hasn't had to sign on much, appearing in television drama and West End theatre productions. Pop fans were re-aquainted with him when appeared on the cover of "The Junior Boy's Own Collection" and more recently providing the cockney talk-over on Blur's "Parklife". He regularly turns out for the "Melody Maker" XI football team.

Sting

Sting plays Ace Face, the coolest mod Jimmy and his gang have ever seen. Sting made something of a name for himself in the pop group The Police. He has appeared in several other films ("Brimstone And Treacle", "Radio On" "Dune", "Plenty",) and now likes to plug his solo records and show off his yoga-generated muscles.

Gary Shail

Shail plays Spider, a member of the gang who likes a ruck. See main feature.

Trevor H Laird

Ferdy is the gang's drug dealer who keeps supplies of Blues and the like under his hat. Laird went on to become a founder member of the Black Theatre Co-op and has since appeared in the films "The Long Good Friday", "Water" and Mike Leigh's "Secrets And Lies", among others. He's also appeared in TV shows including "The Lenny Henry Show", "The New Statesman", "Dr Who", "Birds Of A Feather" and "The Jack And Jeremy Show".

Mark Wingett

Wingett plays Dave, Jimmy's flat-nosed best mate who nicks Steph off him at the first opportunity. Since 1984, Wingett has been solving crimes at Sunhill nick as DC Carver in ITV's outrageously popular drama, "The Bill".

Gary Cooper

Cooper plays the slightly older and wiser Pete, Steph's boyfriend at the beginning of the film. Post-"Quadrophenia" his film credits include "My Beautiful Launderette", "London Kills Me" and "Prick Up Your Ears", while he has been in a regular guest in your front room thanks to TV roles in "The Bill", "Soldier Soldier", "Casualty", "Lovejoy", "Coronation Street" and plenty more besides.

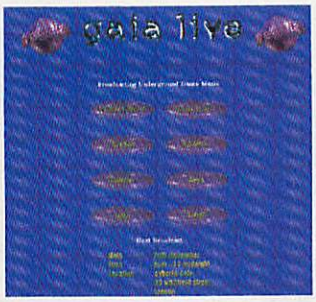
Phil Davis

Davis plays Chalky, the mod with the big grin who wears condoms on his fingers when breaking into chemists. Since "Quadrophenia", Davis has never been far from TV and film drama. He's been in "Inspector Morse", "Moving Story", footie violence shocker, "The Firm", "Robin Of Sherwood"... We could go on. He also has over a dozen film appearances to his credit, including "In The Name Of The Father" and "Alien 3".

Techknow

This month we take a look at the enjoy-from-the-comfort-of-your-own-home world of the Webcast

1996 ON THE NET WAS the year of the webcast. Everyone, from DJs in small clubs to monster gatherings like the Phoenix Festival, wanted an audience beyond that standing, sitting or slouching in front of them. In years past, it was all about live TV or radio coverage. Now, nine out of 10 big events feature a live Internet link-up for those who can't make it in person but still want a slice of the action.



Webcasting is a broad term, covering everything from the seminal *Future Sound Of London* collaboration with Radio One in December 1994 to the very recent Gaia innovation featuring Mr C, Peshay and others coming live once a month from a central London location (www.demon.co.uk/gaia for more on this).

The majority of webcasts are archived and can be experienced at a later date, sites like the Club iMusic and Netmix (as reviewed on this page) feature numerous sessions to put your RealAudio player to the test.

AMX Digital is one of the leading companies in this area. Evolved from Malcolm Garrett's Assorted Images design consultancy, their webcast CV includes Orbital's Radio One and Royal Albert Hall performances, Oasis at Loch Lomond and the 1996 Phoenix Festival. Simon Scott has worked on all three of these events.

"We run Orbital's official site on the Rise domain. They were doing a half-hour show on Radio One with a playback of two or three tracks and they asked us could we broadcast it over the Net. We said we'd give it a go. It was a bloody nightmare!"

Their biggest job so far has been the Phoenix Festival.

"If we'd known what was really involved, we probably wouldn't have done it. Radio One had a huge set-up to broadcast to the UK. We were in a Portakabin with 25 people and a bunch of computers broadcasting to the world over six days. Nobody had done anything like it before. A lot of the work was dealing with the idiosyncrasies of the pop world, like late arrivals and getting permission from all the acts who were appearing. Some were very clued-in, the Sex Pistols' manager wanted to know what software we were using, and others were like 'yeah, man'."

ON A TECHNICAL LEVEL, WEBCASTS involve the installation of an ISDN line in the venue as a feed to the webcaster's computers from which Net programming can be created.

"For us, it's about a perspective on what programming we can deliver, it's more than just live music. With Oasis, for example, we could offer music, pictures and an interview with the band. It helps to build up an attractive package because webcasts are not just about how many people pick it up on the day. Oasis may have had 4,000 hits on the day but over the next six weeks, there were 10,000 people a day visiting the site."

Simon sees it as inevitable that the continued development of the medium will mean users will have to pay for what they receive.

"In five years time, it will probably be an interactive equivalent of MTV. For example, you will be able to buy a ticket to receive an Oasis or Orbital tour of Japan and your ticket will entitle you to catch all six webcasts. You can take it that the software will be sorted out in due course and the necessary technology will allow live video as well. All the software you require, from RealAudio to CUSeeMe will be bundled for ease of use.

"There are some questions though that will only be answered in time. Will bands do it themselves? Will people pay for it? The acts will almost definitely insist on people paying for it. At the moment, we're having discussions with a leading agency to figure out what's got to be done regarding this and how to go about doing it. Certainly, webcasts are going to continue and, if anything, grow in stature and quality."

BYTES AND PIECES

Find

★ All raved out at 25? Feel too old to dance? You need the Ravers Geriatric mailing list, open to clubbers 25+ who want to tell the world that there is life after the quarter-century milestone. Although dominated by earnest Yanks talking about their first acid trip, there's the odd quality item. Send a subscribe message to macjordom@otd.umab.edu

★ Get the low-down on the NBA season to date through some spiky features at www.imarket.com/SkinSports and while you're at it, ask Dennis Rodman about life with the Chicago Bulls by sending an e-mail to Worm@Rodman.org

★ One of the best artist sites around is dedicated to the eclectic world of Tom Jenkinson aka Squarepusher. Cool graphics and loads of info at www1.linkonline.net/fresh/sqrpshr.htm

★ Check out new media group Modified's funky site at www.modified.com for the whole nine yards on what their Fuzzy Groove multimedia label has to offer in the way of surf music.

★ Top up on tall tales at www.urbanlegends.com

★ Plenty of mouthing off all over the Net recently. UK-Dance subscribers have been giving Judge Jules and Manifesto a hard time for being crap as well as discussing the pros and cons of a tongue-in-cheek "Trance Is Shit" posting. On the Breaks list, there's a rivetting London versus the USA debate regarding who invented jungle while others are asking the question "Is David Bowie a junglist?" following his Guy Called Gerald remixes.

★ Missing in action: the Perfecto site. Is Paul Oakenfold too busy preparing for his upcoming Cream residency to do anything about the disappearance of www.perfecto.co.uk? But fret not because we're now told that the Perfecto page is set to reappear as a link from east west's home at www.eastwest.co.uk

★ No such problems at Clean-Up where you can glean all manner of info regarding the Sneaker Pimps, Hunch and Forces Of Nature. www.cleanup.music.co.uk is the relevant address.

★ Maybe the Heavenly crew can take a look at what's on offer at Clean-Up because their site at www.deconstruction.co.uk/heavenly is rather bare. A few bits and pieces on the Social mix albums and Beth Orton are not enough to entice a return visit.

★ Loads of day-glo pages from the glammy Puscha gang at www.cybersonik.com/pushca/index.html including a short history of the club, info on their Ministry Of Sound tie-in and a list of the awards they've won.

★ Talking of the Ministry, sneak previews of forthcoming releases on their label can be obtained at www.ministry-of-sound.com

★ For a list of records banned by the BBC from Frankie Goes To Hollywood to Marxman and the reasons why, check out www.pncl.co.uk/subs/julianw/banned.html

★ Finally, Korrosive@btinternet.com provides Wired Up's question of the month. Whatever happened to DJ Killer, the schoolboy hardcore DJ who was the subject of much media hype a few years back? Is he now a mini-cab driver? Answers to the usual address.

CLICK!

Mouse-traps of the month



T-Power

www.palace.co.uk/t.power/index.html

A bit of a find and the place to go for an interactive glimpse into the world of Mark Royal. With superb visuals (designed by Stefan Shaw) which are both fast to download and rather swish, the T-Power site is the perfect Web site to browse around with the "Waveform" and "Self Evident Truth..." albums playing in the background. Divided into four sections (Earth, Fire, Air and Water), it's both engaging and entertaining.

Club iMusic

club.imusic.com

While the Seattle-based iMusic site normally works with such indie/rock acts as Smashing Pumpkins and Soundgarden, there's now Club iMusic to provide that much-needed dance element. Aside from an exclusive live show from Orbital and a well-presented look at Dublin's nightlife, Club iMusic also has a radio station (where you can judge if an impressive swathe of leftfield dance tracks are a smash or for the trash) and a good bulletin board service.

Dance Music Resource

www.ndirect.co.uk/dance/music.htm

Mentioned previously by us for their huge archive of dance-related links, the Dance Music Resource pages also house a varied selection of information from radio station playlists to new release listings. The latter are possibly the most comprehensive guide to new domestic releases, imports and even white labels you'll come across on the Net. Updated daily, it's also available by fax or snail-mail. Contact 0171-607-1737 for details.

Fat City News

www.fatcitynews.com

Billed as the finest repository of outlaw journalism on the Net, Fat City News is a wild and wacky homage to Dr Hunter S Thompson and his gonzo style. Based in scenic Mason, Michigan, this e-zine is best summed up as drinking, drugging and scribbling. Articles to tickle your fancy this month include why George Lucas is the new Ed Wood, a return to the Kentucky Derby and why you should not give nurses a hard time.

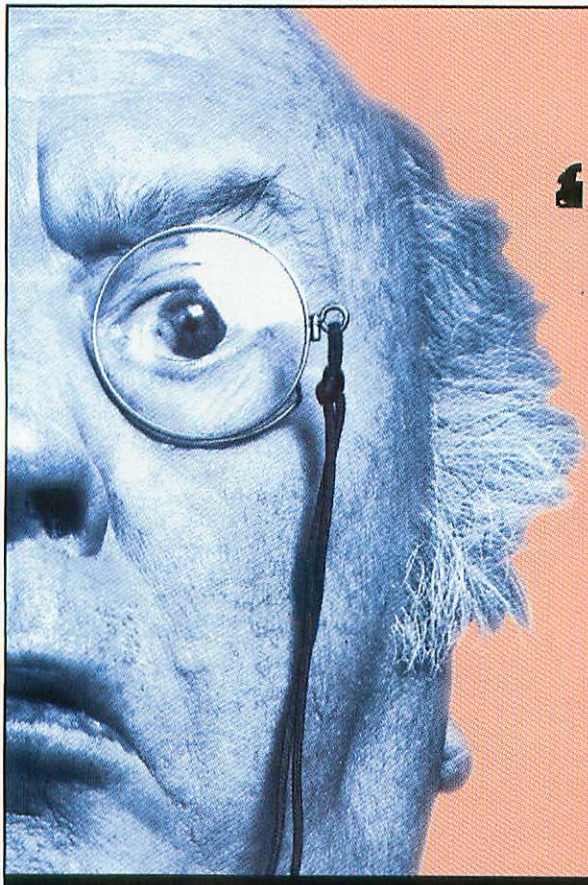


Netmix

www.netmix.com

Another site which features live DJ mixes, Netmix gets the nod because not only does it feature Laurent Garnier, Armand Van Helden, Roger Sanchez and a whole host of other big-names on the Power Hour continuous mix segment, but there are also plenty of other workable interactive features. The Netmix Artists Cafe, for example, has real-time samples of new releases with plenty of text and graphic back-up information.





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MEAN FIDDLER SONY MEGASTORES

7TH FEBRUARY 1997.

LEVEL ONE. THE BIG BOTTOM END PRESENT, ANDY CURLEY (EMISSIONS AUDIO OUTPUT), MATT CARTER (SLUMP)

LEVEL TWO.
COMMANDER TOM (STUTTGART)
CHRIS LIEBING (FRANKFURT)
ANDY BAKER
JON COOKE

LEVEL THREE.
CLAUDE YOUNG
ALAN CHAMBERLAIN
JASON MARSHALL

LEVEL FOUR. MANGA ENTERTAINMENT PRESENT "3 X 3 EYES PART"

14TH FEBRUARY 1997.

LEVEL ONE. BRISTOL EXPOSURE PRESENT BUNJY, DAZEE DJ RAP (TBC)

LEVEL TWO.
DJ BONE (DETROIT)
GAYLE SAN
JON COOKE

LEVEL THREE.
MARSHALL JEFFERSON
GRAEME FISHER
MATT CARTER

LEVEL FOUR. FENG SHUI PRESENT THE MIDNIGHT MOVIE

21ST FEBRUARY 1997.

LEVEL ONE. THE BIG BOTTOM END PRESENT, ANTHONY TEASDALE (MIXMAG), OMID NOURIZADEH (16B-ALOLA RECORDS), ANDREW CURLEY (EMISSIONS AUDIO OUTPUT)

LEVEL TWO.
LAURENT GARNIER
JON COOKE

LEVEL THREE.
SID SHANTI
STEVE JOHNSON
MARK SINCLAIR
SIMON SHUREY

LEVEL FOUR. TROMA PRESENT "RABID GRANNIES"

28TH FEBRUARY 1997.

LEVEL ONE. THE BIG BOTTOM END PRESENTS RICK HOPKINS (BLOOD SUGAR), ASLEY MARLOWE (CONEMELT), ANDREW CURLEY (EMISSIONS AUDIO OUTPUT).

LEVEL TWO.
ALEX KNIGHT
BILLY NASTY
JON COOKE
OLIVER WAY

LEVEL THREE.
JUAN ATKINS (DETROIT)
GRAEME FISHER
MATT TANGENT

LEVEL FOUR. OXFORD FILM AND VIDEO MAKERS PRESENT "NEW BLUE SHORTS"

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MUZIK PLAYSTATION LEAGUE

Muzik Playstation league

Each month, our star-studded teams are given two games to do battle with. After many sleepless nights and bleary-eyed days, they return the memory cards to us and we marvel (or not) at their thumb-bruising prowess. This month, the teams grappled with 'Ridgeracer Revolution' and 'Tekken 2'

STRAIGHT IN AT THE TOP SLOT ARE THE REINFORCED Crew. 4 Hero's Dego and Mark, along with a couple of console associates, steamed in with a fierce score on "Ridgeracer Revolution". When they also managed to clock up a mammoth 20 wins on the classic beat-'em-up "Tekken 2", we could hardly believe our eyes.



We knew they'd be hot and we were sure that this would be the winning body count. But then Doc Scott went one better with an amazing 22 wins. Obviously the combination of Armour King and Metalhead thumb is totally unbeatable! What is it with beat-'em-ups and junglists anyway?

The champion's laurel for "Ridgeracer" goes to Glasgow's Tunnel Club, who call themselves The Tunnel Visionaries. They must have had blistered digits to clock up that time. Or else they've discovered a cheat we don't know about!

Darren Price's boys, Price's Pacemakers, are currently in third place thanks to a fine score of 19 not out in "Tekken 2". Their "Ridgeracer" time was pretty nifty too, although it wasn't fast enough to beat Dave Clarke, much to Pricey's annoyance.

Andrew Weatherall's Bloodsugar posse managed seven wins in "Tekken 2", but when it came to the racing game they were sadly wiped out. However, thanks to a very large number of no-shows for this game, their tortoise time still managed to score valuable points which puts them fourth in the league!

Metalheadz were seriously let down thanks to a no-show in the "Ridgeracer Revolution" contest. We've been told they've got a few secret weapons up their sleeves, so look out at the top next month because Goldie's crew are sure to be a force to be reckoned with (as that "Tekken 2" score proves).

Dave Clarke's solo attempt began with a slight hiccup. Out of practice on "Ridgeracer Revolution", he clocked up a score which is way below his best, but still a lot better than most.

Darren Emerson would be the hands-down champion if this League was judged on enthusiasm. He phoned our hot-line every night for a week to check out the other scores. Obviously, in the interests of fairness we didn't tell him, but top marks to him for being totally up for it!



Despite claims from James Lavelle that his Mo' Wax Bounty Hunters were going to "sort out that geezer league" they clocked up seven wins in "Tekken 2" and were hampered in "Ridgeracer" by a game which wouldn't load. We gave them the benefit of the doubt and awarded them a default score of 5"30'.

The curse of "Voodoo Ray" seems to have followed A Guy Called Gerald into "Tekken 2", where he only managed two wins. Unlike other junglists, the mild-mannered Manc doesn't seem to be cut out for the violence of the beat-'em-ups. And as for Carl Cox and 3D Massive Attack? Well, there's always next month guys.

So that's the first round done. Next month will be an entirely different story, no doubt!

Position	Name	Tekken 2	Points	Ridgeracer Revolution	Points	Points This Month	Overall Points
1	Reinforced	20	14	3"59'480	14	28	28
2	The Tunnel Visionaries	10	12	3"47'480	15	27	27
3	Price's Pacemakers	19	13	4"04'082	12	24	24
4=	Bloodsugar	7	11	5"12'753	8	19	19
4=	Dave Clarke	3	6	4"01'356	13	19	19
4=	Emerson's Ramraiders	5	8	4"13'229	11	19	19
7=	Fluke	6	9	4"28'031	9	18	18
7=	Mo' Wax Bounty Hunters	7	11	5"30 (default)	7	18	18
7=	Muzik Maestros	5	8	4"16'400	10	18	18
10	Metalheadz	22	15	-	0	15	15
11	Liam Prodigy	3	6	5"14'100	4	12	12
12	A Guy Called Gerald	2	5	-	0	5	5
13=	Carl Cox	-	0	-	0	0	0
13=	3D Massive Attack	-	0	-	0	0	0

"Tekken 2" was judged in "Survival Mode", "Ridgeracer Revolution" was tested by highest course times in "Intermediate Level"

Watch Out For...



TOP sport title of the month has to be the snowboarding game, "Cool Boarders", from Sony. Slick graphics and hard, fast ski runs all add up to a totally radical game. For top playability you get to choose which board you ride and even your sex! And for the fashion conscious, you even get to choose which togs your character wears. Way cool!

For fight fans, the boxing simulation game, "Victory Boxing", from JVC is an absolute must. From creating your very own figure to beating up a list of opponents of either sex (!), the game faithfully recreates the action in the ring. A knock-out game, you could say.

CHEAT OF THE MONTH

WIPEOUT 2097

PIRHANA CHALLENGE

"WIPEOUT 2097" is the fast and furious space racing game which has been so popular with the Muzik team that our thumbs have been throbbing for weeks now. Brilliant graphics, top music and enough twists and turns in the courses make this a must for all race fans.

To access the ultra-fast and virtually indestructible Piranha Ship, and take it for a spin on the ultimate thumb-testing F5000 Phantom Challenge, here are the cheats. Just in case, like us, you're too impatient to play fair...

PIRANHA SHIP: Hold down L1, R1 and Select, and press X, X, X, X, ●, ▲, and ■.

PHANTOM CLASS: Hold down L1, R1 and Select, and press ▲, ▲, ▲, ●, ● and ●.

reviews

Techno jock DARREN PRICE of "Price's Pacemakers" goes the distance with...

RIDGERACER REVOLUTION

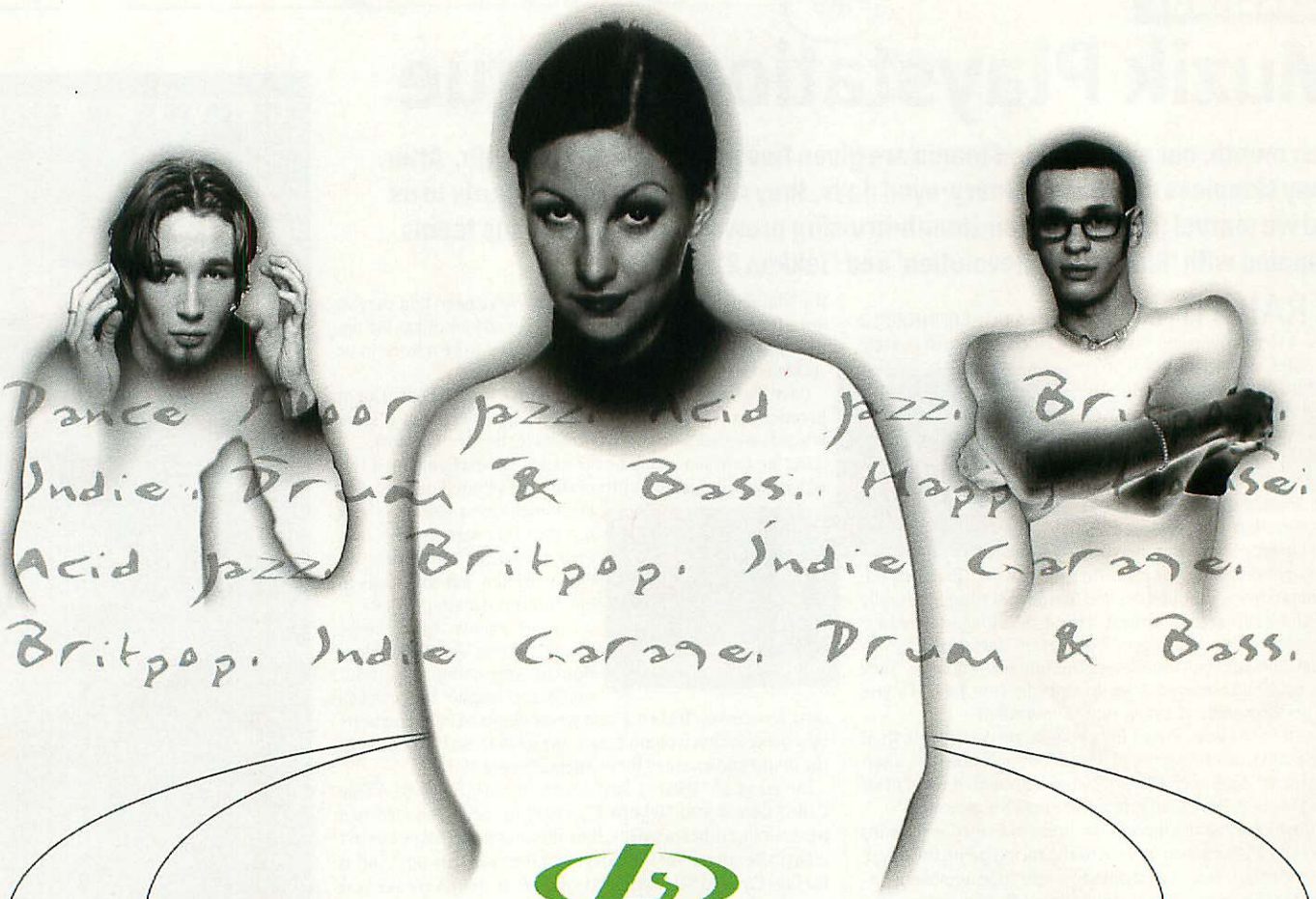


GRAPHICS: "They're really good overall, but the backgrounds tend to look far better than the cars. If you play with the view outside the car it looks really dodgy, but it's excellent when you go through the tunnels."
SOUND FX: "The wheel-spins sound well cool but that commentator gets right on my tits, especially when he goes, 'Oh no, you're too slow' and 'Don't let him get away.'"
MUSIC: "It's a load of that Rotterdam hardcore stuff, which is a bit fierce really. I haven't noticed it too much, though, because I've really been concentrating on the game. When I'm in a head-to-head race and the music's going 'bang, bang, bang', it really gets the adrenaline going."
PLAYABILITY: "It's quite hard to corner because the cars aren't very easy to control. And the out-of-car view is all over the place! But it's quite addictive."
OTHER COMMENTS: "Overall I thought it was okay, but not as good as some of the other racing games I've played."

Here, the FLUKE FREESTYLERS check out **PANDEMONIUM**, one of the Playstation's latest platform games



GRAPHICS: "Bang on mate, superb. The 3-D presentation is totally astonishing, especially when you're going over bridges and through waterfalls. Brilliant!"
ANIMATION: "The Wizard doesn't seem to do much so he's a bit boring to look at. The girl is better because she can fly. I don't think either character is as strong as, say, Crash Bandicoot or Sonic, not enough personality."
SOUND FX: "Okay, especially when the pterodactyls are flying overhead."
MUSIC: "I suppose it suits the game. This is a Dungeon & Dragons-style platform adventure game, so a really full-on, banging Fluke track probably wouldn't work.
PLAYABILITY: "Like all the very best platform games, it's really addictive. We keep on going back to it every 10 minutes to try and beat each others' scores. Very competitive, in fact."
OTHER COMMENTS: "The Playstation has caused all of us here at Fluke a certain amount of chaos. Black holes exist in our weekends now as we start playing, and before you know it, seven hours have passed! It was bad enough with the games for the league, but with "Pandemonium" it's going to be even worse."



beatroot

MIDLANDS DANCE CLUB OF THE YEAR

Thursday's	Friday's - Frenzy / Hot Butter	Saturday's - Life
Steel ***Opening night Feb 20th 97*** *[Downstairs] Drum & bass special guests* ***Peshay*** ***Storm and Kemistry*** *[Upstairs] Phat chemical beats* ***Athletico***	*Frenzy [Downstairs] - DJ Pete Beckett* *[Indie, Indie Dance, Brit Pop]* *Hot Butter [Upstairs] - DJ Wrighty* *[Dance Floor Jazz, Acid Jazz, Rare Groove]* *£3.50 Members . £4.50 Guests - 10pm - 2am*	*[Downstairs] - DJ's Andy Miller, Alan Sibley, Kiddo* *[Hard House, Happy House, Club Classics]* *[Upstairs] - DJ Shine* *[Drum & Bass, Techno, Phat Beats]* *£5 Members . £6 Guests - 10pm - 3.30am*

beatroot

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Rights of Admission Reserved - **Beatroot is a members and guest club only.** membership is required at least 48 hours in advance

Please include dates, times, prices, venue phone number and address.
New listings must be faxed to us each month

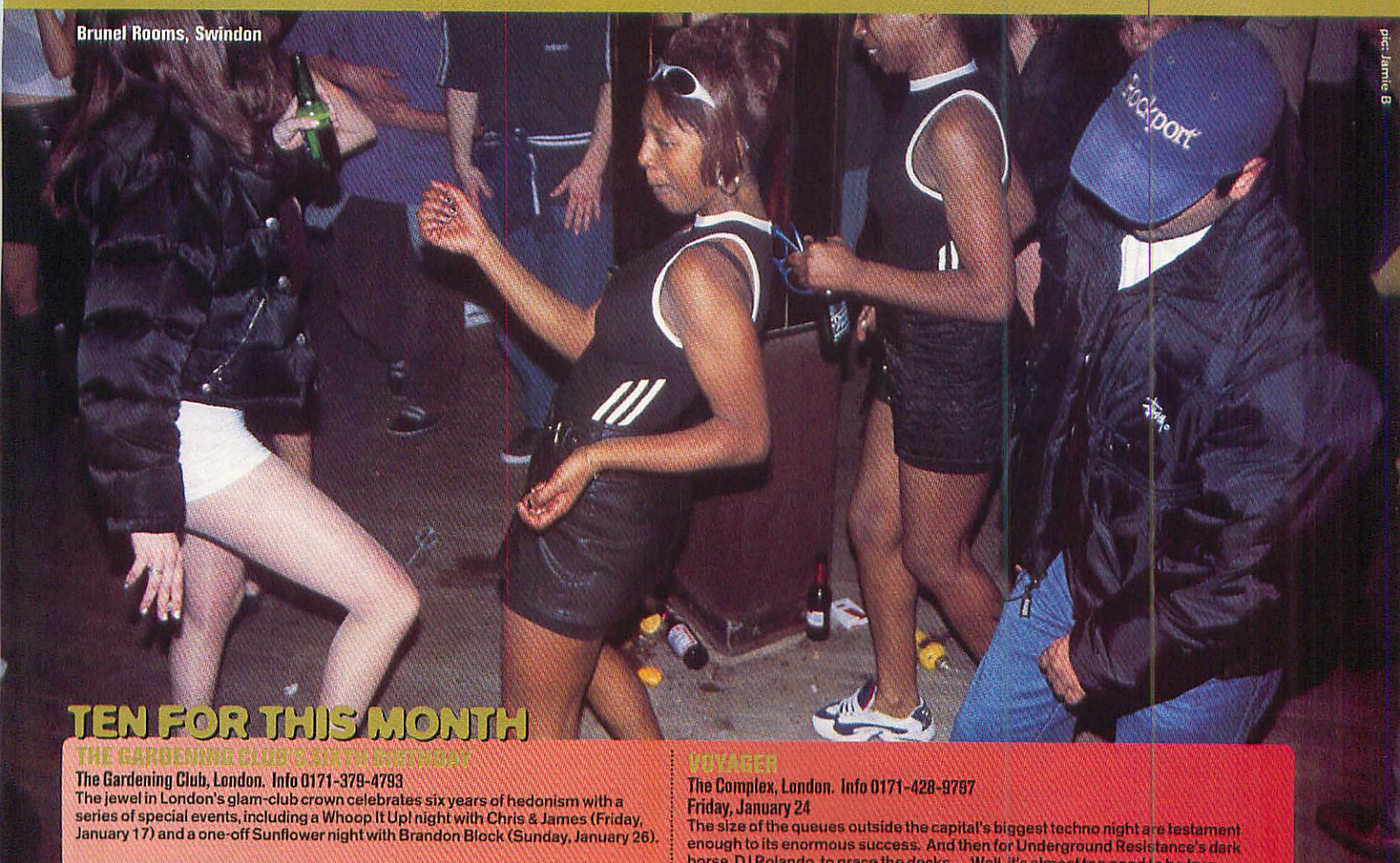
WEDNESDAY JANUARY 8–TUESDAY FEBRUARY 11

listings compiled by **Rachel Newsome**

Muzik's essential club guide insomnia

THE DEADLILNE FOR NEXT MONTH (February 12 - March 11) IS WEDNESDAY JANUARY 15

PLEASE FAX ALL CLUB LISTINGS TO: 0171-261-7100



Brunel Rooms, Swindon

pic: Jamie B

TEN FOR THIS MONTH

THE GARDENING CLUB'S SIXTH BIRTHDAY

The Gardening Club, London. Info 0171-379-4793

The jewel in London's glam-club crown celebrates six years of hedonism with a series of special events, including a Whoop It Up! night with Chris & James (Friday, January 17) and a one-off Sunflower night with Brandon Block (Sunday, January 26).

MOVEMENT

Bar Rumba, London. Info 0171-287-2715
Thursday, January 9

Vital drum & bass as SOUR records showcase BLIM and Tonic in a re-launch of the Movement night. Bryan Gee and the Full Cycle crew, Krust, Roni and MC Dynamite provide the ammunition. Hold tight.

ROBO DISCO

South, Manchester. Info 0161-861-7270
Thursday, January 9

Paper Recordings' Miles Hollway, Elliot Eastwick and Ben Davis continue to follow their own path into no-nonsense deep house. French connoisseur, Eric Rug (who records as Dirty Jesus for Paper), gets down and gets funky.

THE GREATEST REVIVAL SHOW EVER

Adrenalin Village, London. Info 0181-340-9012
Friday, January 10

The cult dub soundsystem breaks into Adrenalin Village for a mammoth night in front of the big speakers.

THE ESCAPE'S THIRTEENTH BIRTHDAY

The Escape, Brighton. Info 01273-606-906
Monday, January 20

The hippest joint on the South Coast is long in the tooth, but no less cutting-edge. Which is why French hipsters, Daft Punk, are dropping in to play a three-hour DJ set.

VOYAGER

The Complex, London. Info 0171-428-9797
Friday, January 24

The size of the queues outside the capital's biggest techno night are testament enough to its enormous success. And then for Underground Resistance's dark horse, DJ Rolando, to grace the decks... Well, it's almost too good to be true.

MUFFLEWUFFLE

The Concorde, Brighton. Info 01253-764-553
Friday, January 24

Brighton's worst-kept secret continues on a seriously eclectic tip with a special "Nick The Record" affair, showcasing some of the UK's coolest underground labels such as Recycled, Honeydipped, 20:20 Vision and DJ Friendly.

VENT

George IV, Brixton. Info 0171-278-9802
Friday, January 24

Vent celebrate their first birthday, while Universal Language launch their Heard off-shoot in style with The Horn live, Danny Breaks, Jedi Knights and Dick Kurtin.

CHOICE

The Art College, Belfast. Info 01232-776-084
Saturday, January 11

Choice continues with deeply groovy Detroit space cadet, Claude Young.

TEMPLE OF SOUND

The Temple Of Sound, Dublin. Info 010-3531-872-1811
Wednesday, February 8

Toronto's ultra-cool Stickmen join residents Billy Scurry and Mark Williams for Dublin's finest techno/house fusion night.

Thirst Aid

The tap sign signifies clubs where cold drinking water is freely available.

For further details, telephone Muzik on: 0171-261-5993.

ABERDEEN: EMBASSY Commercial Quay, Aberdeen. 01224-640-805.

SWEET (10-2am. £5/£3) on Fridays. Alan Nicholls and Maggie McKeown. **L'AKIMBO (10-2am. £5/£3) on Saturdays.** Simon J and Jonathon J.

ASTWICK: CLUB CAGE At Northwood Farmhouse, Astwick.

TRAFFIC (9-30-2.30am) on Fridays.

BELFAST: THE ART COLLEGE, York Street, Belfast. 0232-241-275.

CHOICE (9-late. £11). Deep Detroit with Claude Young. (Saturday January 11).

THE CROCODILE BAR Lisburn Road.

2 FLAVORS (10-late. £4/£3. Info 0410-311-967) on Fridays.

THE MCCRACKEN CLUB Lower Donegall Street. 0232-327-666.

BASE (9-late. £5/£4) monthly Thursdays. WISDOM on Saturdays (£8/£6. 9-1.30am. Info 01232-237-486). Mark Jackson and Eamon Beavon play host with guests Nigel Dawson (January 11), Sean McCann (18), The Beat Foundation live (25), Marc Auerbach (February 1) and Grant Plant (8).

BIRMINGHAM: BANKERS Bristol Street. 0121-633-3838.

REPUBLICA (10-late. £9/£6) on Saturdays. Tony De Vit (January 11), Chris & James (18), Tall Paul (25) and Seb Fontaine and Judge Jules (February 1).

THE BOMBAY PALACE Wolverhampton. Info 0121-666-7032.

DIONYSUS (£3/£2. 6-11pm) on Sundays. DJ X, Rolz, Papa Doc, D'Tease and Devious take you on a journey through drum & bass.

THE DOG CLUB Corporation Street.

SPACEHOPPER & BLUE ROOM (10-6am. £10) monthly Saturdays. ATOMIC JAM (9-6am. £12. 0121-212-0550) monthly Saturdays. The Advent live, Steve Bicknell, Doc Scott, Simon Fathead and Neil Trix (February 1).

THE STEELHOUSE Steelhouse Lane, Birmingham. 0121-454-9000.

THROB (8.30-2am. £5/£4) Thursdays. FUN/FUNGLEJUNK (9.30-late. £10/£8) on Saturdays. Richie Malone, Roger The Doctor and Ninja Tunes (January 11), Brandon Block, Danny Technici, Ratty and Del'Agua (18), CJ Mackintosh, Patrick Smoove, Bowen, Del'Agua and Ollie (25) and the residents (February 1, 8).

THE VENUE Broadway, Broad Street, Birmingham. 0121-237-0333.

WOBBLE (11-7am. £10/£9/£7) on Saturdays. The Brummie possee are naughty but nice with Jon Pleased Wimmin (January 11), Andrew Weatherall (18), Renaissance party (25), Norman Jay and Dave Angel (February 1) and Justin Robertson and John Kelly (8).

THE WAREHOUSE Broad Street, Birmingham.

KEY-NOTES (9.30-late. £8. Info 0121-643-943) alternate Thursdays. Jazzy urban breakbeat.

BLACKBURN: CLUB 2002 Darwen Street.

BLACKPOOL: THE CAVALIER Topping Street.

SOLID (9-2am. £3. Info 01772-801-101) on Thursdays. Residents, Adrian Artlab and DAC (January 9, 16), Matt Thompson (23), Jim Masters (30) and James Holroyd (February 6).

BOURNEMOUTH: THE WINDSOR Windsor Road. 01202-290-

KISS THE FUTURE (8.30-1am. £7/£5/£3) on Fridays. Matt "Jam" Lamont and Nic Lovuer (January 10), Paul Bleasdale and Jumpin' Jack Frost (17), Norman Jay and Brockie (24), Carl Cox and Trevor Rockliffe (31) and tbc (February 7). **CURIOUS? (8.30-late. £6/£4/£2) on Saturdays.** Paul Clarke and Paul Woodgate go classic.

THE CARDIGANS CLUB 142 Holdenhurst Road. 01202-551-

THE GREENHOUSE (8-1am. £3/£2) on Wednesdays. Kinky Rich spins funk and disco. **NATURES GARDEN (9-1am. £5) on Fridays.** Forces Of Nature reside.

THE OLD FORESTATION Holdenhurst Road. 01202-303-

PLASTIC FANTASTIC (8-2am. £2.50) alternate Fridays. Havin' it house with Harris and Steve (January 17 and 31). **UM BONGO (8-2am. £2.50).** Grayson Shipley, Mark Davis and Rob Tissera (January 10), Jon "00" Fleming and Tony De Vit (24) and John McCready (February 7).

PAVILION BALLROOM Westcotes Road.

BUMP'N'HUSTLE (8-late. £7/£5. Info 01202-317-277). Simon Dunmore, Jon Coomer, Lee Wright and Byron Stingley (Saturday January 25).

BRADFORD: THE WINDSOR CASTLE Great Horton Road. 01274-

TOUCH (8-3am. £9/£6. Info 0370-723-877). Tim Lennox, Dean Marriot and Neil Hinde (Friday January 24), K Klass and Mike Cosford (Saturday January 8).

BRENTWOOD: THE OLD QUEEN HOUSE HOTEL Brighton.

ZED'S DEAD BABY (9-2am. £6/£5. Info 01268-764-553). Jamie Vince, Gordon Everett and Kev Waller spin deep house and garage.

BRIGHTON: THE CONCORDE Madeira Drive. 01273-205-874.

THE BIG BEAT BOUTIQUE (10-2am. £5. Info 01273-205-874) monthly Fridays. Fat Boy Slim, Cut La Roc, Midfield General and Sean Rowley hang out with Bentley Rhythm Ace (live) (January 31).

THE LOOSHA 18 Ship Street.

BREEZE (10-late. £4/£3). ACME (10-late. £3/£2) on Saturdays. The Chicago, London, Detroit, Brighton connection. **MUFFLEWUFFLE (10-2am. £4/£3) on Fridays.** With Nick The Record feat. Recycled, Honeydipped, 20:20 Vision and DJ Friendly (January 24).

THE ESCAPE Marine Parade.

DIFFERENT STROKES (10-late. £3) on Mondays. Heavenly Jukebox (January 27), Doc Scott (February 3) and Derrick Dahlarge (10). **CLUB FOOT (10-late. £6/5) on Fridays.** Basement Jaxx (tbc) (January 10), Kenny Hawkes and Luke Solomon (17), Billy Nasty (24), Kenny Larkin (21) and Dino Lenny (Italy) (February 7). **KINKY CASINO (10-2am. £7/£6) on Saturdays.** Residents (January 11), Sister Bliss (18), Chad Jackson (25), First Birthday with Tony Humphries (February 1). **THE ESCAPE THIRTEENTH BIRTHDAY PARTY (10-late. £5).** Daft Punk rock out (Monday January 20).

THE SIMONE Dyke Road. 01273-

FABRIC on Saturdays.

THE ZAP 121 Kings Road Arches.

LEGENDS OF THE DARK BLACK (10-3am. £5.50) alternate Wednesdays. LTJ Bukem and Doc Scott (January 15), Randall, Hype and Jumpin' Jack Frost (29). **BUSTIN' LOOSE (10-2am. £4/£3) on Thursdays.** Socialist eclectica with Damian Harris and Bob Bamra. **SOUTH (10.30-5am) on Fridays. THE PUSSYCAT CLUB (10.30-3.30am. £8/£6) on Saturdays.**

THE JAZZ PLACE Ship Street. 01273-

THE WIG (10-2am. £3/£2) on Wednesdays. Enjoy freestyle frequencies with resident Robert Luis.

BRISTOL: CLUB LOCO Hepburn Road, Stokes Croft. 0117-942-6288.

FRUITY ANTICS (10-5am. £5). Simon DK (DIY) and the residents play underground house (Saturday January 11). **SHIMMY (10-6am. £5/£4).** Dave Conway, Stuart Shimmer and Leon Alexander (Saturday January 18). **LOCO MANIA (10-6am. £5).** Tim Richardson & Bones, Lurch, Paul and Tuff spin top underground tunes (January Saturday 25).

UKANYA Upper York Street. 0117-942-8133.

CANDY FOUNTAIN (10-4am. £4/£3) alternate Wednesdays. TEMPTATION (10.30-5am. £7/£6/£5) on Fridays. Residents Jody, Ian Wilkie and Leon Alexander. With Jim Payne (January 10), Nifty and Simmer (17), Fluid live (24), Yum Yum live (31) and tbc (February 7). **FANDANGO (10-4AM. £10/£8) on Saturdays.** Paul Van Dijk, Lee Fisher and James Savage (January 11), Luvdup and Jon Da Silva (18), Norman Jay, Princess Julia and Daddy G (25) and tbc (February 8).

BURNLEY: CLUB XPO Bar, Red Lion Street. 01282-422-050.

THE ANGEL'S REUNION (10-2am. £4/£3) on Fridays. Moggy 'N' Mates. **JAMBURU (9-late. £4/£3) on Saturdays.** Paul Taylor and the crew.

CARDIFF: CLUB IFOR BACH Womanby Street. 01222-232-195.

SPECTRUM (9-2am. £1.50) on Tuesdays. Residents Michael Taylor, Spex, Raeph and Maff provide an evening of sonic chemistry.

THE EMPORIUM High Street.

110% DRUM & BASS (10-4am. £6/£5) on Saturdays. Aaron and Mike Taylor (January 11), LTJ Bukem and MC Conrad (18), Ivor Wilson and Magic Plastic Records (25) and tbc (February 1, 8).

THE HIPPO CLUB Penarth Road. 01222-341-462.

SACRED GROOVES (10-late. £4) on Fridays. Rob, Ed, Gareth adn Paul spin underground house and techno.

CARLISLE: LEGENDS West Walk.

PERFECT (10-late. Info 0385-571-025). Peter James revs it up (Friday February 7).

CHELMSFORD: CLUB ZEUS Baddow Road 01245-493-402.

LIBERATION (8.30-4am) on Fridays. Kevin Ball and Chris Church play house and garage.

COALVILLE: THE EMPORIUM Belvoir Road.

PASSION (10-late) on Saturdays. Adrian Luvdup, Nipper "Deep" Downey and JFK (January 11), Marc Auerbach and Lisa Pinup (18), Craig Burger Queen (25) and tbc (February 1 and 8).

COVENTRY: PLANET Cox Street.

HAYWIRE (9-2am. £8/£7/£6. Info 0113-293-4666). Freestyle electronica with Daz Quayle, The Advent live, Stuart McMillan, David Moss and Nick Simpson (Saturday January 18).

DERBY: THE BLUE NOTE Sadler Gate, Derby 295-155.

THE FRIDAY CLUB (10-2.30m. £6/£5) on Fridays. Marc AUerbach (January 10), Paul Gotel (17), Gordon Kaye (24), residents (31) and Rob Roar (February 7).

THE ECLIPSE Bobbington Lane. 01332-341-441.

PROGRESS (10-late. £8/7) on Saturdays. Residents Pete and Russell with Mark Moore and Miss Jo Lively (January 11), Lisa Loud and Tom Wainwright (18), Judge Jules and Chris & James (25), Jon Pleased and Mike E Bloc (February 1) and tbc (8).

THE LOFT Friargate. 01332-361-163.

SILK (10-late. £7/£5) on Fridays. K Klass and Doc Martin (January 10), Parks & Wilson and Daisy & Havoc (17), Tom Bouthier and Mark Wilkinson (24), Nigel Dawson and Scott Bond (31) and TWA (tbc) (February 7).

NINE Villiers Row. 01332-202-

FAME (10-late. £4/£3) on Thursdays. MAN:WOMAN (9-2am) on Saturdays. Chris & James (January 11), Jim "Shaft" Ryan (18), Craig Burger Queen (25) and tbc (February 1 and 8).

THE Mansfield Road. 01332-345-960.

UP YER RONSON (9-2am. £9/£7. Info 0113-293-9407) on Saturdays. Princess Julia (February 11), CJ Mackintosh (18), K Klass (25), John Kelly (February 1) and Brandon Block (8).

DUBLIN: BLUE NOTE CAFE Eustace Lane 00353-833-8787.

HARDBOILED (11-late. £3) on Thursdays. Beats, beats, bass with DJ Huggy and DJ Analogue.

COLUMBIA MILLS Sir Rogerson's Quay.

ALIEN (11-late. £6/£5) on Fridays. With Francois. **UNKNOWN PLEASURES (10-3am. £8) on Saturdays.** Mark Kavanagh with Pressure (January 18) and Pat Hyland (25).

TEMPLE OF SOUND Dromond Quay. 872-1511. 11-late. £8. Saturdays.

Billy Scurry and Mark Williams reside, with guests Eric Powell (January 11), Roberto Mello (18), tbc (25), Kenny Hawkes (February 1) and The Stickmen (8).

DOUBLE EGG



PELE



A GUY CALLED GERALD

THOSE WHO ROCKED IT



Jeru The Damaja

- **Jeru The Damaja and The Roots at Tramps, Gotham City**
- **Layo Paskin at The End, London**
- **Ewan (Maas) at Strathclyde Uni and Slam, Glasgow**
- **Frankie Knuckles at Rulin' at Ministry Of Sound, London**
- **Dimitri From Paris at Queens, Paris**
- **Randall at Metalheadz at the Leisure Lounge, London**
- **Dave Clarke at The Concorde, Brighton**
- **Rocky at Full Circle, Slough**
- **Ampo at Zen, Leicester**
- **Satoshi Tomiie at Cream, Liverpool**
- **Bryan G at Metalheadz at the Leisure Lounge, London**
- **Dave Seaman and Paul Oakenfold at Renaissance in Cape Town, South Africa**
- **Daz Saund at Atomic Jam, Birmingham**
- **The Aloof at Subterania, London**
- **Peshay at Metalheadz at the Blue Note, London**
- **The Advent live at Checkpoint Charlie's Amsterdamage night at The Melkweg, Amsterdam**
- **Roni Size and DJ Krust at That's How It Is, London**
- **Lord G at Hard Times, Leeds**

THOSE WHO FAILED TO SHOW

- **Dave Dorrell at Soho Live at the Mars Bar, London**
- **Juan Atkins at Ultimate BASE, London. DJ Rolando filled in**
- **LTJ Bukem and Alex Reece at Transmusicales, France**
- **Ralph Lawson & Huggy at Full Circle, Slough. The two of them got snowed in. Could have been the snow, or it could have been the "snow"**

- **If you feel you've been let down by a DJ or a club, then call the MUZIK complaints desk on: 0171-261-7518**

DUNDEE: JASPERS Dock Street. URBAN FLAVA (10.30-2.30am. £3.50/£2.50. Info 01382-455-217) alternate Saturdays. Finest quality rollin' drum & bass

EDINBURGH: CLUB MERCADO Market Street. 0131-226-4224. COLORS (11-4am) monthly Saturdays. Brandon Block (January 25).

LA BELLE ANGELE Hasties Close. 0131-225-2775. MANGA (11-3am. £5/£4). First Birthday party featuring the one, the only, Ed Rush (Saturday January 24).

THE VAULTS Niddrie Street SUBLIME (£7/£5. 10-3am) alternate Fridays. Residents Billie Caldwell, Idge and Kev Wright rip it up. With Billy Nasty (January 10) and Return To The Source (24).

WILKIE HOUSE Gladstone Terrace. 0131-668-3043. ZOOLOGY (10.30-late. £3/£2. Info 0131-229-9238) monthly Thursdays. Kev Wright (January 9), Fisher & Price (16), Zammo (23), Alex Anderson (30) and Maggie & Alan (February). LIFT (10-late). Russell Cox (Friday January 17).

EVERSHOT: THE COUNTRY CLUB The Pavilion, Wardon Hill. 0193-583-443. MAD COWS AND ENGLISHMEN (9-2am. £6/£5. Info 01300-341-212) on Saturdays. Sketch, Sledge and Marky Parcs get it on with CJ Reynolds (January 12), Matty Parcs (18), Jon McCready (25), Mrs. Woods (February 1) and Stodge (8).

GLASGOW: THE ARCHES Midland Street. 0141-221-9735. COLORS (10-3.30am. Info 01698-278-866) monthly Saturdays. X Press 2 (January 11) and Paul "Trouble" Anderson (February 8). INSIDE OUT (10-4am. £10) monthly Saturdays. Michael Kilkie, Simon Foy and Zammo (January 25).

BAR TEN Mitchell Lane. 0141-353-0353. RELAX (9-late. Free) Cill out to hip beats.

BLACKFRIAR'S UNDERGROUND Candleriggs. HI-KARATE (8.30-12pm. Free. Info 0141-342-4931) on Thursdays. Punk to funk.

THE TUNNEL Mitchell Street. 0141-221-7500. ARK (10-late. £6/£4) on Fridays. Michael Kilkie and Scott Mackay. TRIUMPH (10-late. £6/£4) on Saturdays. Colin Tevandale and Steven McCreery. CREAM (10-late. £15) last Saturday of the month. X PRess 2, Ashley Beadle, Nick Warren and The Psychonauts.

HARROGATE: 13 Kings Road. THE FUNK LABS (10-2am. £3. Info 0410-067-411) on Thursdays. Edzy and Kiddo (January 9), Grant Nelson (16), Tom Wainwright (23), The Fun Tour feat CJ Mackintosh (30) and tbc (February 6).

ROSO'S Harrogate Arms. PLANET MELATRON (9-2am. £2. Info 01423-502-434). Chris C and Pepi (Friday January 17).

HASTINGS: PIER PRESSURE The Pier, TN34. 01424-428-306. THE THIRD WAVE (9-2am. £6/£4). DEEP COVER (9-2am. £6/£4) on alternate Fridays. DIONYSUS (9-2am. £6/£5/£4) on Saturdays.

HALIFAX: BISCUIT BAR Southgate. THE INDUSTRY (9-2am. £5/£4) on Saturdays. Chris Iredale, Mark Welsford and Billy Bongo.

HEREFORD: CRYSTAL ROOMS Bridge Street. NAUGHTY BUT NICE (10-late. £6. Info 01432-267-378) on Fridays. Ian Ossia (January 10), Tony De Vit (17), Tall Paul Newman and Seb Fontaine (24), Norman Jay and Pete Kelly (31) and Paul Daley (Leftfield (February 7).

LEEDS: CLUB EUROPA Briggate. 0113-293-0407. UP YER RONSON (10-4am. £10/£8) on Fridays. Neil Metzner and Paul Murray. Marc Auerbach (January 10), Allister Whitehead (17), Danny Rampling (24), Brandon Block and Alex P (31) and Jeremy Healy (February 7).

THE MEX 2a, Call Lane. 0113-242-8522. DOPE (10-3.30am. £7/£6) on on Fridays. Drum & bass ruffage.

THE PLEASURE ROOMS Lower Marlton Street. TWO HALVES (10-4am. £9/£7) Fridays. BACK TO BASICS (10-late). Huggy, Ralph Lawson and James Holroyd cut the crap.

LEICESTER: STREETLIFE Dryden Street. 0836-768-182. GOODBYE CRUEL WORLD (10-3am) on Fridays. Kelvin Andrews and Al McKenzie (January 10), Smokin' Jo and Sister Bliss (17), Ian Ossia and Steve Thomas (24), Alcaraz (31) and tbc (February 7).

THE WHITE ROOM Newarke Street. 0116-255-7067. ZEN (10-2.30. £5) on Fridays. Ampo and Javan (January 10), tbc (17), Ampo and Javan (24), Steve Sheilds and Andy Nicolson (Voodoo) (31) and tbc (February 8). SOLUTION (10-2.30. £5) on Saturdays. T Baron (January 11), Kim Da Silva (25), T Baron (February 1) and Scott C (February 8).

LIVERPOOL: CLEAR 091 Complex, Mount Pleasant. 0151-733-8097. VOODOO (10-4am. £8/£7) on Saturdays. Andy Nicolson and Steve Shiels get together some serious techno tackle with David Homes (January 11), Claude Young (18), Dave Clarke (25), CJ Bolland and Eric Powell (February 1) and Billy Nasty (8).

NATION Wolstenholm Square. 0151-709-1693. FULL ON (10-6am) monthly Fridays. CREAM (10-late) on Saturdays. There's still no other club quite like it.

SATURDAY NIGHT FEVER

Northern classic house jock, NIPPER, talks us through a recent weekend's DJing exploits

How did you feel when you woke up on Saturday morning? Where had you been the night before?

I felt fine because I was getting ready for the weekend ahead. I'd been playing at Retro at Angel's in Burnley. There's a huge following for classics and a lot of people always travel for miles to get to the club, so there's always a good atmoshpere.

What did you do during the day?

I went to the football because I've got a United season ticket. We played Liverpool and we won 1-0, but my heart really lies with the Bolton Wanderers.

Which club were you playing at? What was it like?

It was a big sports complex in Ennerskillen, which is a tiny village an hour and a half outside of Belfast. I was playing pumping house and finished off with "Yeke Yeke" to keep the kids happy. I like it in Ireland because you get young and old all going for it, and they're not as pretentious as British people. The club had a totally brilliant atmostphere and the crowd all obviously loved the local DJ, Robbie, too.

Where did you go after the club?

I had to get straight back because I was playing in Jersey on Sunday night, although a strange thing happened as we drove back to Dublin. I was really hungry, so we stopped at this little burger place in the middle of nowhere at about four in the morning. There were loads of Irish lads hanging around and the waitress warned us they'd been fighting. Luckily, we got our food and went back to eat in the car without any trouble, but as we were sitting there enjoying our chicken sandwiches, one of the blokes jumped in a car and ran another lad over! It was quite worrying, so we disappeared fast.

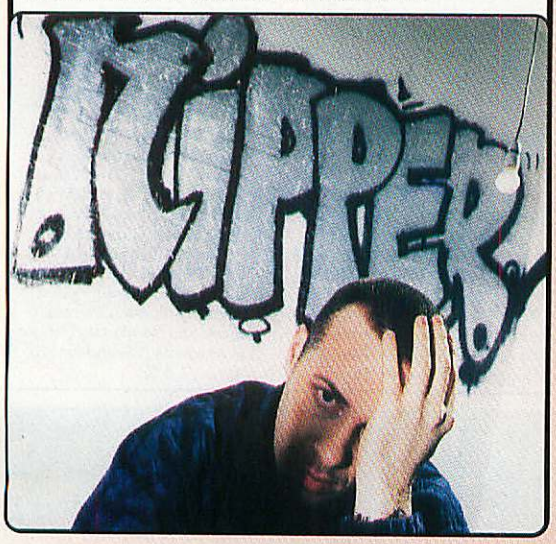
Tell us one funny thing which happened to you that weekend

It happened after I finished DJing at The Venue in Jersey on Sunday night. Whenever I go over there, I always meet up with a bunch of mates, The Turk, Richie and Boof Bobbingnon, after the gig. Richie had got these two really ugly girls with him and he was trying to sneak them into the hotel with us, but he porter wouldn't let them in. Richie disappeared with the girls, so we followed after him. Unbeknownst to us, he had tried to break into the kitchen through a window, but he'd got stuck and had to break back out again. In the end, we couldn't find him so we went back to our hotel room on the third floor. The next minute, we hear a knock at the window and it's Richie with these two girls on the roof. They eventually came into our room and we ended up chatting and smoking all night.

How did you feel when you woke up the next morning?

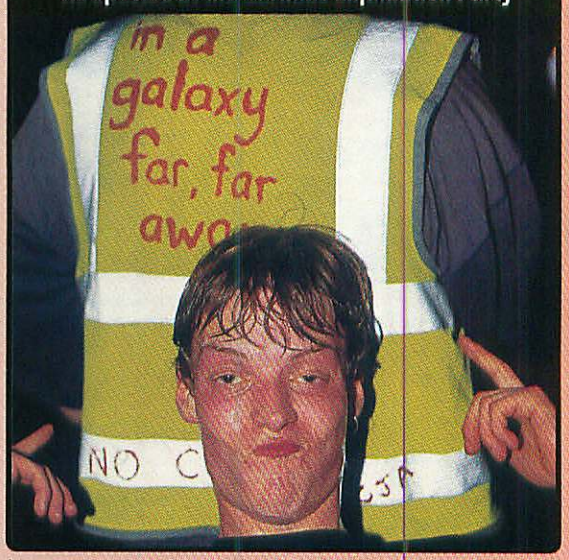
I got up at nine on Monday because I had an such an early flight, and I have to admit, I was feeling a bit worse for wear. But I'll still be back in Jersey again next month!

Nipper's new single, 'Dope On Plastic', is out now on Hi-Life



GURNER OF THE MONTH

As spotted at the Barhaus Liquidation Party



pic: Robin Gautier

UNIVERSITY OF LIVERPOOL STUDENT'S UNION. University Of Liverpool. 0151-708-9108. DESPICABLE (9-2am. £3.50/£3) alternate Fridays. Dave Bennett, Clive, Rhys, Morgan, Jenny D and Morf.

LONDON: 414 CLUB Coldharbour Lane. SW9. RAMPANT (10-6am. £5. Info 0976-399-364) Brett Young, Rob Stowe and Craig Thomas spin hard techno through to gabba (Thursday January 23).

ADRENALIN VILLAGE Sayrwlle Way. THE GREATEST REVIVAL SHOW EVER (10-6am. £10. Info 0181-340-9012). The Jah Shaka Sound System shakes the bass bins (Friday January 10).

AFRICA CENTRE Kings Street, Covent Garden. FUNKIN' PUSSY (10-3am. £7/£5) on Saturdays. With Jasper The Vinyl Junkie, Hooch and The Dump.

BAGLEYS STUDIOS Kings Cross Freight. FREEDOM (10-8am. £12/£8. Info 0171-713-7713) on Saturdays. Darren Pearce, Nancy Noise, Graham Gold, Paul Harris and Tony Price are resident spinners on rotation.

BAR RUMBA Shaftesbury Avenue W1. 0171-287-2715. THAT'S HOW IT IS (10-3am. £3) on Mondays. Gilles Peterson, James Lavelle, Ben Wilcox and Ross Allen show you how it's done. SPACE (10-3am. £5/£3) on Wednesdays. Luke Solomon and Kenny Hawkes play house for grown-ups with Erik Rug (January 8), Second birthday party with Derrick Carter and A Man Called Adam live (15), the residents (22), Frankie Feliciano (29) and the residents (February 5). MOVEMENT (9-3.30am. £5/£3.50) on Thursdays. Excursions into drum & bass with BLIM, Tonic and Bryan G plus DJ Krust, Roni Size and MC Dynamite (January 9), Jumpin' Jack Frost (16), DJ Die (23), Hype (30) and tbc (February 6). THE KAT KLUB (10-4am. £7) on Fridays. Funk and rare groove with Ronnie Herel and Kierean B. GARAGE CITY (9-6am. £10) on Saturdays. Booker T and Dana Down (January 11), Spoony and Bert Bevans (18), Ricki Morrison (25) and tbc (February 1, 8). BUBBLING OVER (9-late. £3) on Sundays. With Matt White and Barry Norman.

THE BLUE NOTE 1 Hoxton Square. N1. 0171-729-8440. ANOKHA (10-2am. £5/£3) on Mondays with Talvin Singh, Earthtribe and the Future Soundz of India. CORRECT (10-3am. £5/£4) monthly Wednesdays. Luke Vibert and friends. BACK 2 MONO (10-3am. £5) monthly Thursdays. Wall Of Sound's Jon Carter, Derek Dahlarge, The Wiseguys and the Dirty Beatniks jive on with The Propellorheads (live) (January 23). STEALTH (10-3am. £6) monthly Thursdays. The Ninja crew get nifty (January 16). FOCUS (10-3am. £5/£4) monthly Thursdays. FREE RADICALS (10-5am. £8/£6) monthly Fridays. Kevin Beadle, Pressure Drop, Patrick Forge, Ross Allen and Darren Watts are rogue spirits of the London underground (January 10). LONDON XPRESS (10-5am. £8/£6) monthly Fridays. Featuring The Ballistic Brothers (Beedle, Hill, Rocky & Diesel), Ross Allen, Ben Wilcox and Jools Butterfield (January 17). THE MAGIC BUS (10-5am. £8/£6) monthly Fridays with Eddie Pillar, Ali B and the Mash Bros (January 24). BLOODSUGAR (10-5am. £8/£6) monthly Fridays (February 8). Lord Weatherall reigns alongside Alex Knight and special guests. DUSTED II (10-5am. £8) monthly Saturdays. The Mo'Wax crew get down with Peshay (January 11). ATHLETICO (10-5am. £10) monthly Saturdays. Alex Sparrow, Kirstie McAra and Simon Fathead play breaks 'n' bleeps with Adam Freeland and Steve Bridger (Bedroom Bedlam Winner) (January 18). FAR EAST (10-5am. £8) monthly Saturdays. Giles Peterson, Ben Wilcox and guests take off into abstract flight (January 25). METALHEADZ (7-12pm. £8/£4) on Sundays. Host Goldie is joined by Fabio, Grooverider, Kemistry & Storm, Doc Scott and Randall on rotation with MC Cleveland Watkiss on the mic.

KAFE INTERNET Buckingham Road. SW1. 0181-893-8872. SPRAWL (7-11pm. £3/£2.50) last Thursday of the month. First Birthday Party with Sub-Tropic and Ben Willmott plus Sid Cut DB live. (January 30)

THE CAMDEN PALACE. NI. 0171-692-9200. PEACH (10-late. £15/£10) on Fridays. Nancy Noise (January 10), Muzik night with John Kelly (17), the residents (24), Pete & Russel (31) and tbc (February 7). With residents Graham Gold, Dave Lambert, Darren Pearce and Craig Dimech. ROMA (9-7am. £15). SUNNY SIDE UP (10-8pm. £9/£7. Info 0181-964-2345). With Drew, Arron, Vivien Markey, Mazey and Paul Temple.

SETS OF STEEL

BBC RADIO ONE

Listings from Radio One's 'ESSENTIAL MIX'. Saturday nights, 2am

NOVEMBER 10
Muzik's Bedroom Bedlam Winner Steve Bridger
Dirty Beatniks – "Beatnik Bounce" (Wall Of Sound promo)... Cybotron – "Clear" (Fantasy)... Dr Octagon – "Blue Flowers" (Mo' Wax)... Blue – "Smoker" (Emissions Audio Output)... Nightmares On Wax – "What I'm Feelin' Rae & Christian Mix" (Warp)... Dirty Beatniks – "The Mythmakers" (Wall Of Sound)... DJ Food – "Peace Harvey's Persuaion Remix" (Open)... Glenn Underground – "CUO Trance" (Peacefrog)... Shielded – "The Montana Frieght Train Mix" (20:20 Vision)... Box Saga – "Black Fly" (Filter)... Ian Pooley – "Chord Memory Daft Punk Remix" (Force Inc)... Slam – "Life Between Life" (Soma)... Otako – "Emelia" (Soma)... 69 – "My Machines" (Lite Music)... Purveyors Of Fine Funk – "Summer Funk" (Peacefrog)... St Etienne – "Nothing Can Stop Us Lionrock Remix" (Heavenly)... Spacetime Continuum – "Kairo Carl Craig Mix" (Reflective)... Paperclip People – "Reach" (Open)... Two Lone Swordsmen – "Ricos Helly" (Audio Emissions Output)... Swag – "Dark Corners" (Junior Boys Own)... Slam – "Dark Forces Claude Young Remix" (Soma)... Innerzone Orchestra – "Bug In The Bassbin Claude Young Remix" (Mo' Wax)... DJ Shadow – "Napalm Brain/Scatter Brain" (Mo' Wax)... DJ Q – "We Are One" (Filter)... Underworld – "Born Slippy" (Wax Trax)... Hashim – "Al Naaliysh" (Cutting)... Bomb The Bass – "Beat Dat Freestyle Scratch Mix" (Rhythm King)... Arthur Baker – "Breakers Revenge" (Atlantic)

NOVEMBER 17
Part One: Pete Tong, Milk Bar
Flourgon & Ninjaman – "Zig It Up" (white label)... JVC Force – "Strong Island" (B-Boy)... SWV – "I'm So Into You" (RCA)... Double Dee & Steinski – "Lesson 3" (white label)... Fatboy Slim's Latin Ska Acid – "Magic Carpet Ride" (acetate)... Orchestra JB – "On A Love Groove" (Metre Music Int)... D-Rail Featuring Randy B – "Bring It Down" (DDD Dance)... The Doc – "Portrait Of A Masterpiece" (Atlantic)... Arrested Development – "Mr Wendell" (Cooltempo)... Pin Up Girls – "Take ME Away" (white label)... Leftfield – "Not Forgotten" (Outer Rhythm)... Robert Owen – "I'll Be Your Friend" (Perfecto)... Charles B – "Lack Of Love" (Desire)... Li'l Louis – "French Kiss" (ffrr)... Robert Armani – "Circus Bells" (Djax-Up Beats)... Shay Jones – "Are You Gonna Be There" (ID)... Double Dee – "Found Love" (Epic)... The Mixmaster – "Grand Piano" (Blanco Y Negro)... Kym Simms – "Too Blind To See It" (ID)... Sister Sledge – "We Are Family" (Atlantic)... Shades Of Rhythm – "The Sound Of Eden" (ZTT)... Lisa Lisa & Cult Jam – "Let The Beat Hit 'Em" (Colombia)... Keith Nunnnelly – "Seasons Of Love" (Giant)... Alison Limerick – "Where Love Lives" (Arista)... Madonna – "A Little Prayer" (Sire)... Zoe – "Sunshine On A Rainy Day" (M&G)... Depeche Mode – "Just Can't Get Enough" (Mute)... Gwen McRae – "Giving My Love" (east west)... Dawn Penn – "No No No You Don't Love Me" (east west)... General Levi – "The Wig" (Fashion)... NWA – "Express Youself" (Island)

Part Two: Nicky Holloway
Oasis – "Wonderwall" (bootleg)... St Etienne – "Only Love Can Break Your Heart" (white label)... Candy Station & The Source – "You Got The Love" (white label)... In Deep – "Last Night A DJ Saved My Life" (Sound Of New York)... Danube Dance Featuring Kim Cooper – "Unique" (Flying Records)... Ce Ce Rogers – "Someday" (Atlantic)... Brand New Heavies – "Back To Love" (ffrr)

NOVEMBER 24
Smith & Mighty
Massive Attack – "Any Love" (Massive Attack)... Smith & Mighty – "Walk On" (Three Stripe)... McKelz/Smith & Mighty – "Max Me Down Maestro" (Three Stripe)... The General – "The Time To Ryhme" (ffrr)... Fresh 4 – "Wishing On A Star" (Ten)... Smith & Mighty – "Anyone" (Three Stripe)... Receiver – "Irrational" (Swarl Finger)... The Who Bunch – "The Look Of Love" (4th & Broadway)... Smith & Mighty With Michelle & Tammy Payne – "Seeds" (white label)... Wilks – "A & R Man" (white label)... Dub Ghecko – "Love To The Power Of Each" (Dub Head)... Dub Ghecko – "Love To The Power Of Each Remix" (Dub Head)... Smith & Mighty – "Killa" (ffrr)... Blue & Red – "Blessed" (acetate)... Blue & Red – "Unity" (acetate)... Blue & Red/K. Oil – "Do Any Thing" (acetate)... Tamlins – "Baltimore Remix 2" (acetate)... Tamlins – "Baltimore Remix 3" (acetate)... Smith & Mighty – "Heavens In" (acetate)... Bally Sagoo – "Chura Liya" (Columbia)... Virgina "Rainbows" (More Rockers)... Flynn & Flora "New World" (white label)... Jazklash "Off The Edge" (white label)... Jazklash – "BQE" (white label)... Smith & Mighty – "Same" (More Rockers)... Smith & Mighty – "Higher" (More Rockers)... More Rockers – "Another Day" (More Rockers)... More Rockers – "Sound Boy" (More Rockers)... More Rockers – "Show Love" (acetate)... More Rockers – "167" (acetate)... More Rockers – "Nightfall" (More Rockers)... More Rockers – "First Time" (More Rockers)... More Rockers – "Frush" (acetate)... More Rockers – "Dis Ya One" (More Rockers)... More Rockers – "123 Break" (More Rockers)... Silent Poets – "Talk Is Toy" (acetate)... Jazklash – "Thru The Haze" (acetate)... More Rockers – "Bibo" (acetate)... More Rockers – "Cure" (acetate)... Smith & Mighty – "Down In Rivhanda" (More Rockers)... Flynn & Flora – "Bass Speaker" (white label)

DECEMBER 1
Part One: Pete Tong
Slacker – "Scared" (Loaded)... Buzzarena – "Siobhan" (London)... Jayn Hanna – "Lost Without You" (VC Recordings)... Faithless – "Salva Mea" (Cheeky)... Dizzy – "Cuerdas" (east west Dance)... HHC – "We're Not Alone" (CMSF)... Chicane – "Offshore" (Extravaganza)... Tin Tin Out – "All I Wanna Do" (VC Recordings)... DJ Quicksilver – "Bellissima" (Underdog)... JX – "Close To Your Heart" (ffrr)

Part Two: Nick Warren
Millennium – "Radio Freedom" (acetate)... Yello – "On Track" (Mercury)... LT Project – "Boom" (Drop Dead Disks)... DJ Randy – "Pandomia" (Smoke Free)... Magic Alec – "Esonance" (Wonder Boy)... Quietman – "Now and Zen" (Platipus)... Deepsky – "Tempest" (Rampanti)... Goldvick – "My My" (Finiflex)... This Mortal Coil – "Song To The Siren" (4AD)... Chicane – "Offshore" (Modena)... Future Sound Of London – "Papua New Guinea" (Jumpin & Pumping)... The Octavia Project – "Equinox" (white label)

THE CHANNEL CLUB Tavistock Street. SE1. COOL THEMENTA (10-6am. £10/£9) monthly Fridays. Bumping garage with Matt "Jam" Lamont, Jazzy D, Roger The Doc and TJ Lee (January 31).

CROCA Berkley Square. W1 (MISSPENT 12-3am. £10/£8). DJ Marie, Hugh Gunnel, Dave Martin and The Scratchmaster (Saturday January 25).

THE DANCE Gerrard Street. W1. MUKATSUKU (10-3am. £4/£3) on alternate Tuesdays. Mikkel Togsverd, Nik Weston and Marlon Celestine with The Freakniks (January 14) and DJ Vadim (28).

AGIT CUT (11-4am. £6/£5) on Tuesdays. Paul (Talkin' Loud) and Debra (Bar Rumba) (January 10, 24 & February 7). **FAMILY PLANNING (9-3am. £5. Info 0171-735-7687) monthly Saturdays.** Fucked up funk with Ewan Pearson, John Tyrell and Russ Gabriel (January 25). **STONED MONKEY (10-4am) monthly Saturdays.** Dom Servini, DJ Mayce and Tim Punter on rotation (January 11, February 8). **THE FUN GALLERY (8-12am. £2. Info 0171-727-4157) monthly Sundays.** Richard Sen and DJ Regal (Wall Of Sound).

CLUB 414 Calabarbour Lane SW9. 0181-881-1036. PULSE (10-6am. £7/£5/£4. Info 0181-881-1036) monthly Saturdays. Hector and Darren Shambhala join Beamish and Oberon (January 11).

CLUB 9 Young Street. SE1. 0181-981-2738. STRAWBERRY SUNDAE (10-8am. £10/£7) on Saturdays. Peter Haslam, Watford Grey and the crew.

CLUB ELITE Lower Clapton Road. E5. NEW JACK CITY (11-6am. £5/£4) on Fridays. Brockie, SS, Bryan G, Flirt, Wildchild, Shy FX, Kenny Ken, Ray Keith, Randall and Nicky Blackmarket on rotation.

CLUB UK Buckhold Road SW18. 0181-877-0110. DESTINY (10-6AM. £10/£8) on Fridays. GISM (10-6am. £12/£10. Info 0181-906-0076).

CLUB UK Tottenham High Road. N17. UNITED HOUSE (9-5am. £5/£4. Info 0181-808-0808) on Fridays. With residents, Nathan Bryant, Scott C, Hot Rod and Andy Barker.

THE COMPLEX 1-5 Parkfield Street. N1. 0171-428-9797. VOYAGER (10-late) on Fridays. Gayle San (January 10), Billy Nasty and Felix Da Housecat (17), DJ Rolando (UR) and Kris Needs (24), DJ Dag and Andrew Weatherall and tbc (31 & February 7). **CAMOFLAGE (10-5am) Saturdays.** Residents Alex Baby, T-Money, Dodge, James Lavelle, Fraser Cooke and Matt White on rotation.

THE CROSS Gods Yard. N1. 0171-837-3828. RENAISSANCE (10-8am. £15). Paul Van Dyk, Jon Pleased and Nigel Dawson (Saturday January 18). **MILK 'N' 2 SUGARS (10-8am. £12/£10/£8. Info 0181-488-9010).** Miles Holloway, Elliot Eastwick and Ty Holden (Friday January 31).

THE CROSSBAR Pentonville Road. N1. 0171-837-328. FREESTYLE (9-3am. Free) monthly Thursdays. SCRATCH (9-3am. £4/£2) monthly Thursdays. KALIMBA (10-late) Fridays. The Freakniks and their funky crew.

DAKIN & CO London Bridge Street. SE1. LOVE, FLUFF AND MOONJUICE (10-6am. £8. Info 0956-645-484). DJ Fellatio, Jel Woods and Scott Brampton(Saturday February 1).

DISGRACELANDS Essex Road. N1 CHRIST ON A BIKE (8-1am. £3/£2. Info 0171-240-9957) on Wednesdays. Asian Dub Foundation soundsystem (January 15), Celebrity live (22) and Organik Technoloji feat. Global live (29).

THE END 18, West Central Street. WC1. 0171-419-9199. SLOW MOTION (10-3am. £3) on Wednesdays. PROMISED LAND (11-5am, £12/£10) on Fridays. Launch party with Grooverider, Doc Scott, Peshay and Mr C (January 24), PFM, DJ Blame, Ed Rush, Linden C and Diesel (31) and LTJ Bukem, Fabio, DJ Lee and Andrea Parker (February 7). **TRIPTONITE (11-late) monthly Saturdays.** JDJ (January 25). **SPOOKY (10-6am. £12) monthly Saturdays. ULTIMATE (10-6am) monthly Saturdays. SUB-TERRAIN (10-late. £13/£10) monthly Saturdays.**

THE FRIDGE Town Hall Parade SW 2. 0171-326-5100. THE SOUL FACTOR (10-late) on Mondays. Marcia Carr and Ricky Morrison. **RETURN TO THE SOURCE (10-late. £8) monthly Fridays.** Mark Allen, Chris Spliff and Kei Suke (January 10). **SCIENCE FICTION (10-late. £8) on monthly Fridays.** Sid Shanti and fellow fiends (January 31).

SC 2 Piccadilly. W1. BELLA RUSSA (10-6am. £12/£10. Info 0171-734-3416) monthly Saturdays.

THE GARDENING CLUB Covent Garden. WC2. 0171-497-3154. THE PINCH (10-2.30am. £5) on Tuesdays. Phil Perry (January 14), Ampo (21) and Rad Rice (28). **HARDWARE (10-3am. £5/£3) on Wednesdays.** On the decks catch Lee Clifford and Keith Anderson (January 8), Andrew Dixon and Michael Savage (15), Hero UDA and Dan Briggs (22), Dave Mothersole and Robert Brand (29) and tbc (February 5). **WHOOP IT UP (11-5am. £8/£6) on Fridays.** Sixth Birthday Special with Chris & James (January 17). **CLUB FOR LIFE (10.30-6am. £13/£11) on Saturdays.** Graham Gold (January 11), Jon Pleased (18), Darren Stokes and Phil Mison (25), Tall Paul and Alex P (February 1) and Lisa Loud (8). **SUNFLOWERS (10-late).** Sixth Birthday Special with Brandon Block (Sunday January 26).

GEORGE IV Brixton Hill. SW2. VENT (8-3am. £6/£4. Info 0171-278-9802) monthly Fridays. Vent's first birthday party and the Heard (Universal Language off shoot) label launch featuring The Horn live, plus Danny Breaks and The Jedi Knights, as well as Dick Kurtin (January 24).

HAPPY JAX Arch 5, Crucifix Lane. SE1. GOOD GRIEF (10-6am. £7.00/£5.99. Info 0181-944-0403) monthly Saturdays. The Dirty Beatniks (Wall Of Sound) are ecletic and sexy (January 25).

HEAVEN Under The Arches, off Villiers Street. WC2. 0171-930-2020. GARAGE (10.30-late. £8/£5) on Fridays. Mrs Wood, Blu Peter, Rachel Auburn, Princess Julia and The Sharp Boys.

THE HOBGOBLIN Effra Road. SW2. ORGANIK TECHNOLOJI (9-1am. Free. Info 0171-613-3137). Freqnasty and 2CV get down and get dirty

THE IMPERIAL GARDENS Camberwell Road. SE5. 0181-964-2345. BEYOND YOUR WILDEST DREAMS (10-6am. £12). Love Buff, Griff, Pete Doyle and Timmi Magic. **SUNDAY SIDE UP on Sundays.** Darren Pierce, Drew, MC K, Tom Costelloe, Kenny Stone, Martin Sharp, Vivien Markey and Olissa.

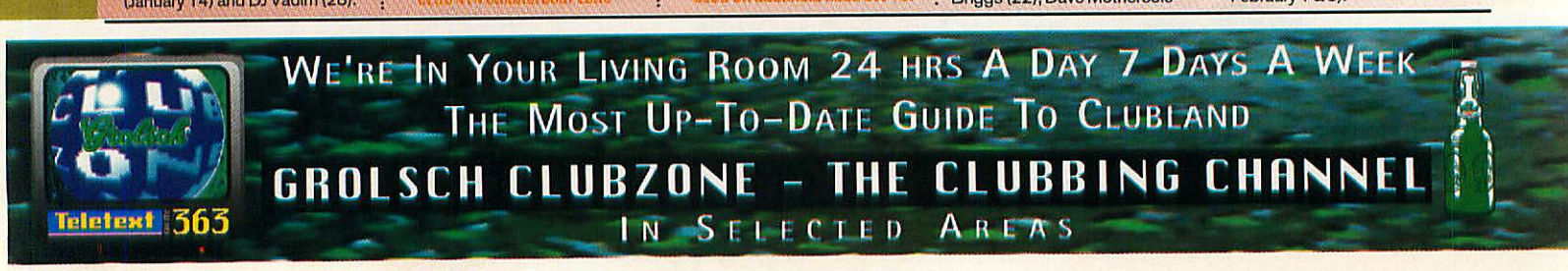
JAZZ BISTRO 340, Farringdon Street. EC1. STERLING (9.30-2.30am. £1. 0956-109-162) on Mondays. Rob Wood, Michael Morley, Matt Munday and Antony Bebawi. **FREEFORM (9-2.30am. £5/£3) Fridays.** Patrick Forge, Jerry Dammers, Brownswood, Pete Reilly, Paul Guntrip , Skitz, Ollie and Bailey.

JAZZ CAFE. Parkway. NW1. 0171-916-6060. SOUL POWER (11-2am. £5/£3) on Fridays. Fitzroy hosts.

THE LEISURE LOUNGE Holborn. EC1. 0171-242-1345. THE SESSIONS (10-4am. £12/£8) on Saturdays. The Metalheadz crew featuring Goldie, Grooverider, Fabio, Kemistry & Storm, Doc Scott, Peshay, Randall, Marly Marl, Bailey, Clarkee, Loxy and Ink.

MARS BAR Sutton Row. W1. 0171-738-6356. TEMPO (10-2.30am) on Thursdays. Fabio and Grooverider with DJ Ink (January 9), Subject 13 (16), Kemi & Storm (23), Doc Scott (30).

MINISTRY OF SOUND Gaunt Street. SE 1. 0171-378-6528. LOGICAL PROGRESSION (10.30-late) monthly Thursdays. FRISKY? (10.30-6.30am. £10/£6) on Fridays. Jon Pleased and Stretch & Vern (January 10), Tony De Vit and Tom Bouthier (17), Mark Moore and Brandon Block (24), Paul Oakenfold and Stretch & Vern (31) and tbc (February 2 & 9). **RULIN' (11-9am. £15/£10) on Saturdays.** It's In The Garage with Paul "Trouble" Anderson, Frankie Foncett and Norman Jay (January 11), residents (18) and tbc (25, February 1 & 8).



THE PARADISE BAR New Cross Road. SE8. 0181-371-9696. FUSE (8-2am. £5/£4) monthly Fridays. Lloyd Wakeman and Winston Devine are blissed-out (January 31).

PLASTIC PEOPLE 37-39 Oxford Street. 0171-439-0464. NASA (10.30-3am. £4/£3) on Tuesdays. Richard Taylor hosts. **BALANCIA (10.30-2.30am. £4/£3). BIPA (10-3.30am. £5) on Thursdays.** Lady Keisha and David Howard (January 9), Hewart and Hugh M (16), Francis James and Timmi Magic (23), D Base and Steven Patrick (30) and Jackson J & Kelly J (February 6). **FRIDAYS 'R' FIRIN' (11-5am. £7/£6) on Fridays.** Kenny Hawkes and Harri house you. **WHO'S IN TOWN? (8-12am. £4) on Sundays.** Who indeed?

POLAR BEAR Lisle Street. WC 2. GIRLFRIEND (8-late. £3/£2) on Thursdays, women only. Nikki Lucas, Funki G (Girls FM) and Kim. **SIGHT (8-late. £4/£3) on Fridays.** Electro beats and solid soul with Nikki Lucas and Dave Campbell. **POLYFUNK (8-late. £4/£3) on Saturdays.** Hip hop and reggae with a Polynesian twist from Voodoo Chile and Selector Wise.

THE POWERHAUSE Seven Sisters Road. THE NIGHT BREED (10-late. £6/£4) alternate Fridays. Drum & bass soundclash style with guests One True Doc and Introspective (January 17, 31).

RAW CLUB Great Russel Street. WC 1. I HAVE A DREAM (10-4am. £7/£5) on Fridays. Boogie Boy, Lloyd and KCC pack 'em in. **KINGSIZE (10-5am. £12/£6. Info 0171-833-4900) on Saturdays.** The Fantasy Ashtray jocks keep it underground.

THE ROCKET BAR Holloway Road N7. THE LONDON DUB CLUB (10-2am. £4.50. Info 0181-340-9012) on Thursdays. Pure vibes. **JAH SHAKA SOUND (10-6am. £8. Info 0181-340-9012).** (Friday January 24).

SMITHFIELDS 341 Farringdon Street. EC 1. PM SCIENTISTS (10-2.30am) on Wednesdays. Damian Lazarus, Zoe Richardson and DJ Charmaine spin some serious drum & bass with DJ Brockie and MC Det (January 15), DJ Krust (22), Randall (29) and Rob Playford (5). **CLUB HEAD (10-2.30. £5/£3) on Thursdays.** Wildcat, Wilf and The Sandals. **THE BIG KAHUNA BURGER (9.30-late. £7/£5. Info 0973-869-021) on Fridays. METRO (9-late. £6/£4) on Saturdays.** Patrick Forge (January 11), Pork Recordings (18), Idjut Boys (25) and tbc (February 1, 8).

THE SOUNDSHAFT Hungerford Lane. WC2 0171-930-2020. SEX, LOVE AND MOTION (10.30-late. £8/£7) on Saturdays. M-Track party (January 11), Stacey Touch (18), Colin Dale (tbc) (25), Ewan McKenzie (February 1) and Wax party (8).

SPRINGS Kennington Lane, SE 11. 0171-735-0660. SEE THE LIGHT (10-6am. £5. Info 0958-285-692) on Fridays. Marcia Carr, Michael Morley and Johnny Reckless keep the fires burnin'.

THE SQUARE ROOM Leicester Square. JAZBAH (10-3am. £5/£3) on Fridays. Get down with Keith, Abbey and Clive.

SUBTERANIA. W10. 0181-960-4590. ROTATION (10.30-3.30am. £8) on Fridays. With T-Money, Femi Fem, Dodge and Alex Baby. **EYEBALL ARIZONA (10.30-3.30. £10.) on Saturdays.** Marky P, Sam Hambali, Derek B and Ben Bellman play glam garage.

SW1 CLUB Victoria Street. SW1. THE REAL THING (10-6am. £12/£10. Info 0956-672-667) on Saturdays. You can't beat it. **SUNNYSIDE UP (All day. £7/£5) on Sundays.**

TEA ROOMS DES ARTISTES Wandsworth Road. 0171-652-6526. SUNDAY BEST (8-1am. £1.99) on Sundays. Rob Da Bank is a purveyor of folky techno and chip shop beats alongside John Dirtbox (January 12), Paul Allen (19), Giddy (26), Loop Profesor (February 2) and Malachi (9).

TURNMILLS 63 B, Clerkenwell Road. EC1. 0171-250-3599. THE GALLERY (10-late) on Fridays. Sister Bliss and Paul Bleasdale (January 10), Jon Pleased, Al McKenzie and Tall Paul (17), Judge Jules, Tall Paul and Chris & James (24), Danielle Davoli, Brandon Block and Fat Tony (31) and Steve Lee and Carl Clarke (February 7). **THE HEAVENLY SOCIAL (9.30-3.30am. £8/£7) on Saturdays.** Scott Hardkiss, Bentley Rhythm Ace and Midfield General (January 11), Justin Robertson and Richard Hector-Jones (18), Andrew Weatherall (25), David Holmes and The Psychonauts (February 1) and Basement Jaxx (8).

THE UNDERGROUND BAR The Albany, Great Portland Street. THE RUMPUS ROOM (7-12pm. £3/£2.) on Sundays. Cool beatz.

VELVET UNDERGROUND 143, Charing Cross Road. WC2. PLEASED (10.30-3am. £6) on Wednesdays. Jon Pleased Wimmin and Paul Woods. **ULTIMATE BASE (10-3am. £6/£5) on Thursdays.** Coxy, Jim Masters and chums play housey-techno. **EGO TRIP (10.30-4am. £10/£8)** with Nicky Holloway and guests. **TOMORROW PEOPLE (10.30-4am. £8)** Nicky Holloway and Chris Good.

VILLA STEPHANO 227, High Holborn WC2. 0171-831-7318. BOOMERANG (10-3am. £5/£3) on Wednesdays. Kemi & Storm and Mad Ash.

ZAZUBAA Kensington Church Street. W8. IN AT THE DEEP END (9-2am. £3) on Thursdays. Salsoul to techno.

ASYLUM (5-late. £3/£2. Info 0956-109-162) on Sundays. Haven for lost souls with Matt Munday, Toni Rossano and Carlos Corrasco.

MANCHESTER: THE BOARDWALK Little Peter Street. 0161-228-3555. DECADE (10-3am. £6/£5) on Saturdays. Phil Morse, Herbie Sacanni and Terry Pointon.

BOWLERS Longbridge Road, Trafford Park. LIFE (Info 0345-573-521. 8-2am. £12/£10) on Saturdays. John Waddicker, Roo, Absolute, Michael Kendoh and Devlin.

CLUB CODE New Wakefield Street M1. 0161-236-4899. TUNNEL B 1 (10-3am. £5/£4). SURE BEATS WORKIN' (10-late) on Fridays. RECONSTRUCT (10-3am. £7/£5) on Saturdays. Rob Bright plays funky techno wtih Andy Nicolson (Voodoo) (January 11), Matt Tangent (18), Huggy (25) and the residents (February 1 and 8).

THE HACIENDA Whitworth Street West M1. 0161-256-5051. HARDWARE/THE PLEASURE PRINCIPLE (10-3am. £5/£4) on Fridays. Nipper, Jay Brown, Pete Robinson and Dave Rofe. **FREAK (10-3am. £10/£8) on Saturdays.** Expect the unexpected with Dave Kendrick, Tom Wainwright, Bobby Langley and Dave Haslam.

HOLY CITY ZOO York Street. 0161-273-2758. 2 KINKY (10-late. £6) on Fridays. Paul Taylor and friends strike a pose. **ZOOP! (10-late. £8/£7) on Saturdays.** Planet Janet and Marc Littlemore spin NY grooves.

THE MUSIC BOX Oxford Road M1. FUTURE SOUND (10-late. Info 0976-327-760) monthly Thursdays. Drum & space. **DRAMA (10-3am. £7/£5. Info 0161-224-8869) on Saturdays.** Tonal techno and deep house from the Rainy City crew and pals.

THE PHOENIX Oxford Road M1. 0161-273-3753. FIRED UP (10-late. £4/£3) on Thursdays. Future funk with Rob Curley, Jay Scott and Jem Harris. **ACID ROCK (10-late. £6/£5/£4) alternate Fridays.** Steve Walker, Andy Lees, Ed Dickens and Pablo (January 10, 24). **OUT OF ORDER (10-4am. £5. Info 0161-718-5939).** The Spawnee Possee and Out Of Order netzine get together for a night of electronica with Beamish and Jake Strange Brew (Saturday January 25). **PRESCRIPTION (10-3am. £5/£4) on monthly Saturdays.** Matt Thompson and Mark Godwin provide radical musical surgery (February 8).

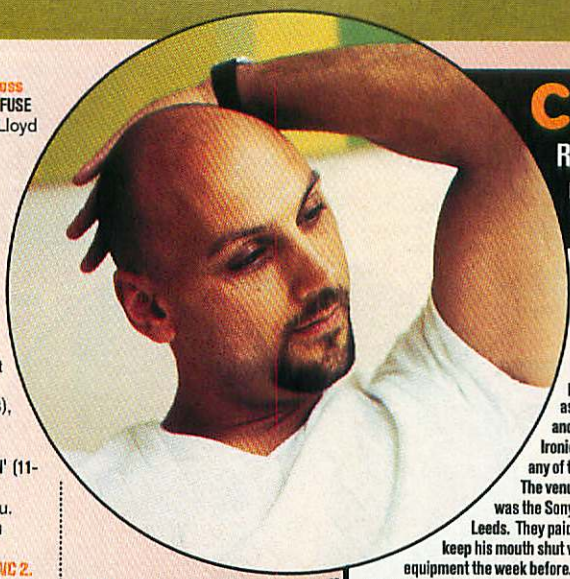
REPUBLIC (1) Tib Street. 0161-834-4266. WANDY'S WORLD (10-2am. £4) alternate Saturdays. Enter the weird and wonderful world of Andy Votel (Grand Central).

THE ROADHOUSE Newton Street. 0161-237-9788. DUBISM (10-3am. £5/£3) alternate Fridays. Mr Scruff, Dubism Dom and Guy Gon Dwana do it for the love of dub.

CANKEYS SOUP Jersey Street, Ancoats M4. 0161-950-4220. GUIDANCE (10-3am. £9/£8). BUGGED OUT! (10-3am. £7/£6) on Fridays. Residents James Holroyd and Rob Bright get eclectic with Andrew Weatherall (January 10), Daft Punk and Mark Rae (17), Dave Clarke, Kevin Saunderson and Paper Recordings party with Miles Holloway, Elliot Eastwick and Ben Davis (24), The Stickmen and Doc Scott (31) and tbc (February 7). **GOLDEN (9-3am. £10/£8) on Saturdays.** Pete Bromley and Dean Wilson don their shiny nighties and strut their stuff with guests Al Mckenzie (January 11), Allister Whitehead (18), Judge Jules (25), Gordon Kaye (February 1) and Jeremy Healy (8).

CLASSIC CLUBS

ROB TISSERA recalls the night he played a warehouse rave that turned into Britain's most infamous mass arrest and sent him to jail



Pic: Jamie B

AROUND 1990, I regularly played at a pub called Minstrels in Blackburn where everyone used to meet before the parties. I was going out with a promoters' sister and he asked if I wanted to come and DJ at one of his parties. Ironically, I wasn't involved in any of the logistics of it at all.

The venue the organisers found was the Sony warehouse in Gildersome, Leeds. They paid off the security guard to keep his mouth shut while they moved in the equipment the week before. They brought in enough chipboard to make the speaker cabinets and on the day of the party, they turned up with plastic bags with the woofers and tweeters inside, and built the speakers in the warehouse itself. They deserve far more respect than I do, really.

By the time we got the music started, there were already 800 people inside and thousands outside. I think I started up with "Casanova" by Jazz & The Brothers Grim. The police arrived with two helicopters, about 20 or 30 police vans, riot squad, the whole crew. They needed to make examples of us because the rave situation had got out of control. There'd even been a convoy from all the service stations in Manchester and Leeds, which must have had 500 cars in it, all following my mates' girlfriend as she was the only fucker who knew where the party was.

Anyway, the organiser came up to me saying we had to do something pretty drastic to keep the party going. So I grabbed the mic and screamed, "If we want to keep this party going, we've got to keep the bastards out. So get that drinks van up against the door!". The police were on the other side with a forklift truck and three coppers on it, the warehouse door was going backwards and forwards, while we were sat in the truck with it in first gear up against the door. We kept it like that until the petrol ran out, left it in gear with the handbrake on. Then they tried to get in around the other side of the warehouse, finally breaking in at the other end.

That's when it got a bit nasty. There were some pretty rough characters in there. In those days, you always had your football element who'd only just discovered Ecstasy, and as soon as the violence started, they were right in there. And there was me having given the orders, saying, "Do what you fucking have to do!". The police rushed in wearing riot gear and they were just smacking people with their batons. It was very nasty. One girl actually sued the police because they hit her in the stomach and she was pregnant.

We had the decks in a really long ski hold-all. So when the police came in, my mate Shack zipped up the hold-all, put it on his shoulder and started running away. All of a sudden, he just stopped. He was still plugged into the mains! I unplugged him, and as I did so, the police came up, wacked me on the hand and shoved us both up against the wall.

They arrested all 836 people in the party, every single one of us, and took us to about 20 different police stations all over Yorkshire! It was funny, because after I'd finished DJing, and we were trying to hold the police back, this kid came up to me saying, "You're fucking wicked, you!". I got talking to him. And it was bloody Huggy! Me and him ended up sharing a cell with eight other off-their-head bastards.

The police used a computer to collate information to see who the main faces were running around in there. They'd had a video as well as undercover cops inside the party. They whittled it down to 17 people, who they thought were the main organisers, and they let us go. Two weeks later, they busted into my house, raided it and took me down the police station.


Acid-party 'ringleader' jailed after police raid

I was the oldest and the best-spoken of the 17, plus I came from outside the area. And I'd been on the mic! Eventually I was sentenced to three months in an army jail. I served three weeks, then was released pending an appeal. I got off on appeal. The case was thrown out of court. But after all the arrests there were no more parties like that. And it had been the biggest ever mass criminal arrest in Britain since 1142.

The funny thing is, there were these three mad lads who were about to form a band but they didn't have a name for it. They thought the party was so brilliant, they named their band after the party. And the name of the party? Love Decade.

'Work Your Body' by Tissera & Rushby Featuring Pauline Taylor is out this month on Strongroom Recordings


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CLUBZONE NETWORK
Grolsch Clubzone the Clubbing Channel, Clubzone House, Unit 4, Perseverence Works, 38 Kingsland Road, London E2 8DA. Tel: 0171 613 4868 Fax: 0171 729 8065

SOUTH South Ridge Street Mt. 0191-281-7270. **BOARD (10-2am. £2/£1) on Tuesdays.** Chubby Grooves and Reko spin tunes for skaters. **ROBODISCO (10-late. £4/£3) on Thursdays.** Front room clubbing with Miles Holloway, Elliot Eastwick and Ben Davis plus Eric Rug (Paris) (January 9), A Man Called Adam (16), Ashley Beedle (230, The Electric Chair (30) and tbc (February 6). **STEREO (10-late. £6/£4) on Saturdays.** Mike Chadwick crams both ears with guests Tony Quiggley and Martin Mosscrop (ACR) (January 11), Marcus (18), Firdos (25) and tbc (February 1 and 8).

TIME Princess Street. **HEADFUNK (10-late) on Fridays.** Fat City's night of grooves and moves with Chubby Grooves and chums.

WILMSLOW NORTHERN Junction 6, M56. **PERUVIA. (10-3am. £10) on Saturdays.** Dave, Huey and Jason Herd.

MANSFIELD: THE YARD Westgate. **RIPE (9-2am. £6) on Fridays.** Guests tbc

MIDDLESBOROUGH: THE EMPIRE Corporation Road. 01642-253-533. **SUGAR SHACK (9-late) on Fridays.** Tony De Vit and Tom Wainwright (January 10), Linden C and Femi B (17), Allister Whitehead and Buckley (24), Judge Jules and Smokin' Jo (31) and tbc (February 7). **BETTER DAYS (9-late) on Saturdays.**

MILTON KEYNES: THE WINTER GARDENS 01908-612-282. **ULTRA VEGAS (9-4am. £9/£7) on Saturdays.** Residents Richey Long, Brid, Jason "Smokin'" Bird, Ashley Cooper, Nick Norman and Joseph.

NEWCASTLE: RIVERSIDE 07788 Wellington St. 0191-281-4888. **THE BING BONG ROOMS (10-late. £6) monthly Thursdays. VIVA (10-late. £5/£4) on Fridays.** Nigel Walker and chums trance out. **SHINDIG (10-late. £8/£7) on Saturdays.** Scott and Scooby bring the noise with Tom Wainwright, Stuart McMillan and Orde Meikle (January 11), Christian Woodyatt, Miles Holloway and Paul Bleasdale (18), K Klass and Eric Powell (25), Marshall (February 1) and Renaissance tour (tbc) (8).

PLANET EARTH Low Friars St. 0191-232-9255. **BRAND NEW RETRO (10-2am. £5/£6) on Fridays.** Residents Skev, Hans, Ken Doh and Mickey.

NEWCASTLE-UNDER-LYME: TIME AND SPACE The Midway. **VOYEUR (9-2am. £7/£5. Info 01695-577-247) on Fridays. ODYSSEY (9-2am. £9/£8. Info 01695-577-247) on Saturdays.** Cocky, 3 Dom, Mikey B, Slipmatt and Brisk (January 11), Sy, Seduction and Hixxy (18), M-Zone, Trix and Sli (25) and Marc Auerbach (February 7).

NEWMARKET: THE WHITEHOUSE The High Street. 01638-663-771. **TEMPTATION (9-2am. £7/£6) on Saturdays.** Ricky Stone (January 11), K-Klass (18), Tom & Jerry Bouthier (25), Farley "Jackmaster" Funk (February 1) and Mike E Bloc (8).

NEWTON: RESORT CENTRE Broad Street. 01506-826-275. **MAD HOUSE (9.30-2am. £5. Info 01831-099-097) on Saturdays.** Wayne, Kev and Andi spin upfront house.

NORTHAMPTON: THE VAULT Abington Street. **WHAT A LIFE (9.30-2.15am. £6/£5. Info 0973-733-376) on Fridays.** Jon Pleased (January 10), Fat Tony (17), John Kelly (24), Nipper (31) and tbc (February 7).

NOTTINGHAM: THE ACADEMY Stoney Street. **EASY TIGER (8-1am. Info 01159-417-072) first Thursday of the month.** US street sounds with Ossie, Ian Stewart, Leroy and Dos B.

DELUXE Saint James St. 0115-947-4819. **NO EGO (10-3am. £7/£5) on Saturdays.** Craig Bartlett (January 11), Nipper (18), Jon Marsh (25) and tbc (February 1,8).

THE ESSENCE Goldsmith St. 0115-950-9845. **ZERO G (10-late) on Thursdays.** With Tom Wainwright and Princess Julia (January 30) and Angel and Marc Auerbach (February 6). **SONIC (9.30-3am. £8/£6) on Saturdays.** Chad Jackson and Fat Tony (January 11), Ibiza reunion (18), Carl Cox and Justin Robertson (25), George Morel and Tony Sapiano (February 1) and Jon Pleased and Seb Fontaine (8).

THE HOUSE Huntingdon Street 0115-935-3324. **THE GARAGE (10-late) on Thursdays.** Mike Cosford (January 9), Junior Perez (16), Neil Hinde (23), Al Mckenzie (30) and Paul Bleasdale (6). **THE SESSIONS (10-late) on Fridays.** Drum & bass wtih Tony Lucas. **THE HOUSE (10-late) on Saturdays.** K Klass and Nick Warren (January 11), Doc Martin and KCC (18), Jim "Shaft" Ryan (25), Marc Auerbach (February 1) and Parks & Wilson (8).

OXFORD: THE COVEN Cowley Rd. **METRO (Info 01865-244-577. 9.30-2am. £6/£5) monthly Sundays.**

PERTH: THE ICE FACTORY Shore Road. **WILDLIFE (10-late. £10/£6) on Fridays.** Michael Kilkie (January 10), Zammo (17), Zammo (24), Alex Anderson (31) and tbc (February 7). **THE RHUMBA CLUB (8.30-late. £20. Info 01382-581-140).**

PORTRUSH: KELLY'S Dunsmilly Road. Info 01265-822-027. **LUSH (9-1.30am. £7/£6) on Saturdays.** Gordon Kaye (January 11), Seb Fontaine (18), Laurence Nelson (25) and tbc (February 1 and 8).

PORTSMOUTH: THE WESTERWOOD ROOMS Southsea. **RED (9-2am. £6/£5. Info 01705-642-764).** With Stu Rising, Steve Conway and Darren Pang (Saturday December 7). **PURE SEX (9-2am. £6/£5).**

SOUTH PARADE PIER South Sea. **ANALOG CITY (9-2am. £10/£9/£7. Info 0468-815-362).** CJ Bolland, Billy Nasty, Craig Thomas and Ian Void are techno-tastic (Wednesday January 15).

PRESTON: THE DANCE FACTORY Aqueduct Street. 01772-885-733. **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.

READING: ALLEYCAT LIVE 9 Kin Street. 01734-581-116. **CHECKPOINT CHARLIE (9-4am. £10/£8. Info 0171-486-1877) on Fridays.** Richard Ford, Pierre and Stripe. Billy Nasty, Mrs Woods and The Psychonauts (January 24), Tall Paul, Rad Rice and Jon Carter (31) and Jeff Mills, Carl Cox and Trevor Rockliffe (February 8).

RINGWOOD: THE MANOR Horn Road, Matchams. **TO THE MANOR BORN (9-3am. £7/£5) on Saturdays.** With Jon Langford.

SHEFFIELD: CAPITOL 16 Matilda St. 0114-275-3523. **SPANKING (9-4am. £5/£3) on Fridays** Get smacked with resident Matt Shelton. **FORBIDDEN FRUIT (9-4am. £4/£3) on Saturdays.**

THE LEADMILL Leadmill Rd. 0114-276-5520. **RISE (10-4am. £8/£6) on Fridays** with residents Ian Ossia and Danny Hussain.

THE MUSIC FACTORY London Road. 0113-242-7845. **THE OLD SKOOL/BLECH (10-2.30am. £4.50/£3.50) on Fridays. LOVE TO BE (10-5am. £12/£10) on Saturdays.** Pay Back Party pt I with Farley "Jackmaster" Funk, Smokin' Jo and Jo Mills (January 18), Pay Back Party pt II with Alex Neri, Ann Savage and Al McKenzie (25).

THE REPUBLIC Arundel Street. 0114-249-2210. **MUSIQUARIUM (10-4am. £7/£6/£5) on Fridays. SLAMMIN (10-late. £8/£7) on Saturdays.** With Mark Hogg and Jamie Scahill plus Paul "Trouble" Anderson (January 11), Ricky Morrison and Urban Spirit, live (18), Frankie Feliciano (25) and tbc (February 1 and 8).

SLOUGH: THE STUDIO A412, George Green. 01753-685-158. **FULL CIRCLE (4pm-11pm) bi-monthly Sundays.** Phil Perry carries on where he left off the night before. Muzik party with Dave Angel and Nick Rapaccioli (January 26).

SOUTHAMPTON: THE PENGUIN CLUB Chantry Hall, Chapel Rd. 01703-633-622. **CERTIFICATE 18 (8-2am. £7/£6. Info 0976-313-464) on Fridays.** Grooverider and Doc Scott (January 24), Logical Progression (31) and tbc (February 7). **MENAGE A TROIS (9-2am. £14/£9/£7) on Saturdays.** Residents Paul Sawyer and Gary Benetton (January 11), Tall Paul Newman (18), Matthew Roberts (25), Doc Martin (February 1), TWA (8).

THE RHINO CLUB Waterloo Terrace. 01703-630-171. **HEAVEN SENT (10-late. £4.50/£3.50) on Fridays.** Gary Bennetton, Conrad, Paul and Ashley play house and garage. **THE KLINIC (10-late. £5) on Saturdays.** Simon Aston, Steve Baines and Dave Henry.

SOUTHEND ON SEA: ADLIB Lucy Rd. 01702-615-487. **GLOW (9-2am. £6/£5) on Saturdays.** Resident Steve Cochrane.

STOKE-ON-TRENT: THE VOID Glass Street, Hanley. **SWOON (9-4am. £7/£5) monthly Saturdays.** Marshall Jefferson, Angel and Mark Rowley (December 21).

THE STAGE Brunswick Street. **SOUND (9-2am. £5/£4. Info 01785-282-848) on Saturdays.** Kelvin Andrews, John Taylor and Mike Smith peer through the commercial fog.

SWINDON: THE BRUNEL ROOMS, Havelock Square. 01793-531-384. **THE FRUIT CLUB (9-3am. £4/£5/£6/£7) on Fridays.** Hear the sound of hardcore with Bryan G, DJ Activ, Marvelous Cain and Karanga (January 10), Sy, Dougal, Unknown Menace and Menage A Trois (17), Peshay, SS, Nicky Blackmarket and Paul Bleasdale (24), Slipmatt, Dougal and Graeme Park (February 7). **ONE LOVE (10-6am. Info 0117-973-2968) monthly Fridays.** John Kelly (January 31). **FRISKY (9-2am. £5/£6/£7) on Saturdays.** DJ Peer (January 11), Gorgeous featuring the Lovely Helen (18), DJ Sonique (25), Danny Slade (February 1) and John Kelly (8).

THE MONASTERY Torwood Gardens Rd. 01803-292-929. (12-7am. £7/£5.) **on Saturdays.** With resident spinners DJ Rach and Graham Eden.

WARRINGTON: THE WORLD Church St. 01925-241-104. **STREAM (9.30-late. £7/£5) on Saturdays.** Residents Pete Ward, Andy Parker and Funky Fitz.

WOLVERHAMPTON: UK MIDLANDS Fox's Lane. 01902 450-011. **CLOCKWORK ORANGE & DECADANCE (10-late) on Saturdays.** Special all-nighter with guests Tall Paul Newman, Brandon Block, Alex P, Craig Campbell, Sonique and Colin Dale (February 1) and Nicky Holloway, Jim "Shaft" Ryan, Breeze, Annie Nightingale, Fabio Paras, David Holmes and Charlie Hall (8).

WORCESTER: ZIG ZAGS St Johns Street. **MIND GAMES (9.30-2am. £5/£4) on Fridays.** Ramos and MC Marley (January 10), Druid and Patience (17) and Hixxy and Nexus (24). Catch Happy hardcore and drum & bass with Vision, Selecta, DJ Paz and DJ Astro. **WET DREAM (9.30-2am. £6/£5/£4) alternate Saturdays.** Digs & Whoosh (DIY) and Tony Work (Atomic Jam) (January 18) and Deli G and Si Long (Wobble) (February 1).

DJ OF THE MONTH

This month the spotlight falls on Paris' finest purveyor of drum & bass and boss of the mighty fine Versatile imprint, DJ GILB-R



pic: Raise-A-Head

When and where were you born?
1969 in Nice, France.

How did you start DJing?
At school, there were a few of us into hip hop but everyone else in Nice was totally into rock music. So we decided to put on our own hip hop and soul parties in about 1986. I was one of the DJs at these parties until 1988, when I moved to South America for one year. When I returned, I went straight to Paris, where I started DJing at Barado. Then I got a slot on Radio Nova in 1992, where I now do two shows a week.

What was the first record you ever bought?
Probably something by Pat Metheny or John Coltrane. I really liked that jazz fusion sound when I first got into music.

And the last?
"Rogue Soul" by Hidden Agenda (Creative Source). I absolutely love all their stuff.

What changes would you like to see in the club scene?
In Paris, I'd like to see people coming to the clubs for the music rather than just to be seen. In England there's a lot of respect from the crowd for the DJs and music, but here people don't give a damn. I'd also like to see people getting into the more sensual stuff, but the drum & bass which people are into here has a real formulaic sound. I left hip hop because it became ruled by formula. Drum & bass is supposed to be all about evolution.

What are your strengths and weaknesses?
My strengths are that I am able to read the mood of the people. They react to what I play and I react to them. When I'm on the radio, I guess my main strength is that I play a lot of different sounds and create many different moods and atmospheres. As for weaknesses? Well, with my DJing, I feel there's nothing I can really improve on just now. But as for any other things? They're personal, man.

Favourite labels?
Metalheadz, Moving Shadow, Versatile, MAW Records, Vibez, Source Direct.

Favourite DJs?
I really enjoy listening to Fabio, DJ Clyde, DJ Deep and Gregory.

Favourite Clubs To Play?
Rex in Paris and The End in London.

What would you be doing if you weren't a DJ?
I'd still be involved in music. Maybe as a producer. At the moment I record as Cheek for my housey stuff and Gilb-R for drum & bass. I also record easy listening tracks as Chateau Flight with I-Cube.

What next for DJ Gilb-R?
I'm setting up a distribution company with my girlfriend, Isabelle Oms, because one of the main problems in Paris is that there is no way for independent labels to get their product around the country. I'm also recording with Endemic Void and setting up a new label to release limited-edition mixes. Apart from that, I'm looking for an agency in England so I can play outside of Paris a lot more.

DJ GILB-R has a Tuesday night residency at the Rex in Paris. He can also be heard on Radio Nova on Saturdays at 6.30 pm, playing an eclectic mix, and Sundays at 1am with his drum & bass show

DJ GILB-R'S TEN FOR TODAY

1. I-CUBE – "Yes Mama" (Versatile , France)
2. PESHAY – "Predator" (Metalheadz)
3. SUBJECT 13 – "Jazz Style" (dub plate)
4. HIDDEN AGENDA – "The Slidz" (Creative Source)
5. LEMON D – "Going Get Tough" (Prototype)
6. RONI SIZE – "Down" (Talkin' Loud)
7. CHATEAU FLIGHT – "Back In The 60's" (Source Lab)
8. DJ GILB-R – "Pressure" (Versatile, France)
9. DAFT PUNK – "Around The World (I-Cube Remix)" (Virgin)
10. ANYTHING FROM 31 RECORDS

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Culture February 97 Saturdays 01:08:15:22

00:03



00:04

00:02

CULTURE: INFORMATION

00:01

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UNITED STATES OF AMERICA

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08 **ROB ROAR. PAUL CHISWICK**

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UZ - SALOME
QUIVVER - TWIST & SHOUT
MONTINI - MY HOUSE IS UR HOUSE
CANDI STATTON - U GOT THE LOVE
HARDFLOOR - ACPERIENCE EP
PLAYTIME TOONS - THE SHAKER SONG
LaTOUR - BLUE (hermes trance mix)
CHEMICAL BROTHERS - LOOPS OF FURV
MATHAR - INDIAN VIBES
HYSTERIX - TALK TO ME (sasha mix)
BELTRAM - ENERGY FLASH
JAM & SPOON - STELLA
DR ATOMIC - SHCUDELLFLOSS
MASSIVE ATTACK - UNFINISHED SYMPH
M PEOPLE - HOW CAN I LOVE U MORE
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STONE ROSES - FOOLS GOLD
BIZZARRE INC - PLAYING WITH KNIVES
JOE SMOOTH - PROMISED LAND
R IS RHYTHM - STRINGS OF LIFE
FPI PROJECT - EVERYBODY
DSK - WHAT WOULD WE DO?

GAT DECOR - PASSION
K KLASS - RHYTHM IS A MYSTERY
SL2-DJ's TAKE CONTROL
MOBY - GO!
SABRES OF PARADISE - SMOKEBELCH 2
TORI AMOS/LISA STANSFIELD
RON TRENT - ALTERED STATES
GUY CALLED GERALD - VOODOO RAY
DAVE CLARKE - RED SERIES
PHUTURE - ACID TRAX
AGE OF LOVE - AGE OF LOVE (stella remix)
ZERO B - LOCK UP
BASSHEADS - ANYBODY OUT THERE?
JAM & SPOON - FOLLOW ME
LIL' LOUISE - FRENCH KISS
SUENO LATINO - SUENO LATINO
SLAM - ETERNA
ORB - PULSATING BRAIN
INNER CITY - PENNIES FROM HEAVEN
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DAPHNE - CHANGE
DAN HARTMAN - RELIGHT MY FIRE
MANTRONIX - KING OF THE BEATS
LFO - LFO
808 STATE - PACIFIC STATE
KARIYA - LET ME LOVE YOU 4 THE NIGHT
LIQUID - SWEET HARMONY
PETER LAZONBY - SACRED CYCLES
STERLING VOID - IT'S ALRIGHT

PRODIGY - MOST TITLES
SUBLIMINAL CUTS - LE VOIE LE SOLIEIL
JUNIOR BOYS OWN MOST TITLES
ALISON LIMERICK - WHERE LOVE LIES
HARDKISS & B.T. IN STOCK
F SOUND OF L'DON - METROPOLIS
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SOMA BACK CATALOGUE
SULTANA - TE AMO (digweed mix)
X PRESS 2/JUDY CHEEKS VOCAL
STEINSKI/MASS MEDIA - LESSONS 123
SOMA - BACK CATALOGUE
HAPPY MONDAYS - DEADSTOCK MIX
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CLS - CAN U FEEL IT
REESE PROJECT - DIRECT ME (sasha mix)
KING BEE - BACK BY DOPE DEMAND
N JOI - ANTHEM
SEDUCTION - YOUR MY ONE & ONLY
CORINA - LOVING YOU LIKE CRAZY
DENIZE LOPEZ - DON'T YOU WANNA BE
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SADE - SURRENDER YOUR LOVE (remixes)
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EMF - THEY'RE HERE (dream mix)
S CHRISTOPHER - SLEEPLESS
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M1 - FEEL THE DRUMS
NEON - DON'T MESS WITH THE BEAT
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DIREKT - TWO FATT GUITARRS x2
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MODEL 500 - THE CHASE
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TITO PUENTE - OYE COMO VA (remix)
MR FINGERS - WASHING MACHINE
ARMAND VAN HELDEN - MOST TITLES
NIGHTWRITERS - LET THE MUSIC USE
SHADES OF RHYTHMS - SOUND OF EDEN
MICHAEL JACKSON - ALL TITLES
DELIGHT - WILD TIMES (mayday mix)
JAM & SPOON - FOLLOW ME
DAJAE - DAY BY DAY (sneak mixes)
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CONGRESS - 40 MILES
ESCRIMA - TRAIN OF THOUGHT
FUNK MACHINE - GET THIS PARTY

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SUZI CARR - ALL OVER ME
CRESCENDO - ARE YOU OUT THERE
SPOOKY - LITTLE BULLET
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JACO - SHOW SOME LOVE
JIMI POLO - BETTER DAYS (SASHA REMIX)
QUENCH - DREAMS (2 x 12")
INNER CITY&REMAKE-TILL WE MEET AGAIN
CE CE ROGERS - SOMEDAY
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MIGHTY DUB KATS - MOST TRACKS
TOM WILSON - TECHNO CAT
BYRON STINGLEY - GET UP
SPECTRUM - BRAZIL
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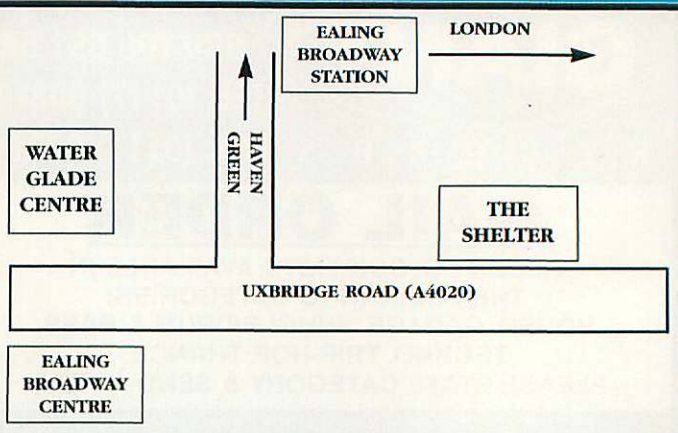
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We get some pretty strange letters, missives and general wordsmithering nonsense here at Muzik. But none quite so totally deranged as the barmy ramblings of one Pete Clowes, who sends us our own personal fanzine every month. So we felt it was time to honour this Titan of the tickle muscles with a selection from his latest package of sketches and piss-takes. Read on...

DJ PICK 'N' MIX - THE INTERVIEW

DJ Pick 'N' Mix's turntable skills have left us dumbfounded in the past. For many, he has renewed our faith in dance music. We can now rest easy that inventive and inspired underground dance music is alive and well. Doncaster, April 13, 1996 will go down in history. This was the night when "Picker", as he's known by his DJing mates, left us astounded with his inspirationally diverse and eclectic set. He set the standards which other DJs must now follow. Strangely, we hadn't felt this same sensation since Doncaster beat Lincoln 2-1 some three months earlier. Behind us we spotted Lincoln's most famous hard trance meister, Albert Humdinger, in tears. It was a very timely reminder to us all that anything is possible. Or perhaps we're just a bit touched...

How would you describe your DJ sound?

I'm very open-minded. I'll listen to anything the postman brings... Except bills, that is. If my postman's reading, more double-packs, less bills, please! My DJing sound could be described as cornucopic.

Cornucopic house. Is that the next big thing?

What really gets my goat is when people aren't open-minded. I'd like to see more DJs mixing Whigfield in with Trokazoid and Seraphim Odyssey via some trip hop and Camel house. Too many DJs are intent on playing one type of music at the same pace all night. That's not what the public want. They want a DJ who's not afraid to throw his hat across the arena. I try to have my foot in as many pies as possible. Only then can we learn from each other. Only then can we reach the limit and extend our boundaries.



How did you start DJing?

One night, I turned up at my friend's house and said, "Enough's enough, mate. You've got shite taste and we've all had enough of your buggery on the turntables". Sensing my moment, I broke into Woolworth's and secured a top selection of dance tunes and ten tonnes of pick 'n' mix. I would have made it out of there but for my pick 'n' mix selection. As hard as I looked, there was no sign of the Strawberry Cremes. The police caught me red-handed and I was banged up for 18 months. While I was in prison, I took up mixing and became pretty accomplished. My table tennis suffered as a result, but it was a small price to pay. When I came out, I took up DJing full time, acquiring a residency at a pub in Doncaster and getting people dancing on the tables. Having got in with the rat-arsed posse, it was only a matter of time before the clubs procured my incredible mixing skills. Money wasn't a problem. I said to them, "If you can't afford my fees, I'll do it for £2,00 plus a bag of pick 'n' mix". And that was that. Assorted mix.

How much do you spend on records?

Nothing. I beg round the majors and always say nice things about their records. Every record I get sent ends up joint first (with all the other ninety-nine) in my weekly top 100 chart and remains there for at least twelve weeks. I then ring up every ten minutes to assure them of my support. It seems to work for me.

What was the first record you ever bought?

I didn't buy it. It got sent to me. Looking back, it was shite. Did I really make it my record of the week in the "Doncaster Evening Standard"? If only I'd known those remixes of "Ivor The Engine" were on their way. By the way, I'd like to say hello to everyone at Media Records. Sorry for the plug, but they need all the help they can get. "Whoomph There It Isn't" is a big favourite of mine.

What changes would you make to the DJ scene?

I would like to see less DJs endlessly going on about playing memorable records which punters fine unforgettable. Let's face it, if you wake up the goldfish by humming at three in the morning, your life won't be worth living. Another thing I which think needs addressing is the fact that Doncaster DJs aren't getting the respect they deserve. Roger Sanchez could learn a thing or two from us Doncys. The sooner we're taken seriously the better.

What are your strengths and weaknesses?

Strengths? I can put on a Sasha mix tape, leave the room for ten minutes, come back and nobody's noticed. Some people call me the new Sasha... Distel, that is. Have you heard my singing? If a record goes off into a quiet bit, I decide to add in some singing. Quiet bits do tend to piss me off. There's just no need for it. Weaknesses? Women and coconut ice. In that order. Until they start making scantily-clad coconut ice, that is. Plus schlurping banana milkshakes. Bod suffered the same fate. Whatever did happen to Brian Cant, by the way? Are "The Brian Cant Years" over forever? It's a sad day for mankind, that's for sure.

Who are your favourite DJs?

DJ Antics, DJ Shimmy, DJ Partychoon, DJ Doublebooking, DJ Breakdown, DJ Dropper, DJ Nightmare and DJ Funfair.

What are your favourite clubs?

The ones with raisins in. I'm not sure if they still make them. But if they do, then they're definitely an all-time classic for me. And talking of classics, would you like me to list my all-time classic top 10? (Er, no thanks. Ed) It has to be said that the reputation of Breakaways far outweighs their content. The sooner we accept the fact that the biscuity bits in Breakaways do nothing to enhance our society, the better off we'll all be.

What would you be if you weren't a DJ?

I'd be a fishmonger, no doubt about it. Fishmongers have all the best tunes. It's a well-known fact of life.

Will you be making your own record?

Definitely. Watch out for the "Fishmonk EP" coming out Monkfishy in March. I've also got the "Theme From Cackajack" due for release on Ethereal Trax. Then there's "The Scroat Project" which is coming out on Euphorick in mid-June.

So you've got a busy year ahead, then?

No. I won't be curling the corners on the twelve inches.

That's what you think... "Picker" was the nickname given to you. Aren't you worried people will think it's a reflection of your nose habits?

No. It's a compliment, isn't it. When David Morales pats me on the shoulders and says, "Great set, 'Picker'," the only thing that goes through my mind is, "David Morales, you should be locked up for putting Mariah Carey on the dancefloor. It's the only place where we thought we could escape from her".

What next for "Picker"?

Lincoln on Saturday night. It could be a bit dodgy after the 2-1 defeat and the hot-dog with mustard...

That said, "Picker" plays at The Lincoln Dance Emporium this Saturday, from 7.30pm-2am. Don't be late or the fairy cakes all will be gone. "Picker" sends a special shout out to the Doncaster Table Tennis League: "Same place, same time next year, then, battle with the angled backspin loop..."



PERFECTO FLU

With the onset of winter kicking in, Perfecto Flu has struck. First to catch it was the Man With No Flu Jab, who has been confined to bed. The Flu is said to be a deadly virus. Anyone caught on a mountaintop is said to be in particular danger and is likely to get dizzy and fall down. Doctor Cokey, a specialist in Perfecto Flu, said today that he had seen patients have a terrible Juno Reaction to the virus. In the long term, he believes it could cross over and deConstruct us all. In the meantime, Doctor Cokey is doing all he can to stop the virus from moving further afield. "Only a state of Grace can save us all now," announced Doctor Cokey. "Be warned, Perfecto Flu can go straight to your head and knock you off your feet."


Evening Standard

CITY PRICES

ES PICK UP YOUR NEW GAME CARD

TAKE A PAY CUT FAT CATS TOLD

New Bank of England chief warns big earners

Delight as Siamese girls are born safe

SHOCK and disgust ricocheted around the world of dance music yesterday when it was revealed that the prestigious Fat Cat vinyl emporium in London has just recorded a record £4,587 billion profit.

"Yeah, we had a sudden rush on Axis 16, cashed in our share options on Peacefrog promos and hit the jackpot on the Berlin hard techno futures market," explained the shop's Alex Knight as he puffed on a Havana cigar the size of Cuba. Rumours that Knight has officially changed his name to "Bob Maxwell" could not be confirmed at the time of going to press. The Chancellor, Kenneth Clarke, is said to be investigating the situation.

SAINTS & SINNERS

FEBRUARY 1996

NICK PEACOCK

The Glaswegian DJ known as "The Greatest Dancer" lived up to his name when Derrick Carter played the Sub Club, breaking his leg in two places as he demonstrated a house jack crossed with a skiing maneouvre. But he still managed to stay until the end of Carter's set and host an after-party for the Chicago DJ.



FRANKIE KNUCKLES

The NY house king was being interviewed by Danny Rampling. When asked which UK club he was playing on New Year's Eve, sadly, he didn't have a clue. Rampers then informed him that he believed it was Wolverhampton's Canal Club. Knuckles agreed and apologised to Canal promoter Charlie Chester for forgetting.



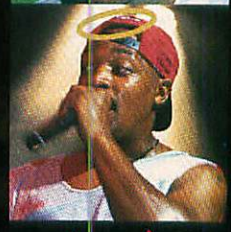
CHARLIE CHESTER

Within 10 minutes of Frankie Knuckles' on-air memory loss (see above), Chester had fired off a fax to Rampling at Radio One, informing him that Knuckles was in fact playing for him at Love To Be. Luckily for our Frankie, his manager has taken the rap for him being so badly informed.



CHUCK D

While the Tupac controversy continues to rage and the conspiracy theories grow, at least one man has had the guts and courage to go public about his own beliefs. The former Public Enemy main man has listed no less than 19 reasons on the Internet why he thinks Tupac is still alive. Let's hope he's got a good protection plan.



DEREK DAHLARGE

The London breakbeat bovver boy joined the Tupac debate when he phoned the Muzik office to inform us that he was in the car behind Tupac when he was shot and he had the whole story. But when we called him back to get the scoop, Dahlarge suddenly became too scaredy-pants to tell us anything. Altogether now – "Chicken!"



PAUL WELLS

The Ultimate DJ agency bod fucked up big time while driving Laurent Garnier to Muzik's party at Checkpoint Charlie in Reading. Despite having been there a million times before, he managed to get hopelessly lost and had Checkpoint boss Dave New running around town for an hour trying to find him. To cap it all, Wells then forgot to hand in Laurent's guest list, so 12 of his best mates drove all the way from London only to be denied entry.



FREDDY FRESH

The Minnesota funk merchant is never going to win any Host Of The Year awards. We went all the way to his home town to interview him and all he could offer us was a bar "where you're going to get shot" or one where the music was dire Eighties chart hits and the "entertainment" was getting to watch a dancefloor full of huge hillbilly lesbians smooching to the music. Nice.

AFRIKA BAMBAATAA AND HIS CREW

So there we were with our feet up in the cinema on the Camel Cruise rave boat, happily watching "Mission Impossible", when a crowd of rowdy foreign types took over the seats behind us at the climax of the film. We turned round in disgust to give them a glaring put-down look, only to have Afrika Bambaataa scare the living daylights out of us as he growled, "What are you staring at?". Needless to say, we kept schtum. Big bloke, that Bambaataa...



edited by **Ben Turner**

Mouth Off!



Send your flagons of flattery and fountains of fawning 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

PURE PROSPECTS

BEING a big fan of Ian Pooley, I was awed (sic) at the prospect of viewing the man live at the Pure night at The Arches in Glasgow. A few mates and myself queued, and although the doors were meant to open at 10pm, we eventually got into the club after midnight only to find that Ian had already done his stuff. It's a real downer when punters spend good money to queue for half the night.

DAVE E HILL, Dunoon

LOVE TO BE BETTER

IN reply to Mark Black, "Which DJ Would You Have As A Resident In Your Club?" (January issue). When is this wanker going to stop destroying what could have been "one of the bigger clubs that's getting bigger?" Mark says, "It's not about the music in Love To Be."

This is the case. And it's also the reason myself and several of my mates haven't been down there recently, having watched Danielle Davoli clear the floor quicker than a fire alarm after resident maestro Tony Walker had worked hard to get the crowd going.

True, "Clubs want bums on seats". But you aren't going to get them if your line-up looks like the remains of a lucky dip! Put big names on if you want Kev and Shaz to come down from Roxy's. Put people like DJ Disciple on if you want a crowd who are into the music rather than "the scene". Get real Mark and open your eyes next time you're in there.

ROGER WHITTAKER, Leeds

DO THE WIGHT THING

I WOULD just like to reply to the "Northern Wanker" from Manchester (December issue). I have lived on the Isle Of Wight for 20 odd years and I can assure you it has a brilliant club scene, the best being the Golden Hill Fort (see review in Floor Fillers, October issue).

It's an all-nighter every Saturday with brill people who *"whoop-whoop"* and are "up for it" all night long. The Isle Of Wight is *the* party place *every* weekend. Come down and I'll show you.

KIM HODSON, Isle Of Wight

KISS OFF

I AM very pissed off. Kiss In Ibiza. I did the holiday, bought the album and prepared for the reunion. After spending £36 on two tickets for the party at London's Adrenaline Village, £10 on petrol and £50 for the night, I was uncermoniously kicked out of the venue at 6.10am. We were made to stand outside on a freezing November Sunday morning while my friend queued for our coats wearing only a small skirt and top which were soaking wet from six hours of dancing. Even when it started to rain, the bouncers would not let me shelter outside the doors.

I'm sure most of the other people who were still stood outside getting wet at 7am must feel the same as me. Thanks to the people who decided on this policy for completely ruining my night out.

HEATHER HOLDEN, Surrey

TAPE ME AWAY

THANKS for the free turd cellotaped to the December edition. I really liked the woman cupping her large tits in her hands and smoking a big cigar.

I've been reading your magazine over the past year and I've just realised it's shite. Muzik is just sinking into the cosy repose of all those top-selling guitar-shagging magazines. It's just as pretentious, only it's shagging the decks instead. Dance music is just as fucked as rock 'n' roll. Nothing new is coming out, just a few sad attempts to mix a bit of rap and jungle, or maybe house and breakbeat. The next generation are going to piss themselves laughing at us.

Give us an endtrospective of house and drop the dead donkey of dance music.

STEPHEN GIBSON, Derry

STATE OF INDEPENDENTS

YOUR mag is becoming increasingly inconsistent regarding what once seemed to be your musical manifesto.

The Judge Jules tape could easily have been Healy. The sleeve made Jeremy's "House Collection" albums look like Picasso. And as for the feature on A&R men, shame on you. The majority of those featured aren't discovering any new talent at all. They just wait for a buzz to start on a record from another source then get their cheque books out.

The £45,000 the guy from Manifesto joked about wasting would put an independent label out of business. Yet that's where the real talent spotting is happening, where the real passion for the music is and where you should be focussing your attention.

ANDY RICE, Nottingham

HAPPY HOLIDAYS ARE HERE

I'M the lucky bastard who won your Renaissance Silk Grand Tour competition. I just wanted to tell everyone who entered that the prize was enjoyed to the max.

My companion and myself were flown to Ibiza for the Rennaissance Grande Finale Ball at Pacha. It was the perfect venue. Plush, colourful, huge, topographical, side rooms, hidden corners, fag shops, bars, comfy chairs and a responsive dancefloor. Digweed, Rampling and Austin Wilde lifted the spirits of everyone in the club to bliss and beyond. As promised, we were given top treatment. A table in the very exclusive VIP area with free drinks all night.

We had the next day to chill out in Ibiza. That night we all went out again, armed with enough free passes to allow us to party to our hearts' content. We arrived back in London the next day half-dead.

Our hosts from Rennaissance, Nancy, Skinny, Mark and Geoff were unbelievably generous. First class air travel, top hotel, drinks, money, Rennaissance "Silk Mix" CDs, T-shirts and cameras. More than anything else, they were friendly, warm-hearted clubbers who love what they're doing and enjoyed sharing it with us.

Thanks to them, to Geoff Oakes, to Muzik and to the divine power which caused my postcard to be first out of the hat. Rennaissance is The Pants!

MIKE CORNER, London

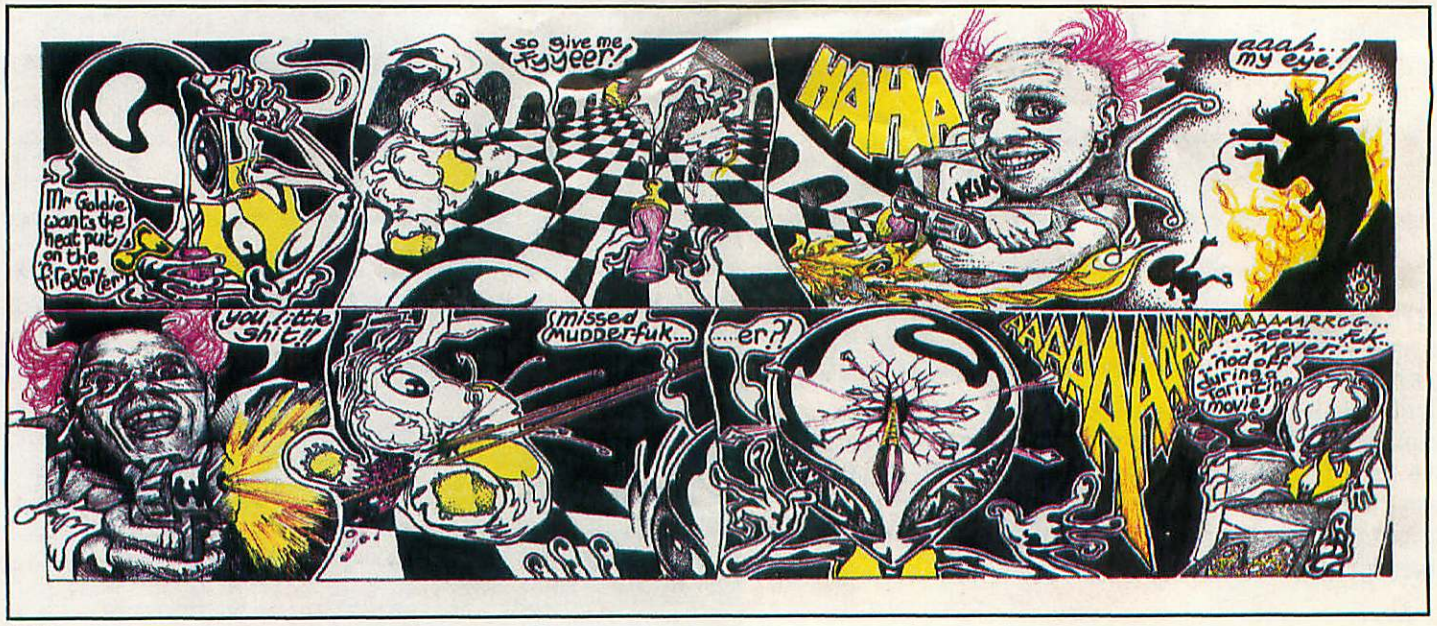
SUB TOPICAL

REGARDING the letter on the Sub Club's 10th Birthday (December issue), here's a more accurate picture of events.

We admit to having a problem with delays and there's a very good reason. The club runs an under-18 night from 7pm until 10.30pm, which only leaves half an hour for the club to be emptied, cleaned and opened again. Obviously, this can lead to delays, the longest so far being 25 minutes. However, on the majority of nights, the average queuing time is no more than 30 minutes. As for standing in the rain, most of the queue is covered by a canopy.

It's also worth mentioning that the club operates a strict search policy. This also

EBD. . . by Mad Jym


Mr Goldie wants the heat put on the firestarter!
so give me fyyeer!
HAHA
aaah.. my eye..!
you little shit!!
missed mudderfuk...
....er?!
AAAA

takes time. On exceptionally busy nights, we also move the till downstairs, allowing people to queue on the stairs. We would rather have people standing at the bar than outside the club.

Next, Juan did not play Kraftwerk. Our resident Domenic played it as his first record after Juan. Also, £14 to get in is high in Sub Club standards but not in comparison to other clubs. On most Saturdays, you'll pay anything from £10 to £18 to get in to AN Other Night with guest DJ May B Turnup at a club not a million miles from us. Cream recently charged £22 for their birthday celebrations. And the Hacienda charged more for their 10th anniversary party.

The total cost of putting Juan on alone was £2,300 including flights, hotel etc. The total cost that night came to around £5,000 for lights, decor, advertising... For a club the size of the Sub, that doesn't leave a lot to pay resident DJs, PR staff, wages, rent, rates etc.

As regards the Sunday night, every payer on Saturday was offered an invite for Sunday. Sunday was free entry with six DJs including Ralph Lawson. Between 11pm and 1am there was free draught lager and flavoured vodkas for everyone. Plus the club was open until 6am. How many clubs offer that as a thank you? If you read any of the reviews of both nights, you'll see that value for money was had again and again and again.

PAUL CRAWFORD
Promotions Manager, Sub Club, Glasgow

NEW YORK STORIES

IN a recent edition, you stated that Junior Vasquez had chosen to play in Japan for his first ever appearance outside the United States. This is inaccurate. In October 1994 and 1995, he performed at the Black And Blue rave in Canada.

With respect to the Tenaglia/ Vasquez cat-fight, I find it a bit funny. Junior appears to be the prima donna, which, to some extent, is understandable. The guy has been the god of DJing in New York for so many years and because of that, people keep taking shots at him. He created his own unique deep house/garage sound which a lot of people have tried to imitate. A good DJ manipulates the crowd and puts them in a trance and that's where Junior is at his best.

In Muzik, Tenaglia said Vasquez was finished and plays only one type of music. Tenaglia is an excellent DJ and he's up there with the best in the world. His productions and remixes like "Oh No" and "Fired Up" are much stronger and more ground-breaking than Vasquez' "Get Your Hands Off My Man" and "If Madonna Calls". But Tenaglia does not control the crowd and put them in a state of trance like Junior. One of the reasons is precisely because his sound is much too diverse. He covers the spectrum of house and garage. So even when he puts the crowd in a trance, they eventually snap out of it because Danny changes the mood. He has the potential of becoming as good, if not better, than Junior. But he's not there yet. Junior is still on top.

MICHEL GALLANT
(michel.gallant@ArthurAndersen.com)

NEW YORK STORIES PART 2

SO Junior Vasquez threw Danny Tenaglia out of the Sound Factory because he was concerned he might steal his ideas, eh? What fucking ideas are these then? His creative genius must have really struggled to come up with his latest project, a Spice Girls remix!!! I think Mr Tenaglia has more talent in his testicles than Junior Vasquez could ever dream of.

NEIL ORANGE, West Yorkshire

GOODIER FOR THE ROSES?

WHO the hell does Mark Goodier think he is? Not only does he attempt to be a hip and trendy DJ by dropping little promo bits into his show on Radio One (eg "I'm spinning the disks in Durham tonight"). He also seems to think his audience are teeny-bopping kids with an attention span of two seconds. Not so!

Today (November 26), he played the exact same mix he played last Thursday (Jacko, Gabrielle, Robert Miles, EBTG, Jamiroquai, the usual wank tunes). Does he think he's so fucking good he can just record his own shit mixes and throw them at listeners on a weekly basis? Perhaps he should just record a stock show for every day, play them on their correct days and maybe nobody will notice. Let it be known that Mark Goodier is a sad twat with no talent.

ELISE MOORE, Choppington

OAKEY HOKEY

I WELCOME with open arms Paul Oakenfold's decision to be resident at Cream throughout 1997. My reasons are twofold. First, I'll know where not to go to avoid Oakey's tedious Goa-lite trance bollocks. Secondly, as Cream will inevitably be packed out every Saturday, that'll be three and a half thousand less braindead Scousers clogging up my favourite clubs. Nice one, Oakey!

MIKE HUNT, Stourbridge

LOST AND FOUND

FOR "Those Who Rocked It". DJ Fumiya Tanaka from Japan who played at Lost on Saturday, November 30. He made Jeff Mills seem like DLT. This country must face the fact that Jeff Mills makes wicked techno but can't mix for toffee. Tanaka played the most full-on set I've ever heard. This DJ is worth every penny.

ANONYMOUS

FOREVER AND A DRE

HAS anyone reported Dr Dre to the LAPD as a missing person? He may well be producer, performer and writer of one of the most successful rap albums of the Nineties, the genre-defining "The Chronic", which gave the world that G-Funk sound and influenced everyone from Warren G to The Spice Girls ("Say You'll Be There" all you non-believers). But since then, what? We all like a lie-in in the morning from time to time, but Dre's has lasted since 1993 when he produced Snoop's first album.

Okay, we've had a few singles and a UK tour (only 40 minutes on stage at the Brixton Academy with Snoop, the lazy gits). But what's happened to promised albums "The Chronic II" and "Helter Skelter" (the Dre/Ice Cube project)?

"The Aftermath" is not a 100 per cent pure Dre album. Intended as a showcase of new talent, it's more like a patchy musical representation of two fingers to Death Row now he's gone independent. Dre only has one track to himself. Dre, you may be one of the all time hip hop greats but either you're such a perfectionist you take four years to write your own album (unlikely) or you're smoking too much fucking skunk weed (true without a doubt).

Please Muzik, send your journalists out to LA to check his pulse.

JAMES RAVEN, London

AND ANOTHER THING. . .

SELLING your soul to the devil isn't a new fable in the world of music. Back in the Thirties, rumour has it that legendary blues singer Robert Johnson only got his incredible raw howl and lightning fret talent after signing his soul over to the devil at a Mississipi crossroads. These days, the devil, according to many, doesn't come smelling of sulphur and wearing cloven hooves. The way most major labels get some readers' backs up, you'd be forgiven for thinking that 1997's Auld Nick comes smelling of excess cash, reeking of promised Number Ones and wearing the confident attire of a man on an excessive expense account.

In this context, Wall Of Sound's decision to remain independent is a feisty two-fingers to The Capitalist Man. Over the last six months, Mark Jones' pioneering and dope-fixated label has been offered apparently ludicrous sums of money from every major label on the block. Not just for his flagship band, The Propellerheads, but also for the rights to his entire roster. It's a deal which Mo' Wax have already tied up with AEtM. But, after what must have been an agonising heart-search, Jones has decided to turn it all down and the Propellerheads have rewarded him by staying with WOS. All very "Mouse That Roared At The Lion", no doubt.

Except that, sorry, but all this "major label = sperm of the Devil" nonsense really is getting a little tired. Mark Jones would be the first to admit he's not "anti-majors" and also that he wants to make great "pop" records to be as big as possible. We should applaud his decision to go it alone not because it's a kiss-off to all his would-be capitalist suitors, but because it means he won't have to sacrifice any of his principles, integrity and vision. We'll still get those cool druggy covers and teen-rebel attitude music. But his decision perhaps marks the watershed moment for successful independent labels. It's a brave one, maybe even a foolhardy one if the rumours of over £1million are to be believed. The only question now is, what about Skint? And Junior Boy's Own? And all the other indies on the big labels' shopping lists? Will they prove so resilient? Watch this space.

CALVIN BUSH


Propellerheads

A DENTIST WRITES

WHAT Cream have done is typical of the arrogance of self-appointed superclubs. Fortunately, I don't play clubs like Cream because of their narrow-minded attitude to the genre of techno, which is rich considering that without acid house, there wouldn't be such a massive club scene. All they think about is money. They couldn't give a toss about the development of music styles and culture.

Give me clubs like The Hippo and Lakota any time, friendly places to play which are still at the cutting edge of club culture. They know what it's all about and are going forward with music, not pandering to sponsored club tours with beer companies and beanos in Ibiza!!

JON THE DENTIST

HARDCORE - WHAT'S THE SCORE?

I TOTALLY agree with Ben Turner's And Another Thing on happy hardcore (January issue). However, he failed to address the major problem.

Just by browsing through your latest issue, hardcore is invariably associated with bad attitude. Albums like "Fucking Hardcore" and artists called Johnny Violent are an example of the kind of hostility which exists. Why encourage such a negative spirit?

One of the best things about the dance scene is surely the feelings of unity it inspires, so why hardcore can't calm down a bit. The fans undeniably reflect this too. Kids in their MA1 jackets, smoking B&H, E'd off their face and looking for trouble. This bad attitude is completely incongruous with the rest of the dance scene. Perhaps it's the reason the "trendy dance press" do ignore it.

RICHARD HEMMING
(eng6rwh@lucs-02.novell.leeds.ac.uk)

hang the DJ

This month we hang ALEX PATERSON

So. New Year again. Christmas festivities have left us feeling just that little extra unkind. Must be all that turkey giving us chronic indigestion. Whatever. We're not in the mood to be mildly tolerant of even the slightest mishaps or follies.

Not that there were too many to report, mind. It looks like the Yuletide period turned the dance world into temporary saints, above and beyond sin and error. Well, apart from a few exceptions. There was Dave Lee (aka Joey Negro), who got up our ire by touting a track which sounded rather similar to Byron Stingly's "Get Up". So there we were, tying the noose in our hangman's rope, when we suddenly realised that ol' Disco Dave had just used the same old sample that Byron and a hundred other artists chose last year. Consider yourself a lucky escapee, Dave.

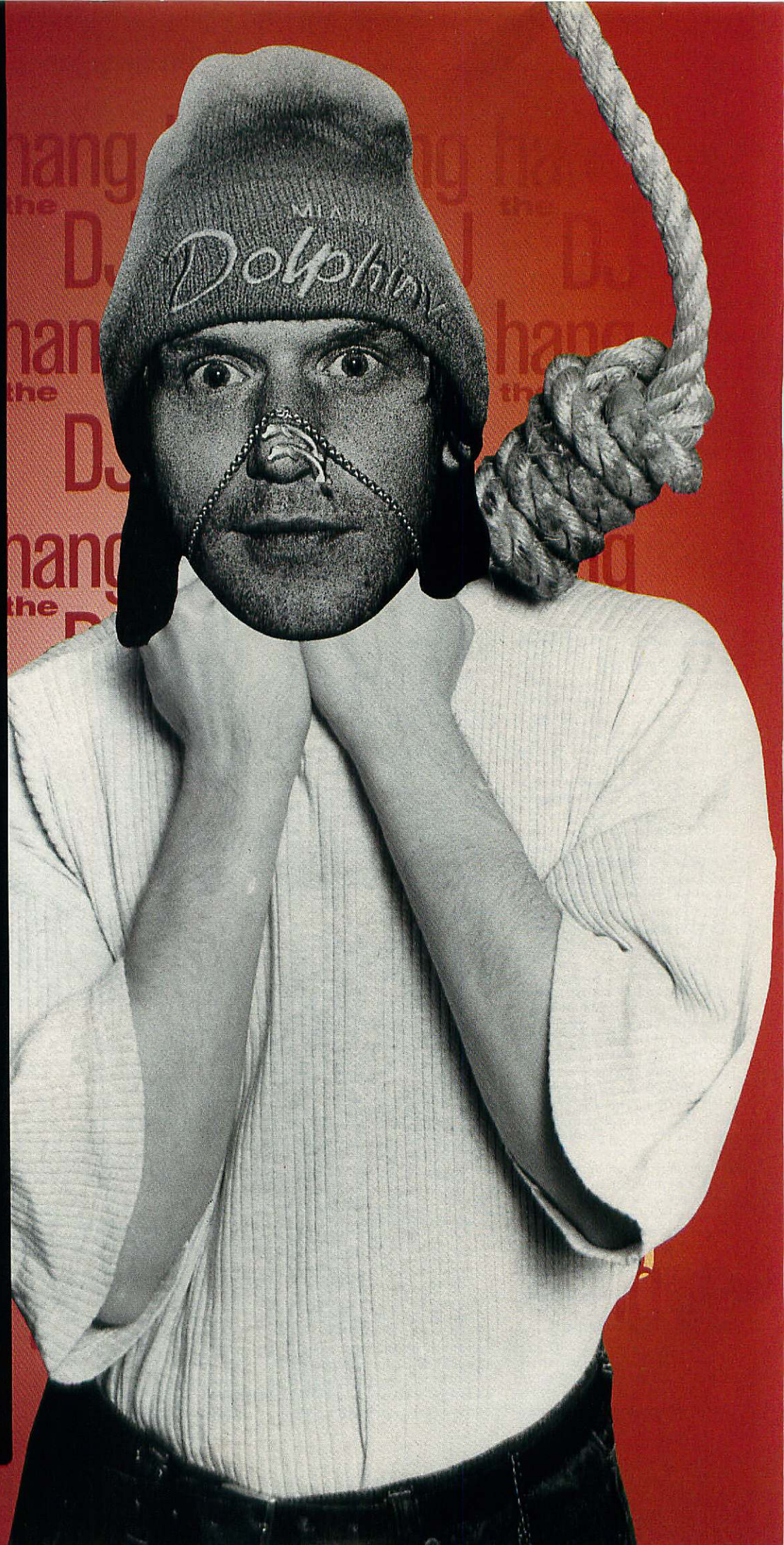
Then along came that dreadful Arthur Baker record about the joys of *"going dahn the pahb"*, which sounded rather like Chas & Dave gone to Chicago after too many frothing disco stouts. To add insult to injury, Baker was heard proclaiming that we needed more humour in our club world. So out came the length of rope again. Until we realised that not only is Mr Baker a very large person and a friend of the even larger Afrika Bambaataa, but he also bears an uncanny resemblance to Robert De Niro's portrayal of The Devil in "Angel Heart", Louis Cipher. So to save our souls, away went the rope again.

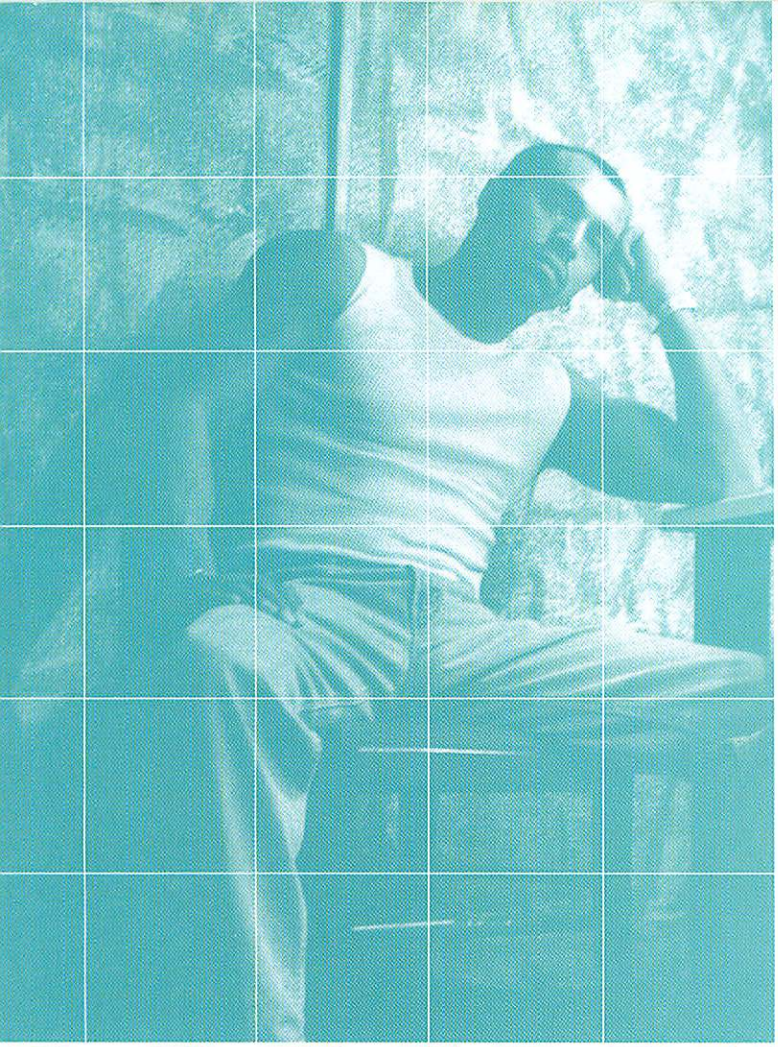
Until, oh happy day, on the point of awarding the entire industry a big gold star, through our letterbox came the sorry vinyl tale that is the re-emergence of Rick Wright. For those blissfully ignorant of this man's existence, Wright was the keyboard player for Pink Floyd. Yes, the noodler's noodler, the student's fave ambient type and the best reason to steer well clear of mind-expanding drugs and large synthesisers that parp a lot.

And here, on Rick Wright's new single, were no less than two remixes by Alex Patterson and his Orb crew. Naturally, we at Muzik have always been partial to Dr Alex's ambienty soundscape prescriptions. And if he's a Pink Floyd fan, fine. It's just that some obsessions really should be kept behind closed doors, and this is definitely one of them. They're not even good remixes. The re-emergence of Rick Wright ranks about as highly as the proliferation of cockroaches on our wish list, mate. To cap it all, Alex is quoted talking the following high-falutin' nonsense:

"Life is an adventure and Rick has started a fresh journey into the realms of sainthood."

While you, Mr Patterson, are about to take your own journey into the dark shadow of our gallows where our hangman awaits. Don't mess!





SESSIONS SEVEN

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Danny J. Lewis	Lovebeads feat. Courtney Grey	Lovebeads feat. Courtney Grey	Deluxe & Simmonds feat. Rose Windross
Urban Blues Project present Mother Of Pearl feat. Pearlie Mae	Criminal Element Orchestra	House Of Glass feat. Judy Albanese	Roy Davis Jr.

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DJ Rags - "Yes. Yes. Y'all" - the stand out track from the album. Slamming cut'n'paste. AVAILABLE NOW



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Future Concrete

Death In Vegas "Rekkit"
Punk meets electro - the single 24th February
Death In Vegas "Dead Elvis"
the debut album - 10th March
Dub Pistols - "Westway"
Basco - "Can't Get Enough"
& Tracks from New York's finest The Crooklyn Clan
Death In Vegas - the live experience at a town near you