

**FREE TAPE GROOVERIDER IN THE MIX**

No23 APRIL 1997 £2.40

# MUZIK

United Dance  
in Stevenage

Death In Vegas

Jumpin' Jack Frost

Future Sound  
Of London

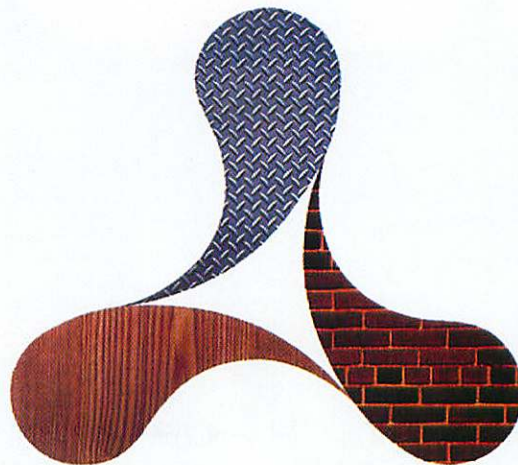
The return of  
'Boys Own' mag!

Free Tape  
Grooverider  
In The Mix

Sorry, tape only  
available in the UK

**Laurent  
Garnier**  
Unmasked!





cream blueprint 1997

## cream

Saturday 15th March

### Courtyard

The Chemical Brothers (DJ'ing),  
Les Ryder

### Frontroom

Derrick Carter (4 hour set), Rocky

### Annexe

Paul Oakenfold (3 hour set), Paul Bleasdale

Saturday 22nd March

### Annexe

Jon Pleased Wimmin, Paul Bleasdale

### Frontroom

X-Press 2, James Barton

Saturday 29th March - Easter weekend

### Annexe

Paul Oakenfold (3 hour set), Paul Bleasdale

### Courtyard

Dave Seaman, Paul Van Dyk,  
Marcus James (Muzik magazine's -bedroom bediem DJ)

### Frontroom

X-Press 2, James Barton

Saturday 5th April

### Frontroom

Allister Whitehead, Rocky, James Barton

### Courtyard

Andrew Weatherall (4 hour set), Nick Warren

### Annexe

Paul Oakenfold (3 hour set), Paul Bleasdale

Saturday 12th April

### Frontroom

Roger Sanchez (4 hr Set), Rocky

### Courtyard

Darren Emerson, Les Ryder

### Annexe

Paul Oakenfold (3 hour set), Paul Bleasdale

### Residents

Paul Oakenfold, X-Press 2,  
Paul Bleasdale, Les Ryder

### Percussion

Mav

### Information

9pm-3am, £7 members plus NUS, £10 non members  
Saturdays @ Nation, Wolstenholme Square, Liverpool

## full on

Friday 28th March - Easter Weekend

### Frontroom

Graeme Park,  
Allister Whitehead  
Smokin Jo, Andy Carroll

### Annexe

Tony De Vit, Nick Warren,  
Sister Bliss, Paul Bleasdale

### Residents

Graeme Park, Allister Whitehead,  
Jon Pleased Wimmin, Andy Carroll

### Percussion

Mav

### Information

10pm-6am, £8 members & NUS plus booking fee  
£10 non members plus booking fee  
Nation, Wolstenholme Square, Liverpool

## ultimate cream

Friday 11th April

### DJ's

Mr C, Misjah & Tim (MC)

### Live

Speedy J

### Information

10pm-4am, £8/£7 NUS plus booking fee  
Nation, Wolstenholme Square, Liverpool

## cream glasgow

Saturday 29th March - Easter Weekend

### ultimate Presents DJ's

Darren Emerson, Mr C,  
Steven McCreery, Colin Tevendale

### Opening Time and Price

10pm-5am, £12 plus booking fee  
The Tunnel, 84 Mitchell Street, Glasgow

### Ticket Information

0151 708 9979 / 0141 331 7607

### Coach Information

0141 331 7607

## information

### Cream, Full On and Ultimate Coaches

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Glasgow - 2nd Precinct: 0141 332 4003  
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Motherwell - Impulse: 01896 267 437  
Perth - Strawberry Blazin: 01738 443 788  
Stirling - Popp: 01786 449 059

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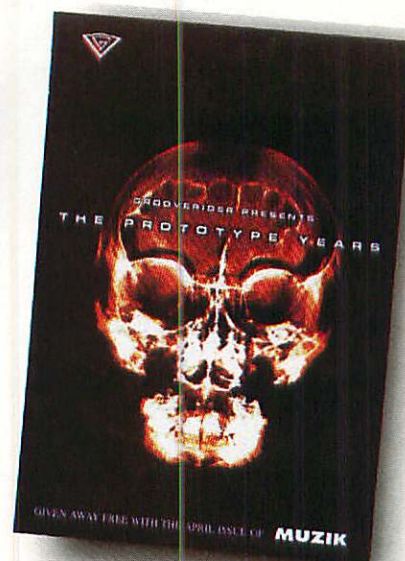
The new wave of drum & bass crash onto the shores with a flotsam of inventiveness caught in their wake

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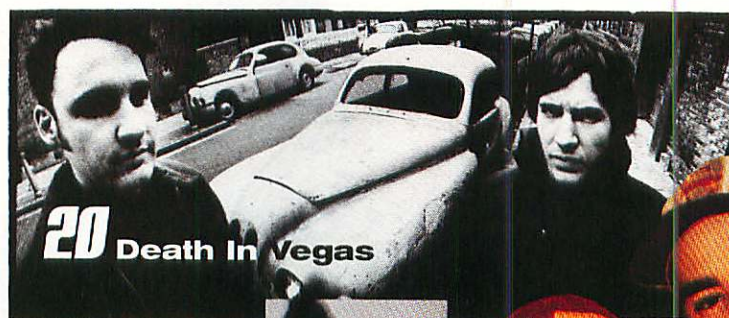
Germany's outstanding tech house imprint offer you a little piece of tomorrow today



**8** Grooverider tape



**62** Gus Gus



**20** Death In Vegas



**44** French Hip Hop

**88** Lemon D & Dillinja





# taste the indigo effect

**indigo:** refreshing & gently sparkling soft drink **containing:** wolfberry, guarana, schizandra & taurine **providing:** a natural energy boost



## SPECIAL THANKS THIS ISSUE TO...

As it is for telling it as it is (thanks for the amazing records), Andrew Ing and all at Zouk, Singapore, Derrick May, Damian Mould, Eric Morand and Alessandra, Andy and the Boxed crew for pushing the underground in Prague, John at Cobra. And big respect to Wiggle.

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Printed by BPC Magazines Ltd, Carlisle  
Repro by FE Burman Ltd, London

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Subscription rates (12 months) UK, £28.80.  
Europe/Eire (including VAT) £40 (airmail). Zone A (Middle East & Africa) \$55, Zone B (Americas) \$55, Zone C (Australasia, Far East & rest of world) \$65. Prices include p&p. Enquiries and overseas orders: IPC Magazines Ltd, Oakfield House, 35 Perrymount Rd, Haywards Heath, West Sussex RH16 3DH. Tel: 01444-455-555. Fax: 01444-445-599.

ipcmagazines

A commitment to excellence

Distributed by Marketforce

Member of the Audio-Visual Group of Companies

Muzik, IPC Magazines Ltd, King's Reach Tower, Stamford Street, London SE1 9LS Tel: 0171-261-5000 Web site: http://www.ipc.co.uk

© 1996 IPC Magazines Ltd ISSN 1358-541X

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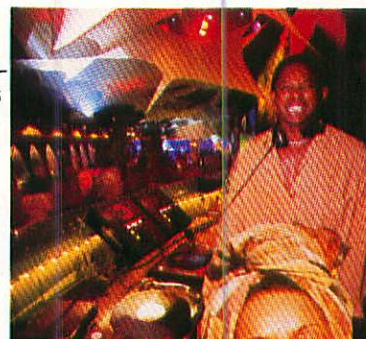
## 76 Floor Fillers



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## 76 Floor Fillers

## 99 Albums

Next Issue on sale Wednesday, April 9



**THERE W  
WHEN ALL THIS**

**SMOKING**

Marlboro King Size  
13 mg Tar 0.9 mg Nicotine

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*Grooverider Cassette*



# All aboard

Everything you need to know  
about your **FREE & EXCLUSIVE**  
Grooverider-mixed cover tape

## ALREADY

A LEGEND IN DRUM & BASS CIRCLES, GROOVERIDER (AKA THE Hardcore Provider) is about to step into the big time. Not only has his label, Prototype, become a byword for musical innovation and experimentation, but he recently signed a major label deal with Higher Ground/Sony for an album which will fire drum & bass into the next millennium.

Even so, DJing remains fundamental to the art of the Rider and on this exclusive selection taken from the forthcoming label compilation, "Prototype Years", there is a chance to hear the man at the height of his powers, cutting across the range of styles which have made his name, from hardstep rollers to technical forays into the dark sounds of the late 20th Century. On the scene, "prototype" is a kind of code word for the dub plate, that essential testing ground for new sounds, but it also suggests a dynamic vision of future musical directions.

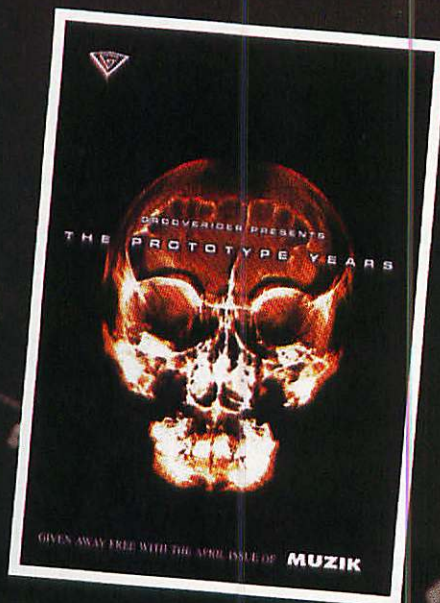
Having relaunched the label last year with tracks like "Kilimanjaro" by Ed Rush and "Threshold" by Cybotron, and established a space alongside other major players like Metalheadz and Good Looking, Grooverider is not about to rest on his laurels by turning out endless "Greatest Hits" compilations. Prototype is dedicated to bringing the freshest styles out of the backroom studios of a whole new generation of producers, and setting their dreams in vinyl.

"Most of the album is newcomers," says Grooverider. "Guys like Matrix and Optical. It's like scouting out the brand new talent. You've got to keep things rolling, fresh people and new sounds. You've got to hand it over to others sometimes."

Yet behind it all is the guiding force of a DJ who has spent the last decade refining the sound and range of the scene, from Rage to the Metalheadz Sunday Sessions, influencing and inspiring most of the current major players, from Goldie to Photek, along the way. He is, moreover, a man whose enthusiasm for the music remains undimmed and who is open-minded enough to recognise pure talent regardless of reputation. Prototype is as much a platform for relative unknowns such as John B as it is for established breakbeat alchemists like Ed Rush, Dillinja and Lemon D.

So prepare for a rollercoaster ride across the entire spectrum of drum & bass, a widescreen, surround-sound recognition of the most daring and innovative musical style around today from its most consistently daring and innovative practitioner. Living aural proof, if any were needed, that there is only one Grooverider.

words **Rupert Howe**



### Grooverider on...

#### JOHN B - "Secrets"

"He's fused a lot of different sounds here, techno sounds, old house sounds. He's a young university graduate who sent me a tape once, but there was only about three minutes of this on it so I had to sort him out! He sent me back an eight-minute version and it seemed to fit when this album business came up. He's made a few tunes before and he's got a some tracks coming out on DJ SS' Formation label, but I thought this would be a good way to introduce him properly. He's definitely somebody to look out for in the future."

#### ED RUSH/FIERCE - "Locust"

"This is something new from Ed, a little collaboration, and I can also bring Fierce into the album this way. It's a pretty big tune as it goes, it'll be a monster when it comes out on a 12-inch. It's been around for about five months on dub plate but it's been lively from day one. This is one of the main tunes on the album. And it explains Ed Rush down to his feet, it's totally that sound, their department. And it's a sound people associate with me. Well, that's one aspect of me... there are many faces, you know!"

#### CYBOTRON - "Silver Blade"

"It's Dillinja, yeah. That speaks for itself really. Just hear the tune, that's all I've got to say. Words can't sum it up, I'm not even going to try. Hear it and you'll see why it's on the album. Dillinja has been underrated for too long and it's time to push him forward because he's been holding up a good amount of the scene by himself for a long while. Dillinja is the daddy, nobody can teach him anything, not Goldie nor anybody. He's been here longer than all of them. And he's still young, he hasn't even started to achieve his full potential yet. I know that when he's making these tracks, he doesn't think they're anything. It's frightening to think what's going to happen when he sits down to make a tune he likes. I don't think he knows quite how talented he is. Which is frightening for somebody like me!"

#### LEMON D - "City Lights"

"Lemon and Dillinja are like two sides of a coin, but that's because they live next door to each other! But Lemon's track is very experimental. For a start, it hasn't got any breaks in it. It's pure drum machine. It's like Rage techno, a totally innovative track. A total Prototype. Something different for people to listen to well for the breakbeat boys, anyway. And the more different the music is, the longer it's going to survive. You can't have the same old thing all the time. That just makes it boring."

#### CODENAME JOHN - "Warned"

"Who is Codename John? That's me! I've got a track called 'The Warning' coming out on Metalheadz and I took one section out of it and worked it into a little exclusive, something I've been playing out myself as one of my personal things. I never really intended to release it, it's just one from the house. Showing people I'm back? Well, yeah, but I'm just doing my thing, you know?"

# news

The latest stories from around the world

## TRIBAL GATHERING UPDATE

**UNIVERSE** have confirmed details of the Detroit techno stage which will be part of Tribal Gathering on May 24. Jon Acquaviva, Kevin Saunderson, D Wynn, K Hand, Richie Hawtin, T-1000 and Jeff Mills are confirmed as DJs, while Carl Craig's Paperclip People and Aux 88 will be performing live.

Additionally, there will be a live ISDN link back to selected clubs and bars in Detroit, the showing of a 15-minute documentary about the city and the tent's decor will be designed by visual artists from Detroit,

giving it a genuine Motor City club feel with minimal lighting and a lowered ceiling.

Kooky Scientist, DJ Cam, the Two Lone Swordsmen Sound System, Republica, Deep Dish, Masters At Work and Dave Clarke have also been added to the Tribal bill. Clarke will be making his debut as a live act.

Commenting on Kraftwerk's headline slot at the event, meanwhile, Universe's Ian Jenkinson said, "We've had a phenomenal response to the news, the band are excited as well and it takes a lot to get them excited. It's going to be a landmark show and I doubt they'll be doing another one in the next five years."



Kelly Hand



DJ Cam confirmed for Tribal 1997

## SLATER SIGNS TO NOVAMUTE

**LUKE SLATER** has signed an album deal with the Novamute label. The techno stalwart, who's perhaps best known for his releases on Peacefrog and GPR, will record for Novamute under his own name. A single and an album are expected in the autumn with a live tour to follow.



Luke Slater

A spokesperson for Novamute said, "We're delighted to have signed him. He's fantastic, the leading techno artist in the country. We're flattered because we won the mad A&R chase in order to get him on the label. Luke is also really excited about the deal."

## A Guy Called Gerald



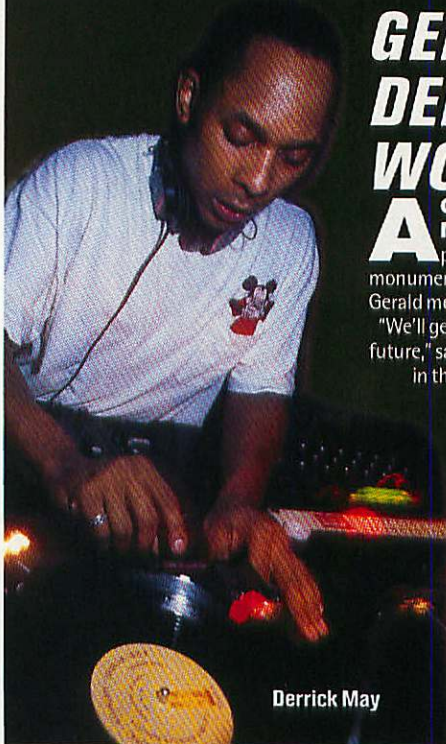
# IT'S ON!

## GERALD AND DERRICK MAY TO WORK TOGETHER

**A GUY CALLED GERALD** and **DERRICK MAY** are due to record together shortly. The project, which could be this year's most monumental dance collaboration, was hatched when Gerald met up with May in New York recently.

"We'll get started on some material in the not too distant future," said Gerald. "The main problem is getting us both in the same city at the same time, but I'm going to be based in New York for quite a while from the end of March and Detroit is only a train journey away."

"We're old friends, so there'll be no pressure involved, and I'm really chuffed to have convinced Derrick to make some music again. I guess the sound will sit somewhere between drum & bass and late-Eighties techno, it'll be a sound for the late-Nineties. I'm totally influenced by the music that came from Detroit back then. All I'm doing now is programming breaks over the top and sometimes it's nice to touch base with the scene that inspired you in the first place."



Derrick May



**JUNIOR VASQUEZ** makes his first appearance in the UK at the 8,000 capacity London Arena on May 3. Dubbed "Juniorverse" and promoted by the Universe team, the New York super spinner will play for 10 hours without any warm-up DJs. He will be accompanied by an army of transvestites and go-go dancers from the US. A spokesperson for the party claimed that numerous DJs were cancelling their bookings for that night, so they could see Vasquez in action.

Ian Jenkinson from Universe said "We wanted him for Tribal Gathering originally, he was going to have a tent of his own but then the plan changed. It's an ambitious gig to put on but as far as we're concerned, it's all about pushing things forward. If he did a gig for just a 1,000 people, there'd be a lot of others left disappointed."

"Juniorverse" coincides with the May release of a double CD called "Vasquez Live". Coming out on his own Pegoda label, the compilation was recorded at Vasquez's residency at New York's Hippodrome.

## THE BIG NIGHT OUT OR A SURE-FIRE FLOP?

Ashley Beedle, Dave Clarke, Steve Hall and Miles Hollway on "Juniorverse".

**Ashley Beedle:** "Will I be cancelling my gig to be there? Bollocks I will! To be honest, I can't see that many DJs crowding round the front with notepads. It'll be good for the kids who want to taste the Vasquez experience but I'm not sure the experience will mean that much outside New York. I've got a lot of respect for the guy, particularly because he broke X-Press 2 in America but I'm not at all sure where his head is at right now."

**Steve Hall from Junior Boy's Own:** "Frankly, I couldn't give a fuck. It's a bit late in the day, isn't it? I mean, after the sorry old remixes he's dished out recently, who's going to want to see him? Doing what he does in New York is one thing, but trying to ship the vibe over to the London Arena... I can't see how it's going to work."

**Dave Clarke:** "I hope he gets the same money as a British DJ would get, travelling expenses on top and no more, because that's all he's worth. I could whip his arse when it comes to mixing and to be honest, I'd rather go to the 7-11 in Streatham to buy a packet of crisps than see him playing."

**Miles Hollway:** "You've got to take your hat off to him in some respects. He's really putting himself on the line, it's a total do-or-die situation. But a lot of the hype surrounding him in the past has been to do with the fact that so few people have actually heard him DJ. Now they're all going to be crowding round him going, 'Come on then, prove how good you are.'"

## CHEMICALS HEADLINE BRIGHTON FESTIVAL

**THE CHEMICAL BROTHERS,** The Orb, Dreadzone, 808 State, Fluke and Eat Static all play live at the Brighton Essential Music Festival, which takes place in Stanmer Park on May 25, the same day as Tribal Gathering.

Apart from the above line-up on the main stage, there will also be an Ultimate Arena, featuring The Advent and Planetary Assault Systems live, and Carl Cox, Laurent Garnier and CJ Bolland DJing, a Wall Of Sound/Skint tent boasting The Propellerheads playing live with Midfield General and Fatboy Slim among the DJs plus an area hosted by Brighton junglists, Legend Of The Dark Black.

Tickets for the festival, which runs from 1 pm to 11 pm, cost £25. Call 0891-230-190 for more info.



## QUOTE OF THE MONTH

**DAVID BOWIE** on the British dance invasion of USA on CNN.

"Dance music is the new rock music."



**T**ONY DEVIT has cancelled his planned tour of Australia due to the promoter's decision not to pick up the bill for a friend to fly with him... **THE HERBALISER** plug their new "Blow Your Headphones" album with live dates at Southampton Brook (March 12), Hull Room (13), Liverpool Heebie Jeebies (14), Leeds Underground (15), Dundee Homeless (22), Sheffield Leadmill (23), Bristol Thekla (April 4) and Brighton Concorde (5)... **LSG's** "Hidden Sun Of Venus" EP comes out through Platipus on March 24. Additionally, the trance label plans to release Terra Firma's "Turtle Crossing" album shortly... **THE ADVENT's** second album, called "New Beginning", is set to hit the shops next month... **EMPIRIUM** return with a single called "BETA" on XL on April 21. Jonny L's limited edition 10-inch, "Piper"/"Common Origin", comes out on the label on March 17, and Sandman's (aka Patrick Prins) "Coimbra" has also been signed to the London dance independent... **JOI SOUND SYSTEM** warm up for their Tribal Gathering appearance with live dates at London Disgraceland (March 20), London Brixton Academy (Return To The Source) (29), London Complex (April 4), London Dog Star (12) and London Complex (29)... **SCANNER** delivers another set of phone-tapping electronica with his "Delivery" album which comes out through Earache on April 28... **CHICAGO BAD BOYS**, Windy City old-timers Steve Poindexter, Kareem Smith and Jamal Mjos, release a double pack on D-Jax this month. The label is also releasing a second EP from Urban Electro entitled, not unreasonably, "Part Two"... Pagan plan to release **DISCOCAINE's** "Doin' Alright" and **HOUSEY DOINGZ'** "Ride" next month... The **MAZZO** club in Amsterdam has reopened following its closure in December after a police raid resulted in the arrest of four drug dealers... Contrary to reports in the last issue of Muzik, **ADAM F** will not be playing live on the Groove Connection tour. He will, however, be playing at Glastonbury and Tribal Gathering as well as releasing an album later this year... "Kettlecade" by breakbeat scientists **SONIX** is out now on Kinetix... Up-and-coming Mo' Wax types **JLS** and **RICHARD FILE** were brought together by James Lavelle to record seven tracks for a Nike promotional CD... **FLYING RECORDS** has moved 94 Dean Street, London W1V 5RB... **KISS 105 FM** has started broadcasting across Yorkshire. DJs hosting shows on the station include Back To Basics' Ralph Lawson and Huggy, Rob Tissera and L Double... **KRIS NEEDS'** "Kris Needs Must!" compilation is due on Rumour in late March...



"I think you'll find the Robson & Jerome album is mine." Miles and Elliot divide the spoils after quitting Hard Times

## NO MORE HARD TIMES

**MILES HOLLWAY** and **ELLIOT EASTWICK** have left Hard Times. The DJ duo who masterminded the Leeds club's inventive house and garage sound since 1993 claim that "musical differences" are at the root of split. "Sorry, nobody's knobbing anyone's wife or anything juicy like that," said Eastwick. "There's no war of words involved, because that kind of stuff just makes you look shit. Are we sad to be leaving? Yes and no. We built the identity of Hard Times, so we'll always have good memories, but the club wants to pursue a more commercial direction than we're not willing to get involved in. It's not that we don't want to be successful, it's

just we don't want to compromise ourselves in the process and we'll never let a promoter control the kind of music we're willing to play."

Eastwick added that he and Hollway intend to start a new club later in the year.

"We have a habit of leaving things at the right time, before they go downhill," he explained. "We're going to get something else together in Leeds. Nothing's planned as yet but maybe by the end of the year we'll have a new night of our own. Until then, we're going to jump aboard the guest DJ circuit for a while."



## SASHA & BUKEM TO SWAP SETS AT SCREAM

**SASHA** and **LTD BUKEM's** appearance on the Muzik club tour at Plymouth's Scream club on June 21 will feature the two spinners swapping their specialist areas of dance. The night will feature Sasha playing a drum & bass set while Bukem will crack open the house tunes. Scream is at The Warehouse, 34-36 Union Street.

## FLASH IS BACK

**GRANDMASTER FLASH** has been working in the studio with Coldcut, recording tracks for an album that will be released on Arthur Baker's Minimal imprint in September. Baker told Muzik that he was speaking to a number of other people about producing tracks for the hip hop pioneer, including Adam F, Goldie, The Prodigy, Underworld's Karl Hyde and the Fugees.

"Me and Flash have known each other for 15 years but we've never worked together," said Baker. "We met up at a dinner party a couple of years ago, exchanged numbers and arranged to get a project going."

Flash, who hasn't released a track for seven years, has kept himself busy in the years since he revolutionised hip hop with tracks like "White Lines" by hosting a radio show on New York's BLS FM and DJing at a mainstream club in Manhattan called Bentley's.

Explaining how Coldcut's work with Flash had turned out, Baker said, "They've been making tracks which he'll be cutting up in a 'Wheels Of Steel' style. They've produced everything from 80bpm tunes to hip hop and jungle for him. I think he's relishing the chance to work on some brand new material."



Grandmaster still cuts faster

# for those who know



## grooverider presents 'the prototype years'

This album is a retrospective of releases from his own label 'Prototype', featuring the sharpest cuts from the cream of drum and bass players, Lemon D, Dillinja, Ed Rush, Boymerang, Fierce, Dom and Rolland, Optical and Matrix as well as tracks by The Grooverider.

Available on double cd and limited edition triple vinyl.

one of this month's  
recommended  
dance titles



Listen to it on **Virgin listening posts**  
between 24 March and 6 April



**MEGASTORES**

**beyond**  
entertainment

The much talked about 100th release from **MOVING SHADOW**, which features tracks from Dom and Rob Playford, and Goldie and Playford, is now due out on March 17. Grooverider, Andy C and Underworld's Rick Smith are all set to remix the tracks, while Hoax, Omni Trio, JMJ & Richie and Kudos all have material lined up for release on the ace drum & bass label shortly... The **HELLER & FARLEY PROJECT**'s next release will be "White Powder Dreads". It features Billie Holliday-ish vocals from Joan Forte and remixes come from Funky Green Dogs... Manchester's **HOME** club has been declared insolvent... Doctors are to start administering the drug **ECSTASY** to volunteers with an aim to discovering what damage it does to the brain. Apparently, they will then test the volunteers' brain activity by getting them to read excerpts from Jeffrey Archer novels. No really! It's reported that tests carried out in America have revealed small doses of MDMA can actually improve memory powers among users... After reading various articles in Muzik, video maker **MICHAEL S SYKES** is making an "intelligent safety film" about the real dangers of Ecstasy (rather than the tabloid hyperbole) and is looking for people who are willing to share their stories relating to problems experienced through taking the drug for use in the video. Contact him on 01462-362-820... Not content with releasing Mark The 45 King's "Universal Beat Generation" album this month, **ULTIMATE DILEMMA** take to the road with Runaways, Reg and MC Navigator, visiting Leeds Funky Mules (March 13), Birmingham FungleJunk (15), Manchester Sankey's Soap (19), Brighton Muffle Wuffle (21), Sheffield Old Skool (28) and London PM Scientist (April 2). What's more, they release a compilation called "Musical Dilemmas" on March 31... **BENTLEY RHYTHM ACE**'s "Midlander" comes out through Skint on April 7... **MEKON & SCHOOL D** come together on a track called "School's Out", which is due on Wall Of Sound on April 21... Top jungle label **FULL CYCLE** is to tour the US shortly with DJ Die, MC Dynamite and Krust at the controls. They're also releasing Die's "Reincarnated" and Krust's "Soul In Motion" this month... **QUAD**, the label set up by trance chaps Forth, has releases from Stef, Pako & Frederik, Chaser, VFR, Stone Factory and Forth themselves on the way... Nottingham house collective **DIY** head off on a worldwide tour next month which will see them out on the road until mid-June. They are also releasing another EP by ESSA, entitled "Tales From The Furnace"...

# MUZIK CAMPAIGN TO BAN SMOKING IN CLUBS

**MUZIK** launches an initiative this month which aims to outlaw smoking from clubs. As with our successful Thirst Aid campaign, venues which support the Clean Air Clubbing is Kool! crusade will have a smoke-free logo alongside their listings in our Insomnia club guide.

The reasons for Muzik championing this issue are manifold. Passive smoking is undoubtedly damaging the health of this nation's clubbers, their clothes are being ruined and numerous DJs have complained their in-the-mix skills are being hindered by smoke getting in their eyes.

Several clubs have already voiced support for the campaign. Some have also stated they will ban smoking from their venues shortly and introduce a range of "designer" nicotine patches to keep cigarette addicts happy. See next month's issue for further details about our "C.A.C.K!" campaign.



"I am smoking a fag"

## BUKEM'S LOGICAL PROGRESSION ON THE MOVE

### LOGICAL PROGRESSION

will be relocating to London's Turnmills venue on March 2. The move marks the end of the drum & bass institution's links with Ministry Of Sound.

A spokesperson for Logical Progression said, "There was certainly no falling out between us and Ministry. It's just that we want to take the night to 'Level Two' and a move to Turnmills made sense because the space is more suited to our demands. Logical Progression in 1997 will be all about experimenting and hopefully that'll become clear over the next few months."

Logical Progression will now run as a fortnightly club on Thursdays, rather than monthly.

Meanwhile the follow up to Bukem's massively successful compilation, which was released on frr last year, is due out in late April. "Logical Progression - Level II" will be mixed by Blame.

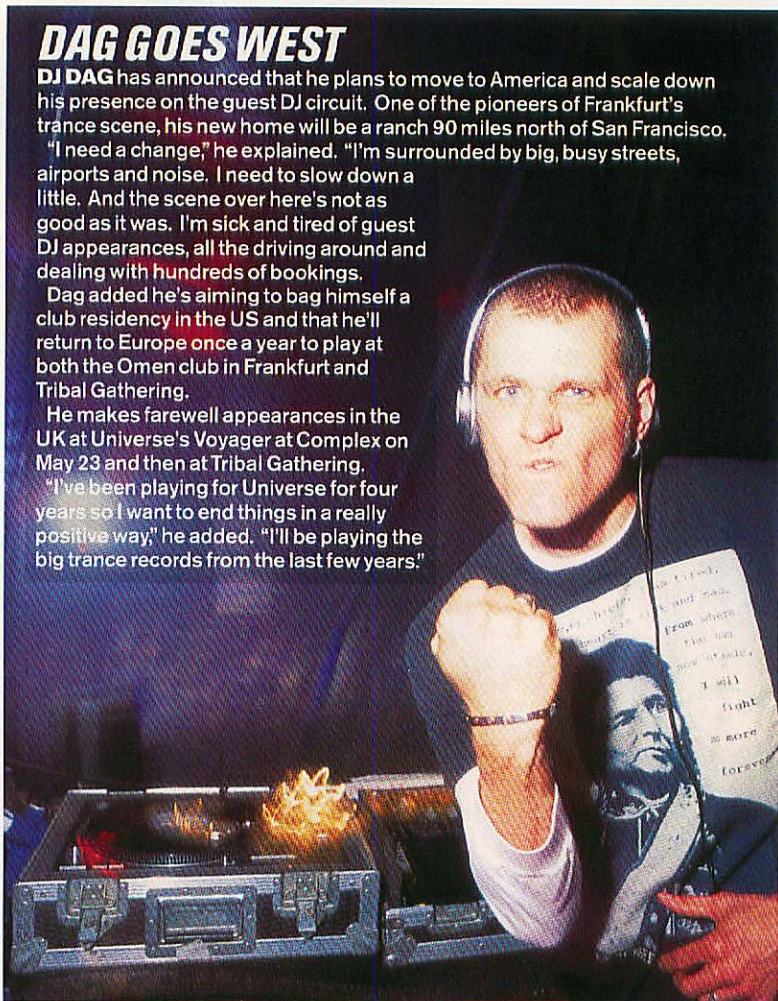
## DAG GOES WEST

**DJ DAG** has announced that he plans to move to America and scale down his presence on the guest DJ circuit. One of the pioneers of Frankfurt's trance scene, his new home will be a ranch 90 miles north of San Francisco.

"I need a change," he explained. "I'm surrounded by big, busy streets, airports and noise. I need to slow down a little. And the scene over here's not as good as it was. I'm sick and tired of guest DJ appearances, all the driving around and dealing with hundreds of bookings."

Dag added he's aiming to bag himself a club residency in the US and that he'll return to Europe once a year to play at both the Omen club in Frankfurt and Tribal Gathering.

He makes farewell appearances in the UK at Universe's Voyager at Complex on May 23 and then at Tribal Gathering. "I've been playing for Universe for four years so I want to end things in a really positive way," he added. "I'll be playing the big trance records from the last few years."



Outta Paris

# dj cam

presents his new album

## substances

CD & GATEFOLD DOUBLE VINYL

INSTORE 17.3.97

"The King of sparse beats" JOCKEY SLUT

"Surely no introduction is needed...CAM is the  
Monsieur B-Boy Extraordinaire" MELODY MAKER

"DJ CAM represents an army of hip hop heads  
who have taken the original blue-print and  
dragged it into new dimensions of sound" MUZIK

### DJ CAM LIVE

17.3 That's How It Is at Bar Rhumba London

19.3 Fat City 4th Birthday Party at Sankey's Soap Manchester

21.3 The Cup Of Tea Club at The Thekla Bristol

MUSIC FOR ADVENTUROUS MINDS...



COLUMBIA

**TRICKY** releases "Makes Me Wanna Die", the third single from his "Pre-Millennium Tension" album next month. Stereo MCs and A Guy Called Gerald dish out the remixes. The moody Trickster has also confirmed live dates at Birmingham Que (April 10), Glasgow Barrowlands (11), Nottingham Rock City (13), Southampton Guildhall (14), London Hackney Empire (a "seated acoustic show") (15), London Shepherd's Bush Empire (16), Sheffield Foundry (18), Liverpool Royal Court (19), Leeds Town & Country (20) and Norwich UEA (21)... **THE CHEMICAL BROTHERS** plug their stonkingly fine new album, "Dig Your Own Hole", with dates at Cardiff University (April 9), Manchester Apollo (10), Southend Cliffs Pavillion (11), London Brixton Academy (12), Glasgow Barrowlands (16), Newcastle University (17), Birmingham Que (18) and Sheffield Octagon (19)... Italy's **MEDIA RECORDS** has started up a UK-based imprint called Nukleuz which will specialise in house, progressive and techno... **TAG RECORDS** in Dublin set off on their Contagious club tour of Ireland shortly. Contact 00-3531-671-9455 for more details... **STRATA 3**, the Brighton-based breakbeat/techno duo responsible for an acclaimed series of releases on Bush, were on the verge of signing to deConstruction as we went to press... Island have denied rumours that **ALEX REECE** is being dropped from the label... According to reports on the Internet, Australia's leading house and techno label, **JUICE**, is shutting down shortly. Best known for putting out tracks such as DJ HMC's "Scientific Funktions" and Rotation's "Moondust", the label is apparently signing off with Paddee's "Blue Harvest" EP... **GLOBAL COMMUNICATION** have set up a new label called Heard. The label's debut release is The Modwheel's "Destination Morocco". Tracks from Circulation and The Horn are to follow... **EBV, FUTURE SOUND OF LONDON's** label, release Oil's "Slight Of Hand" on March 24... **BASEMENT JAXX** return to London Brixton George IV on March 22... **ISHA D's** "Stay", originally a club hit on Cleveland City in 1995, has been picked up for release on 3 Beat. Packing a clutch of new mixes by Victor Imbres, Andy Ling, Shiva and DJ Linus, it is due out on May 19... **188** has signed to Harthouse... John Ciafone from **MOOD II SWING** has produced a track called "Tick-Tock" under the name of Chiapet for the Yoshitoshi label. Roger S mixes of Kings Of Tomorrow's "Fade II Black" are also on the way, and label bosses, Deep Dish, have turned out some Weatherall-esque mixes of Olive's "Miracle" for RCA...



Dave Angel

## BEEDLE & ANGEL HOOK UP

**ASHLEY BEEDLE** and **DAVE ANGEL** have been working on tracks together. The duo have yet to decide on a name for the project, but one track, entitled "Feel The Horns", has already been recorded. "It's a clubby, deep techno thing with a lot of funk to it," enthused Angel. "I went to London to make the first track and the idea is Ashley will be coming down here [Angel is based in Swindon] next. We've been speaking about doing this for years so it's brilliant that we finally have." Beedle added, "The track we've done is kind of samba-meets-techno. It's 140 bpm, which by my standards is quite fast." It's expected that the duo will eventually come up with a four track EP for Island. Angel is also close to completing his second album which will be preceded by a single called "This Is Disco" in April. Wax Doctor and Ian Pooley will supply remixes.

### ANGEL ON ASHLEY

"I like Ashley and that's the most important thing. There'd be no point going into the studio with someone unless you got on as mates. He's been around even longer than me! He's got a good ear for music and there are a lot of similarities in our backgrounds. Both our fathers were musicians, both of us are into jazz and we've both been involved with the sound system scene."

### ASHLEY ON ANGEL

"It's spooky how our pasts have so much in common. We were both tearaways, for starters, and unlike a lot of people who just talk about jazz, you can really hear it in Dave's music. I was listening to some of his early stuff on R&S recently and it's incredible, really deep, esoteric music."



Ashley Beedle

## R&S GO R&B!

**R&S** boss, Renaat Vandepapaliere, has voiced concerns over techno's future and expressed an interest in seeing Detroit's techno brigade step back into their collective r&b past.

"They should go back to their roots, to the things that inspired them before techno," he said. "Most of the kids who are experiencing techno for the first time are enjoying it, but for everyone else, a lot of the music is becoming predictable when it should be dangerous, challenging and refreshing."

When asked whether he'd like to release some r&b influenced music on R&S, he added, "Of course. I'm up for releasing anything I like. I don't want to think too deeply about music right now. I just want to enjoy the stuff I enjoy and leave it at that."

## CREAM PUMP UP THE VOLUME

**CREAM** have installed a new sound system at their Nation venue. Up and running since March 8, it was designed by New Yorkers George Smith, who many regard as the Godfather of audio reproduction having previously designed sound systems for esteemed venues such as New York's Twilo, Sound Factory and Sound Factory Bar, the Sound Factory in San Francisco and Toronto's The Government, and Steve Dash, who's rumoured to have worked on long-range missile system in the past.

Cream's new set-up is costing them more than half a million pounds. The club's Darren Hughes said, "The idea grew after myself and James [Barton] visited the Sound Factory in New York a few times. We were hiring out a little sound system for £400 a week at the time. It was beyond our wildest dreams that we'd ever get something like that for ourselves. But hey presto! Four years later, we've got one!"

When asked to comment on the fact that The End and Ministry Of Sound also claim to have the best sound systems in the land, Hughes said, "I don't want to be drawn into saying ours is better than theirs. All I can say is, it's worth the money and sounds as fresh and clean at the beginning of the night as the end."

★ "Cream Separates", the club's latest compilation, comes out through deConstruction on March 17. It's been mixed by Deep Dish, Paul Bleasdale and Les Ryder and Darren Emerson and will be available as individual CDs or as an all-inclusive package. Emerson's mix includes four of the finest house records of all time from Modus Vivendi, 51 Days, Virgo and Sueno Latino.

## BLASTS FROM THE BOY'S OWN PAST

**MUZIK** is proud to present the first in a series of retrospectives of the mighty "Boy's Own" fanzine in our Paranoia pages this month. Lifting excerpts from this era-defining publication's sporadically released volumes, which came out between 1988 and 1992, it's clear that five years on the crazed ramblings of Andrew Weatherall, Terry Farley *et al* have lost none of their caustic humour, or indeed, relevance to today's big business-dominated dance scene. Whether raging against M25 encores, acid teds, new age nerds and Guru Josh, or enthusing in favour of pie and mash shops, supersessionally ace music, a whole host of deranged nights out and numerous ways to recover from said nights out, the boys truly wrote it like they saw it. And for certain, they saw it all. See pages 166-7 and prepare for side-splitting action of the seriously large kind.



Boy's Own, 1988

# artcore

artcore Expressions In Drum & Bass **REACT**

**BLISS 'N' TUMBLE**  
THE JOURNEY

**KEN ISHII**  
STRETCH (SHOGUN REMIX)

**UNDERWOLVES**  
THE CROSSING PT.II (WORDS)

**THE SPIRIT**  
SOLAR GLIDE

**TRIBE ZERO 2**  
DEATH BY SAX

**GARBAGE**  
MILK (GOLDIE'S VIP  
TRASH YOUR SH\*T MIX)

**DJ DIE**  
REINCARNATION

**DANNY BREAKS**  
THE BEAR

**NOOKIE &  
LARRY HEARD**  
MYSTICAL PEOPLE

**INTENSE**  
MOTIONS (VIP MIX)

**WAYWARD MINDS**  
HOMELAND  
X-PRESSIVE JOURNEY

**ADAM F**  
F-JAM FEAT. MC CONRAD

**DOC SCOTT**  
SHADOW BOXING

**ST ETIENNE**  
THE SEA (PFM REMIX)

**A SIDES &  
NATHAN HAINES**  
AVE MARIA

**ED RUSH**  
SKYLAB

**PESHAY**  
ON THE NILE

**ICONS**  
ELECTRIC SOUL

**ZED**  
PULSE (VIP MIX)

**DAVE WALLACE**  
EXPRESSIONS PT.2

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charged



**JACKPOT** are staging an Unknown DJ tour to coincide with the release of their "Winning Ticket" compilation on March 24. DJs Danny Howells, Rob Green, Lee Softly and Phil Sagar visit Birmingham Aston University (March 19), London Plastic People (26), Dublin Temple Theatre (28), Bangor Boom Boom Room (29), Torquay Eclipse (April 11), Bradford Innocence (12), Norwich Kitchen (18), Chesterfield The Gate (19), Taunton Night Owls (25), Dartford Zen (May 2), Sheffield Leadmill (9), Harrogate Club (16) and Barnstaple Kaos (23)... **THE BIG CHILL**'s recent benefit bash at London's Brixton Academy raised £10,000 for the organisation, which suffered substantial losses after its Big Chill Gala festival in Norfolk last year. They are apparently looking into the possibility of staging another festival this year...

**SLACKER**, aka Ramp's Shem McCauley and Simon Rogers, have signed to XL. The pair are undoubtedly two of the UK's finest producers. Shem was also DJ Streets Ahead in the mid-Eighties. Their first XL release is "Scared"... Recent guests at **WHO'S IN TOWN?** at London's Plastic People on Sunday nights have included DJ Sneak, Doc Martin, The Stickmen, Jon Marsh from The Beloved, DJ Gilb-r, Herbert, Charles Webster, Terry Francis and Mark Pomeroy from Urban Blues Project. Call 0171-261-7518 for details...

**"MUSIC WITH BALLS"**, a video sporting Premier League footie excerpts set to music, is due out through 20th Century Fox shortly. Among the clips, Shearer does his stuff to Future Sound Of London's "We Have Explosive", Ravanelli is soundtracked by Tin Tin Out, McManaman by Fluke, Le Tissier by Morcheeba and Beckham by Underworld. Beats another chorus of "It's coming home, it's coming home, football's coming home" any day...

**UPYER RONSON** have moved to the Warehouse venue in Leeds and are aiming to forge a more diverse sound this year... **BUSH**'s connection with deConstruction has come to an end. The major had the option to pick up more tracks from Eric Powell's imprint following Dave Clarke, but decided not to...

**DJ "PHAT" PHIL COOPER** from Sweet in Chester has taken up an A&R position at the Musica Vitae label. They're releasing Troica's "Blaxnatch Fever/Pitch Black 1" shortly... **BASCO**'s "Can't Get Enough" comes out through Concrete on March 24... It was **PUSH**'s birthday last month, when we asked him what he got, he said "Pissed"... Jazz luminary **TERRY CALLIER** is producing tracks for Beth Orton. They also play live together at London's Jazz Cafe on March 19 and 20...

# SAINTS & SINNERS AWARDS 1997

**MUZIK** is hosting its second SAS Awards ceremony in July. Following on from the huge success of last year's event in Birmingham, this year's SAS Awards will take place in Bristol and will feature a party with the finest local talent. We will be announcing full details of the show in next month's issue.

In the meantime, we need your votes. Below are the 21 categories for the SAS Awards, which includes new awards for Producer Of The Year and, most significantly, we're splitting the Label and Club Of The Year categories into two parts, which will allow smaller clubs and independent labels the opportunity to be recognised.

Please send your completed forms to: Muzik SAS Awards 1997, King's Reach Tower, Stamford Street, London SE1 9LS. The closing date for nominations is June 16.

Underworld accepting their Album Of The Year award at the 1996 SAS Awards



## MUZIK

## SAS Awards 1997

### 1 ALBUM OF THE YEAR

### 2 SINGLE OF THE YEAR

### 3 BRITISH DJ OF THE YEAR

### 4 INTERNATIONAL DJ OF THE YEAR

### 5 BEST NEW DJ

### 6 CLUB OF THE YEAR - UNDER 500 CAPACITY

### 7 CLUB OF THE YEAR - OVER 500 CAPACITY

### 8 COMPILATION ALBUM OF THE YEAR

### 9 REMIX OF THE YEAR

### 10 INDEPENDENT LABEL OF THE YEAR

### 11 MAJOR LABEL OF THE YEAR

### 12 RADIO SHOW OF THE YEAR

### 13 ESSENTIAL MIX OF THE YEAR: VOTED FOR BY RADIO ONE LISTENERS/MUZIK READERS

### 14 LIVE ACT OF THE YEAR

### 15 VIDEO OF THE YEAR: VOTED FOR BY MTV VIEWERS/MUZIK READERS

### 16 PRODUCER OF THE YEAR

### 17 RECORD SHOP OF THE YEAR

### 18 WORST TOILETS

### 19 BEST FLYER/ADVERT

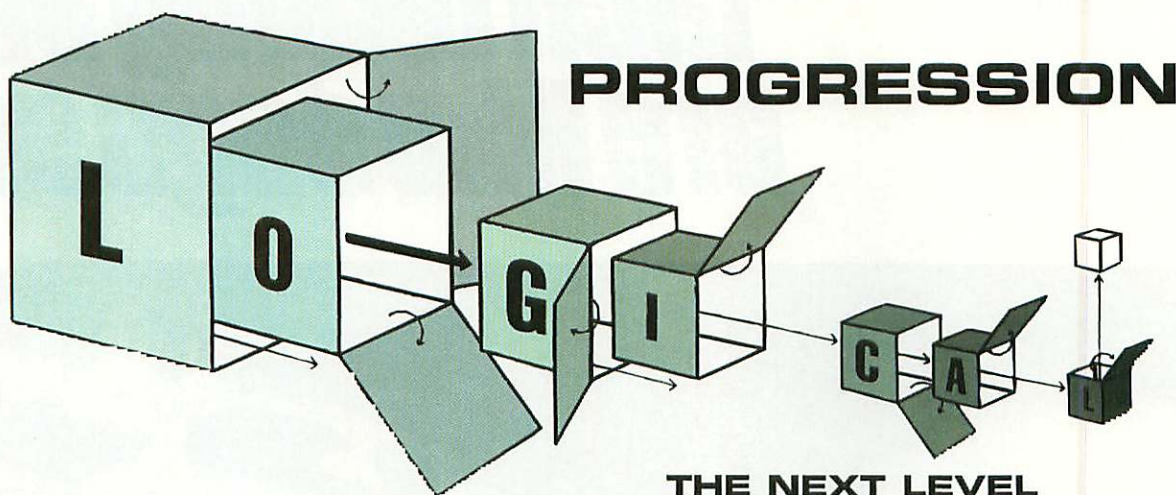
### 20 CANER OF THE YEAR

### 21 OUTSTANDING ACHIEVEMENT IN DANCE MUSIC

NAME \_\_\_\_\_  
 AGE \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 DAYTIME PHONE NUMBER \_\_\_\_\_

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stop from Kings Cross For more information  
please phone: 0171 250 3409  
Internet  
URL: <http://www.turnmills.co.uk/turnmills/gallery.html>



## PROGRESSION

THE NEXT LEVEL

10

9

8

7

6

5

4

3

2

1



Eclectronisa

### Main Room

LTJ Bukem Blame PHD Tayla  
Dream Orbit Beau (Intense)  
MCs Conrad DRS

### Earth

Fran Carl Clarke  
Simon Dan (Intense)

10p.m - 4a.m  
£5 members (guaranteed entry B4 12)  
£7 on the door subject to capacity

Logical Progression Thursday March 27th .....  
the countdown has started

### March 14th

Tall Paul  
Danny Rampling  
Lisa Loud  
Alex Anderson  
Lottie

### March 21st

Chis & James  
Matthew Roberts  
Brandon Block  
Steve Lee  
Vivian Markey

### March 28th

Tall Paul  
Jeremy Healey  
Al Mackenzie  
Steve Lee  
Lottie

### April 4th

Mark Moore  
Danielle Davoli  
Judge Jules  
Steve Lee  
Lisa Pin-Up

### April 11th

Tall Paul  
Danny Rampling  
Luke Neville  
Lottie  
Darren Payne

Carl Clarke &  
Headrillaz (Live Show)  
Dan & Jon Kahuna

Carl Clarke &  
Sean Rowley

Carl Clarke  
Lindy Layton

Craig (Trax)  
Danny Kieth

Carl Clarke  
Dan & Jon Kahuna

£7 Members & NUS B4 11.00 £10 After

Heavenly's New Improved  
Saturday Social gathering  
featuring

### 15th March

Jon Carter, Bentley Rhythm Ace, DJ  
Chillfreeze (Giant Steps, New York),  
The Una Bombers  
(Electric Chair Manchester)

### 22nd March

Richard Fearless, Kelvin Andrews,  
Frankie Cutlass,  
The Return Of Nuphonic  
(Dave Hill, Faze Action, Jules)

### 29th March

Jon Carter, Andrew Weatherall  
(5 Hr Set), Paul Harte, Danny Anderson,  
Adam Freeland

### 5th April

Jon Carter, Norman Cook, Daddy G,  
Mushroom, Rob Morris  
(massive Attack Sound System)

### 12th April

Richard Fearless, Jon Carter, Kris  
Needs, Bentley Rhythm Ace,  
Psychonauts

# HEAVENLY JUKEBOX

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The Heavenly Jukebox....97...the caper continues....  
Every Saturday, 9.30 pm til 3.30 am.

design MDC

## Death In Vegas

words **Andy Crysell** pictures **Steve Gullick**

# 'Men talking ab are like dogs sn

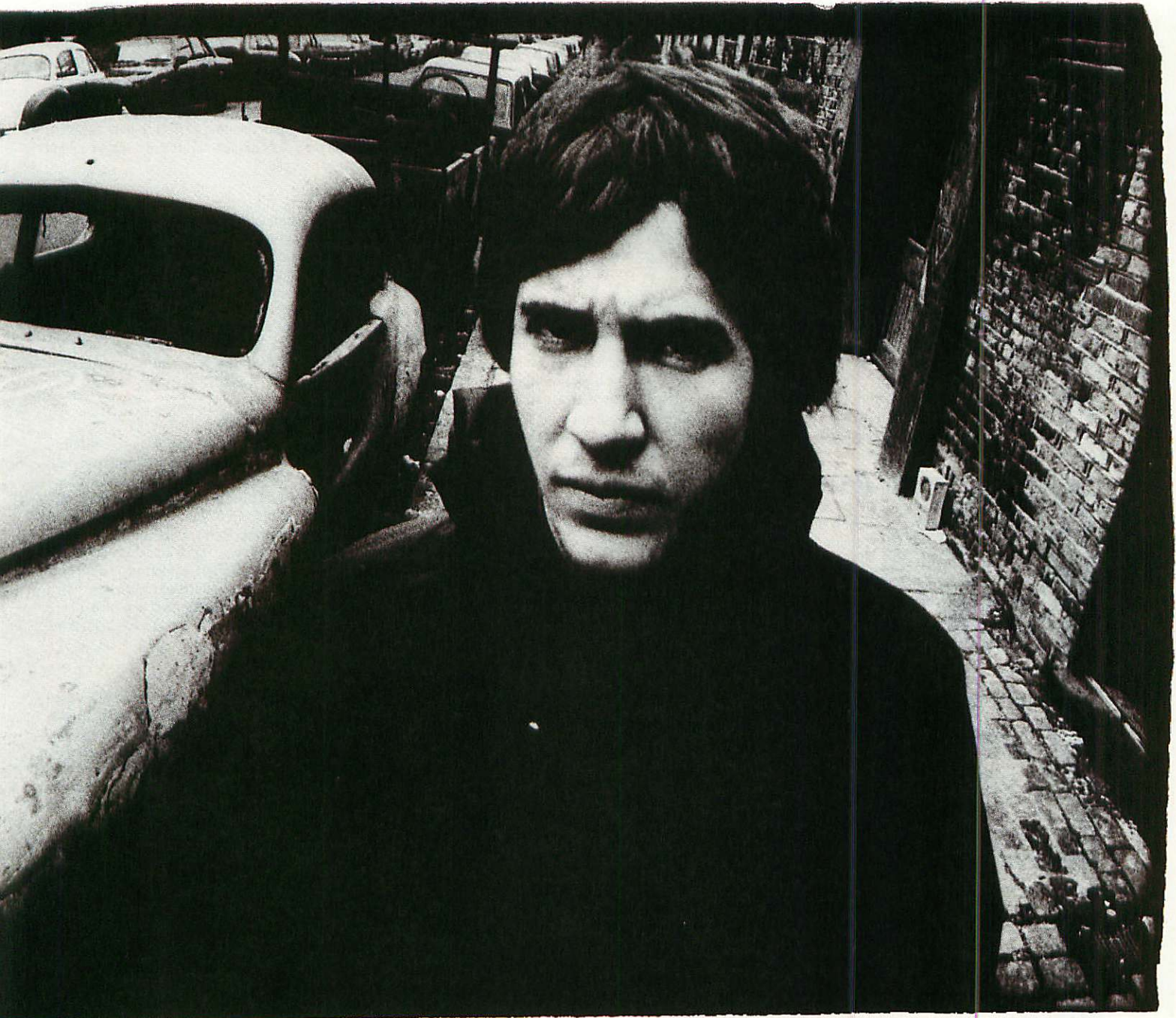


## SPOOKY.

VERY SPOOKY. IT'S 11AM IN DEEPEST CLAPHAM AND IN A CAFE FULL of wheezing old men and cackling women, Richard Fearless, the sharp-dressing DJ from Death In Vegas, is doodling faintly satanic pictures of Elvis in his notepad. Simultaneously, he's discussing the rock 'n' roll icon's last hours, when... "Return to sender/Address unknown". Uh-huh, The King himself is suddenly with us, crooning ruefully from a tiny radio in the corner of the room. Erk! And indeed double yikes! Have we stepped on his blue suede shoes?

But Richard and production partner Steve Hellier remain wholly unperturbed by this turn of events. They nod knowingly at each other. Strange forces could well be at work and yet it is apparent

# out their record collections iffing each other's bottoms'



that this duo wouldn't want it any other way.

"Dead Elvis", Death In Vegas' debut album, is finally ready after two years of long nights, twisted imagination and ardent study of numerous shadowy corners of the dark side. It's an epic jaunt through moody psychedelia, melodic tunes and curvaceous atmos-jamming. Moreover, it's blessed with a sound of its very own.

"Don't get me wrong, I think something like the Daft Punk album is great, but I reckon people are always going to associate it with a certain time," says Richard. "We wanted to make an album that would last and still sound important in five years time. I'd better be careful, though. As soon as you start talking about 'timeless music' you're on the verge of disappearing up your own behind."

Which wouldn't be an entirely pretty sight at this hour of the day. Besides, it's time for them to wrack their brains. Accompanied by much furrowing of brows and a rocketing caffeine and nicotine intake, they're here to figure out the 10 principal influences that come together to make Death In Vegas the erudite, heavy and intense groove machine it is today.

Walk this way, then, and prepare to gasp regularly as the arts unfurl at a rate so rapid it makes the "South Bank Show" look like, well, "The Girlie Show". You want culture? Hey, you're in the right place...

# Death In Vegas



## AUGUSTUS PABLO

(The leading light within the Jamaican dub reggae scene throughout the Seventies)

Richard: "I listened to a lot of ska when I was a kid. It was the first music I really got into. But it wasn't until much later that I discovered dub and I guess it was Andy Weatherall who turned me on to it. Some people think it's really boring, depressing stuff but the music Augustus Pablo made is the only music I could literally listen to all day without driving myself mad. I love the way you can really lock into it. It's

about grooves, that's all, brilliant grooves. And there's such an obvious link with modern club music, the idea you can trash the song. If you listen to something by Underground Resistance or Basic Channel, the principals are exactly the same."

## PRIMAL SCREAM

Richard: "I was too young to be into people like The Jam and The Clash, so Primal Scream were the first rock band I felt something strong for. I was at the right age to really take on board what they're about. It's got as much to do with their attitude as anything, their passion for music. They've taken a lot of stick for various things they've done in the past but I love the way they don't feel they have to defend or justify anything. I've heard some of the new stuff they've made and it's brilliant. Imagine 'Screamadelica' remixed by Brendan Lynch and you're getting near it."

## STEVE REICH

(Avant-garde composer from America, big on tape loops and minimalism)

Steve: "I've always steered away from rock music, I think it's the excessiveness I don't like. My dad's an artist and I grew up with him being pissed all the time, living this relatively debauched and hedonistic lifestyle. I suppose that side of things lost all its mystique for me and lead me towards the music of people like Steve Reich. I find it quite liberating to listen to what are basically sounds rather than music. It forces you to think about things in different ways. Reich used to play about with rhythms and the way they work, it's hard to imagine anyone in dance music going as far as he did. It's the same with a lot of classical and baroque music, a kind of renaissance thing about trying to create heaven on earth."



## DR JOHN

(Mad-as-they-come blues singer, best known for his work in New Orleans in the Seventies)

Richard: "I remember Weatherall talking about how amazing Dr John's 'Gris-Gris' album is. You listen to it and it's just a fantastic mess in some ways. He was really into voodoo at the time and had a bad heroin problem. There's so much sadness and tragedy in this album. You can feel the seediness and darkness but, among all that, there are these really beautiful harmonies. I saw him at the Blue Note recently and it was great up until the point when Eric Clapton came on, which kind of ruined it."



## MOVIES

Richard: "Which brings us to Elvis' movies. That perfect, airbrushed look of everyone in his films is incredible, breathtaking even."

Steve: "And the way you just know there's a song coming. You're certain he's going to start singing in a second and you're looking round the set for the guitar! But the filmic feel of Death In Vegas is a really important factor. You watch a film like 'Eraserhead' and it has a mad effect on you. You're left with this haunting sense of worry when it ends, and if

we've got close to that it's like, mission accomplished. It's the same as when you wake up in the middle of the night and you've been worrying about something in your sleep. Really uncomfortable stuff. '2001' and 'Forbidden Planet', they both blew me away as well."

Richard: "'Paper Moon', 'Star Wars' and 'Henry - Portrait Of A Serial Killer' all had a big influence on me. As far as soundtracks go, I tend to think how shit most of them are. It's like you can tell how little feeling went in to some of them, and I'm sitting there imagining how I would do it. If we could do a film score? Erm, it'd have to be quite a dark movie, I suppose. I keep talking about 'the dark side' don't I? I've got this morbid imagination, actually. I prefer a bit of sadness personally."

## LITERATURE

Steve: "Thomas Moore's 'Utopia'. It's one of those books everyone should read. It's almost 500 years old and it sketches out the basic ideas for communism. It's very funny, too. It's about this guy who comes back home and talks about this amazing place he's visited where they have completely different ways of doing things. You've got to read it for yourself, really."

Richard: "'Black Dahlia' by James Ellroy. In real life this guy's mother was murdered. Erm, sorry. I'm getting all dark again. But yeah, it's his interpretation of the murder. Like Dr John, he had a lot of problems, too. He spent time in prison and had a bad drink habit. Jess Mowry's 'Rats In The Trees' is really good as well. It's about black skate kids who are into heavy metal and I never knew that scene even existed. But Tolkien's 'Lord Of The Rings' is the main one for me. I read it when I was a

child and suddenly realised how powerful the imagination could be. Did I used to play Dungeons Et Dragons? No! And as for an over-rated book, I'd have to say 'The Bible'. And this is a good Catholic kid speaking."



## KRAFTWERK

Steve: "When I first heard 'Computer World' [the German proto-techno deities 1981 album] I thought, 'Oh my gosh, this is it'. It was the first thing I heard that made me want to actually create music rather than just jump around my bedroom playing a tennis racket. I've always believed music made by machines could be as

expressive as any other kind of music and Kraftwerk really embody that. Their sound is so complete and incredibly humorous, too. They got slagged off at one time because people thought the imagery was a little bit Fascistic, but it's pure irony as far as I'm concerned. I love the idea of totally minimal music and that's important to Death In Vegas. You get it with techno as well, this concept of creating perfect, highly advanced sounds. It's like when you see a piece of minimal art and it really couldn't be any more impeccable or polished."

## LIFE... MAAAN

Richard: "However much you're influenced by books and films and music, what's really happening to you in your life is always going to be an even bigger influence. Everything from the DJing and parties to the small bedroom in Steve's old house in Elephant Et Castle where we started recording the album."

Steve: "And Tim Holmes, our engineer [also Red Snapper's engineer], he had a massive effect on us and the album. Engineers are like the unsung heroes of the age, as far as I'm concerned. He stops us getting too precious about our music and highlights things we haven't even thought about. Tim, you're a bloody hero!"

## EIGHTIES DANCE MUSIC

Steve: "I got into dance music in about 1985. A lot of people had given up on electro then, thinking it had nowhere left to go but Arthur Baker was still making unbelievable music. Through him I got into underground disco, too. It's always the same with music, you discover one thing and a whole new world slowly opens up in front of you. Clubs? No, I've never been a great one for clubs. My problem is I always feel like I want to get a notepad out and start writing things down. I start breaking down what I'm hearing, really thinking about it, instead of just letting it wash over me. Have you heard that Germaine Greer quote where she says, 'Men talking about their record collections are like dogs sniffing each other's bottoms'? It's so fucking true, isn't it? It's as if blokes have to do it the second they meet each other."



## ELVIS

Richard: "We were originally called Dead Elvis, after the Greil Marcus book, but we had to change our name because there's this Irish record label called that as well. We went for Death In Vegas because my flatmate had just made a movie of the same name about the last five minutes of Elvis' life. It had Leigh Bowery starring in it."

Steve: "Because we don't have vocals in our music, it's almost like you have to load it with some weird references. The thing with Elvis and his Vegas period was that he became such a parody of himself. The definitive example of a pop star playing through their back catalogue night after night to a crowd of fat, middle-aged men and women. He died in Vegas... well, spiritually, at least. That kind of death eventually happens to everyone who lives in the limelight."

AT WHICH POINT RICHARD SKETCHES ONE MORE ELVIS FROM HELL ON his notepad before a deeply pained expression takes over his face. Oh dear. Not another tale of woe, surely?

"Christ, can we leave it there?" he asks grimly. "See, my bladder's about to explode. I really need a piss."

And the culture, it seems, stops there...

'Dead Elvis' is released by Concrete on March 17

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by its avantgarde content; nor its  
formal or technical trickery, its  
interpretation of reality or its  
verisimilitude, but, rather, by how  
much it revolutionises our thinking  
and imagination; overturning our  
preconceptions, bias and prejudice  
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# phuture

*Setting the agenda*





## ERYKAH KAH KAH KAH KAH

As r&b continues to gain mainstream momentum, one woman's name is on everybody's lips. And judging by the current avalanche of praise, it won't be long before ERYKAH BADU is a star star star star

### Erykah Badu. Who she?

A 25-year-old Texan woman who is as original as she is beautiful. This poetess, singer, multi-instrumentalist, actress and former dance teacher is signed to the same management company D'Angelo started out with (Kedar Entertainment). They caught her vibe after hearing the 19 song demo she recorded as part of the rap/vocal duo, Erykah Free. Erykah and her cousin Free supported rappers at a local hip hop club until Kedar signed Erykah and put her on tour with D'Angelo. Erykah and D'Angelo went on to record a cover of Marvin Gaye And Tammi Terrell's "Your Precious Love" for the "High School High" soundtrack.

### Erykah Badu. The sound of...

"Baduizm", her debut album, is a heady mixture of Eighties two-step soul, hip hop beats and jazz-inflected vocals wrapped around insightful, sensitive and opinionated tales of the heart and homestead. It's a stunning blend which sounds both contemporary and classic, improvised and structured and allows the musicality and the message to co-exist without eclipsing one another. Double basses throb, basslines boom, percussion shrills, backing vocals husk while the odd platitude, social and emotional articulation and wit emanate from Erykah's voice which is as warm as it is sharp. Add to that the stellar production from rap group The Roots, Bob Power (A Tribe Called Quest, Raw Stylus) and local talents, JaBorn Jamal, Inks L Southern and Free, and you have one of the strongest debuts from a contemporary r&b female artist in modern memory.

### Erykah Badu. She say what?

- "All of us [female r&b singers like Mary J Blige and Faith Evans] are around the same age, but we're all giving our own interpretation. We grew up with Seventies soul music which gave us a foundation, but we're also hip hop babies. We grew up in the track era with the DJ, the MC and the beat."
- "We didn't see a lot of trends in Dallas. That's allowed me to be boundless... whatever I feel like doing, I do. Whatever influence I've got, jazz, hip hop, r&b, I use. I don't feel it can't be done. I do it."
- "Black music is going through a rebirth and I've become one of the midwives."
- "'Erykah Free' was straight-up hip hop. Free would sometimes rhyme without accompaniment while I'd sing, and although 'Baduizm' is structured slightly differently, it still represents what we did."
- "Not everyone is a messenger. Everyone is not a role model, but the artist who maintains their neutrality is gonna suffer. I'm not gonna suffer because I know better. I'm gonna tell better."
- "I never studied jazz vocals but I studied a lot of jazz horns. My voice emulates horns in the rhythm and I understand Billie Holliday did that, that's why people compare us."

### Erykah Badu. The phuture?

From jeeps to Jacuzzi's, from clubs to couches, you'll hear her everywhere. And if you don't, you should. The single, "On & On" has been around for a while. A tour of the UK is a "possibility" but the intoxicating quality of the rush-released album will keep you going until then. Subscribe to the mode of thought which is "Baduizm", it will change your view of modern r&b forever.

words **Jacqueline Springer**

The single 'On & On' and album 'Baduizm' are both out now on Kedar/Universal/MCA

## MUZIK's guide to modern clubbing

### Uppers

- ★ Erykah Badu's "Baduizm" album. Everyone must own this record
- ★ Beedle, Rocky and Diesel mixing together four copies of David Morales' remix of "Who Do You Think You Are" by The Spice Girls at Cream
- ★ Avant-Garadage. The sophisticated house garage hybrid reaches new levels
- ★ Derrick May dropping the original Trevor Horn 12-inch mix of Frankie Goes To Hollywood's "Two Tribes" at Zouk in Singapore
- ★ "Emmerdale Farm" star, Butch Dingle, landing a job as a jungle DJ on Kiss 105
- ★ Pay phones in club toilets
- ★ Club Nation. Getting better and better...
- ★ Junior Vasquez at London Arena. We need more big events like this
- ★ The stunning videos to Daft Punk, D\*Note and Future Sound Of London. Virgin Records lead the way
- ★ Muzik's campaign to ban smoking in clubs. Working for a greener clubbing environment

### Downers

- ★ Detroit techno DJs being asked to play Frisky's birthday party
- ★ Fabio on Kiss 105 coating off music magazines for covering happy hardcore
- ★ Slipmatt playing "Saturday Night Fever" at the start of his set at United Dance
- ★ BBC1 dropping "The Simpsons" from Saturday tea time and replacing it with "Dads Army"
- ★ Logical Progression moving to Up Your Ronson
- ★ "Sash". Tosh.
- ★ Clubbers who ask promoters for their money back after 10 minutes
- ★ Junior Vasquez at London Arena. It should have been at the Ministry with Cream's new sound system. Now there's a thought
- ★ The cat scratching your favourite records
- ★ Fake policemen almost bringing Checkpoint Charlie's 4th birthday party to a halt. One of them was a Muzik photographer!



## MEN OF STEAL

Kindred spirits to Austria's Kruder & Dorfmeister, Washington DC's **THIEVERY CORPORATION** are redistributing their bountiful wealth of talent in order to show the slow-mo crew how it should be done

NOT all thieves are losers, you know. There's Robin Hood for starters. Okay, he did wear green tights and, no doubt, an oversize codpiece but hey, at least his principles were rock solid. And what about Ali Baba? A thief so cool he even ended up getting his name chanted in a Beastie Boys tune. Like, stealing can be relative. And it doesn't always merit a spell at Her Majesty's pleasure. Nobody knows that better than the blatantly grab-happy Thievery Corporation.

First up, it's confession time and the Corp's Eric Hilton is barely blushing as he owns up to his band's name.

"Okay, yeah, there is a story that we got our name because of our attitude to sampling. But, erm, we just do it in a playful way. I mean, it's not as if we rely 100 per cent on samples."

"We just use sampling as another colour on the palette," adds Eric's partner, Rob Garza.

If all that makes you think you're now in the land of the creatively bankrupt, hold right up. Sit down, breathe deeply, and take a long, immersive listen to "Sounds From The Thievery Hi-Fi", a compilation of sorts featuring the Thievery Corporation's four singles to date. Feel yourself washed over by the gentle waves of lapping, splashing dubbiness on the classic single "2001

A Spliff Odyssey". Pulsate glowingly to the Pork-style deep ambience of "Shaolin Satellite" and "Foundation", where "Wish You Were Here" era Pink Floyd gets reworked Nineties-style into pure downtempo brilliance. Samba quietly under the cover of your own fluffy duvet to the sweet electronic bossa nova of "Manha" and "The Glass Bead Game".

Plenty of samples, sure, many from scratchy old reggae tracks, but they are melted so gently and imperceptibly into Thievery Corporation's exotic mix that you'll be loath to turn them over even if you can work out where they came from.

Like Air and Kruder & Dorfmeister (big fans of Thievery Corporation and vice versa), this DC duo are true craftsmen, artisans of a carefully arranged sound that's astonishingly musical and impressively funky. They are The Gentle People less the plastic kitsch, Fila Brazillia with a load of sensimillia stuffed behind the mixing desk. So, would they class themselves as easy listening?

"Actually, I don't have a problem with that title," admits Eric. "If you're not easy to listen to, then you've got a problem. We're very into that kind of ambient bossa nova sound."

All of which might help explain the iconography of the album itself, all retro-futurism, Fifties boffinology and camp sci-fi slickness. No surprises then, that Eric actually owns a large collection of Sixties furniture and professes a fondness for "the whole late-Fifties jazz credo."

One album down and the Thievery Corporation are already looking like stealing much of that capital city glory from their more illustrious house compatriots, Deep Dish. Remixes for Black Uhuru, Gus Gus and Chantal are on the way. Patrick Forge and his ilk are on their case. While we reckon they're the greatest pleasure known to man outside of bathing in fresh asses milk while being administered plentiful amounts of drugs by Posh Spice. And their 18th Street Lounge club in Washington is pretty much the city's mecca for the sounds of the new exotic eclectica.

Thievery Corporation. A steal at thrice the price.

words **Calvin Bush**

**The album, 'Sounds From The Thievery Hi-Fi' is out now on Eighteenth Street Lounge**



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DEEP DISH, MARSHALL JEFFERSON, ROGER SANCHEZ.

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ALAN JINX CHAMBERLAIN, ANDREW CURLEY, JOHN DIGWEED,  
TERRY FARLEY, PETE HELLER, PAUL OAKENFOLD, SASHA,  
ALLISTER WHITEHEAD, JON OF THE PLEASED WIMMIN, TONY DE VIT.

## AMAZON

DJ DAG, JOI SOUND SYSTEM, LUCAS, MIKE MAGUIRE,  
DINO PSARAS, DJ RITU, SERGE, SID SHANTI, TSUYOSHI SUZUKI.

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MICKEY FINN, FABIO, GROOVERIDER, HEADSTRONG, HYPE, DJ KRUST,  
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## MORE LIVE ACTS & DJ'S TO BE CONFIRMED

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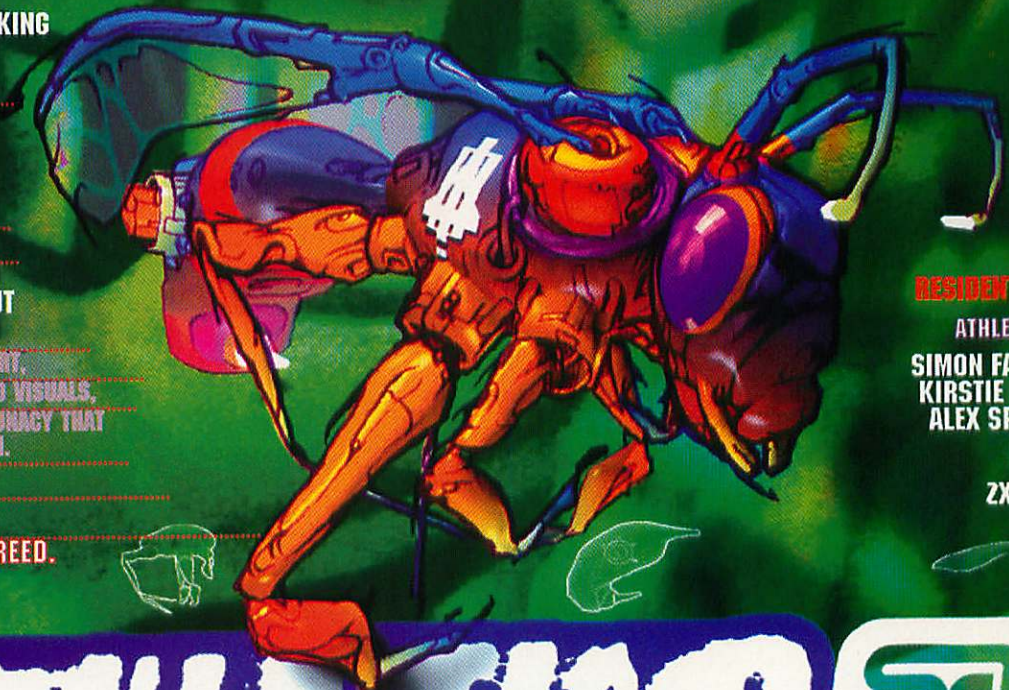
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ATHLETICO RESIDENTS PLUS  
DJS

ANNIE NIGHTINGALE

LIVE ON STAGE

DEATH IN VEGAS

THE FACTORY (GENETIC)

GENETIC RESIDENTS PLUS

DAZ SAUND (ULTIMATE)

BLUE PETER (REACT RECORDS / HEAVEN)

THE TEMPLE

ROCKET 3 PLAYING TUNES FROM '61 TO '71  
FROM JAZZ TO R' AND R' TO PSYCHEDELIA

12th APRIL

THE ARC (ATHLETICO)

ATHLETICO RESIDENTS PLUS

DJS

DJ EASE (NIGHTMARES ON WAX)

RICHARD THAIR (RED SNAPPER)

LIVE ON STAGE

ENVIRONMENTAL SCIENCE

THE FACTORY  
SWEAT WITH

PAULO HEWITT (PAUL WELLER TOUR DJ)

CHEEBA

CHEESEDIP

19th APRIL

THE ARC (ATHLETICO)  
ATHLETICO RESIDENTS PLUS

DJS

PSYCHONAUTS

LIVE ON STAGE

PROJECT 23 (FEATURING CLEVELAND  
WATKISS)

THE FACTORY (GENETIC)

GENETIC RESIDENTS PLUS

EDDIE FLASHIN FOWLKES

(USA, TRESOR)

THE TEMPLE

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DJS

STEVE BRIDGER

(MUZIK MAGAZINE BEDROOM BEDLAM DJ)

RICHARD BLAKE

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DJS

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GENETIC RESIDENTS PLUS

TONY SAPIANO (SABRETTES / AUDIO EMISSIONS OUTPUT)

THE TEMPLE

CLUB KATUJI

WITH DJS

DAVE LE MODERNE

DOLOMITE

LIBBY FONTANE

DR MAC

29th MARCH

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THE DOPE ON PLASTIC TOUR FEATURING

DJS

KRASH SLAUGHTA

JOHN STAPLETON

LIVE ON STAGE

KITACHI

THE FACTORY (GENETIC)

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## CANVASSING SUPPORT

Two Nineties cats getting to grips with their Seventies counterparts, CAMP LO have cast the fishing line of hip hop back 20 years and it looks like they've got a bite

### Camp Lo. Who They?

Sonny Cheeba and Geechi Suede are two 20-somethings from New York City with an unnatural obsession with all things Seventies. But while the Seventies means Slade and party sevens in Britain, it means something slightly different to African-Americans. . . The Black Panthers, the "Black Is Beautiful" movement, Blaxploitation, the results of the battle of the civil rights movement and "On The Corner" by Miles Davis (or is that just me?). Anyway, their album, "Uptown Saturday Night", is like a hip hop tribute to this land that time forgot. It's also named after the Sidney Poitier movie.

### Camp Lo. The sound of. . .

A Blaxploitation soundtrack cut through with a dose of De La crypticism and a dash of mid-Nineties, East Coast champagne fixation. The mixture is heard to greatest effect on recent single, "Luchini", with its huge, funky brass riff, a hard beat and enough nonsense about bubbly to carbonate a bottle of Blue Nun. Add guest spots for Trugoy and Ish (formerly Butterfly of Digable Planets) and you've got some idea of what to expect.

### Camp Lo. They say what?

★ "Uptown Saturday Night" is about two cats from uptown with a plan to heist the world with this brand new sound. It's 15 tracks, 15 different flavours of what we call Hollywood."

★ "What's the brand new sound? It's brand new flows and beats mixed with the seven-oh flavour. The flows, though, come straight from the year 2000 and something."

★ "Cats used to have fun in the Seventies and there wasn't so much drama. Having good times as opposed to shoot 'em up bang-bang and everybody with a grim face on."

★ "We like to wear boots with a heel on them, a scarf, a full-brimmed hat with a hat pin or something. Suede jackets, suede shirts or whatever. And silverware, like silver bracelets and necklaces."

### Camp Lo. The phuture. . .

Despite their future being the past, "Uptown Saturday Night" somehow avoids nostalgia or even retro rockin' it. This is mainly due to two compelling voices and a genuine interest in words. And the fact that hip hop has been raiding the Seventies' funkier nuggets for years, anyway. Dance to the boogie beat.

words **Will Ashon**

*'Uptown Saturday Night' is released by Profile on March 17*

## RESPECT

**SCARFACE**, former member of the Geto Boys and all-round death obsessive, hands out some respect to those most deserving

### MYSELF

Because I've been into this shit for 10 years and it's just my turn. In the past, I haven't been given the respect I deserve. Not at all. Maybe my southern background has got a lot to do with that. Not being from the other two coasts, but from a third coast.

### TONE CAPONE

He produced my album and he did a hell of a job with it. He just made it sound 10 times better. There ain't really no description for the sound, I just appreciate the opportunity to work with him. He definitely changed sounds up. Love to him.

### KISS

My favourite group of all time. I love the whole Kiss thing. Shit, I don't know what I liked about them, I was only five or six years old. And definitely Pink Floyd. Roger Waters and David Gilmore, they're a big part of this.

### DR DRE

He's still one of the best rap producers who ever lived, man. I met up with him to make the "Game Over" track. Dre is a businessman. He's a super businessman. He's always on his game. He knows what it will take to stay alive. In business and at home. Much respect to Dre.

### TUPAC SHAKUR

I love Tupac. Living or dead! That's my man. Shit, I think we did that song ["Smile"] in August and he died in September. Was he obsessed by his own death? Nah. If that's the case I should have been dead a long time ago! That's what I live for. To die. I mean, I love death. I'm amused with death. I'm amused to death. Infatuated with dying. Is Tupac dead? Yeah, for sure. Y'all let him rest, man. He's dead. He's dead.

### GOD

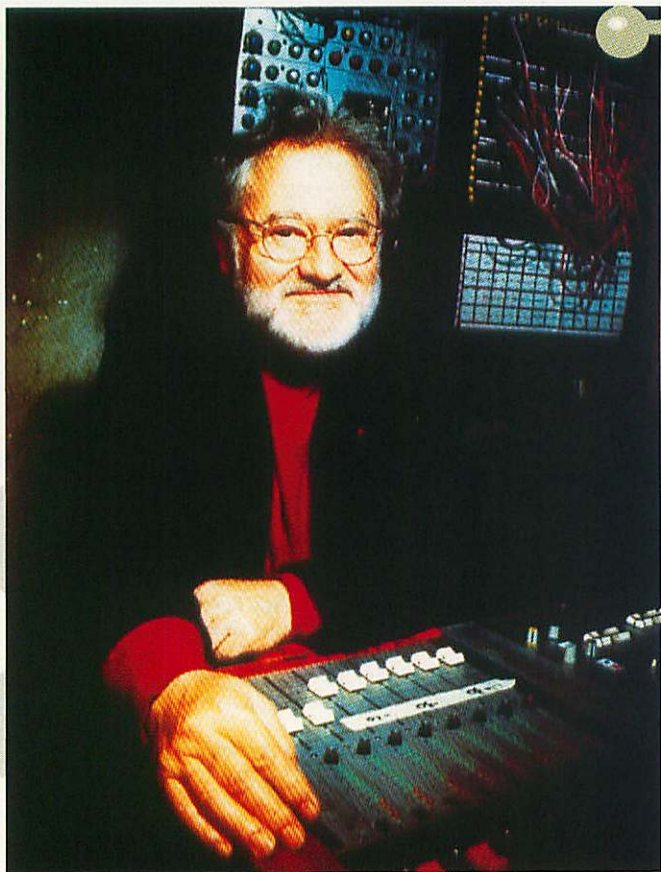
Last but not least and most important. We're



sitting on a big round globe. We're the only living thing spinning in the solar system for a hundred light years. There's gotta be something deeper than just motherfucking man. I feel like it's really silly for people to even think that man could have possibly made this. The human race is getting punished. That's why shit is so fucked up.

words **Will Ashon**

*Scarface's new album, 'The Untouchable' is out now on Rap-A-Lot/Virgin*



## THE VERY OLD SCHOOL

**PIERRE HENRY.** Sounds like some old French codger, eh? Well, he is. But he's still twice as inspiring as many of today's producers whose average track is dreamed up down the pub and polished off in an afternoon

DESPITE the fact he's pushing 70, Pierre Henry is responsible for much of today's leftfield dance music both directly, through his musical influence, and indirectly, by pioneering sampling, looping and cut 'n' paste techniques. Monsieur Henry sits snugly alongside other ground-breakers like Jean-Jacques Perrey as the inventor of "musique concrete", or music which takes its base from industrial and natural sounds. In fact, any sounds heard by the ear.

Listen to "Psyché Rock" and you'll find the Chemical's, trip hop and ambient all rolled into one, 20 years ago! For a man who only listens to other people's music for the purpose of sampling, that's not bad going, especially when you also consider he's been making music since 1937 and cites Stravinsky as his sole influence!

So when we were invited over to Paris to interview the man himself, admire his collection of noise-making machines and see the avant-garde ballet for which his most celebrated music was written ("Messe Pour Le Temps Present"), we pirouetted at the chance. But the fun didn't stop there. In conjunction with the restaging of the ballet, last performed in 1967, an album of Henry remixes by such musical luminaries as Coldcut, Dimitri From Paris, Motorbass, William Orbit and St Germain is set to be released.

When quizzed about the remixes of his work, he diplomatically states he doesn't know enough about dance music to comment! But when he learns that original copies of his "Messe Pour Le Temps Present" album change hands for up to £100 in the UK, his eyes light up before he sadly admits that he possesses just two copies and he'll be hanging onto those, thank you very much!

An under-exposed genius who might finally get international recognition with the imminent release of these two records. Let's hope they're cheaper second time around!



## We asked some of the remix artists what they thought of Pierre Henry and his work

### WILLIAM ORBIT

"In the ocean of sound, music comes and goes. Real substance is left afterwards and 'Messe...' is one such piece. We [Orbit and collaborator Matt Ducasse from Skylab] have total respect for this man."



### DIMITRI FROM PARIS

"I have a lot of respect for Pierre Henry because he broke the rules. He invented the cut 'n' paste methods that we are only now copying. He broke away from traditional music-making to really experiment with sound."



### COLD CUT (WITH ROBERT PEPPERILL FROM HEX)

"People were very suspicious when synthesizers first emerged, but through people such as the great Pierre Henry using these machines on a daily basis, they are now accepted as creative toys. By opening people's ears to other sonic possibilities, Kraftwerk and the like came about, while the final impact can be seen in contemporary electronic music."



### CHATEAU FLIGHT (DJ GILB-R AND I:CUBE)

"We first heard Pierre Henry when we were 14. Even then we could tell this music was different. Henry did things with sounds 20 years ago that are now completely contemporary. He mixes sounds the same way as we do with samplers, he uses machines in ways that nobody else does."



### CHRIS THE FRENCH KISS

"I discovered Pierre Henry when I was 18 years old at a party and the DJ played Pierre Henry's 'Psyché Rock' alongside Serge Gainsbourg, Brigitte Bardot and Depeche Mode! Bearing in mind it was recorded in 1967, the dance element of this work is incredible. Music is a cycle, today's producers are just taking old music and creating new sounds."



words **Rob Da Bank**

'Messe Pour Le Temps Present' and the remix album are out now on Phillips France and will be available in the UK in April

## The MUZIK box

The records turning our tables this month...

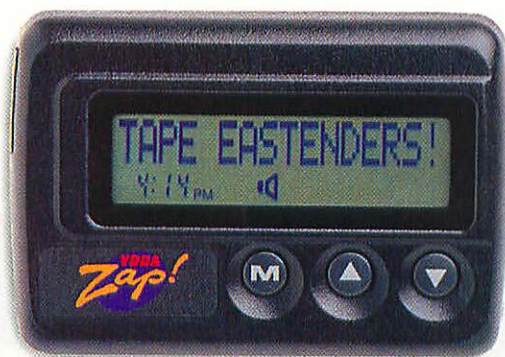
### Ben Turner

Erykah Badu	"Baduizm" (MCA album)
Symetries	"Odd's Against Tomorrow" (Skyway album cassette)
Blu Cocteau	"Blu Cocteau" (Strictly Rhythm cassette)
Speedy J	"Public Enemy No. 1" (forthcoming NovaMute album)
J Majik	"J Majik" (forthcoming Infra Red album)
Two Lone Swordsmen	"Stockwell Steppas" (Emissions Audio Output 12-inch)
Etienne De Crecy	"Super Discount" (Solid LP, France)
Purveyors Of Fine Funk	"Volume 4" (Peacefrog 12-inch)
DJ Wally	"DJ Wally's Genetic Flow" (Liquid Sky LP, USA)
Florence	"Where The Line Is..." (New Electronica album)

### Calvin Bush

Various Artists	"Chicago House Jam" (Slip 'N' Slide promo cassette)
Q Burn's Abstract Message	"State Of Mind" (DJ mix cassette)
Fretless AZM	"Astral Cinema" (Holistic album)
The Cannonball Adderley Quartet	"Live At Operation Breadbasket" (Capitol album, 1973)
Roy Davis Junior	Everything from the last six months!
Jimi Tenor	"Intervision" (Warp album)
Freddie Fresh	"Chupacabra" (Harthouse 12-inch)
Various Artists	"Soma 50" (Soma double-pack)
Photek	"Ni Ten Ichi Ryu" (Science 12-inch)
Lamb	"Trans Fatty Acid" (Kruder & Dorfmeister)" (Fontana 12-inch)

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## Roy Davis Junior

words **Kevin Lewis** pictures **Jamie B**

Pierre, Phuture, 'Who Dares To Believe In Me'. All linked by wild pitch frenzy and all part of what makes **ROY DAVIS JUNIOR** so special. With the reissue of 'Gabrielle', though, the musical winds of change are blowing for this Chi-Towner

Chi Chi Chi

# Changes

## THE ARCHES

GLASGOW, JANUARY 1997. ROY DAVIS JUNIOR is spinning for the Cool Lemon crew and the dancefloor is jam-packed. Strangely though, the sounds spiralling from the speakers aren't exactly what most people would associate with a Chicago boy like Roy Davis Junior.

Cool funk loops and sweat-crazed disco killers are dropped alongside fat, jazzy rhythms and sweet vocal highs. Sure, he heads off into spells of intense, jacked-up energy but for the most part, there's none of the usual wild pitch mayhem, no tripped-to-the-max techno stomping and absolutely nothing that sounds like a 303.

So what's happened? This is the guy who took DJ Pierre's place in the legendary Phuture crew when Pierre left Chi Town for the Big Apple. The same guy who made The Believers storming wild pitch classic "Who Dares To Believe In Me". And two years ago, when DJ Duke wanted to base his entire record company around Chicago's crazy tech-funk groove, he called Roy Davis Junior, first and foremost.

"In all the time I've been making music, labels have mostly wanted the harder stuff," he explains. "At the beginning of last year I decided I was just going to do my own thing. So after helping Phuture finish their last album, I started working on my own stuff. I just wanted to do something that would touch people. I didn't want to make some weird sounds that are gonna have them goin' crazy on the floor but something that would actually stick with them, so even if it didn't work on the dancefloor, it would at least work in your home. That's how I'm looking at the records I'm producing. I've made enough crazy dance records, I don't need to do that anymore."

Another aspect which made this transition easier for him were some of the experiences he had while on tour DJing.

"I found myself spinning in places where I just didn't feel comfortable," he continues. "I was getting hired just to spin hard tracks and felt I was getting trapped. People wouldn't respect me when I was playing my smoother, more musical stuff, they just wanted it hard and I could never do that just for the money."

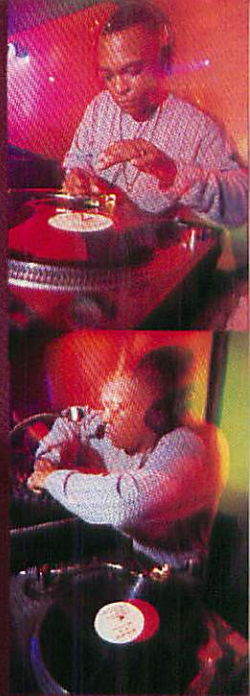
"I thought if I made this change in 1996, maybe others would follow. It's time for a lot of producers to stop playing games and to just grow up and start makin' some music. I'm trying to make that step for all the house producers in Chicago and around the world."

SOME WOULD SAY THAT IT'S EASY FOR SOMEONE LIKE ROY DAVIS JUNIOR TO PREACH. AFTER ALL, HE'S MADE IT.

He can near enough produce whatever kind of music he wants. But what about all the up and coming guys who need to produce a certain type of music because that's what labels want to hear? Compared to them, Roy Davis Junior has it easy.

"Sure, I've been lucky," he agrees. "I've always had a lot of support. My parents were always behind me in whatever I was doing. I never had anybody say to me, 'Don't do this, don't do that'. I was kinda blessed because when I started my career I was able to make money from it. I had a lot of faith in myself and just kept pushing on, that's all."

But he's also seen the darker side of the music business. He's been let down by record companies and experienced the money-driven antics of label bosses. He's even worked at Trax and seen the kind of crazy



"Some people get locked into one sound and don't want to experiment or even take the time to concentrate on a hit record. They just want to grab some tracks and put them out"

# Roy Davis Junior



things that went on there. But Roy Davis Junior isn't the kind of person who would let these things get to him. He's now more determined than ever to push Chicago talent as far as it can go.

"I am trying to help build Chicago," he states, quite firmly. "Obviously I can't do it on my own but I'm trying to support the labels we have. I try to give them the best music I can. Jeff Craven at Large has been a really great person to work with. I gave him 'Gabrielle' because I trusted him and he's been a good friend. And so far, he's been treating us right. As well as that, he's doing what a lot of Chicago imprints just don't

want to do. Some people get locked into one sound and just don't want to experiment or even take the time to concentrate on a hit record. They just want to grab some tracks and put them out. But fortunately, I think with Guidance, Large and Prescription Chicago's got some pretty cool labels."

It's a good point.

With cuts like "Gabrielle", people like Davis need labels with open minds. Who would have thought that in 1996 someone like Davis would turn out a piece of music which sounds like a fucked-up Prince funk'n' hard in the 21st Century? A tune which is being caned by DJs as diverse as Gilles Peterson and Bob Jones. Not to mention all the house heads who've gone crazy for it. What with that, and the success of labels like Guidance, Chicago must have a real feeling of change sweeping through it right now.

"I definitely think it's going through some changes," considers Davis. "The 909 was a special sound for Chicago. I don't have anything against it, as you can tell from some of my records. But I'm trying to create some new sounds as I'm going along. I've always been into different styles, I'm not one of these guys who says, 'I'm from Chicago and I just listen to Chicago music'. I love what goes on in New York. I've always liked people like Masters At Work. Louie is one of the greatest DJs and he has always been there to break tunes for me in the past. Roger S too. I like most of his music and Todd Terry, well, he speaks for himself.

"I've always just liked music. Period. I grew up in a musical family. My uncle played with Roberta Flack, my Mom used to sing back-up for the Dells [soulful Chicago band from the Seventies] and my partner, Jay Juniel, his cousins were in the Dells. So I grew up listening to a lot of funky, soulful music and I've never tried to limit myself as a producer. And be it slow or fast, I've always wanted it to be different to what the average producers from Chicago were doing."

And different he is. His approach to the music, and the business of the music, is in opposition to most of producers ever to come out of Chicago. While they're quite happy releasing records like they're going out of fashion (with some even boasting about how they can produce an EP in under an hour), Roy's attitude is refreshing.

He's talking to major labels about albums and some serious, long-term projects. He's producing dance music which isn't just about throw-away moments on the floor but about creating slices of modern musical art which will live on long after the trendy top ten remix-of-the-moment has sunk without trace.

"Things are changing", he asserts. "I've been spinning different places and I've seen that in certain clubs, the kids are getting funkier. And I'm thinking if these kids are getting into it, then I know there are other places around the world that are gonna get into it as well."

And, despite the the soul-destroying tales of many artists who have taken their music to the majors, Roy Davis seems untroubled by any talk of dodgy remixes and incompetent A&R men. But that isn't to say that Roy Davis Junior is about to sell-out and bask in the cash-crazy world of r&b. No way. He's one producer who knows exactly where his roots are and he won't be neglecting them for a second. And, as we head from the club back to his hotel, with Roy raving about Daft Punk's new album and their whole we-do-whatever-the-fuck-we-want attitude, he reaffirms his position.

"I've always told myself," he concludes, "That even if I go to the majors, I'm still gonna be in the clubs, I'm still gonna keep DJing and I'm gonna do the best I can to keep up with what's going on in the underground. In the end, that's where the most creative things happen."

**'The Men From The Nile EP' and 'Transitional Changes' are both out now on Underground Therapy and Large, USA respectively**

## ROY DAVIS JUNIOR'S TOP 10

GENE FARRIS - "The DEB Project" (Roy Davis Jnr & DJ Skull remix) (Force Inc US)

DAFT PUNK - "Homework" LP (Virgin)

SOUNDSTATION - "Volume II" (Rob's Records)

GROOVE BOX - "Cassio's Theme" (Nitegrooves)

MAE-1 - "Sweet Harmony" (Sunflower)

GLENN UNDERGROUND - "Don't You Ever Stop" (Cajual, USA)

ROY DAVIS JNR & JAY JUNIEL - "The Men From The Nile EP" (Underground Therapy)

BRIAN HARDEN - "The Enlightenment Project" (Underground Therapy)

DJ PIERRE - "Jesus On My Mind" (Twisted)

ROY DAVIS JNR & JAY JUNIEL - "Transitional Changes" (Large, USA)

## Marshall Jefferson on Roy Davis Junior

After working with DJ Pierre, Davis and his current partner Jay Juniel went on to work with Marshall Jefferson in a group called Umosia. They were signed to Big Beat, an American label that had just been given several million dollars to develop its artists (Umosia included) and Marshall hired people like the Chicago Symphony Orchestra to work with Roy, Jay and their vocalist Sheena. During the interview Roy talked about how a lot of the music they produced then never saw the light of day and how he'd love to hook up with Marshall and reproduce the music. So we called him.

"Man," Marshall drawled from his home in London. "The music we did then was amazing. But they were just kids at the time, you know. And when you give them the Chicago Shymphony Orchestra in the studio, they just don't appreciate it until it's gone, of course. But what they had back then was incredible. Jay had this real melodic streak to him, while Roy had this harder, funkier edge. Put them together with Sheena's vocals and they blew everyone away. They had all this talent and a huge amount of money from Big Beat and what did they do? They went and split up. Man, that was the saddest thing that ever happened."

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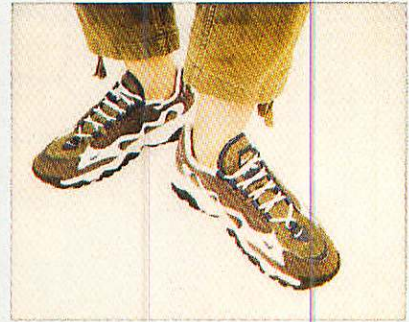
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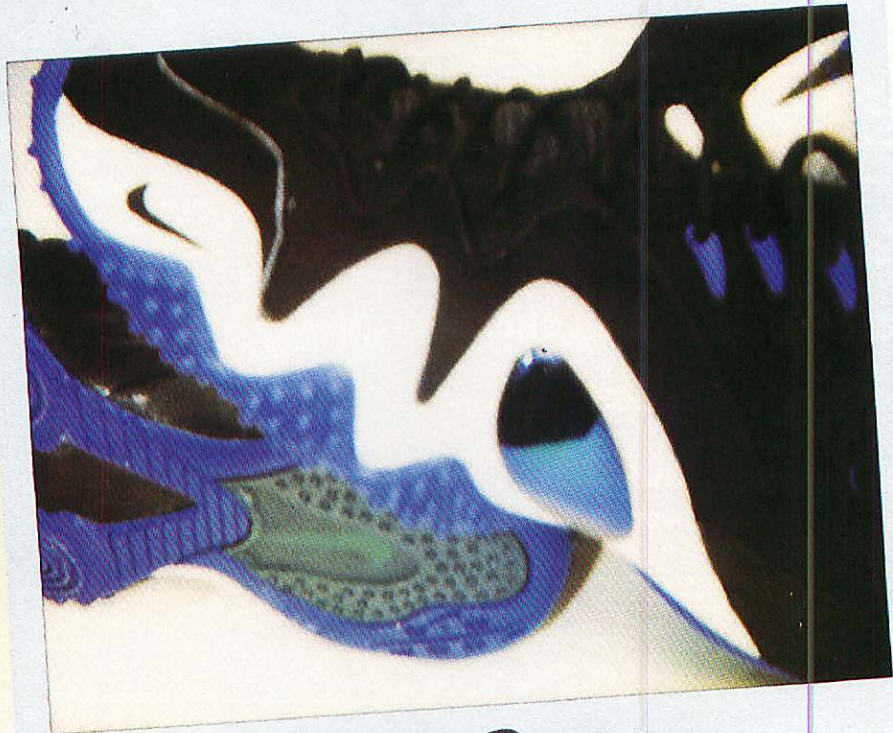
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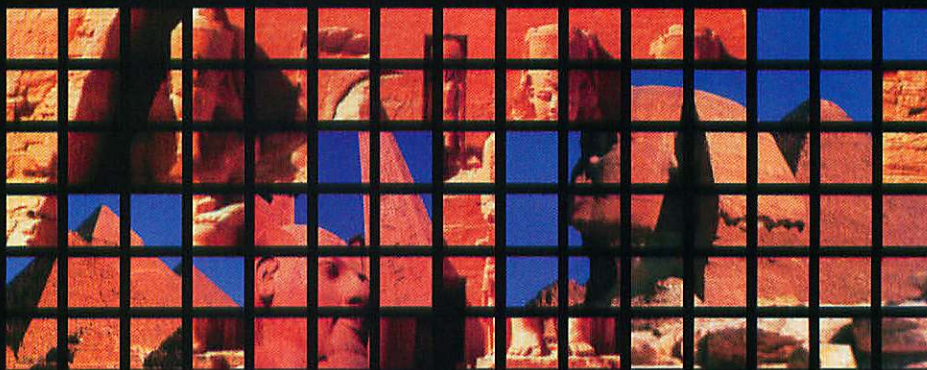


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**TOM & JERRY BOUTHIER. BUCKLEY**

**SAT: 12**

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Pictures: Jamie B



Emerson's Ram Raiders: (left to right) Darren Emerson and Adie



Reinforced: (left to right) Ian Reinforced, Quincy, Marc Mac, Killerd, Gus, MG, Decoy and Dejo



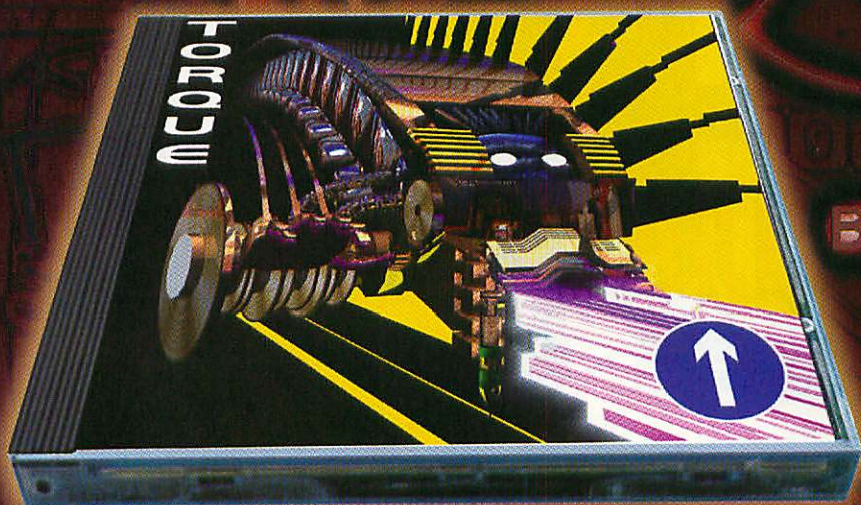
A Guy Called Gerald: (left to right) A Guy Called Gerald, K Groove and Golden Kid



Mo' Wax Bounty Hunters: (left to right, top row) Rich, James, Lionel. (bottom row) Pablo, Tim and Paul



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## French Hip Hop

words Rachel Newsome pictures Wil-E/Richard Bellia

Landing in the charts as well as in some extremely hot water, France's underground hip hop scene has never had such a high profile. Last year's much-publicised jailing of rappers **NTM** for obscene lyrics has only added fuel to an already blazing fire

# war

## war of the words

**"The police killed our children/Justice did not judge the way people expected"**  
Minister Amer - "Les Sages Poetes De La Rue"

**"Stress gives birth to a new slogan/It is deuil for deuil, blood for blood"**  
Teemour - "Hostile"

## THERE'S

A NEW LANGUAGE IN THE PROJECTS ACROSS PARIS AND THE SOUTH OF FRANCE. Listen to the conversations taking place in the backstreets and high-rise lifts of St Denis, Mantes La Jolies and Sarcelles and they sound as though they've just been lifted from a French "Boyz N The Hood".

Police are called *poules* (chickens), freedom is an AK and your skin is your sin. There's a district nick-named Cop Killer and the famous revolutionary French slogan *Liberté, Egalité, Fraternité* has been dropped in favour of *nique ta mere* (fuck your mother). Film moves, fast talk, knife-edged thrills.

Except for the thousands of ghetto kids and black and Arab immigrants living there. This is fact not fiction. Racism, high unemployment and drug economies have cultivated a fractious restlessness which is burning up an entire social strata.

Government sanctioning against this "Harmelisation" of the ghetto and a series of arbitrary shootings and killings by the police only serves to reinforce the reality of these disenfranchised *zones interdites* or no-go areas.

Sucking in not only the projects and the police but government authorities, Jean Marie Le Pen's Front National, the corporations and the media, this volatile state of moral panic has touched a raw nerve deep in the nation's psyche. And at the centre of this cultural cross-fire are the hardcore hip hop crews, the taggers and the rappers.

For every project (known as *banlieue*) there are rap crews blasting out harsh rhymes and tough beats. A raw, uncut expression of the disillusion, frustration and pure hate simmering on the streets. A nationwide hip hop explosion erupting from social erosion.

Where once black role models were distant US figures like Ice-T and Public Enemy, France has since generated its own breed of verbal warriors and skilled revolutionaries. The emergence of MTV darling, MC Solaar, alongside stadium-filling hip hop acts like Iam (Independent Asiatic Man), NTM (an adoption of the ghetto slang, *nique ta mere*),

Ministere Amer, Assassin and the Massilia Sound System, means that French ghetto kids now have a rich seam of street poets who speak directly about their lives.

Access to millions via rocketing record sales, sell-out gigs and media scrutiny make crews like these France's reluctant new superstars. Self-made heroes with a potent manifesto of radical urban revolution, they've jettisoned *banlieue* culture into wide-screen focus.

And you can bet that this guerrilla frontline has not gone unnoticed by Jacques Chirac's increasingly paranoid right wing government. Not surprisingly, it's the high profile, crowd-pulling, platinum-selling crews who have become prime targets for censorship.

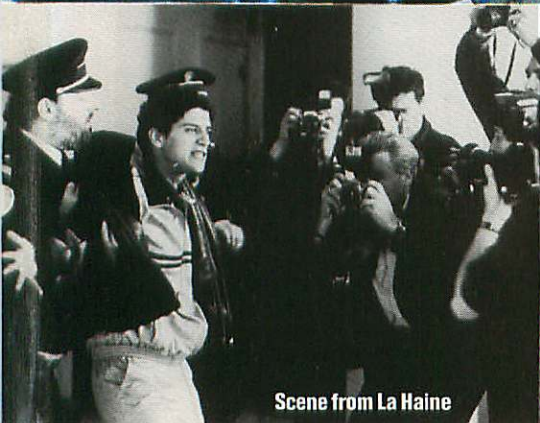
YOU'VE PROBABLY HEARD ABOUT NTM ALREADY AS their fate was splashed over both national and international press last year. It began with the crew's zealous shouts of, "Fuck the police! Fuck justice and piss on it!" in the heated excitement of a 25,000-strong anti-Front National gig in Touloun on Bastille Day. And ended with these boasting toasts landing NTM in more trouble than they'd ever dreamt of.

The group's record of incendiary lyrics, compounded by a rash of incidents involving victimisation of police officers meant that NTM only had to utter those words before the right wing began baying for blood. Their sentence? Three months spent in jail, three months suspended, a six month performance ban and a 50,000 Franc fine for "defamatory and injurious remarks", an obscure and outmoded charge which was last used in the 19th Century.

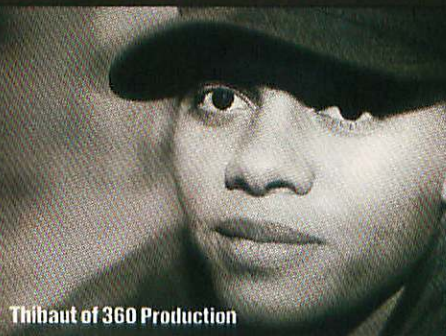




Ministere Amer



Scene from *La Haine*



Thibaut of 360 Production



DJ KE-C and DJ Mars of Time Bomb

"That's the official excuse but everyone knows the sentence is because of NTM's political slant. Ever since they started, the band have been hounded by the institutions," claims Ministere Amer's ex-manager, Thibaut, who's currently behind an awareness-raising rap compilation intended to highlight NTM's dilemma. (His only problem so far is finding charity which supports ghetto development to donate to, as none seem to exist).

NTM's own response is even more blunt.

"It's back-peddling, a backward rule and just another example of the fascism that's fucked up Europe so much this century," barks the band's Kool Shen. "All I see at the moment is a constant downward spiral. I think attacks on police are disgusting myself. It's sad but it's just another example of degradation caused by the government. The people only listen to us because it's what they'd like to be saying themselves."

NTM's case is not an isolated incident, though. Nor is it just hardcore rap crews who are captured in the line of fire. Subtle censorship through commercial pressure is a less direct but equally ominous mode of suppression. And that's because without investment from the corporate labels, crews like NTM would exist in harmless obscurity with little access to impressionable young minds.

Of course, it doesn't really need pointing out that the mass international publicity NTM received is of the kind record companies usually die for (NTM's album, "Paris Sous Les Bombes" subsequently went platinum). But the fact remains that from the streets right up to the boardrooms, few avoid scrutiny. And that includes the bosses of France's major record labels (Musidisc, Sony, Epic, Virgin) who are all said to appear on unofficial blacklists as "merchants of death and drugs".

When Parisian rappers Ministere Amer popped up on prime-time TV and in the national press amid uproar over their controversial track, "Sacrifice Les Poules", they weren't the only ones to feel the tight noose of government restriction. Barely had Ministere Amer left the TV studio where they'd nonchalantly been advocating "no compromise with the police" and "run them over with a car, crush them to the ground", than the authorities began their attack on Virgin, who'd licensed the track for their soundtrack compilation to Matthieu Kassovitz' film, "La Haine".

The record was allowed to remain on the shelves. But it was later implied that the authorities might have to reconsider the Sunday opening license for Virgin's record stores.

"There's no telling where it's going," emphasises Thibaut mid-swing in his MD-style leather chair. "You better believe people are monitoring what's being said on records."

Needless to say, Virgin were soon on the phone to Ministere Amer's manager. And in a recurring example of how French authorities mistake swaggering brags for serious intent, the crew could still face a £300,000 fine and three years in jail for "inciting murder and injuring representatives of the police".

"The authorities interpretation was that we really wanted to kill cops. We're just saying that when a policeman kills an innocent person, instead of smashing up a bakery or something, anger should be directed straight at the police officer," counters Ministere Amer's Frederic.

Parallels with the CIA's pressure campaign on Warners over Ice-T's "Cop Killer" are unmistakable. It was after this that Warners were forced to ditch all but the blandest of their hip hop acts and it's hard not to wonder at the fate which is in store for France.

In this stark climate of injustice, oppression and political manipulation, you can understand why Frederic's words of retaliation and those of other rappers is shot through with the language of conflict.

"They say, 'there's trouble in the ghetto, something has to be done' and that it's rap crews like Ministere Amer who are the problem," notes Frederic in exasperation. "I've been taken in for questioning lots of times for no reason. It's happened to a lot of people I know. Before now, young people have been taken to a police station and killed for no reason. That's why we say, a revolution without guns is like a BMW without gas."

From the matter-of-fact way Frederic puts it, policemen who act as aggressors rather than protectors are just another harsh but inevitable fact of life. Except this is about more than just perceptions. It's about a violation of basic human rights.

A 1994 Amnesty International report cites 11 Rodney King-style shootings and killings within an 18 month period in France. Meanwhile, a statement issued just last year notes the continued persistence in "cases of police ill-treatment, some of them containing racism" as being "all too frequent". But Government censorship and police brutality are the external sores of an ever deeper national infection.

France is a country with a long heritage of inherent racial attitudes. National loathing of Algerian and Arab immigrants (following the Algerian War 1959-62, when hundreds of French ex-pats were placed on death-lists) combined with the current reaction against the last Socialist government means Jean Marie Le Pen's *Front National* has become a seductive option for many.

In his job as a liaison worker between the police and schools, Stephane Meterfe witnesses the adverse effects of racism nearly everyday.

"We must fight Le Pen because he will use any means necessary to win votes. He is seriously threatening to France," he urges.

Unlike the UK, where the BNP commands negligible support, the FN commands 15 per cent of the vote, while in places like Toulouse and Marseille (where the black and Algerian presence is high), the figure is as high as 25 per cent.

It's worth noting that the mayor behind NTM's sentence, Jean-Marie Le Chevalier, is also a senior member of the FN, as are many influential civil servants across the country, while the party's popularity has also been taken on board by Jaques Chirac's right wing government, too.

OFTEN, THE MOST DAMAGING FORMS OF PREJUDICE ARE THOSE YOU CAN'T ACTUALLY see. The kind which is concealed in attitudes rather than actions. Myths that the ghettos are "jungles" and all blacks and Arabs who live there practice "voodoo" are easy to swallow for anyone who only sees these places on TV.

What few are told is that like a culture feeding on an already savaged carcass, the projects died when the authorities left them to rot. Little notice is also taken of the



Expressione-Direkt

fact that for hundreds, the projects are still home. But truth is, if you're subjected to a myth for long enough, you eventually start to become it.

"Nowadays youth isn't involved. My whole generation is disillusioned. They don't believe in solutions anymore. But the one thing I can't deal with is people don't believe in themselves," sighs Thibaut from underneath his baseball cap.

"They're dead zones," explains NTM's Kool Shen. "I'm okay because I know the guys down there but if you look at someone the wrong way, you can get into serious trouble. I don't want people to think it's a jungle, it's just a consequence of the government."

"The authorities aren't actually not trying, it's just that the system is too slow and the non-salaried people in the ghettos tend not to get recognised," contends Stephane Meterfe pragmatically.

Trace the routes of Ministere Amer and NTM back to Sarcelles and St Denis on the outskirts of Paris and there's very little to see but a stark cityscape of regimented shops and naked tower blocks. A pre-fabricated network of asphalt and concrete, haunted by a nihilistic generation of forgotten souls. But turn the volume up on this grey landscape and the soundtrack blasting out of open windows and sound systems on street corners is bursting with life.

"The first time I heard black people talking about problems was through hip hop," recalls Ministere Amer's Frederic. "We don't consider ourselves to be a rap crew, we see ourselves as the CNN of the ghetto."

DISRUPTIVE, AGGRESSIVE AND BRASH, HARDCORE rap challenges traditional notions of Edith Piaf-style French muzak ("The leaders of this country still haven't got to grips with this new culture," remarks Stephane). But in many ways, this music belongs to an even older national tradition of rebellion through words.

Introduced by Radio Nova jock, Dee Nasty, in the mid-Eighties, French hip hop was initially just an appropriation of the American sound. But because nobody could understand the clipped US lyrics, it soon developed its own style.

A trans-migration of tribal rhythms (Moroccan, Senegalese, Algerian) and traditional north African, Italian and Greek music, brought up to date via ragga, American beats and Jamaican black science, French hip hop is as rich as the heritage of each nation it represents.

"The only thing which people respect is not where you come from but your ability to improve your skills," reckons Thibaut. "French people are into making social change through b-boying, graffiti and DJing. Hip hop is the best thing to have happened to the ghetto kids in the last 50 years."

## NIQUE TA MERE

NTM are Kool Shen and Joey Star. They started out by tagging with Dee Nasty before forming their own crew seven years ago. Hailing from the St Denis area of Paris, NTM have gone on to build an international reputation, which includes a Public Enemy remix their "Authentik" EP and a platinum-selling second album, "Paris Sous Les Bombes" on Epic. Influenced by New York, rather than West Coast hip hop, NTM are continuing the cross-continental connection via their current collaboration with Nas.

## MINISTERE AMER

MA is typical of the cultural diversity of French rap groups as members Stomy, Passy, Ghetch, Frederic and Kenzy originate from a range of French colonies, including Senegal, the Congo, Martinique and Cameroon. Their recent album, "95200", has sold 50,000 copies to date. Its title is the postcode of Sarcelles, the project where they all grew up. Taking inspiration from KRS-1 and Boogie Down Productions, the crew are busy nurturing other aspiring young crews through their own independent publishing and management companies.

## EXPRESSIÖNE-DIREKT

Express-D are a large hip hop collective who take their name from the Southern France terrorist group, Action Direkt. Acquiring skills by tagging with NTM in their early days, Express-D derive their influences not only from hip hop but from the James Brown and Curtis Mayfield tracks which they caught at Paris club, Kiss Man (one of the few to allow black people entry during the Eighties). They are currently negotiating a major album deal.

Africa, you discovered science and arithmetic and architecture! We want blacks and Arabs to understand that we can be doctors and lawyers too."

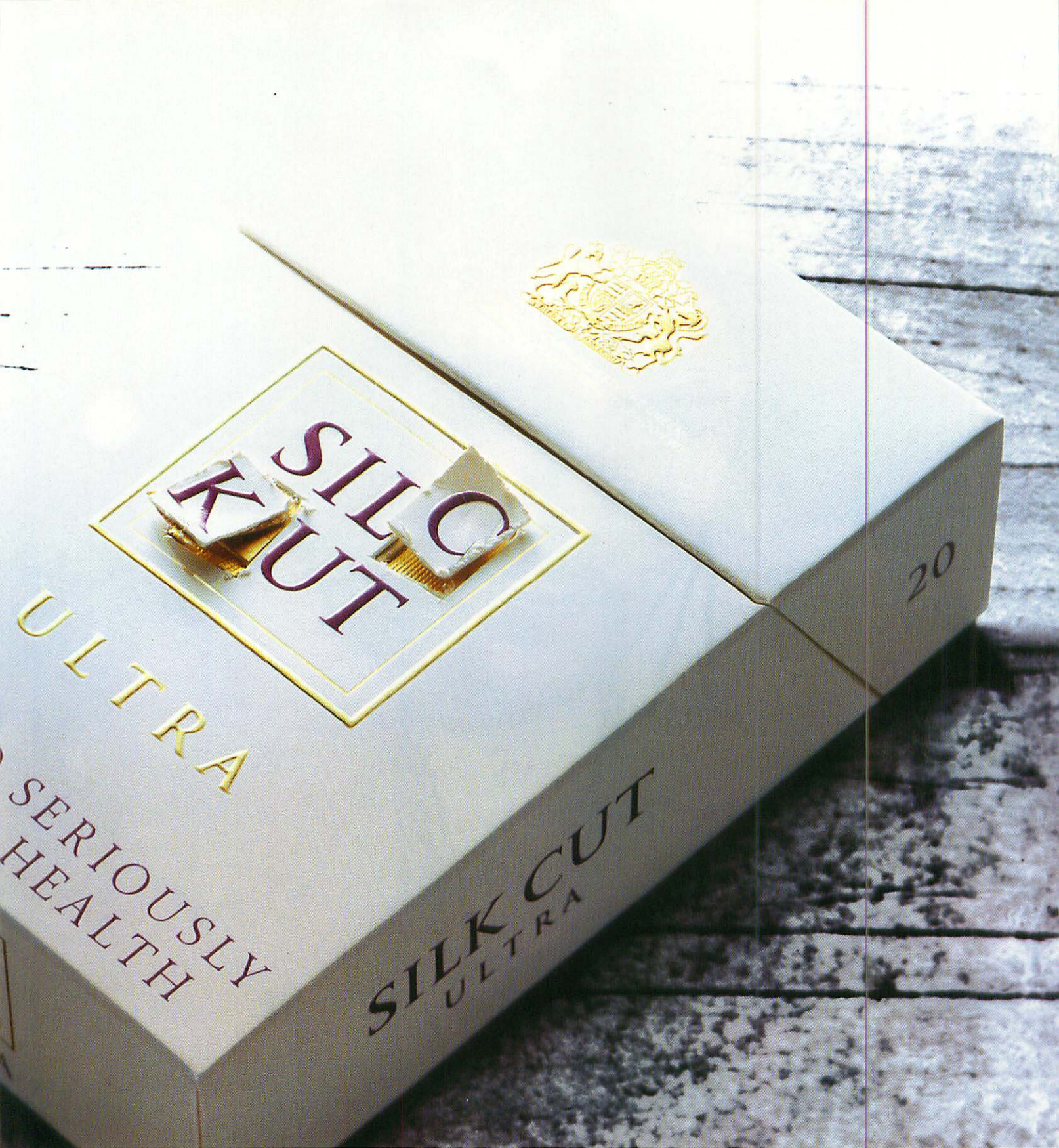
A signal of brave optimism on an otherwise conflict-worn landscape, Expressione-Direkt's grand dreams prove that hope, at least, is just around the corner.

"Some days I think it's too late and the system's stronger than us," adds Weedy. "But then some days, I think we could really make a change with our music and touch the heart of France."



PROTECT CHILDREN: DON'T MAKE

Chief Medical Officer  
1 mg Tar



THEM BREATHE YOUR SMOKE

Officers' Warning  
0.1 mg Nicotine



## DJ Muggs

words **Sonia Poulton** pictures **Jamie B**



# MUGGS SHOT

One third of the multi-million-selling Cypress Hill, **DJ MUGGS** has earmarked 1997 as his year. Taking a step back from the Hill, his first foray is an album featuring a few mates, KRS-1, Wu-Tang, Mobb Deep, Fugees, Dr Dre. Feel the quality

## DJ MUGGS

lifts the Bishop from the chess board and places it down with military precision. His gaze has a fixed seriousness common to all chess players, it's as if they're responsible for pushing The Button or something of equal importance. Satisfied with his decision, he rests his elbows on his knees and waits for his opponent to strike back.

"Chess," a friend once commented, "is like life. How a person plays tells you a lot about them and how they lead their life."

Judging by his move, DJ Muggs is a man of concentrated strategy but we're not here to talk about chess. No, the main focus of Muggs' agenda is his multi-collaborated album, "Muggs Presents... The Soul Assassins", a collection of tracks produced by him and featuring the ruling players on hip hop's chequered board.

IN THE CRAMPED BASEMENT OF A WEST LONDON WINE BAR, MUGGS PAUSES FROM HIS GAME, welcomes me to the table and presses a cassette into my hand. "Ice Cube Killa" states the bold, black type on the cassette's plain white cover.

The track is Cypress Hill's retaliation to Cube filching one of their backing tracks and recording a dis rhyme about them for his recent album as Westside Connection.

On "Ice Cube Killa", Cypress' lead vocalist B-Real questions Cube's musical abilities, his widening girth, whether he is the father of his child and how he is more a mummy's boy than "AmeriKKKa's Most Wanted". Boys will be boys!

Muggs smiles. It isn't that important to him, just something else to promote during his trip. Being a businessman as well as a DJ and producer, the main priority is his own album, featuring, among others, tracks from the Wu-Tang Clan's RZA and Genius, the Fugees' Wyclef, Mobb Deep, Dr Dre and KRS-1.

"Muggs Presents... The Soul Assassins" was conceived over many years of bumping into various artists on the road and promising to work together. As any artist will tell you these exchanges are dime a dozen and should be taken with all the seriousness of, say, Richard Branson trying to fly around the world in a balloon. Rarely do these proposed collaborations come off, let alone a dozen of them. It says a lot about the determination of the man who wrote and produced House Of Pain's "Jump Around".

MUGGS WAS BORN 27 YEARS AGO INTO A POOR HISPANIC NEIGHBOURHOOD IN QUEEN'S, New York, and was raised for the first 12 years of his life by his single-parent mother. She was a bartender working long hours, sometimes not getting home until five in the morning after the late shift.

At 14, he went to live with her in LA after spending a couple of years with his aunt. At first, he found the place slow.

"I came from a money-making mentality to a gang mentality that wasn't concerned with money," he explains. "I was associated with gang members, but I wasn't a member of a gang myself."

These days, his successes with Cypress Hill, as well as being a producer and songwriter in his own right, allows him the financial freedom to have homes in both New York and California. His frequent travelling backwards and forwards makes him better qualified than most to comment on the East/West Coast hip hop war.

"It really ain't going on

like they say. What is going on involves nobody except Tupac, Biggie, Deathrow and Bad Boy. The media just needs something to talk about sometimes and they claim this is happening but it ain't."

Interesting, then, that the first track to be laid down for the album was KRS-1's contribution, "Move Ahead", which takes a sharp look at the media-fuelled East/West furor and was ironically recorded on both coasts.

Muggs sent KRS the backing beat from LA, he recorded his vocals in New York and returned the tape to Muggs. Muggs then mixed the track in his California studio and "Muggs Presents... The Soul Assassins" had begun.

The stories behind the other tracks are equally unique to the collaborators. Take the Wu-Tang. Within an hour of Muggs making contact with Genius in New York, studio time was arranged, and four hours and several blunts later, Genius' contribution was recorded. Next, Muggs caught up with RZA, and a couple of bottles of wine later, RZA's vocals were laid down too.

Generally, Muggs was the music man for the project and the MCs were responsible for lyrical content. However, for the Dr Dre/Cypress Hill track, "Puppet Masters", Muggs came up with the concept.

"Dre is also a concept man," he says. "I originally went to him with the title of 'Guns For Hire' because I saw it like it was two top guns of the West. We decided on 'Puppet Master' because, in the music game, Dre is a puppet master, a leader... What he does, people will follow. They don't even know they're being controlled. And it's probably the same with B-Real."

Muggs' own business and musical machinations are equally as skilled. After almost 10 years with Cypress Hill, he began 1997 with a series of new roles. It was time to step away from the live circuit with Cypress (although he will still be involved in the studio) and set up his own label, Soul Assassins. The first release from the Infamous Mobb, proteges of Mobb Deep, will precede Wu-Tang associate LA The Darkman. The Wu-Tang Clan's former road manager is also responsible for the day-to-day running of the new label.

Muggs appears well-placed to prosper, knowing as he does the yawning chasm between major record labels and hip hop.

"The corporate world always looks to the streets for the next fad. They use it and abuse it, say it's played out and old, then ask, 'What have you guys got for us now?'. Then they do the same thing all over again. But this is our culture. They preserve their culture. They preserve the opera and all their artists, but our culture... We've got the Van Goghs and the Mozarts of our time."

LATER ON, I RECALL MUGGS AND THAT CHESS BOARD. A COMMENT COMES BACK TO me about the video for "Puppet Masters".

"We took it a step further and said, 'Who or what are the ultimate puppet masters? Good and evil'. So in the video, B Real portrays Satan and Dre portrays the Pope, and they're controlling the world. In the video, they're playing a board game and controlling everything that happens in the whole universe."

Muggs, a calculated mover, is no doubt preparing to be a major player.

**'DJ Muggs Presents... The Soul Assassins' is released by Columbia on March 17**



## Jumpin' Jack Frost

words Jessica Stein pictures Hamish Brown

# ONCE Bitten

## JUMPIN'

JACK FROST, THE MYSTERIOUS SOUTH LONDON-BASED DRUM & BASS FIGURE WITH THE SINISTER REPUTATION, HAS always been on the cutting edge of dance music. Over the past 10 years, as part of the old school DJ tribe alongside Fabio and Grooverider, Frost has played a key role in the development of dance music's ever changing mug shot.

His weighty influence made its first rumblings back in 1987 when he teamed up with his now long-term partner, Bryan Gee. They played rare groove on Brixton's pirate radio station, Passion, pulling in the crowd for their future.

By the time acid house exploded, Frost with his streetwise instincts, was one of the E-generation forerunners. Playing to 30,000 mental kids at many a legendary warehouse party, he stood in line with Dave Angel, Kenny

Kenn, Fabio, Grooverider and Carl Cox as one of the bossiest DJs on the scene.

Over the years that followed, in between playing at clubs and collecting air-miles, Frost and Bryan helped give birth to the next big thing, drum & bass. Searching for the perfect breakbeat, collecting many a fine demo (including Roni Size's first outing) and with a keen business sense, by 1993 they had set up their own label, V.

Size's "Made To Fit" was their first release and with the rest of the Bristol crew, Krust, DJ Die and Suv, plus other quality artists such as Dillinja, Lemon D and Ray Keith contributing regularly, V fast became one of scene's most innovative and respected imprints.

1994 was yet another pivotal year for Frost and Bryan to further endorse their sound judgement. The Jumpin' Jackster's label debut, "The Burial", under his Leviticus moniker was a classic. However, its immediate dancefloor vibe was not in line with the hard-edged, soulful drum & bass emitted by V, and this inspired the jungle brothers to set up twin label Philly Blunt to support their less experimental, more mainstream side.

Three years later and Frost continues to be at the forefront of the scene with the toughest sets, tracks, labels and slammin' slots on Kiss FM's Wednesday night drum & bass show.

Shrouded in a myth of moodiness and not one for interviews, Frost takes extremely rare time out from organising the final stages of the first V all-star long-player to talk to Muzik in an unusually mellow manner about the 10 things which have helped shape his life.



# Jumpin' Jack Frost

## 1 BRYAN GEE

"Bryan is one of the most important people in my life. He was the person who inspired me to start DJing outside of my bedroom. When he was at Quest, I dug everything he was playing, man. After we hooked up for Passion, we never looked back.

"We are very close man, very close. We've known each other a long time, over 10 years now. But things haven't always been easy. We've been through a lot together along the way, all the ups and downs of the business and life in general, but that's what makes us so close. Our whole friendship is built on trust, that's what it all comes down to. Trust is so important and the bond is there."

## 2 MY DOG

"His name is Levi, he's a Chinese Shar-pei with all the wrinkles and that. At the moment he's got an injured leg, which is why he's not here. He had an operation on his knee, but it's on the mend. Every time I come home, he's got to do a little dance so I've had to put up a little gate in my house so he can't run up and down the stairs! He's well trained and doesn't bite people, he loves my eldest daughter, Tanya, and I love him, he's always by my side. Aside from Bryan, of course, it's really true what they say about a dog being a man's best friend."

## 3 FOOTBALL

"I love football. Wherever there's football, I'm there, man. I wanted to be a footballer, but you know how it goes, not everyone can be what they wanted to be. Perhaps if I had been a bit more serious about it instead of going out to clubs... who knows.

"I play football every Saturday, I'm a striker. I've been a Manchester United fan ever since I was 11-years-old. My Dad's a Man United supporter and he used to take me, now my daughter's a fan and I take her. I've got two daughters, Zaisha who's 10 and Tanya, who's 11, she's the one who's into football.

"You know, even though Man United lost the other day it doesn't matter, they lost at Wimbledon and I was there with my Tanya, it was her birthday. The fact they lost didn't mess up her birthday though. She wasn't in tears but she nearly lost her voice from screaming! I had to hold her back from the sidelines as she was getting a bit excited.

"At Kiss FM we have a nice football team as well as a neat show. Yeah, man we're kicking arse up there, I score a few goals! Grooverider and Randall play for Kiss too. We won a trophy recently but we haven't been presented with it yet. I want medals and trophies, man. I want shares in Man United too!"

## 4 JAZZ

"I go to The Jazz Cafe and Smollensky's On The Strand on Sundays, it's nice, have a little dinner and a bit of live jazz. It's a cool way to chill. The older I get, the more I find I like that kind of thing. When I was younger, I used to like jazz but I never really paid that much attention to it, now I'm really getting in to it.

"I don't have any one band or person in particular that I really love, but I am excited by the South American samba sound, that whole Brazilian percussion vibe, and of course all the old Blue Note stuff. I think modern jazz is wicked, which is obvious really with the whole drum & bass thing. I'm really into jazzy drum & bass, I'm working on a few really jazzy tracks at the moment. I'm down at EMI studios with live sax, bass players and vocalists and it's sounding wicked, man. Jazz is my main influence at the moment and I'd really like to go on a little holiday to New Orleans and maybe record with some people out there."

## 5 WEST INDIAN FOOD

"Aside from pasta, which I love, West Indian food is my favourite, an obvious choice really. I grew up eating it. My Mum is a brilliant cook and has always cooked it for me, she still does. Sometimes I go out to my cousin Michael's house as he does a bit of cooking, and if I have time I can do a little shuffle myself!

"I can cook chicken with rice and peas the best, I can do that with my eyes closed, it's so easy. There are harder things which I can't really delve in to as much as I'd like, but Bryan... he's a great cook, he can do the whole lot."

## 6 CLOTHES

"I like clothes, they adjust my moods, but they aren't everything to me like they are to some people, well, perhaps they were when I was 16, but not now. However, saying that, I do like nice clothes, Calvin Klein underwear, Tommy Hilfiger stuff and Versace, I love his shirts with all the patterns on them! I've got an Armani suit which is wonderful, so well cut. I also have a tattoo on my arm which says 'Frost' in Japanese, it's not clothing but it's a good accessory!"

## 7 DJs

"I respect all the DJs who do their own thing. Nowadays, more people are starting to express their personality through their music, that's all you can really ask from a DJ, to play music their way, whether it's house, hip hop or drum & bass. As long as you're playing what's in your heart, I respect ya.

"I have a lot of respect for Fabio and Grooverider. I also have a lot of respect for people who maybe I'm not associated with so much now as I was in the old days, people like Tim Westwood, Dave Angel, Booker T, old school business, you know. I've got a love for people like Eddie Richards, he really helped me in the beginning, I was in his agency, and Paul Anderson for always sticking by what he done.

"I like to think I've paid my dues. I firmly believe in never forgetting where you've come from. I respect anyone who can be at the top of their profession and remember where they've come from. Goldie is the perfect example of that, I have a lot of respect for him, for the way he conducts himself, he is the guy who has dealt with it all correctly.

"When I'm dealing with people, I try to take everyone as an individual. I try to respect everyone and I expect the same in return. I respect everyone in all the areas of the drum & bass and jungle scene because we all deal with each other. We help each other, scratch each others backs, feed off each other, that's why it will always survive. The amount of help we got when we first started our label was amazing.

"The sound of two years ago is not the sound now, this business is progressive and you've got to move forward with it. All the DJs I've known over the years who have taken it seriously, not just the buzz of playing out to people, but been totally consumed, immersed with the love of their music, have stood the test of time. People who really have an affair with what they do like Colin Dale and Dave Angel, they've always been there. I've also got that love."

## 8 WOMEN

"It's not important for me to have a love relationship right now, the relationship I have with music is what's important. Saying that, I'm single and one day yes, I would like to get married but that's way down the line. I'm still young, I'm only 29! I've been 19 and I've done the things 19-year-olds do, but to do that now would be negative, it would not be beneficial or interesting. I've done that, man.

"If I was to meet someone now, I'd have to lie anyway. Me, I'd be all lies, man! I'd have to go out on the street, meet a girl and if the vibes were right, when it came to her wanting to know my profession, I'd have to say I was an engineer or something. The lies all come from my anathema of girls hanging round the DJ box ready for anything because of what you do. I don't want someone who is just after me for what I do! I'd want the person concerned to like me for me. That's the bottom line."

## 9 RELIGION

"I believe in God, but I'm not heavily into religion. When I went to boarding school in Newbury, Berkshire, I learnt a little bit about everyone's religion. Every religion has got a point, but you've just got to read between the lines. There's good and bad in everything, I listen and try to learn from people who are wiser than myself. I'm open-minded, but basically I just believe in the religion of going with the flow."

## 10 BOOKS

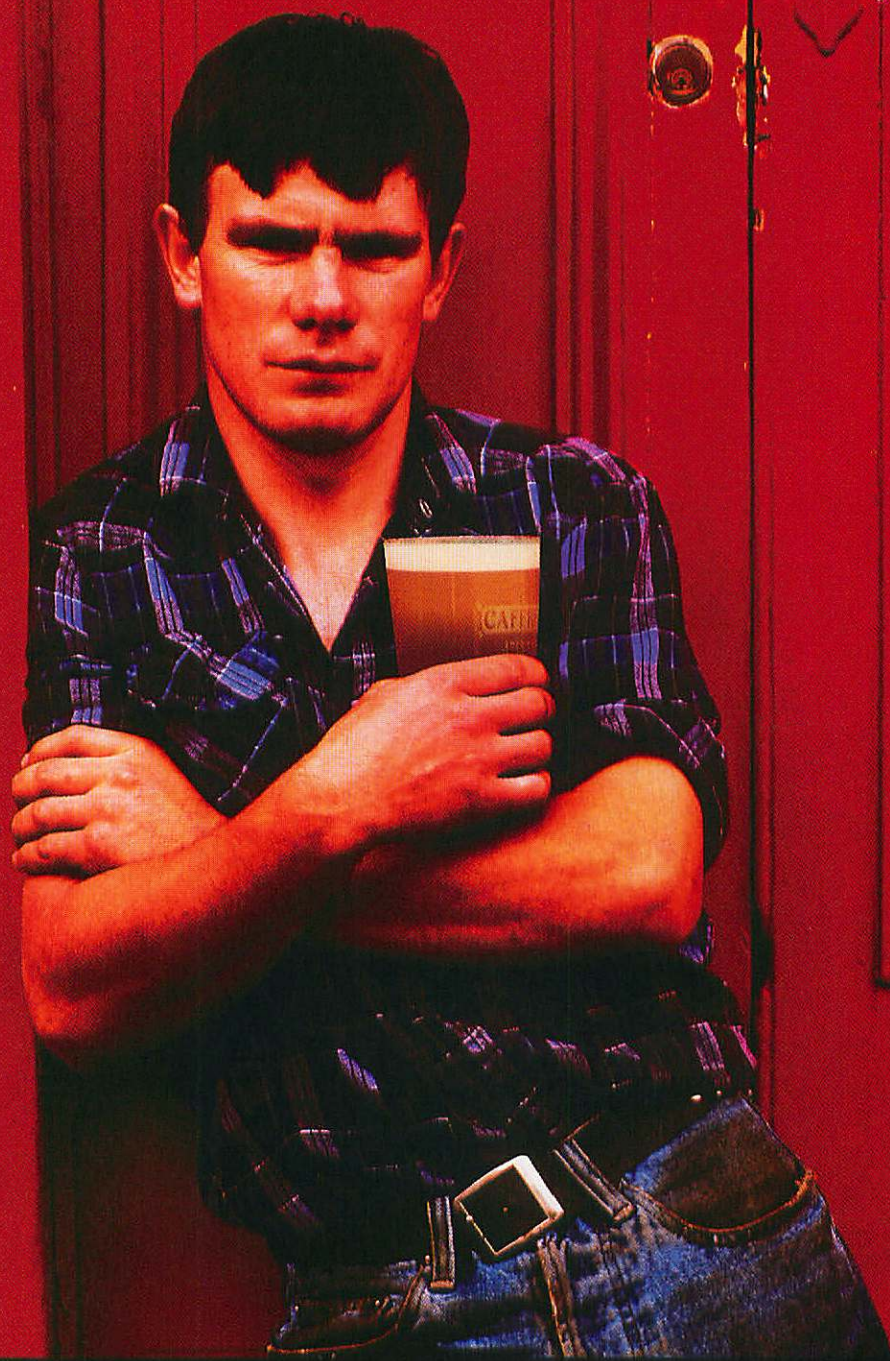
"I like to read a lot. At the moment I'm reading 'Sleepers'. The film was excellent but the book is heavier. When I was younger I used to be into Shakespeare, I really liked 'Merchant Of Venice' and 'Midsummer Nights Dream'. I also really liked Dickens. More recently though, I read a book called 'Mobster' by Cody Scott which was brilliant. It's about a reformed LA gangster reflecting upon his past. It's an excellent insight in to that kind of life. It's very refreshing because the guy is remorseful about what he'd done and he tries to purvey a message to the kids that it's not cool to go down the same path as him.

"Aside from reading, I am also fond of watching old black and white films on a Sunday afternoon all curled up in front of the fire. But I don't really have time for all that now because of football on Sky Sports and the Sony Playstation. Black and white films ain't really running at the moment!"



# ARNGLOSS, Co. Down

Poised like a coiled spring.  
Well it can take a while for the  
Caffrey's to settle.



Strong words

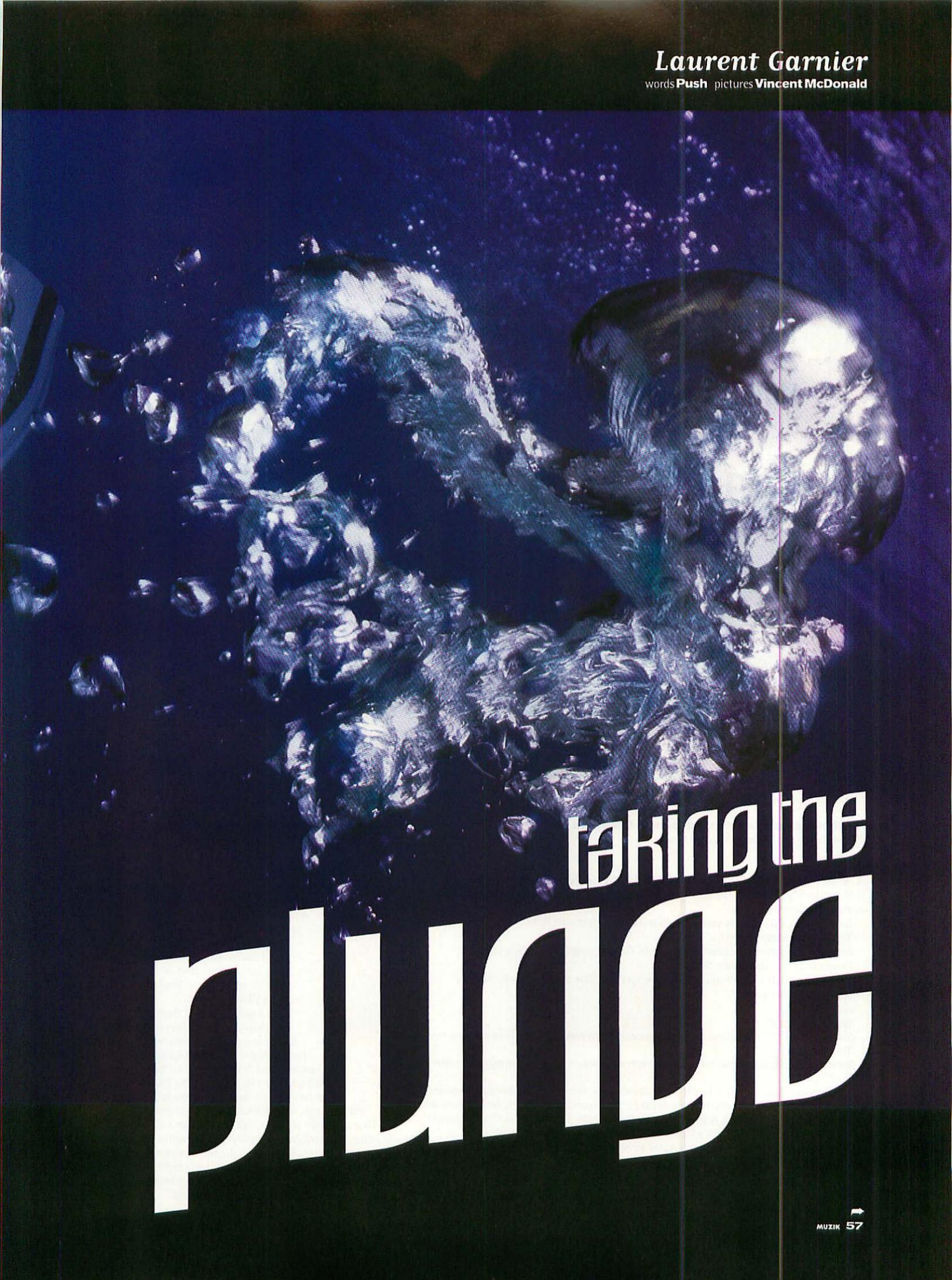
**CAFFREY'S**  
Irish Ale

Softly spoken



**Laurent Garnier**

words **Push** pictures **Vincent McDonald**



taking the  
**plunge**



Techno wizard or house master? DJ or film star?

Prankster or philosopher? Workaholic or lazy git?

Will the real **LAURENT GARNIER** please stand up

# taking the plunge

**"I'd like to extend a warm welcome to Chairman Mo"**  
(Ronald Reagan to Liberia's President Doe)

**IT** STARTS WITH FIVE QUESTIONS AND FIVE ANSWERS. FIVE ANSWERS WHICH MUST BE kept to either "yes" or "no". The only alternative to yes or no is "no comment". Easy-peasy, eh? Not when your name is Laurent Garnier.

Question One. Do you think your new album is better than your first?

"Yes, but that doesn't mean I..."

Stop! You're supposed to answer "yes" or "no". Or "no comment". Nothing else.

"I know, but it's... Okay, okay. Yes."

Question Two. Is the French music scene stronger now than at any time ever before?

"No. I say that because..."

Stop, stop, stop!

"Okay, okay, okay!"

Question Three. Do you believe in the existence of life beyond that which we know on this planet?

"Yes."

Question Four. Have you ever had a sexual experience which some people might consider unusual?

"Yes."

Question Five. Now Question Five is a ridiculously easy one. It must be, because Garnier replies "no" without any hesitation. What's more, he doesn't try to expand on it. Which, for someone who can talk all four legs off a donkey, is an achievement and a half. The trouble is, if he'd thought about Question Five, even just for a second, he'd have answered "no comment".

With that thought in mind, it's perhaps wise to censor Question Five. Some things are best left unknown.

**"We are all born mad. Some remain so"**  
(Samuel Beckett)

THE FIRST THING YOU NOTICE ABOUT LAURENT GARNIER IS HIS VOICE.

Partly because he's always using it. Partly because, regardless of whether he's talking in his native French or in his perfect English, he always seems to be bellowing. And swearing. And partly because, unlike most people who talk a lot, Garnier talks a lot of sense.

The second thing you notice is the way he looks at you. Look back and you see a pair of deep, dark holes. You see a man who is incredibly concentrated, incredibly focussed. Which is why he's still at the top after all these years.

As a result, Laurent Garnier's punishing workload takes him to virtually every corner of the globe, but his favourite gig is his Thursday residency at The Rex in his home city of Paris. Tonight, Carl Cox is the guest spinner, while Trevor Rockliffe, Stefan from Scan X and Manu Le Malin, France's leading hardcore DJ, who's wearing a pass on which he's written "Satan", are among those hanging out around the DJ booth. Jean-Michel Jarre is also in the house.

Thursday night at The Rex is an experience and a half. It's not simply the music, either. The lightshow is equally exciting, with a couple of total blackouts, one lasting about 10 minutes, building up the vibe at strategic points. Even the bar's lights go off. The crowd do their bit to make it a memorable night, too. It doesn't matter if what they hear is from Detroit, Chicago, Berlin, Paris or Grimsby. Everyone here is determined to go for it all the way. No wonder there's still a big queue waiting to get in at five in the morning.



Scenes from Garnier's "Nightmare Sandwiches" film

**"Our deepest fear is not that we are inadequate. Our deepest fear is that we are powerful beyond measure. It is our light, not our darkness, that most frightens us"**

(Nelson Mandela's Inaugural Speech)

IT'S FRIDAY AFTERNOON CHEZ GARNIER, A COUPLE OF MILES TO THE SOUTH OF PARIS. OUR host is knee-deep in vinyl, preparing for a slot at Queens on the Champs-Élysées later tonight.

The previous evening, sitting in a restaurant before going to The Rex, Garnier had started several sentences by saying, "Off the record...". No problem with that. But now, with the tape rolling, we need to establish an agenda. Hence those five questions.

As it turns out, perhaps inevitably, music is at the top. So let's head back to Question One, the one about whether Laurent Garnier's forthcoming second album, "30", is better than his debut, "Shot In The Dark". This time he can take the answer a bit further than just "yes".

"I think '30' is a lot more open-minded than 'Shot In The Dark', more true to what I try to do in my DJing," he says. "I remember a magazine asking me for an all-time Top 10 and freaking out when I started with Donna Summer and Sid Vicious. They wanted a techno chart, but there's much more to life than just techno and '30' is representative of that."

"I also think the new album is much better produced, partly because I changed my desk and partly because I spent more time on it. I never used to spend time on my music, but I wanted to push myself with '30'. If I don't push myself, I'm lazy. That's my problem. I'm a lazy motherfucker."

Is he kidding? Has he looked at his diary lately?

"I'm lazy about the little things," he insists. "When I get a bill, I leave it right until the last day to pay it, even though it takes just two minutes. I used to have the same attitude to my music. I'd work late into the night and, as soon as I thought a track was okay, I'd go to bed, not save anything and go back to find it wasn't okay at all. That was down to laziness."

Isn't everybody like that?

"But I don't want to be like that, I want to correct it. For example, if I'm reading a book and I don't finish it, that's laziness. I'd never read a book until a couple of years ago, until somebody pushed me to do it, because I was a lazy motherfucker. Now I eat books. I eat them. Have you read 'The Alchemist'? Man, that's a great book."

**"Treasure is uncovered by the force of flowing water and is buried by the same currents"**

(Paulo Coelho - "The Alchemist")

"30" IS CERTAINLY A MORE MATURE ALBUM THAN "SHOT IN THE DARK".

More complete, too. The title is a giveaway. As is the fact that it opens up with atmospheric ebb and flow of "Deep Sea Diving". Diving, incidentally, is one of Laurent Garnier's hobbies.

"Everyone has their thing," he says matter-of-factly. "It started when I was in Bali with a close friend who dives a lot. Up until then, I'd always been scared of water, but she said, 'Come on, put the mask on, let's take a look at what is underneath', and dragged me into the sea. It was so beautiful and I now find it's a good way to clear my head. The quietness makes a real change from all the noise of my daily life."

Why were you scared of water?

"I was scared of the unknown. I was scared because of what was under the surface. But once you go down there, it's great. There are fish everywhere and they're more nervous of you than you are of them. It's like my cat being frightened of the Hoover because he thinks it will swallow him up. It's a learning thing."

From "Deep Sea Diving", "30" undergoes countless mood swings. There's the thoroughly delightful "Sweet Melody", a Detroit-style tribute to Derrick May. As Garnier himself admits, it's obvious. There's the Chicago-ish "The Hoe", the deep housey "Feel The Fire", an electronic reggae tune and an electronic trip hop cut called "Formax", which Garnier wrote for Max, his friend's nine-month old baby. There's "Flashback", an acid track which he recorded after Armando died. It's based around a mantra which goes, "Acid is a state of mind".

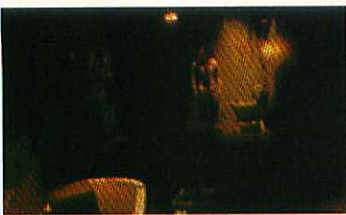
"That's true," asserts Garnier. "Acid is not a drug, it's whatever takes you up and out there. With a track like that, it's the minimalism and the repetition which drives people. I know the kind of tracks which give me a hard-on when I'm DJing and when I do something like 'Flashback', I picture The Rex. Either The Rex or The Sound Factory in New York. When I first saw The Sound Factory, it was a revelation. A fucking revelation."

"30" also features the crunchy "Crispy Bacon", the track which recently took him into the French National singles chart.

"I could not believe that. I mean, it's cool and funky, it's a slap in the face, but there is nothing in that track. There's fuck all. I just played some FX on the bass and compressed the motherfucker. That's it. When Scan X first heard it, he said, 'Have you been wearing a balaclava? Do you think you're Mad Mike from Underground Resistance?'"

But there's not only a new album on the horizon. There is also "Nightmare Sandwiches", a short film by Quentin Dupieux, a young French director who took his inspiration from "Crispy Bacon" and a couple of other tracks on "30". The three cuts make up the soundtrack and Garnier appears in the film as himself, at one point DJing with a gun held at his head.

"The film is at odds with the way techno music is perceived by the mainstream media," explains Garnier. "In ➡



## LAURENT GARNIER

30

F Communications

IF Laurent Garnier's debut album "Shot In The Dark" was exactly that, then "30" is his coming of age. Where the former long-player paid tribute to individual producers who Garnier respected, "30" is the album he wanted to make for himself. The transition from world-leading disc jockey to highly-respected producer was never going to be easy and while this album may not be a production masterpiece, it does dispel the theory that good DJs don't make good records.

In keeping with our support for concept albums, "30" is a great record for the non-dancefloor cuts. You should all by now be familiar with the destructive and aggressive "Crispy Bacon", but "30" goes deeper than this thanks to his open-minded approach as a DJ. Covering dub rhythms ("Theme From Larry's Dub") and cool, soothing ambience ("Deep Sea Diving") next to the traditional minimalist techno and deep house, we're just surprised he hasn't experimented with drum 'n' bass and hardcore.

"Sweet Mellow-D" is classic Garnier as it gradually unwinds beatlessly into contemporary classical house music, harking back to his early A&R days at FNAC and impossibly brilliant records like "Modus Vivendi". In stark contrast is the dark and depressing "Formax", which confirms Garnier's vision (and ability) for making movie soundtracks. Garnier's sense of humour shines on "La Minute Du Repondeur", a track comprising a collection of answering machine messages which includes one from Lenny Dee screaming, "We must eat food. We must drink. We must do something. We must go out!".

Along with "Sweet Mellow-D" and "Formax", the other highlights are the Kenny Dixon-style grooves of "Feel The Fire" which challenges the emotions and house grooves of all the current crop of "trendy" French producers. If this had come in a "Super Discount" sleeve, we would all be dancing on the rooftops. Finally, "Flashback" is reminiscent of the fucked-up vocals of Spacemen 3, whose tripped-out brand of hypnotic indie music inspired so many in electronica today.

All in all, "30" sees Garnier develop faster than most could have imagined. Respected as a DJ by every artist in the world, this goes some way to achieving his aims of being revered as a producer. Of course, he'll have his critics. But by doing his growing up in public, he's proved that he's got more balls than certain French DJs who've sat on their arses for 10 years and now begrudge him his success.

Here's to another "30".

Ben Turner

## Laurent Garnier

France, we've gone through a lot of shit with the government stopping parties and I thought it was time to do something intelligent enough for us to say to these people, 'Look at what we do. We're not just a bunch of drug addicts.'

Having said that, with a bit of sex, a bit of violence and a lot of very surreal conversations thrown into the equation, "Nightmare Sandwiches" is a mind-fuck.

"It's totally destabilising to the way most people look at a DJ, which is good. I love it. When you analyse it, it's just so stupid. When you realise that it's a stupid film, and I think you need to see it a few times to get into it, it's very funny. Every time I see it, I laugh and laugh."

**"The food was so abominable, I used to cross myself before taking a mouthful. I used to say, 'lan, it tastes like armpits'"**

(Noel Coward on Ian Fleming's cooking)

DAFT PUNK, DIMITRI FROM PARIS, LE FUNK MOB, MOTORBASS, Cam, Air, Chris The French Kiss. All of them French and all of them firing at the moment. So how come Garnier, the godfather of Gallic grooviness, said "no" when asked if the French music scene was stronger now than ever before?

"Because there's been great music here for ages and what people are talking about isn't the French scene, it's the Paris scene. It isn't even the Paris scene, it's Bastille and Les Halles, just two areas. I'm not saying that's wrong, their music is good, but there is much more happening in France than what you hear about in Britain. There's a big Goa scene, which has been going for years. There's a big hardcore scene led by Manu Le Malin. Still, at least we're now seen as part of the electronic music map and I'm proud of that."

You're an international personality, but do you think of yourself as French?

"I think of myself as European. I just happen to live in a wonderful country called France."

What about America? How do you feel when you go there?

"There are some great people in America, but I find the atmosphere very plastic."

And Japan?

"I fucking love Japan. I love the way the Japanese can be totally crazy but still have a strong spiritual side. Japanese ravers lose their marbles in a club, then the next day they'll take you to visit a temple and as soon as they walk inside, they'll take their shoes off and pray. I really respect that."

Garnier would never want to live in Japan, though.

"For me, the ideal city would be a mixture of Paris, London and Barcelona," he says. "That would be heaven. Having said that, my long-term plan is to live in the countryside. I don't want to bring up kids here. I don't want them going to school and hearing that it's bad to talk to black people. I'd rather they were a bit stupid and only knew how to milk cows. At least they'd have a proper base and good air to breathe. But I did seriously consider living in Barcelona for a while, mainly because the Spanish always enjoy themselves."

So why did you decide against it?

"The food," he whispers. "I love my food, man."

**"You are never given a wish without also being given the power to make it true. You may have to work for it, however"**

(Richard Bach - "Illusions")

THE CLOCK IS TICKING AWAY. IT'S GETTING DARK AND Garnier still has work to do in preparation for tonight's slot at Queens. But before he dives back into the vinyl...

Do you think anything is possible if you put your mind to it?

"Yes. Anything."

Are you completely in control of your life?

"I'd say I was in control of 90 per cent of what I do. And I like it that way. If I was 100 per cent in control, it would be very boring. I like having that 10 per cent to tickle my balls."

You talked earlier of being scared of the unknown. What else scares you?

"The rise of racism in France, the rise in violence, the amount of guns I see on the streets and the way kids talk today. I hear 14-year-old boys saying they have to go to prison to prove they're men, that scares the fuck out of me."

What about death, are you scared of that?

"Not really. I believe in life after death. I believe we're here for a purpose, to learn. I think you come on Earth several times to understand the basics of life and, when you've done that, you don't need to come back again. I don't know why I think that, but I've done a few astral voyages and I now have my own philosophy."

Astral voyages?

"I sat down on the side of my bed to watch myself sleeping. I thought I was dreaming, but I told a friend about it and he said he thought I was doing astral voyages."

A lot of what you have been talking about seems to come down to self-belief.

"In a way. This might sound weird but, when I was 11 or 12, I had no doubt I was going to be a DJ. I feel everything I've done has been for a purpose. Things don't fall from the sky, though, you have to work for them. In the end, it's up to you."

Some of this stuff might come as a surprise. Think about Garnier's public persona, the way he laughs and shakes his ass as he DJs. Then think about this deeper being. Does it compute?

"Everybody has different shells," he smiles. "When I DJ, yes, I dance. I can't understand DJs who don't. How can you give people the power of music if you don't get it yourself? At the same time, I have personal beliefs and feelings as much as anybody else. People perceive me as a fun guy and I want to challenge that with darker ideas like 'Nightmare Sandwiches'. For me, the film moved into that percentage of the unknown. I think it's important to try new ideas, to keep learning."

Can you foresee a time when you stop learning?

"I hope not. There are always things to learn. But I think there comes a point when the process slows down, perhaps when you're 70 or 80. It must be nice to think, 'Okay, I've done my thing, I don't need this new technology, I'll leave it to the youngsters'. I love old people because they have a knowledge which we don't. I mean, my grandmother is 90 and and I'm amazed at her strength. She's tired, sure, but she never complains. She just says, 'Well, I'm old, that's how it is.'"

So what will Laurent Garnier be like at 90?

"Like my grandmother, I hope. She's the star of my life."

**"The city is built to music and therefore never built at all and therefore built forever"**

(Alfred, Lord Tennyson)

WE HAVE DEALT WITH QUESTIONS ONE, TWO AND THREE. And Question Five is staying under wraps. But what about Question Four? What about that unusual sexual experience?

Sadly, the clock has beaten us. That's what happens when you talk to Laurent Garnier. Or, to be more precise, listen to him. All we've time for now is a quick look into the crystal ball. "The future? I want to get more involved with F Communications, do more music for films and keep rocking the dancefloors. But maybe slowing down a little. I want to still enjoy what I do, so I don't want to get tired of it. I'd also like to be able to spend more time with my friends."

"You know, I have met some great people over the last few years, people like Carl Cox, Josh Wink and Colin Dale. We all believe in what we are doing, we all want to keep giving good emotions to people. This world is badly fucked up, so why not try and make it a nicer place? The politicians' job is to make it nicer with their politics, but they don't. My job is to make it nicer with my music..."

He pauses. Just for the briefest of moments. Then he shrugs.

"So that's what I'm trying to do."

'30' is out at the start of April, on F Communications

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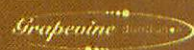
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# Gus Gus

words **Rachel Newsome** pictures **Colin Hawkins**



Imagine nine Björks and everyone who's remixed her all doing their thing at once. Got it? If you have, you're not far off the sound (or mindset) of Iceland's sensational **GUS GUS**

## A BEAMING

FIGURE BURSTS THROUGH THE AUTOMATIC DOORS OF KEFLAVIK AIRPORT followed by a blizzard of TV cameramen. An Icelandic Biggles in snowboarding fatigues and deerstalker hat with dangling ear flaps, he takes in the assorted battery of 40 odd photographers, journalists and TV crews who've just landed with an enthusiastic grin.

With ear flaps bobbing at a faintly ludicrous angle and the local TV crew tottering behind, he greets each new arrival with a whale-sized slap on the back. This is Baldur Stefansson. Once a political strategist, he is now the manager and one ninth of Gus Gus, the arty-technoey Reykjavik collective at the centre of this media fandango. An amalgamation of Fassbinder's cult film "Fear Eats The Soul" and Gus Van Sant, it's a name which expresses, among other things, their fixation with sex, food and music.

Like the stark volcanic landscapes and extreme temperatures which characterise their remote corner of Europe, Gus Gus are ice-cool and explosive. Watching them in action, meanwhile, is like witnessing the superhero cartoon Power Rangers morph into life and join in a game of Space Invaders with Portishead, Snap and early LFO.

AT GUS GUS' SIXTH EVER GIG, A PROJECTION FLOATING OVER THE 1,000-STRONG ICELANDIC AUDIENCE OPENS affairs with the announcement, "A concert is fairly easy to understand". Baldur and his flapping deerstalker have disappeared and in their place is a bank of electronic equipment over which are bent a computer scientist and "the best DJ in Iceland". They are Biggi Thorarinnsson and Maggi Legowitz.

The skiffing beat of "Polyesterday", an earlier single, undulates through the eager crowd as ex-teen idol, Daniel Agust, leaps across the stage in a fly pair of goggles and begins to croon with the helium whisper of an androgyne on tranqs. Screams ensue.

Another track, the deliciously titled, "Chocolate", follows as ex-Silvertones singer, Magnus Jonsson, struts into view in a mincing parody of Barry White. More screams ensue, while the slinky tempo swells into an oozing lava flow of 303 loops, 4/4 beats and screaming guitars.

Enter a solemn schoolgirl, gingerly pirouetting in urchin's underwear and silver ballet shoes. This is Hafdis Huld, who is later joined by the three remaining members, Stefan Arni, Steph Stephensen and Siggí Kjartansson.

A nine-headed paradox of sheer teen-screaming, top-shedding, stage-invading pop and stylised electronic surrealism, Gus Gus are cool in a way only Gus Gus can be.

"SUPERSTARS?" GESTURES BIGGI AFTERWARDS. "IN REYKJAVIK, EVERYONE IS A STAR, IT'S COMPLETELY NATURAL. Daniel is already something of a Michael Stipe in Iceland and most of us are entertainers, we like to entertain."

With a population of only a quarter-million and an average of five or six television appearances per person, (confirming Warhol's "fifteen minutes" as an everyday reality), Iceland, it seems, saw Gus Gus coming. And it was with the same vague fluidity as Warhol's Factory collective that Gus Gus drifted into being. Barely knowing each other six months into recording their first album, Gus Gus gelled when Stefan Arni and Siggí set out to make a short film and discovered they had more talent on their hands than they'd bargained for.

Not only musicians, but artists, actors, poets, DJs, writers and film-makers, each member offers their own version of Gus Gus-dom, united only by a shared electricity and dream to be understood.

"I've no idea what we are," offers Siggí. "We're not really a band, we're just a group of nine people making music and art."

"We argue a lot of course," adds Biggi. "Basically, everyone has different responsibilities, otherwise we'd never do anything because we're all egotists."

"We got pissed, we puked, we died of vodka somewhere. It's a cultural thing," grins Baldur, waving a soggy chip. "The dynamics of Gus Gus are such that anything is possible."

Deep in the random flux of their cultural chaos, it seems Baldur has a point. "We love the idea of taking people who are into doing corny things and letting them loose in the studio," explains Baldur, citing the example of

Maggi's father-in-law, whose formulaic and traditional bass-playing was turned on its head after the Gus Gus collective looped it into the fabric of "Polyesterday".

Galvanising the collective's sonic diversity, (from Shalamar and Depeche Mode, The Sex Pistols, Kiss and The Beatles to Carl Craig, Basic Channel and The Black Dog) into a single chemical collision, the result is, at times, (as on "Polyesterday", "Believe" and "Purple") a sublime plasmic reaction.

"We're dragging out the soul, rather than just the power like The Prodigy do," Biggi emphasises keenly. "It's about the character and the randomness of the moment and you only complete it when you listen to it. Our music is like atmosphere with a hole in the middle for the listener."

And if you're still not convinced, then Gus Gus are already proving that their naive idealism can indeed be converted into touch-and-see reality. Blazing a maverick trail by convincing their record label, 4AD, to discard plans for a "pop promo" in favour of an ambitious eight-minute short film shot on Super 8 (nonchalant onlooker reads paper as bathing beauty drowns in swimming pool before being saved by god-like superhero), it received plays on three major MTV slots.

"We reckoned the people at MTV were probably so sick of the same boring old stuff, it was welcomed with open arms," explains Baldur.

LATER, AT GUS GUS' SATURDAY NIGHT, club, Tetriz, the atmosphere is alive with slam-drunk, chisel-boned Icelanders.

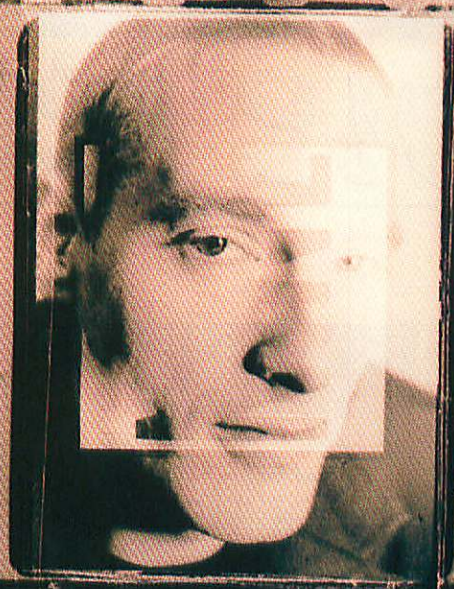
Maggi is carving glacial house/techscapes as Steph digs deep into his Moving Shadow collection. Hafdis giggles with her girlfriends, while the rest of the collective are scattered all over the building, drinking, chatting and generally hatching plans.

Biggi bowls over after downing his fourth T-World (a petrol-tasting Campari and Brennivin cocktail, named after his old band). "The music!" he gurgles, "It's just given me an orgasm!"

This is Gus Gus' world. Fasten your seat-belts.

'Believe' is out now on 4AD. Gus Gus' debut album, 'Polydistortion' will be released in April

(left to right)  
Top row: Stefan Arni, Daniel Agust  
Middle row: Biggi Thorarinnsson, Hafdis Huld and Baldur Stefansson  
Bottom row: Steph Stephensen, Siggí Kjartansson and Magnus Jonsson





# treebie jeebies

win stuff



## Win a unique graffiti canvas by Req

EVER wondered how people ending up having the odd Picasso or two on their living room wall? Or ever felt nothing but bile-ridden jealousy each time you watch "The Antiques Roadshow" and some Digestive-munching coffin-dodger has only gone and discovered an entire set of Chippendale furniture in her garden shed? "And you'll be delighted to know that your rare set of matching his and hers alabaster bed pans is worth £350,000" deadpans Hugh Scully as you hurl another brick through your telly. "Oh for the chance to own my own ultra-valuable piece of art. Give me originals! Paint me a picture", you howl in increasing desperation.

Well, howl no more. Because one of Britain's finest ever graffiti artists, Brighton's Req, is here to help you out.

Who he? A bloody experimental hip hop genius, that's who. You've had Shadow. You've had Vadim, Krush and Cam. But one listen to Req's new album, "One" and you get the feeling he's several galaxies even further out there than all that lot put together. "One" is hip hop live from the 23rd century, a parallel universe where sense and meaning are but passing hitch-hikers on the highway of normality.

But he's a talented bloke, this Req fella. Because not only has he crafted an abstract beats classic, he's also one the graffiti scene's most revered artists. It's his art that graces the cover of "One". He's done huge commercial commissions. He's spray-canned walls the world over. And only the very, very lucky few (including, no surprises here, James Lavelle) have actually got one of his original canvas masterpieces.

To celebrate the release of "One", Req will be painting a completely unique canvas for ONE lucky Muzik winner. So at last you can go on "Antiques Roadshow" and get Hugh Scully nattering about tags and burns and throw-ups. It's an awesome prize which we're frankly honoured to be able to give away. The winner of our competition will also get a copy of the album and a Skint T-shirt. FIVE runners-up will each get a copy of the album and T-shirt.

To win this incredible masterpiece, just answer the following question.

What was the number that original Seventies graffiti man Taki tagged onto the end of his name?

- (a) 234
- (b) 789
- (c) 183

Mark your entries "Req Graffiti Competition" and get them in by Friday April 11.

## Win a revolutionary Boxbag record bag

SO you've got bruises on your legs and shins from lugging around those cumbersome, metallic record boxes when the bastard thing dropped off the baggage trolley at the airport? Or simply suffered from the dreaded "syndrome", rendering your expensive box completely obsolete?

Well, trust the Americans to come up with perfect solution. You might already have spotted the Boxbag on the shoulders of some of our more discerning DJs, including Sneak and Derrick Carter. They would probably have given this great invention if they'd been offered enough moolah. Now the Boxbag is being launched over here and looks like it's going to be this year's essential purchase for all itinerant jocks.

Made from lightweight semi-rigid foam, with a sturdy padded shoulder-strap, it can hold up to 90 records. It's padded inside so your records are cushioned from all knocks and drops, while the outer shell is water and heat-resistant ensuring protection from all weather extremes. What's more, it's more comfortable than having a large ball of fur nestling on your delicate parts.

If you want to get hold of one, they're available exclusively through Hardware Distribution. Call Callum on 0171-739-7669 and tell 'em Muzik sent you. However, Hardware have very kindly given us TWO large Boxbags (90 records) for winners and ONE small one (60 records) to give away to a runner-up. You'll be just about the first person in the whole of the UK to own one.

To win, just answer this question.

There's a band on Filter and their second name is Saga. What's their first?


- (a) Box?
- (b) Aga?
- (c) Lah-gah?

Mark your entries "Boxbag Competition" and get them in by Friday, April 11.



**LAST MONTH'S WINNERS: PROGRESS COMPETITION:** James Skilton - Birmingham, Michaela Lewis - Derbyshire, Dave Semper - Pontefract, Paul Carolan - Essex, Mike Martin - Exeter, **WOBBLE COMPETITION:** VIP WINNER: Dom Newman - Suffolk, WINNERS: Jonathan Bower - Berkshire, Glyn Chidley - Nottingham, James Jordan - Northampton, B. Cook - London, **CHECKPOINT CHARLIE COMPETITION:** Baldwin - Sheffield, Neil Ince - Kent, Matthew Duffield - Kent.



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## Sound Of Underground London

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



(left to right) Terry Francis and "Evil" Eddie Richards

# S.O.U.L. mining

Sick of the glitz and glamour of the premier league nighteries? Then you need a dose of the labels, DJs and clubs which make up the deep house and techno **SOUND OF UNDERGROUND LONDON**. A scene which is spearheaded by Terry Francis and "Evil" Eddie Richards

# A LASER

FLICKERS THROUGH the smoke as a spacey wash of sound implodes on itself and disappears into silence. For a split second, the crowd at Wiggle stand motionless. Suddenly a huge bassline booms through the speakers and the cheers erupt as the beats kick back in and the crowd feels the mix.

This isn't just one record on top of another though. It's a union, a fusion so perfect that the vinyl is practically making love. The roar from the crowd gets louder still, the beats feeding off each other as the intensity increases and the irresistible sound of tech house reverberates around the room.

It's 4am, Terry Francis has just taken his place behind the decks and the whole place is well and truly buzzing. Welcome to the Sound Of Underground London.

Welcome to the sound of clubs like Wiggle, Heart And Soul, Environix and Sub-Terrain. Shops like Swag and IQ. Sound systems such as Positive and WHO and record labels like Re-hab, Plank and Alien Funk Movement.

The Sound Of Underground London is where techno and house meet head on, exploding into a wild kaleidoscope of driving beats, rolling basslines and strange other-worldly melodies. It's a sound which has spawned a scene with tentacles which stretch from Milton Keynes down to the south coast. Where co-operation, understanding and togetherness are driving forces and acid house isn't just some distant, half-forgotten memory, it's a way of life.

TWO DAYS AFTER THE WIGGLE PARTY, WE FIND ourselves sat in the offices of the Dynamix DJ agency trying to get to the heart of the matter with SOUL stalwarts, "Evil" Eddie Richards, who runs Dy-na-mix, and Terry Francis. But are we attempting to intellectualise something that perhaps can't be explained with words alone?

"It's a feeling really, an attitude," says Terry in his typically easy-going way when asked what exactly the term underground means. "I don't like to get too deep into it because to me it's always been about just... having a party. That's why we [Terry and his partner, Nathan Cole] started up Wiggle. We wanted to enjoy ourselves and have an outlet for the music we were into. We've never advertised and it's tickets only, so everyone who comes is a friend of a friend."

"If you go to a normal club you don't really know what to expect. But the people who come to our parties are buzzed-up before they even get there. They know the crowds are good and the atmosphere is relaxed. They don't wanna be policed by dodgy security or made to feel they aren't wearing the right clothes or they're not dancing in the right way."

"Yeah," agrees Eddie Richards, "A lot of the mainstream clubs have gone back to the way they were in the pre-house days. Before all this came along, bouncers would turn people away for wearing the wrong colour socks. The rave scene changed all that and forced clubs and promoters to accept people as they were. But now it seems like things have gone full circle again."

Speaking as someone who's seen countless club fashions come and go, Eddie, who began DJing himself at the age of 12, is a man who ought to know.

A true house music veteran, he's something of a godfather on the underground scene. Residing at the Camden Palace with Colin Favar during the early Eighties, he later helped to kick start the rave scene, playing alongside Mr C and Kid Bachelorette at the early Clink Street parties and acting as musical co-ordinator and main DJ for Tony Colston-Hayter's legendary Sunrise and Back To The Future bashes. By the early Nineties, Eddie's name was on virtually every flyer going.

"It was amazing to start with," he says looking back. "I can remember playing at one place where the DJ box was on scaffolding 40-feet in the air and there were people going back as far as I could see. Watching that many people all jumping around was incredible. I was playing a lot of techno at the time. But after a while, all that Belgium and early hardcore stuff was getting really popular as well, and basically I just got bored."

"I did like some of that stuff, but on the whole it wasn't really me and eventually I was put in situations where I was expected to play that kind of material and I just couldn't. By then, the whole scene was getting really silly, though. You know, three-foot flyers with 20 DJs playing 45 minutes each."

As the rave scene degenerated into what can only be described as gross consumerism, Eddie turned his back on it and started over. Returning to the smaller venues where the vibe and atmosphere suited him best, he went back to his house and techno roots and began pioneering a new, stripped-down, seamlessly-mixed hybrid.

Raw but smooth, dynamic and yet wonderfully soulful, he captured the imagination of many, not least the still slightly wet-behind-the-ears Terry Francis. Eddie had managed to step out of the limelight while remaining true to his roots. And at the same time, he was influencing a new generation



Terry Francis

of clubbers who had little or no interest whatsoever in the pervasive, big-top, bouncy-castle, cartoon-style rave of the day.

By the time Wiggle started in 1994, Eddie was already established as a bona fide clubland legend and Terry and Nathan Cole immediately installed him as their resident.

"It's all about co-operation," says Eddie in his clear, softly-spoken voice. "That's the way we run Dy-na-mix. It's just a group of like-minded people helping each other out. It's like a little gang and when people see it working they want to be part of it. You've only got to look at the Detroit guys and the way they go about it. They all do their own thing but they all stick together. When I play out I always mention Terry and other DJs I like because, to me, that's the way to go."

And these aren't just empty words. Having already acted as something of a mentor to Terry, booking him gigs as far afield as Belgium and Holland, Eddie has recently been raving about the one-man tech-house whirlwind known as Pure Science. Using his numerous connections, he recently organised a series of live PAs for Pure Science in the States. The tour was such a huge success that "Evil" Eddie is already planning a return trip.

He's obviously a nice chap, so where does the "Evil" tag come from? "Oh, that came from a Halloween fancy dress party at the Camden Palace years ago," he says with just the faintest of smiles. "We all had these name tags and mine was 'Evil' Eddie Richards. After that the name just kind of stayed with me. Maybe it's the way I look. I guess I do look a bit evil, but it's not anything that I'm putting on. I actually make a conscious effort to come across as Mr Happy, but people are still a bit wary of me."

Bloody right they are! After all, his is considered by many as the godfather of the underground circuit, isn't he?

"I don't know," he says modestly. "If I am, then it's probably because I've been around for so long. I'm just on this mission that I can't really define. I don't know what it is that drives me or if I'm ever going to get to the point where I think I've arrived or I've had enough. I'm still totally motivated and I'm still first and foremost a DJ."

And it's this sort of tireless devotion to music which makes both Terry and Eddie such great ambassadors to a scene that is really, even after 10 years, still in its infancy.

So the next time you're walking around your local corporate club, lost, bored and wondering what on earth you're doing there, remember all that glitter isn't gold. The real gems are always hidden well below the surface. So dig deep.

**Watch out for forthcoming releases by Terry Francis on Wiggle and Eye 4 Sound and new material on Eddie Richards' Lunar Tunes label**

# Sound Of Underground London

## Who are the midnight runners?

### PLANK

South-west London-based imprint run by Matthew "Bushwaka!" B.

#### ROSTER

Matthew B works on all the tracks with guests such as Dutchy, Desmond and DJ Vorn.

#### CLASSIC CUTS

**TWO FULL MINDS** - "No Smoke"

**COLD AND DARK** - "Cold and Dark (Bushwaka! Remix)"

**MAKESOMEBREAKSOME** - "The Vision"

#### CHOICE QUOTE

"Plank is all about pushing funky break beat music forward and getting away from 4/4 rhythms."

#### MUZIK SAYS

Plank's mad beats, bizarre song titles and anarchic eccentricity make it one of the UK's most unusual and exciting new labels.



### RE-HAB

South London-based label run by Paul Coleman.

#### ROSTER

Paul Coleman, Sirwan, Lee Renacre, Pure Science.

#### CLASSIC CUTS

**PURE SCIENCE** - "Evolution EP"

**PURE SCIENCE** - "Sunset EP"

**DEXTRA** - "Purple Kicks"

#### CHOICE QUOTE

"What's good about the London scene is the way everyone sounds different but still uniquely British. We're not trying to copy America any more, this is our own sound."

#### MUZIK SAYS

Home to the mighty Pure Science, Re-Hab's thoroughly open-minded approach makes for a superbly eclectic selection of top-notch artists, all of which they intend to develop long-term.



### ALIEN FUNK MOVEMENT

South London-based label run by Gareth Oxby.

#### ROSTER

All tracks so far by Gareth Oxby, except "Allegiance to the Sound", which is by Gareth and Nathan Cole.

#### CLASSIC CUTS

**CIVIL ATTACK** - "Upstate Feeling"

**THE M SET** - "Echoes Of The Set"

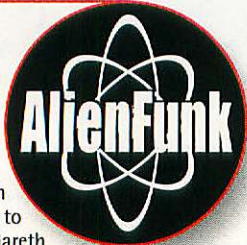
**CULT FUSION** - "Allegiance To The Sound"

#### CHOICE QUOTE

"There are no definitions or deconstructions to my music, just references. It's everything and nothing. It's impermanent."

#### MUZIK SAYS

Wild, geometrically-expanding tech-house with a strange anthemic quality embedded deep into its warped cyclical grooves.



### REVERBERATIONS

South-west London label run by Asad Rizvi.

#### ROSTER

Asad Rizvi, Ravi McArthur and Charlie Inman.

#### CLASSIC CUTS

**MEMORY TREE** - "Dual"

**SPOOKIN' THA HOUSE** - "Trap Door"

**SPOOKIN' THA HOUSE** - "Dissolve EP"

#### CHOICE QUOTE

"We just like deep funky stuff, whether it's house electro, drum & bass or whatever. We try to incorporate those different strands into the Reverberations sound."

#### MUZIK SAYS

Always crisp, clean and easily identifiable, Asad's sound ranges from floor friendly esoterica and breakbeat-fuelled future soul through to groovy deep house and slammin' techno. Pukka.



### ANALOGIQUE

Crawley-based label run by ADJ, Greg B, and Ling.

#### ROSTER

ADJ, Greg B, and Ling.

#### CLASSIC CUTS

**3 ELEMENTS** - "Glow"

**3 ELEMENTS** - "Kinell"

**3 ELEMENTS** - "Rip-off"

#### CHOICE QUOTE

"What we're trying to do is take purist techno forward into the next millennium by experimenting with new and different forms of rhythm and sound."

#### MUZIK SAYS

Deeply purist, string-heavy techno which veers somewhere between dark, twisted syncopation and smooth delicate abstraction.



### OUT OF THE BLUE

Croydon-based label run by Rob Hallums and Giddy Jackson.

#### ROSTER

Rob Hallums, Sean "Man of Steel", Giddy Jackson, Donovan Morrison.

#### CLASSIC CUTS

**OUT OF THE BLUE** - "Celebrate Life"

**OUT OF THE BLUE** - "Dope Train"

**OUT OF THE BLUE** - "Helpless"

#### CHOICE QUOTE

"We try to combine deep American house, dub reggae and techno with the big warehouse sound we've always been into. When we make our tracks, we try to imagine what they'll sound like on a sound system."

#### MUZIK SAYS

Deep, dark and spooky, OOTB have recently licensed some of their skunked-up, bottom-heavy warehouse grooves to Tag Records and Carl Cox's Worldwide Ultimatum imprint.



## WHO'S SPINNING THE S.O.U.L.? MR C HAS THE ANSWERS

### DAVE MOTHERSOLE

Dave has been playing on the underground circuit for a few years now frequenting the decks at Heart & Soul, Wiggle, Sub-Terrain, Re-Hab and Esta Loca in London and has also been seen at Positive Sound in Brighton, Loopy in Milton Keynes and Serotonin in Bognor.

His style is flawlessly-mixed deep house right through to experimental electro and the deeper side of the tech house hybrid. A jewel in any underground line-up.



### RICHARD GREY

Richard resides at Red Cell in Glasgow, Sungod in Southend, Envirionix and Voi Movement in Amsterdam and can be heard at Liquid and Serotonin in Bognor, Alien Club in Dublin, Loop in Milton Keynes and the recently completed A13 tour.

A versatile DJ whose range (from garage to techno and everything in between) shows off his love for electronica. His style concentrates on sophisticated chords and sequences which make his perfectly mixed and truly adult techno sound unmistakably unique.



### NATHAN COLE

Co-promoter and resident at Wiggle, this DJ/producer can also be heard at Sub-Terrain, Black Sheep and Acid Ohm which are all London-based. He's just returned from playing Habit in Seattle.

Nathan is a lively DJ who plays acid and funky techno with a style he describes as "house with funny noises". His seamless mixing and up-beat buoyancy make him one of the brightest prospects in British techno.



## ABSTRACT DANCE

Croydon-based label run by Colin Dale.

### ROSTER

Trevor Dale, Colin McBean and Cisco Ferreria.

### CLASSIC CUTS

DARK STAR – "Full Tilt EP"

SWITCHCRAFT – "The Wave"

DARK STAR – "Afropean"

### CHOICE QUOTE

"Abstract isn't supposed to be a world-beating techno label, it's just an outlet for the good tracks I'm hearing locally and through friends which would otherwise be ignored."

### MUZIK SAYS

A little slow getting off the ground, Colin Dale's spot-on label is now well and truly firing on all cylinders. Look out for loads of excellent house, techno, electro and electronic jazz coming out soon.



## EYE 4 SOUND

Croydon-based label run by Terry Francis and partner Jiten Acharya.

### ROSTER

Terry Francis, Jiten Acharya and Nathan Cole.

### CLASSIC CUTS

PICKLED PEOPLE – "Stewed People"

3 IN KEY – "Volume 1"

PICKLED PEOPLE – "Dizzy"

### CHOICE QUOTE

"Eye 4 Sound works well because it's a mixture of influences. Terry likes it deep and groovy with really trippy sounds and I like it harder and rougher, so we kind of meet in the middle."

### MUZIK SAYS

Jiten couldn't have put it better. Dancehall house which never fails to ignite the dancefloor.



## SURREAL

Croydon-based label run by Paul "Homer" Stubbs and Mike Parsons.

### ROSTER

Matt Hodgeson, Laurant Webb and Mike Parsons.

### CLASSIC CUTS

SPACE BUNNY – "Space Bunny"

RON AND ROLAND – "Nasa Based Party"

ROUGH ROUND THE EDGES – "Top Banana"

### CHOICE QUOTE

"We're just a group of mates making tracks and putting out the music we love."

### MUZIK SAYS

Croydon's infamous Swag crew have had a major part to play in virtually every aspect of London's thriving underground scene. The excellent Surreal reflects Paul and Mike's spot-on taste and forward-looking agenda.



## WAX TRAX

Croydon-based label run by Paul Still and Ross Flintham.

### ROSTER

Paul Still, The Scoff Boys, Ross Flintham, Paul Tibbs and Jiten Acharya.

### CLASSIC CUTS

NAKED APE – "Whose Gettin' It"

RADICAL CHIC – "In Da Shadows (Terry Francis Acid House Remix)"

SCOFF BOYS – "Totally Insane"

### CHOICE QUOTE

"We're not trying to follow any deep house trends or anything, we just put out underground, 100 per cent club music with an accessible edge."

### MUZIK SAYS

Currently getting tracks licensed all over Europe, Wax Trax definitely have a knack for producing slammin', DJ-oriented club grooves with real crossover potential.



## THE END

London-based label run by Mr C and Layo Paskin.

### ROSTER

Mr C, Layo Paskin, Matthew B, Asad Rizvi, San Deep.

### CLASSIC CUTS

KILLER LOOP – "Someone (Juan Atkins Remix)"

DJ SHORT AND DJ SHORTY – "Naughty But Nice"

IMPOSSIBLE BEINGS – "Greasy Kittens"

### CHOICE QUOTE

"We're not trying to make timeless pieces of electronic wizardry, we're making underground dancefloor music which reflects the sound of the club."

### MUZIK SAYS

Top drawer, floor-friendly tech-house grooves. With C and Layo at the helm, and the likes of Atkins, Reece and Sneak remixing, you know you're in safe hands.



## LAYO PASKIN

Flavour resident throughout last year and currently residing at Sub-Terrain and Bullet at The End, Layo can also be seen playing Wiggle, The Kitchen in Dublin, Boom Boom and Liquid in Bangor, and all The End tour dates.

His style can be described as funky techno, hard-hitting and very exiting. Staying away from the deeper side of things, Layo goes for an up-beat, energetic and refreshing approach to the tech house sound.



## BOB DE ROSA

Resident at Heart and Soul and also seen at Wiggle, Whoop, Whoop, Sub Terrain and various one-offs around the south east.

Bob hails from Croydon and spins an extremely funky variation of hard house and techno. His style is always aimed at the dancefloor with a firm eye on the experimental, always pushing the clubbing experience to its most cutting edge, as he proved on his recent Australian tour and US West Coast dates. A DJ to keep your eye on.



## MATTHEW "BUSHWAKA" B

Matthew resides at Bullet and is a regular at Sub-Terrain, Wiggle, Temple and The Kitchen in Dublin, Boom Boom and Liquid in Bangor and Queens in Nice, France.

Matthew plays house, techno and drum & bass favouring a hybrid of funky techno and house with the occasional break. His mixing abilities and control of the dancefloor is astounding. I personally would tip Matthew as the next rising star from the UK's techno fraternity. His production work is also second to none.



## Bounty Killer

words **Derek Bardowell** pictures **Paul H**



# a taste of

**Not since Shabba Ranks has ragga thrown forth such a sure-fire star. Accepted by the likes of Busta Rhymes, Raekwon and the Fugees, rejected by his many of his musical peers, the controversial BOUNTY KILLER is more than just a hot spot in the reggae frying pan**

## "SOME PEOPLE 'FRAID I TALK

This is Bounty Killer, I don't care," declares ragga's number one icon and Jamaica's most wanted. If ever there was a symbol of the attitude that ragga exudes, this 24-year-old DJ is it.

His stone-carved face, which occasionally sprinkles into a restrained smile, wears the constant expression of a supremely confident young man. Untroubled and laid-back, his exterior, concealing a slender frame within baggy designer street clothes, bears the look of an unruffled young gang leader. In ragga's playground, he is the king. Respected by his peers, feared by his rivals, hated by his teachers.

In Jamaica, where the ghetto youth continually thirst for new heroes, Bounty Killer is the man who best personifies their struggle. Never before has ragga licked the mainstream in such fashion.

The man whose war cries of "Aoooh" and "People dead" receive rapturous applause from audiences world wide is currently the subject of intense media fascination due to the release of his classic album, "My Xperience". He refuses to follow the meek commercial path pursued by former champion DJ, Shabba Ranks. Instead he dictates the nature of his own material.

Fusing ragga and hip hop's strength of street knowledge, his collaborations on "My Xperience" with multi-platinum rap artists such as the Fugees, Busta Rhymes and the Wu-Tang Clan's Raekwon has heightened his mainstream identity. The addition of hard-hitting reality tunes alongside such classics as "Benz-N-Bimma" and "Livin' Dangerously" is the reason the album has camped at the top of the US Billboard reggae charts for 12 weeks.

It is also the result of six years of hard toil within Jamaica's dancehalls, which first began in 1990. Then known as Bounty Hunter, it was Trevor "Uncle T" James (the brother of super-producer King Jammy's) who recognised Bounty's talent.

After changing his name due to the number of artists at the time called Bounty Hunter, he went on to voice for Jammy's and his son, John John. His penchant for speaking of unspeakable issues such as political violence and lawless gun men immediately captured the imagination of Jamaican audiences.

Bounty soon found his way into ragga folklore with hardcore albums "Jamaica's Most Wanted", "Down In the Ghetto" and "No Argument". His formidable lyrics were indicative of the roots from which ragga was born.

"Since Bounty Killer burst, I've been talking gangster lyrics," he says with his firm, deep voice. "I ain't gonna change that. That's why I DJ about the girls, about social issues. I DJ about weed, rude boys, consciousness, the Lord, whatever comes to mind."

His uncompromising attitude goes back to his upbringing in West Kingston's troubled ghettos of Seaview Gardens and Riverton City, where he still lives. Born Rodney Basil Price, he had to drop out of school to assist his parents financially. Gun shots, violence and suffering were common, and many of his peers became gunmen, jail birds or ended up six feet under.

"I guess if the government needed to balance the country, they would start with the less fortunate," he says. "They never do that. They never fight for good education and good health for the poor. Education is the key to success. It's like the itinerary to the world. In Jamaica, they want you to grow up without any education so you don't know truths or right."

Although he started DJing at the age of eight, Bounty did not see it as a way of earning a living or the means to an end. Inspired by artists such as U-Roy, Brigadier Jerry and his own relative John Wayne, the young Rodney Price gained temporary relief from ghetto life by performing for the locals.

Now, with a platform to express his opinions, Bounty Killer is like a Mack 10 gun with an endless supply of bullets. His peers, with whom he had to climb to reach the top, continually test his verbal ammunition.

A four-year feud with his arch rival, Beenie Man, which Bounty refers to as "now irrelevant" erupted once again amid false rumours

that Bounty struck his foe. Ninja Man, Merciless and Super Cat have also bitten the Bounty bullet in the past.

However, he is quick to dismiss the threat of any competition. In particular Buju Banton, who scorns Bounty on his new track "Run De Place".

"Buju Banton shouldn't come with no song called 'Run De Place'," he says. "That's competing and you said you're a neutral artist. DJing about 'Til Shiloh' and you reform as a rastaman. Buju never did a song like that when anybody else was running the place. So I guess he's intimidated by me running the place."

Competition is an integral part of ragga, but Bounty's war with Jamaica's top producers, the government and the media, borders on the suicidal. Whether he is damning the Jamaican Police Commissioner on "Not Another Word" or refusing to let the JLP use the track "Fed Up" as part of their political campaign, Bounty continues to antagonise the authorities.

As a result, he gets minimal airplay and bad press. The animosity is such that he believes the media is rigging the Jamaican charts and the annual DJ Of the Year polls.

"Nobody can get Bounty Killer to do what they desire," he says. "No press like to hear that. No media wanna hear that. I know that they didn't have no input in my success. Everything is in money in Jamaica. I'm sorry to say that, but they're wrecking my country."

Bounty has willingly isolated himself from Jamaica's top producers, King Jammy's, John John, Bobby Digital, Winston Riley and East Coast's Aiden Jones. Even British-based distributors Greensleeves have come under fire for allegedly ripping Bounty off and using his tracks without getting his consent first.

As a result, he set up his own label, Priceless Records, two years ago. He also owns the Scare Dem production company, is self-managed and handles his own publishing, while his Scare Dem crew is a formation of the brethren and fellow entertainers who helped Bounty's rise.

"I paid to learn," he says resolutely. "I never know all of this."

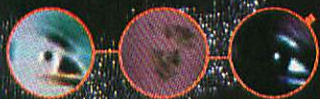
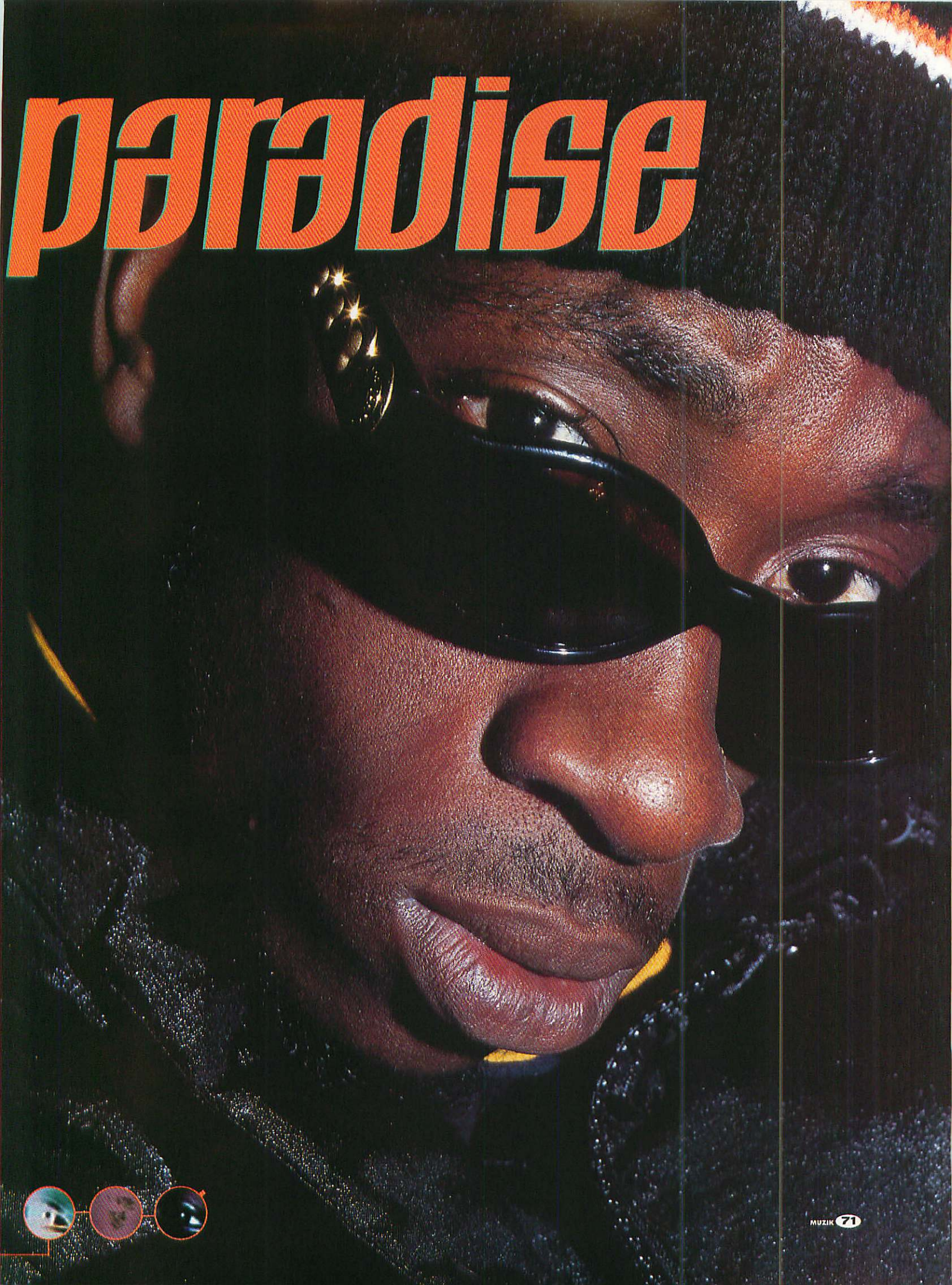
His "there's no time for chilling now. You can't rest when you're young, you rest when you're old" philosophy shows he's not done yet. A new album will be ready by the end of the year and, if it's like any of his previous material, the "poor people's governor" will have yet another year in office.

Unlike many reggae artists that the majors use as playthings for their commercial enterprises, or are abused by producers who pay no advances (let alone any royalties), Bounty is standing up and showing the way forward.

The message on his track "The Lord Is My Light And My Salvation" echoes throughout both Bounty's music and his whole life: "The Lord is my light and my salvation/Who shall I fear, no evil one/I walk through the valley of the shadow of death and I fear no evil, I fear no man".

**Five Essential Bounty Killer Tunes**  
"Worthless Bwoy" (Xtra Large, Jamaica) 1996  
"Livin' Dangerously" (Greensleeves) 1996  
"Seek God" (Greensleeves) 1995  
"More Gal/Book Book" (Greensleeves) 1995  
"Spy Fi Die" (Jammys, Jamaica) 1993

# paradise



Geographically speaking, when the two camps you fall between happen to be Detroit and Chicago, chances are your musical hybrid is going to be something special. Need proof? Look no further than JAY DENHAM and his Black Nation imprint

"I'VE BEEN FACED WITH PREJUDICE ALL MY LIFE,"

says Jay Denham in a quiet, matter-of-fact way. It's late, around five or six in the morning, the mid-point between the craziness of the night and the cold, sombre dawn creeping edgily over the Edinburgh skyline, and the conversation has somehow drifted towards this point.

A few hours earlier, Denham had played an astonishing set at Pure, overcoming monitor and mixer difficulties with the sheer brute force of his hard-jacking techno funk. Shifting the crowd into high gear with records pitched somewhere between Chicago and Detroit, he dropped a few sneak previews of forthcoming releases on his highly-rated Black Nation label and demonstrated exactly why he's currently the dance underground's hottest property. And now we're discussing the way it is when people judge you, not because of your character, but because of your colour.

"My environment influences my music," he explains. "And with the music, I want to make people aware that there are certain issues which need to be addressed. I want the titles of my records to have some relevance to those issues. For me, the titles shouldn't be just some fantasy futurist electronical thing, they should have some relevance to what's going on around us."

Like 1994's "White Flight" EP on Black Nation, which referred to the way that within the US state of Michigan, black people found themselves increasingly segregated as the whites moved up and out.

"In the neighbourhood where I grew up, we were the only black family in the street," remembers Jay. "By the time I was out of elementary school, the all white folks had gone. They moved out long before the jobs went. They moved into areas where they knew black people couldn't afford to go. And it's still happening all over America. It's bad and nobody seems to want to wake up and do anything about it. It's like, 'Okay, we'll just move all these people into this corner and we'll stay over here. We'll be safe here and they can kill each other over there!'"

But while the titles on releases such as Black Man's "A Day of Atonement" (which opens with a track called "Black Power") or Psychic Warfare's "Race Riot" may seem wilfully extreme, the political message is a familiar one. It's alongside the likes of Public Enemy and Underground Resistance that Black Nation's flag of allegiance flies. This isn't about the politics of race hate though, it's about the politics of empowerment, understanding and tolerance.

Check out "Justice For All" on Jay's recent "Anomic" EP (possibly his most abstract release to date) and you'll hear the universal electronic tones of front-line techno sucked dry of reference points. This is outer-space music. And you can't ever forget that, in the language of American urban subculture, outer space is always a cipher for a time and place where inequality, deprivation and intolerance have ceased to exist.

"Black is the universal colour," reminds Jay. "It goes with everything. It's the one colour that brings all the other colours of the spectrum together."

And this is really the secret behind the theme which has run through Black Nation releases since that first exceptional "Birth Of A Nation" EP back in 1993. It's the same democratic conviction which threads through the wild, collective experience of rave, MDMA and the free party scene in this country. The idea that we're all involved in something beautiful and special, if only we are willing to fight for it.



THE  
FUTURE  
IS  
NOW



# Jay Denham

Black Nation releases are about what it feels like to be together in the middle of the dancefloor, jacking mercilessly to an insane beat and feeling all the accumulated oppression of life in the world of suits and rules and inequality evaporate until you're left with nothing else but an open mind and an irresistible connection with the people dancing around you.

"There's definitely something special that happens out there on the dancefloor," says Jay. "It's a state of mind which is hard to describe, but it's definitely an open-minded thing."

It's a feeling which is apparent when he gets behind the decks too. His explosive DJ style is an intuitive, free-form combination of Chicago's relentless grooves and Detroit's wild-ass futurism.

"I just come to jack," he says, simply. "There's nothing better than a jack-banging DJ who keeps the beat and pounds it out. That's what I aim for."

JAY DENHAM BEGAN HIS MUSICAL CAREER AS A HIP hop DJ before being seduced by the raw, electronic sound of records like Chip E's "Time To Jack" and the DJ International catalogue. His first studio experiments were attempts at reproducing the frenetic, beat-heavy jack sound which was sweeping through Chicago.

"I used to go to Imports Etc [the influential Chicago record store where vinyl buyer Paul Weisburg had an acute ear for the hottest new house releases] in the same way muslims go to Mecca," he recalls with a characteristically hearty belly-laugh. Significantly, Jay also remembers the day he heard Derrick May's "Nude Photo" playing over the shop sound system. "By that time, the jack stuff had lost its edge," he says. "So to come across a record that made you think and made you fee, was like, 'Wow!' It was a huge inspiration. I couldn't classify it as it wasn't like anything I'd ever heard. I bought it at once and, man, when I got home, I must have played it over and over, 20 times or more, just trying to get a handle on it. From that point on, I knew what I needed to do."

Another DJ, Tony Jackson, who Jay describes as "the cutting-est, scratching-est guy I'd ever seen" and cites as an influence on Jeff Mills as well as himself, introduced him to Anthony "Shake" Shakir, then a student at the University of West Michigan.

"We started helping each other out with the music," remembers Denham. "We'd share ideas or things that we'd discovered."

It was Anthony Shakir who handed one of Jay's demo tapes to Derrick May.

"Derrick really liked my stuff, so he brought me up to Detroit to do some recording," he explains. The first work he did under May's auspices was the "Ritual" track which appeared on Virgin's follow-up to the groundbreaking "Techno - The New Dance Sound Of Detroit" compilation. What followed was an intensive period of training and tuition, finally resulting in the Transmat/Fragile release of Fade II Black's "In Synch" EP and his first visit to England in 1991 to work with Nexus 21 and record a twelve for Neil Rushton's Network label. "Eon", which appeared on the recent "Communiqué - Singles & Signals" album, is taken from those sessions.

"Derrick May is definitely the reason I got into it," he says. "I wouldn't be where I am today without him. I learned a lot when I stayed with him and I guess that watching what went on at Transmat eventually helped me figure out what I wanted to do with Black Nation. It was an inspiring time."

Jay also sat in on studio sessions with both Juan Atkins and Kevin Saunderson.

"I was just amazed," he recalls. "For a long time, I was the only person back home making music and I'd got to a certain level but I just couldn't get any further with it. Then, after Derrick got me up to Detroit, I was able to learn and progress because I was surrounded by people who were making great music almost everyday."

With Transmat's operations temporarily relaxed while May attended to business in Europe, and a subsequently well-publicised fall-out which resulted in the long-standing rumour that Denham had actually raided the Rhythm Is Rhythm studio, new recordings were made for 430 West and KMS.

On "Survival Instinct", the EP he recorded for 430 West label, tracks like his "Mindmelt" collaboration with Richard McMillon or "Peace Out" (co-written with Anthony Shakir and edited by Claude Young) flirted with a fusion of heavy, jack-style grooves and angular Detroit-tinged bass and synth lines. This techno/house combination was explored later on 1993's "Mind Storm", which Jay recorded under the name The Formula.

"I guess that sound comes from being based in Kalamazoo," he explains. "It's halfway between Chicago and Detroit. It's just as easy to get to one as the other so I was exposed to both sides of the music."



My drums are a little heavier than a lot of the Detroit stuff, more in line with that early Chicago sound, but the basslines are very definitely techno. It's a kind of cross breed."

In fact, the small college town of Kalamazoo is a central part of the Black Nation strategy.

"I really want to build a scene there," says Jay. "There's a lot of talent in western Michigan. People just need a platform to get their ideas and feelings out onto vinyl. There's a different identity here to Chicago and Detroit and I definitely feel that it's something worth pursuing."

It's a philosophy which is apparent in Black Nation releases such as "Birth of A Nation" and the recent "Birth of A Nation II" which featured contributions from other artists including Swizzle Stix, Chance and Tailback 35.

"A lot of people thought I was crazy for coming back home to Kalamazoo," adds Jay. "But I honestly believed it was possible to get something really good going here."

And, in part, he has been proved right. The huge excitement over Black Nation records like Psychic Warfare's "Blackazhell" or Vice's "Player Hater" has also helped to focus attention on less well-known producers. Danell Knox's excellent "Meditation" EP, for example, attracted attention for its compelling

musical content, but Black Nation's steadily-rising reputation didn't hurt at all.

IN THE UK, GLASGOW'S RUB-A-DUB RECORDS HAVE consistently championed the imprint, both behind the counter at their shop and at their highly-rated Club 69 nights in Paisley.

"What's special about the records are that they're superb as DJ tools but also stand up in their own right," considers Wilba, one of Club 69's residents. "They're records you can listen to at home, or in the club, or whatever. Recently, more and more people have been picking up on Black Nation because they realise the releases are such good quality. It's definitely a label worth watching."

The last Black Nation release of 1996 was by Bios, another Glasgow outfit who pursue their enthusiasm for the music into both music-making and promotion. Denham's links with Glasgow began when he played at The Sub Club on his first visit to the UK since he came with Derrick May in 1991.

"I was really inspired by playing at The Sub Club," enthuses Jay. "It was just such an experience. I thought I loved the music but, man, the people in that club really love the music. I played there and at The Orbit in Leeds on the same visit and it left me feeling so inspired. I couldn't wait to get back home and start making some more tracks."

While the label's momentum is ever increasing, with a new Chancellor single planned for release in the next few months, Jay has also been working on his first album for the Elypsia label.

"I want to try a lot of things," he explains. "I'm pretty diverse musically but for the album I want to combine some nice dance tracks with a more mental approach. I always appreciate music which makes you think so I want to have some pretty thought-provoking stuff on there alongside the heavy groove stuff. I want to make an album people will still be able to listen to in 10 years time. The work I've put in and the training I've had, won't allow me to settle for anything less."

Last year, alongside his "Life Force" EP for Edinburgh's Drought label, he also collaborated with The Surgeon on material which Tony Childs describes as "quite dreamy, not like either of us

really". Childs visited Kalamazoo during his recent US tour and ended up working in Jay's studio.

"I've always loved his music and when I heard he was playing my stuff it seemed like the perfect opportunity to get in touch," explains Tony, who is currently recording his own album for Tresor. The pair worked in the studio together over three days and completed a number of tracks including the exceptional Surgeon Meets Vice twelve.

"It's funny how things happen," says Jay, finally. "There have been times when I've gone into semi-retirement because even though I love making music, I've never gotten along well with some of the other things that have to happen in this business. I've preferred to just work on tracks at home without thinking about release schedules or accounts. But after all this time scraping money together to put out tracks on Black Nation, things finally seem to be coming together. That's a good sign, I think."

**Blackman's 'Red Rum' is out now on Black Nation**



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# CLUB MIX 97



## 35 MASSIVE CLUB CUTS

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- THE SOURCE feat. CANDY STATON - YOU GOT THE LOVE
- THE ORB - TOXYGENE (Kris Needs Mix)
- DEPECHE MODE - BARREL OF A GUN (Underworld Mix)
- HOLE IN ONE - LIFE'S TOO SHORT (Live at Paleis Mix)
- SOUVLAKI - INFERNO (Fired Up Mix)
- JX - CLOSE TO YOUR HEART (Original Mix)
- SUB MERGE feat. Jan Johnston - TAKE ME BY THE HAND
- DJ QUICKSILVER - BELLISIMA (Club Mix)
- Y TRAXX - MYSTERY LAND (Original Mix)
- J.T. PLAYAZ - JUST PLAYIN' (Scoreccio Club Mix)
- THE BLUE BOY - REMEMBER ME (Sure Is Pure Mix)
- BYRON STINGILY - GET UP (Everybody) (Parade Mix)
- PAGANINI TRAXX - ZOE
- NUYORICAN SOUL feat. INDIA - RUNAWAY (van Helden Mix)
- PORN KINGS - UP TO NO GOOD (Original Mix)
- LEFTFIELD & LYDON - OPEN UP (Vocal Mix)
- UNDERWORLD - REZ
- HELLER & FARLEY - ULTRA FLAVA (Pete's Dub Mix)
- ROBERT MILES - ONE & ONE (Quiver Vox Mix)
- CJ BOLLAND - SUGAR IS SWEETER (van Helden Mix)
- PIANOMAN - PARTY PEOPLE (Umboza Mix)
- X-PRESS 2 - LONDON X-PRESS
- TIN TIN OUT - ALL I WANNA DO (Bingo Boys Remix)
- BBE - 7 DAYS & ONE WEEK (Dex & Jones Mix)
- MR JACK - WIGGLY WORLD (Big Boogie Mix)
- HEDBOYS - GIRLS & BOYS (The Seka Mix)
- 99 ALLSTARS - LOVE IS ALL YOU NEED
- BASCO - THE BEAT IS OVER (Original Mix)
- SCOTTI DEEP - BROOKLYN BEATS (Pulse 2 Rhythm Mix)
- MAGIC ALEC - RESONANCE (Goodfellas Mix)
- COMA B - HAVE FUN (Original Mix)
- PARTIZAN - DRIVE ME CRAZY (Tin Tin Out Mix)
- THE DIGITAL BLONDES - ANTHEUM (Original Mix)
- SAS - AMBER GROOVE (Ramp Club Mix)

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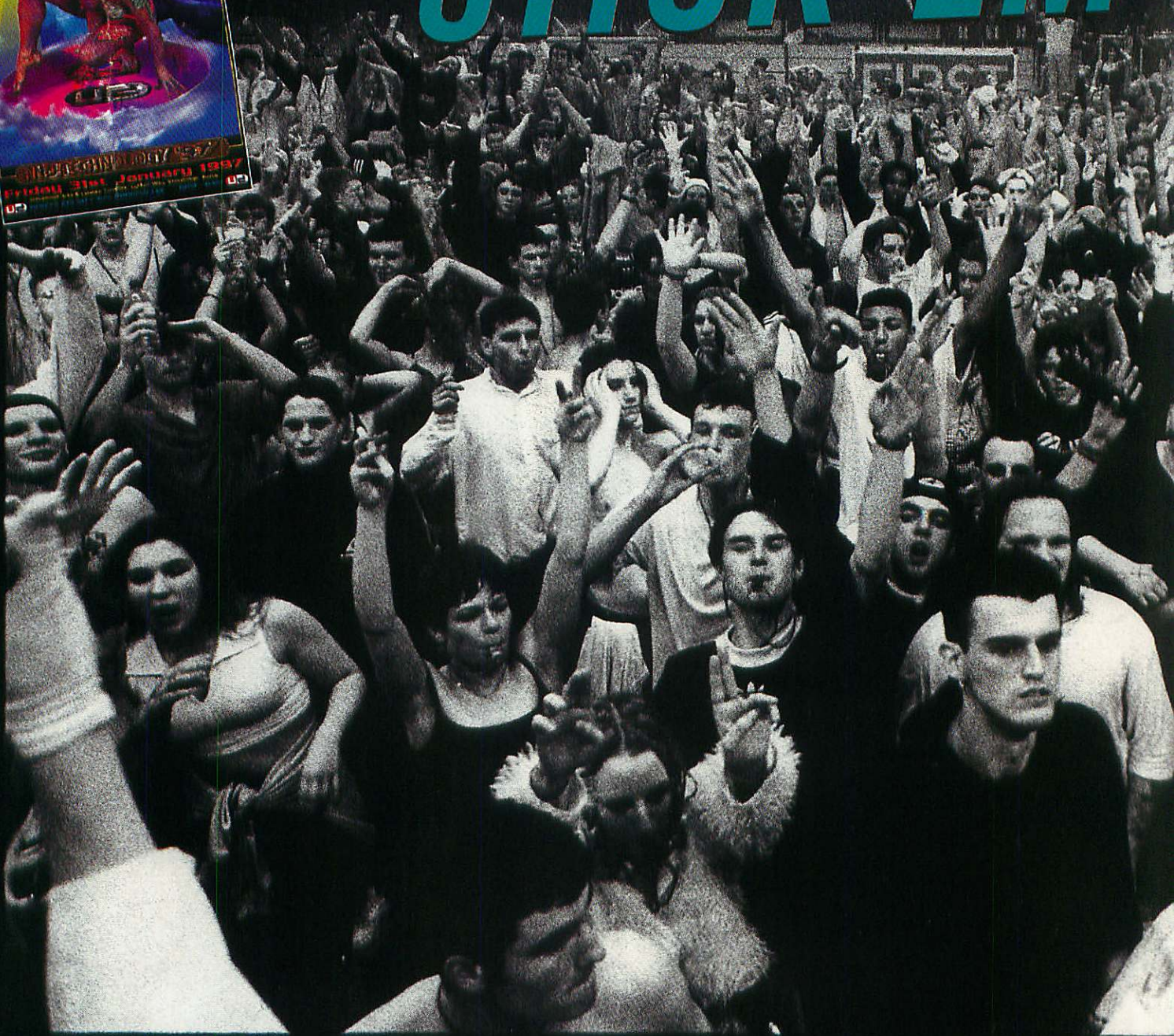
music for the year 2000

# clubs and lives floor *fillers*

## STICK 'EM



Pics: Hamish Brown



# UPL!

## UNITED DANCE

Arts And Leisure Centre, Stevenage

IT'S around midnight and inside the massive main arena thousands of hands fly up in the air as the hazy, dreamy intro of Slipmatt & Eruption's "Sunshine On A Rainy Day" swings into a care-free piano breakdown.

The place is a shimmering mass of sci-fi lasers and the most essential of happy hardcore accessories, pink and blue lightsticks. The huge projection screens above the main stage (which is decked out like the gardens of some great Japanese warrior), sweep across the crowd and add to the smoky confusion as they magnify the glowing snakes of light coming from each individual light stick circling its own air space.

As you wander between the two main arenas, you stumble across a 40-foot fridge with a depraved-looking superman leaping out of the gigantic white door clutching 20-foot high bottles of lager in each hand. As if that wasn't enough to make you feel that you were completely out of your head, your next stop is a row of gum-chewing ravers sitting cross-legged on the floor, momentarily mesmerised by an old man with flowing white hair, snarling and howling like he's on the worst paranoid trip in the world. Actually, it's King Lear.

This is United Dance's first party of 1997 and promoter Chris Brown is, apparently, such a big fan of Shakespeare he treats his crowd to an eight-hour session of Elizabethan drama performed by a team of 20 actors. So while Dougal, Sy, Vibes, Brisk, Nicky Blackmarket, Darren Jay, Sharkey, Randall and Mickey Finn work the masses into a dancing frenzy next door, "MacBeth", "Othello", "Twelfth Night" and "Hamlet" exercise any remaining brain cells.

"I always like to do something different at my parties," chuckles Chris backstage. "And putting on Shakespeare was worth it just to see the look on people's faces. Anyway, it's nice to give people a bit of culture while they're chilling out, don't you think?"

What makes an all-night hardcore event different from your usual club night is its carnival atmosphere. And when it comes to providing an environment full of colourful stage dancers, mind-blowing special effects and an extra friendly, hyper, hyper crowd, United Dance wins hands down. However, if a laid-back club vibe is what you're looking for, all you have to do is step into the marquee outside for some mellower house sounds provided by Dean Savone, Chris Nerding, John "00" Fleming and Bradley Carter.

By 1am, the main dancefloor is packed with ravers anxious to see the Force & Styles live experience. As Gemma and Junior step onto stage the place is filled with the echoing sound of whistles and cheers. "Heart Of Gold" kicks in and those lightsticks start working over-time.

United Dance (both the label and the event) is the current breeding ground for new hardcore talent. Still, showcasing a new sound is a risky business. Isn't it simpler to give the ravers what they know and play safe?

"Yeah," replies Chris, "It is, but things have got to evolve to keep the scene alive and my crowd has always been open-minded about music. United Dance has always provided jungle, house and trance, as well as the usual happy hardcore stuff. The people here don't slag off certain types of music just because it isn't what they're used to."

Claire Wyburn

### 10 TO CHASE

FORCE & STYLES - "Paradise & Dreams" (United Dance)

SL2 - "On A Ragga Tip" (XL)

BANG THE FUTURE - "Let The Music Remix" (United Dance)

SHEPHERD & ERUPTION - "Barefoot In The Head (Armand Van Helden Mix)" (Way Of Life)

TAILBONE - "Welcome To My Mind" (Great British Techno)

MICKEY FINN & APHRODITE - "Badass" (Urban Take Over)

ERUPTION - "You Want Me (Force & Styles Mix)" (United Dance)

DJ ZINC - "No Diggity" (True Players)

DJ HYPE - "All Fugees Ready Or Not" (white label)

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## NICK WARREN

Discobolos, Prague

### THE SETTING

A THOUSAND Czech-mates party in a disused community centre to the sounds of Way Out West's Nick Warren, who is in Prague recording a live mix album for Newcastle's Boxed club/record organisation.

After a disastrous Friday night in a tacky disco in Brno (some two hours drive from Prague) where the bouncers threaten to beat us up, champagne costs £4 a bottle and a hotel, snooker hall and strip bar are all under the one roof, tonight had to be an improvement.

### THE CROWD

Naive but enthusiastic and high on E thanks to that sweaty British drug-dealer you seem to bump into every time you go anywhere abroad.

A small bunch of spotters position themselves underneath Warren's booth and respond to his every technical itch. There's also a chill out room for the monged masses, a massage parlour for the northern Brits in need of female interaction and a rocking dancefloor where the crowd initiate themselves in drum & bass.

### THE RECORDS

Like his recent "Essential Mix", Warren opens with the a cappella from This Mortal Coil's "Song To The Siren" inventively dropped over Chicane's "Offshore". He also drops the mammoth Cherry Bomb on Music Man, which shows how progressive hard house and certain shades of techno are becoming closer than ever.

### THE MIXING

Watching Warren mix is like watching a surfer ride the waves, as he bounces and sways behind the booth with his face buried into the mixer. He's the master of the quick mix, rarely letting two records work together but nearly always being precise. Warren loves to use a drum roll to cut out of a record. Sometimes, however, this results in mixes coming in too fast.

### THE PROGRAMMING

Warren's programming has always been his strong point. Every set is carefully crafted from the "Song To The Siren" intro to the strategic use of House Of Pain. He can see when a crowd need liberating from the four to the floor and he's always quick to win them back.

### GOOD/BAD RECORD RATIO

4/1.

### THE HIGHLIGHT

Every DJ has a trump card. Derrick May's is that rare copy of The Goodmen record with those disorienting drums, Laurent Garnier's is Donna Summer's "I Feel Love" and Warren's is House Of Pain's "Jump Around". Tonight it lifted the roof off.

### THE PROMOTER'S VERDICT

Josef Sedlon: "I've seen better mixing here in Prague from people like Dave Clarke and Josh Wink, but Nick has a good sense for the mood of the people. His records really kick!"

### MUZIK'S VERDICT

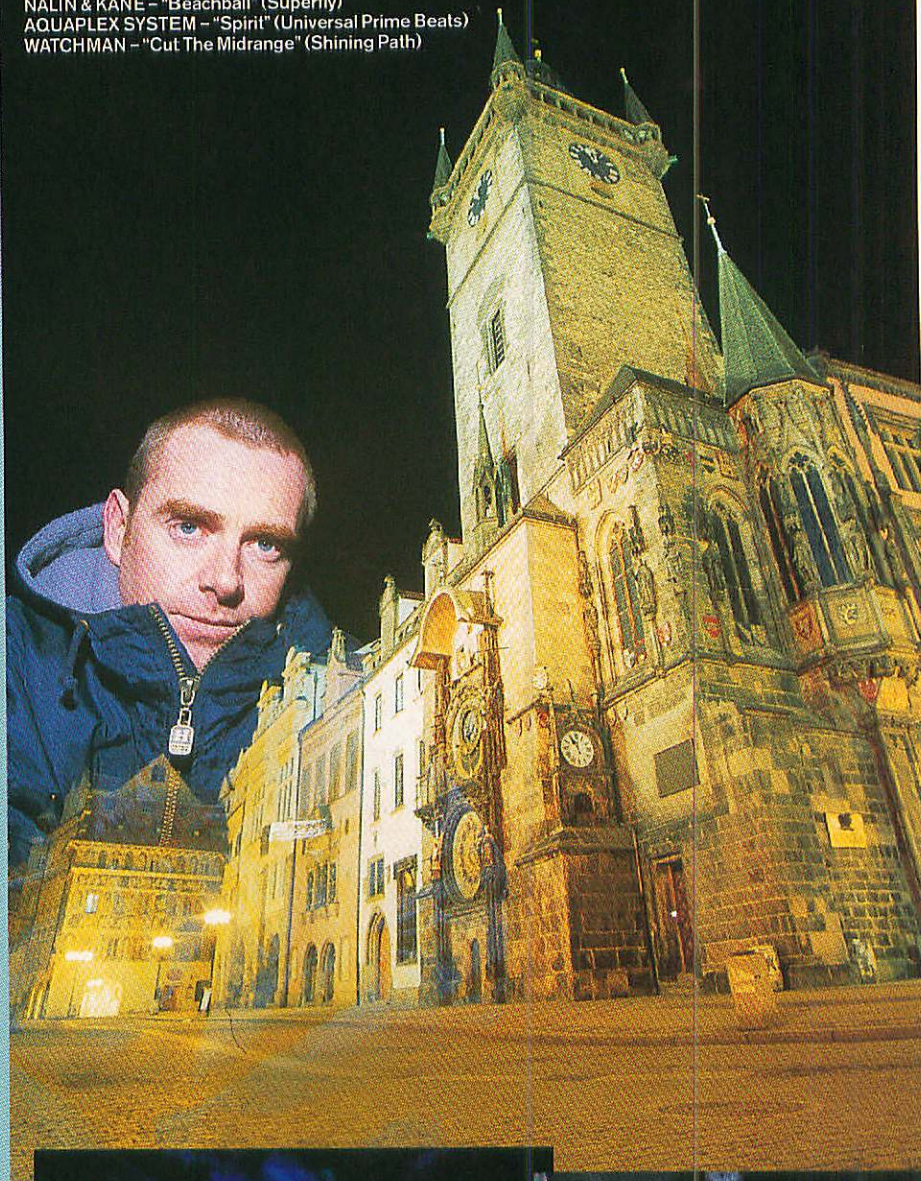
Prague is unquestionably one of the finest cities in the world and as far as clubbing goes, it's probably the cheapest place to hear your favourite jocks. With the absurdly cheap drinks challenging any British visitor, DJs tend to really let rip here as Darren Emerson proved only weeks later. As for Warren, the disappointment of the Friday night was more than made up for here as his well-structured set matched the architecture of this beautiful city.

Ben Turner

**A mix compilation featuring an edited version of Nick Warren's set in Prague is available through Boxed in March**

## NICK WARREN'S 10 TO CHASE

CRUZEMAN - "Ohm Sessions" (Quad Communications)  
ENERGY 52 - "Cafe Del Mar" (Hooj Choons)  
MOONMAN - "Galaxia" (Heat)  
DARK AGE - "Ancient Orest" (Main Room)  
DEEPSKY - "The Tempest" (Rampant)  
DJ RANDY - "Pandomia" (Prolekt)  
TOM CELYSYS - "Credits" (Alphabet City)  
NALIN & KANE - "Beachball" (Superfly)  
AQUAPLEX SYSTEM - "Spirit" (Universal Prime Beats)  
WATCHMAN - "Cut The Midrange" (Shining Path)



## COMMANDER TOM

Complex, London

THE Complex is having an off night. Half empty save for teenage desperadoes, last year's newest superclub seems to have reverted to its former incarnation, The Paradise Club, at least for tonight.

And it's into the middle of this cesspit of indifference that one of Germany's greatest techno pioneers, Commander Tom, is due to step.

It's 1am when he takes to the decks, instantly spinning infectiously groovy, hard-as-fuck acid. Pied Piper-like, punters flock to the floor and within

minutes, they transform into new age marionettes, all hands in the air, joyous smiles and bonding with strangers.

Holding the energy level somewhere between maximum and ultra-maximum, Tom, a DJ for 16 years and an A&R man for the mighty Noom Records, splices together classic German marching-

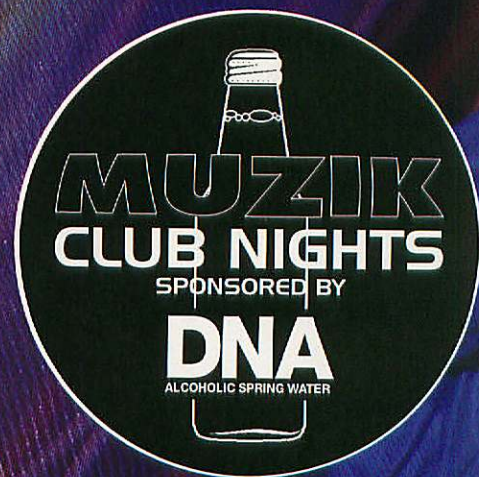
music techno with minimalist hardbag stompers, a combination which works superbly, throughout.

Ground Control to Commander Tom, your circuit's dead, there's something wrong? Change the record, this man deserves to dominate the globe.

Jonty Adderley

# Last Month's Muzik Parties

Pics: Jamie B



Clockwork Orange, London



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## CLUB NIGHTS

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### WHERE TO LOSE YOUR INNOCENCE THIS MONTH

#### EDINBURGH – SATURDAY MARCH 15

TEASE – MUZIK NIGHT

The Vaults, 15-17 Niddry Street

0131-558-9052. 10-3am. £10/£8 before 11.15pm

Marcus James (Muzik Bedroom Bedlam winner),

Al Mackenzie, Keith Baxter, Allan Henderson and

Sean Pearson

#### CLEVELAND – SATURDAY MARCH 22

CULTURE – MUZIK NIGHT

Tall Trees Country Club, Green Lane, Yarm

01642-785-158. 9-2am. £7 members/£10 non-members

Dave Purnell (Muzik Bedroom Bedlam winner), DJ Pierre,

Gordon Kaye, Darren Bouthier, Kareem, Andy Lee and

Funk 2 Funk

#### GLASGOW – SATURDAY MARCH 29

SUBSTANCE – MUZIK NIGHT

Tin Pan Alley, Mitchell Street

0141-248-7034. 11-3am. £6

Rick Hopkins (Muzik Bedroom Bedlam winner), James

Holroyd, Lars, Stevie Donaldson and Percy X

#### LIVERPOOL – SATURDAY APRIL 12

VOODOO – MUZIK NIGHT

Clear, First floor, 1 Mount Pleasant

0151-733-6097. 10-3am. £8/£6 students and members

Simon J (Muzik Bedroom Bedlam winner), Joey Beltram

and Steve Shiels

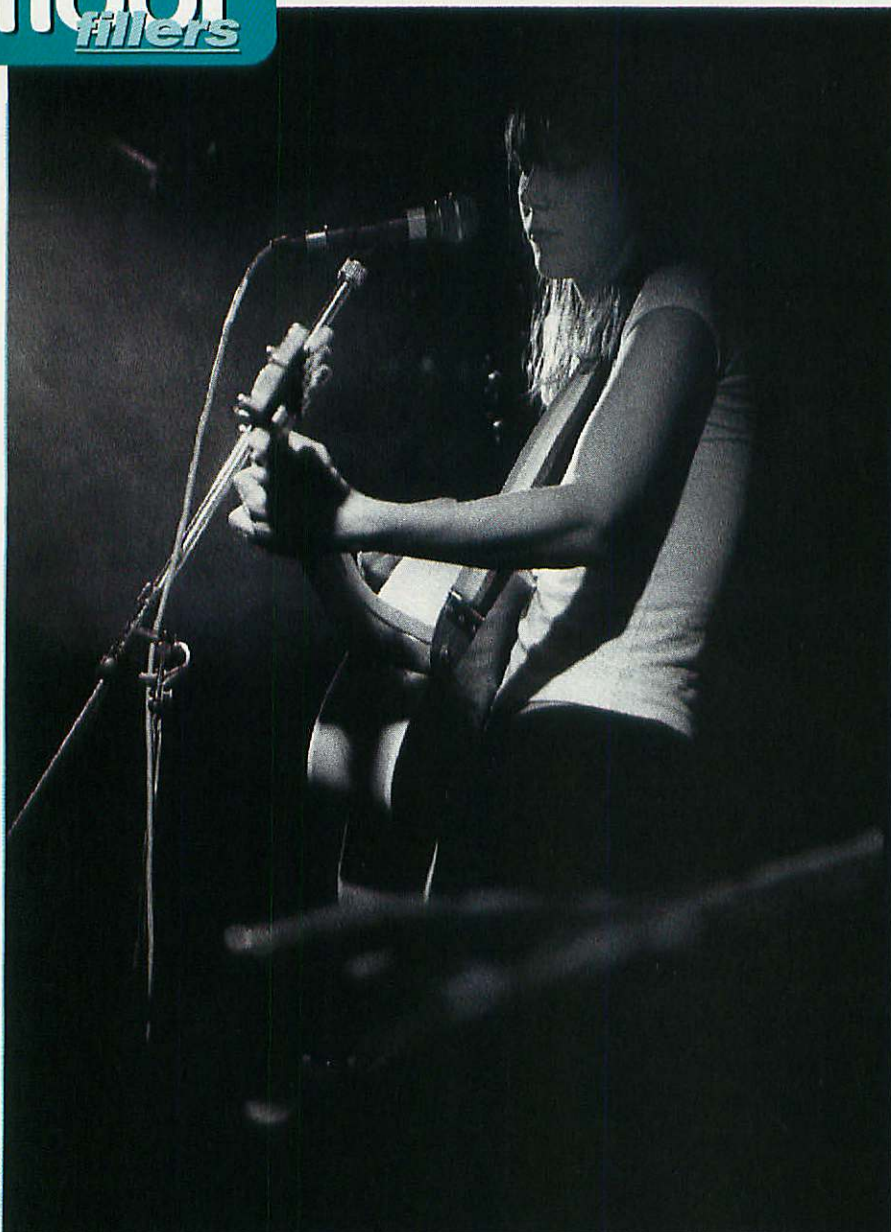


Our sponsors, DNA alcoholic spring water, are giving away a crate of their rather unique drink. To win, just answer this question. Which country does this month's cover star hail from? Send your name and address on a postcard to: DNA Giveaway, Muzik Magazine, Kings Reach Tower, Stamford Street, London SE1 9LS. The first one out of the editor's sock wins. All entries must be received by Monday February 24. You MUST be 18 or over to enter!!

**DNA**  
ALCOHOLIC SPRING WATER



Pic: Jamie B



## BETH ORTON

Sheffield University

THE Beth Orton live experience is nothing you haven't seen or heard before. But that's not the point. Every generation needs someone whose bleeding heart they can pin to their own chest. Someone to curse fate, suffer love and roll away the blue skies.

With her debut album, "Trailer Park", riding high in the national charts, it seems that the winsome Ms Orton is our chosen nemesis.

Unlike say, PJ Harvey, whose freakish confessionals are often all too visceral for average consumption, Beth's popularity is down to the fact that she's just, well, a regular kinda gal.

Predominantly static on stage, the only thing she visibly lets go of tonight is the gob of chewed up gum she impishly plants on the keyboards. For Beth, a skinny slip of introspection, strumming a six-string is clearly interchangeable with hugging a hot water bottle, chewing on a comfort blanket or munching through a block of choc.

Sometimes self-conscious and brooding ("She Cries Your Name"), sometimes vigorous and lusty ("Touch Me With Your Love"), Beth joins a long tradition of female folk singers from Joni Mitchell to Carole King, while even The Ronnettes get a look in. Ushered into the limelight via her vocalisation of Red Snapper's and William Orbit's freestyle sonics, Beth's folk to dance loop is squared by production from the ubiquitous Andy Weatherall and his trusty engineer, Keith Tenniswood.

Tonight she's surrounded by a live band comprising of double bass, violins, violas, mandolins and The Aloof's Ali Friend on drums. Every instrument is a resonant echo of Beth's own peeled emotion, fiddles weep, guitars dream and beats throb while the audience looks on with intent eyes.

Occasionally slipping into worn cliché, "We only hurt the ones we love" she coos on the otherwise feisty "Don't Need A Reason", Beth's romanticised images are rooted in genuine blues culled from the marshy Norfolk flatlands where she grew up.

When she reaches the desolate, "Galaxy Of Emptiness", her intense compression of feeling seems almost too much and she verges on the brink of tears. Flouncing off stage, nothing it appears, will bring Beth back for an encore. Not the shouting, nor the stamping, nor the clapping. But then, there's nothing like a good old-fashioned sultry tantrum.

Rachel Newsome

## BRYAN GEE

Movement, Bar Rumba, London

A SULKY, soulful femme fatale's voice oozes between taut, muscular breaks. Yin and yang contorted into a strange mutant harmony. Pulsing underneath is the gentle thrum of a dolphin's heart in the form of an otherworldly bassline. Fresh sounds, new directions, the track is DJ Krust's "Maintain", a sneak preview from the forthcoming V compilation, and the DJ shaping and exposing the vibe is Movement resident and V label boss, Bryan Gee.

It's moments like these which make you wonder if he wasn't born with a crystal ball clasped in his palms. Operating at the heart of a scene brimming with sonic renegades each "ahead of their time", Bryan Gee is the omniscient merlin, pioneering sounds dreamt from a parallel planet orbiting somewhere in the year 3,000.

From the reductive soul of Size and Krust to Dillinja's ferocious basslines, sometimes heart-stopping, sometimes shocking but never dull, the only constant about Bryan Gee's record box is that every track is a classic. And if you hear it anywhere, you'll hear it at Movement first. Hell, he's so on the pulse that these days it's rumoured even Grooverider is tuning into Bryan's Kool FM slot every week.

While it's V, alongside splinter imprints, Philly Blunt and Chronic, which has supported and endorsed these outlawed artists, bringing the likes of Andy C in to remix Roni Size, regardless of popular opinion and producing anthems like "Jazz Note" which has helped to formulate a prototype for the sound we call drum & bass today. It's little wonder, then, that Bryan Gee has gained the support of an entire community, in turn culminating in the long overdue Label Of The Year at the 1995 MTV Jungle Awards.

As the name of Movement suggests, the club is running on a kinetic motion driven by an indefinable force, constantly changing, constantly pushing forward. Surrounded by a dedicated team of crack innovators from the SOUR/Emotif residents to Full Cycle, True Playaz and V's own Frost, wet Thursday nights in a rammed Shaftesbury Avenue basement become an ocean of bodies swept along by tidal beats and

fluid basslines and on towards a timeless horizon. Lost in perpetual motion.  
Rachel Newsome



# THE END



## Sub-terrain

Saturday 5 April

Main Room Darren Emerson, Mr.C, Murf, DJ Carlijn (Amsterdam).  
Lounge Layo, Deano, Eon, Stick.

11-7am £10 Members £13 Guests



## Bullet

Friday 14 March

Main Room Cajmere, Layo, Matthew 'Bushwacka' B.  
Lounge Mr C, Doc Scott, Kumo, Hijacker (Live).

Friday 11 April

Main Room Layo, Matthew 'Bushwacka' B, Evil Eddie Richards, Urban  
Grooves (Live).

Lounge Mr. C, Dr S. Gachel, Damien Lazarus (PM Scientist).

11-5am £7 Members/Students/UB40 £12 Guests  
Second Friday of Every Month



## PromisedLand

Friday 21 March

Main Room PHD, DJ Blame, DRS, Slipmaster J.  
Lounge Layo, Ralph Lawson.

Friday 4 April

Main Room Dr S. Gachel, Slipmaster J, DJ Blame.  
Lounge Ollie Red Eye, DJ Tee, E.Z, Jane Travis.

11-5am Tickets £10 Members £12 Guests



## Most

Wednesday 19 March ArcLight Presents The Hop

Featuring M.K, Diablo, Shortee Blitz.

Wednesday 26 March Slow Motion

Featuring J Magik, Kemistry & Storm, Peshay, MC Justice.

10-3am £3 Members/Students/UB40 £5 Guests

## Spooky

Saturday 15 March

Main Room Tobii, Matt Hardy, Trixta, Pineapple Tribe, Jason Lake  
Lounge Steve Forgette, Jelf Cannons

10-6am £10 Members £12 Guests



## The End Presents Full Cycle Records

Friday 25 April

Main Room Roni Size, DJ Die, DJ Suv Plus MC Dynamite,  
Special Guests Reinforced Records, 4-Hero, DJ Stretch.  
Full Cycle Video Show & Visual Environment by Phantasmagoria.  
Lounge Weird Beats Collective with Special Guest  
Rob Birch (Stereo MC'S).

10-6am £8 Members/Cons £10 Guests



## Present Triptonite

Saturday 29 March "Tritonite Triple Pack Launch"

Main Room Pete Doyle, Sweet Peach, Alan Thompson, Tomislav, Andrew Galea  
Lounge Vodka Doll & Miss T, Matt Cantour & Andy Gardner, Vicki Edwards, Jason Moore

Saturday 26 April Journeys by DJ CD Launch

Main Room Jay Chappel, Rumpus & The Beat Foundation Live (Skinny Malinky Records).  
Andrew Galea, Alan Thompson.

Lounge Collin Paterson, Jason Moore, Gilles Peterson, Norman Jay.

10.30-6am £10 Members £12 Guests

Info JDJ 0171 713 0644 Guest List Requests Fax 0171 837 1178

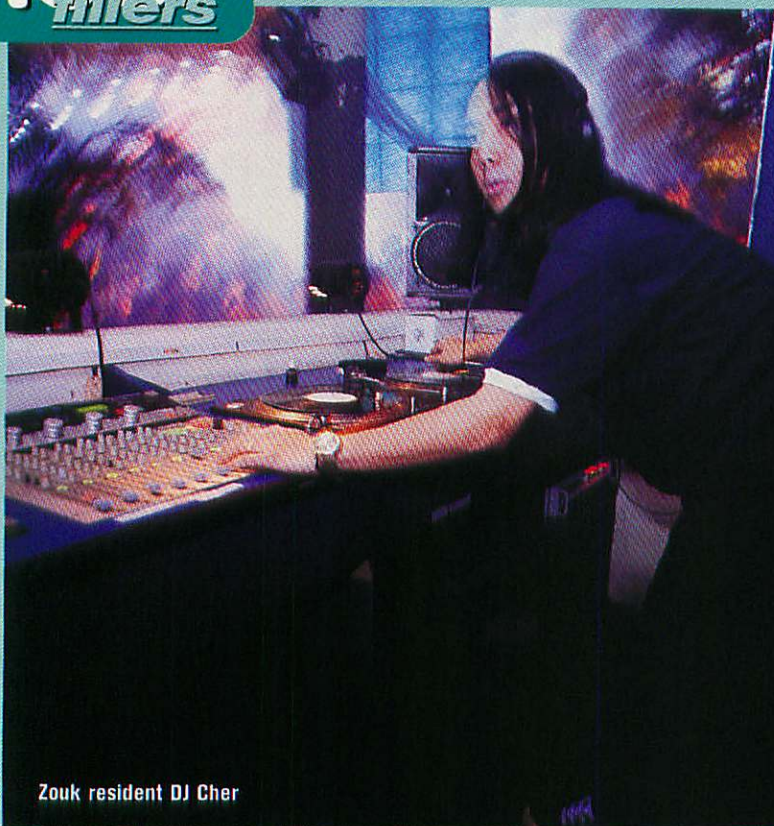


## Ultimate B.A.S.E Special

Saturday 12 April

Featuring Jim Masters, Darren Emerson,  
Slam (Stuart McMillan & Orde Meikle), Eddie 'Flashin' Fowlkes (Detroit),  
Plus Very Special Guests & Live PA'S.

10-7am £14 Advance £15 Door £14 Members & Concessions



Zouk resident DJ Cher

## ZOUK Singapore

IT'S not hard to understand why the world famous Zouk club is so important to the young people of Singapore when you consider that this is the land where possessing chewing gum and failing to flush a public toilet are arrestable offences, and during our stay, a law was passed making oral sex illegal unless it's part of foreplay. With such restrictions, the liberation which Singapore's Zouk club provides should never be underestimated. And with Derrick May here to perform his blend of hybrid techno in each of Zouk's three rooms on three consecutive nights, this is a clubbing experience most people only dream of.

This, however, depends on whether drinking until you drop is your idea of fun. For me, it's heaven. Fair warning of Singapore's zero tolerance to drugs is given to all foreign visitors by Singapore Airlines, who make it clear that possession of drugs "will result in death". Point taken. But any British DJ who arrives here thinking they can drink these locals under the table had better think again, because these people drink! Being a firm believer that some of the best clubbing atmospheres can be created by a non-violent bunch of alcoholic club parasites, Zouk restores my faith that there is life beyond E. And as the British government is currently making big news out of its strong ties with Singapore, it's not difficult to see that this country is exactly what John Major aspires to. Mind you, he as yet to meet Jon Carter after an all-day drinking binge.

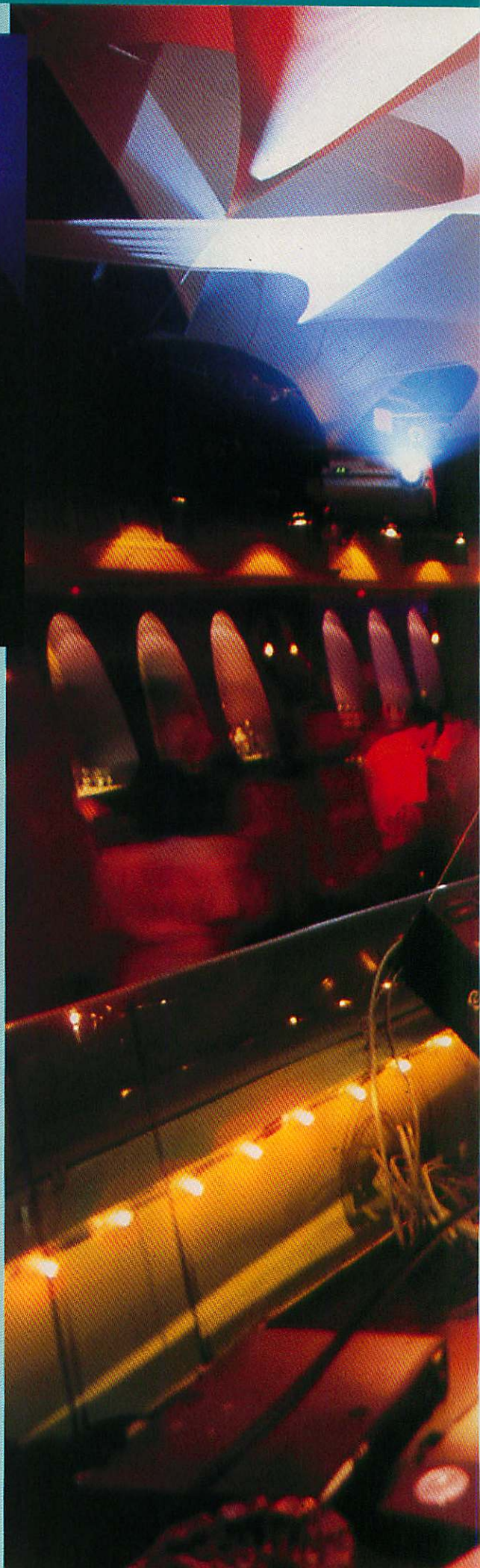
And Jon Carter it is who has become Zouk's most popular DJ. He played here in 1996 and the crowd took to him like no other visiting jock. As a result, Sasha and Digweed's recent Northern Exposure tour date was overshadowed by the appearance of Carter the next night. What price a Heavenly Social night in this drinking environment? Believe me, chemi-crazy beats are what these kids want. Hence why Zouk recently opened a new bar (and with it a third dancefloor) as part of the club called Phuture. A beautifully designed Riki Tik-style space, it's here where resident DJs Andrew Chow & Jonathan have taken Carter's lead and are providing the locals with an alternative to the 4/4 beat - the sound of Zouk's main 1,000 capacity room and the intimate Velvet Underground which, like Nicky Holloway's London namesake, is beautifully decorated by Philippe Starck.

The first of Derrick May's three nights begins in Phuture and although, poorly attended, it is May's best performance of the weekend. The crowd, including spotters wearing rare Fragile and UR T-shirts, soon bond and a roaring evening of May classics becomes one of the highlights of the trip. May proves that Daft Punk would be nowhere without his filter-fuelled DJing, as his technique is their production style. It's a method which, while having its roots firmly underground, appeals to the girls as much as the boys. As he states, "I play for the girls. If they dance, the boys follow!" He couldn't be more right. His set may not have progressed drastically over the years but when he's on form, he's still a world leader. And his belief that certain records deserve to be played until the end of time is one it's hard to argue with. Especially with May!

And certainly not in a place like Singapore, as 30 electronic shops in the notorious Sim Lim Square area discovered when May tried to barter prices with the locals. For the traditional Englishman who enjoys draft Kronenbourg with a homemade shepherds pie, eating in

## ZOUK'S RESIDENT DJs

DJ Cher & Jeremy (Zouk)  
Andrew Chow ("Singapore's Jon Carter") &  
Jonathan (Phuture)  
Marvin & Aldrin (Velvet Underground)  
Maniam (The breathtaking tablas player)



Derrick May





The entrance to Zouk

## ZOUK'S GREATEST GUEST DJ SETS

Smokin' Jo (June 1992)  
Paul Oakenfold and Alfredo (Christmas Eve, December 1992)  
Third birthday party with Nicky Holloway (March 1994)  
John Digweed (April 1996)  
Sasha (May 1996)  
Jon Carter (September 1996)  
Derrick May (October 1996)  
Paul Oakenfold (November 1996)  
Gilles Peterson (December 1996)  
Renaissance with Dave Seaman, Ian Ossia and Anthony Pappa (January 1997)

Singapore is not easy. Especially when a world traveller like May throws your full Lucozade bottle into the dustbin and force feeds you Soya milk. The only criticism of Singapore and its young clubbers is that none of them know anything about their history or their local surroundings. May knows more about this country than any of them, even telling Zouk promoter Andrew Ing a few things about his own culture. When it comes to Zouk, Ing is clearly the man with the plan.

"We want Zouk to be a club where people are prepared to hear DJs experiment. I think our own residents can be as good as any English DJ. They really do their homework and they are creating their own vibe and scene. The reference point of how good they are comes when they eventually get to play in England."

May's set in Zouk is thoroughly disappointing, so we move to Velvet Underground where the older clubbers who have frequented Zouk since it's early days back in 1991 hang out and dance to vocal house and garage. As such, Zouk is like a school for all ages. They begin their days being educated by Zouk and it's stunning setting and they then move away from the new clubbers.

May's third set is in VU and while it takes some time to get going, when he drops the original Trevor Horn remix of Frankie Goes To Hollywood's "Two Tribes" (a mix so ahead of its time it makes me weep to the bleep) the roof lifts off the club.

It's so inspiring to see club culture being properly looked after and developed by Andrew Ing and all at Zouk. And with React set to release a mix CD with top resident DJ Cher, you can see that the Asian market is where dance music is expanding at its quickest rate. So, if you're ever heading to that part of the world, be sure to stop off and get plastered at Zouk. The hospitality is second to none and, you never know, you may get to hear your favourite DJ while you're at it.

The 'Pores of this wonderful music and these wonderful people continue to open.  
Ben Turner

## ZOUK'S GREATEST GIGS

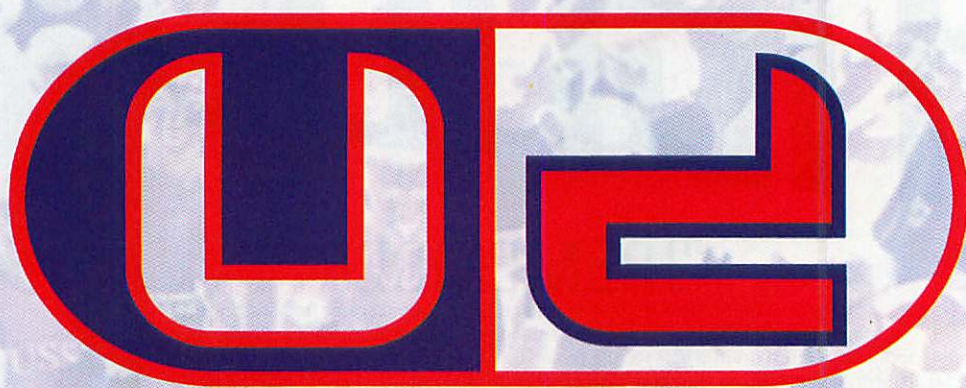
Boy George / Jesus Loves You (August 1991)  
808 State (June 1993)  
Jah Wobble's Invaders Of The Heart (March 1995)  
Bjork (February 1996)  
Galliano (December 1996)

Forthcoming guests at Zouk are Stacey Pullen (March 27/28), James Lavelle (April 3/4), Carl Cox (11), Jeremy Healy (17), Nick Warren (May 16) and The Psychonauts (July 11/12). A mix CD from DJ Cher is out on React in April as part of their "World DJ Mix" series. Check out the Zouk website on <http://www.zouclub.com.sg/resdjs.html> or call 00-65-738-2988



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Featuring 36 of the latest hardcore anthems



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In an ever-changing aural landscape, neighbours, best mates

**LEMON D & DILLINJA** are twisting some rather wonderful

# fruitfull friendship

## "I REMEMBER

GOING TO THE

Crypt and the Academy in Brixton in about 1990. The buzz came from walking into somewhere pitch-black and full of smoke, and not really knowing what was going on," recalls R&S' latest drum & bass recruit, Lemon D. Lounging on a sofa in a central London apartment, he's describing the spine-tingling thrill of discovering what became the single biggest impact on British music, culture and lifestyle in the Nineties. Raving.

"There were hundreds of people shuffling to the bass," he continues. "But it didn't have to be a big name like David Morales behind the music, it could be some geezer from anywhere, reeling it out from his bedroom. It was fierce."

Seven years on, Lemon D and his best friend and next-door neighbour, London Records recording artist Dillinja, still haven't recovered from this infectious legacy of bass and breaks. Except, this time around, it's their own distinctive "acid tracks" (Lemon D's "12.01" and Dillinja's "Violent") on the new Valve label they co-own (when not recording for Metalheadz, Prototype and V), which are currently being championed by the likes of Grooverider and Bryan G.

Formulated from psychedelic analogue sequences, ferocious kick drums and pulverised basslines, theirs is a rough silicon sound whose diverse textures (violently dark through to kinetic jazz) reflect the very essence of post-rave Britain.

"When I went to see Renaat at R&S," offers Lemon D, "He asked me where I thought drum & bass was going and I predicted analogue sound would come back."

"Yeah," nods Dillinja. "It's always been that bad, raw, fat sound."

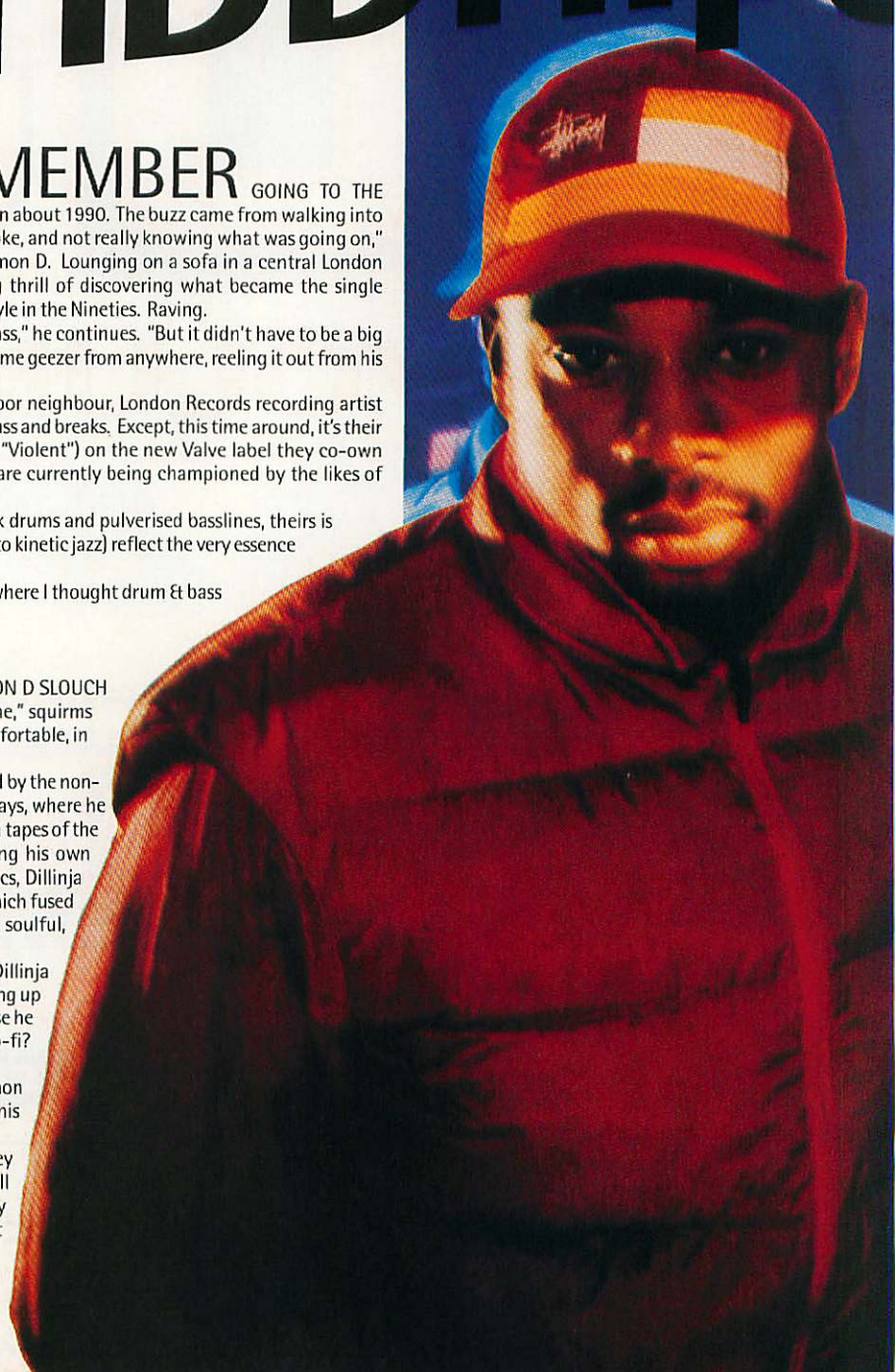
KITTED OUT IN TRACKSUIT BOTTOMS AND NIKES, DILLINJA AND LEMON D SLOUCH side by side on Dillinja's sofa. "Your flat is more comfortable than mine," squirms Lemon D, whose own pad is bare save for his unpacked weights. So comfortable, in fact, that he eventually dozes off. "Toothache," he grins later.

Textbook bedroom DJs both, theirs is a contagious ingenuity triggered by the non-elitist, have-a-go energy of rave. For Dillinja it began in his Brixton days, where he just happened to live round the corner from Bryan G, who'd make him tapes of the freshest tunes. Being "just fascinated with equipment", producing his own sound was a logical step. Carving his own brand of distorted sonics, Dillinja spawned tracks like the agitated "The Angels Fell" (Metalheadz) which fused compressed basslines and rude boy rhythms with a whispering, soulful, "Hey, hey, hey".

The subject of much speculation, it later transpired that Dillinja had created the virulent b-line for the track by simply turning up the volume on his equipment as far as it would go because he didn't have access to anything more sophisticated. Lo-fi? You better believe it.

Working in a similar DIY spirit, meanwhile, Lemon D confesses to putting on "little raves" with his mates in local community centres.

"We wanted to charge people but they weren't having any of it. We'd tell everyone it was a birthday party, when really it was a rave."



## and audio sparring partners new shapes in drum & bass



### LEMON D ON VALVE

"Valve represents the sound we try to achieve on each project, like the Valve power amps back in the old sound system days. We're trying to bring back that warm, fat sound which isn't used much in drum & bass. As well as putting out our own tracks, we want to release material from other artists and explore music from other genres. Valve will also have two splinter labels, Pain and Marine, plus we have plans for a website which will be a notice-board for new artists and releases."

Belonging to a wave of drum & bass artists who grew up on the rave/jungle aesthetic of Fabio, Grooverider, "Evil" Eddie Richards and Carl Cox, there's a soulful depth to their sound which derives from early hip hop and garage. You can hear it in Lemon D's "Urban Style Music" (Metalheadz, again), a track which also energises the jazz aesthetic into a melodic breakbeat classic.

"All those little switches in the breaks, the feeling, the aura," considers Dillinja. "That's the funk."

"Drum & bass is that original Roy Ayers jazz sound. The breaks are jazz breaks," agrees Lemon D. "Yeah, we're just another generation of jazz musicians."

Jazz with a digital, post-E flavour. Perfectionists almost to a fault, the pair use their Valve imprint to put out proper test-pressings instead of low quality dub plates, ("You hear new music and it sounds terrible."). On the whole, they don't like their own music ("When 'Urban Style Music' came out, I didn't think it was that good."). And they rarely even go out ("I haven't heard a good sound system in years.").

"Some dark stuff is fine," says Lemon D. "But nobody can take in that much intensity all night. We're trying to create a dark atmosphere, without necessarily using dark sounds."

It's this quest for creative progression (unique breaks, emotive tones, turbo-dynamic basslines) which has catapulted these two into pole position among the "new wave" of drum & bass artists. Consequently, having secured individual deals with London and R&S, both have solo albums due this year. They refer to the releases as "artistic projects", with the promise of live vocals and instrumentation.

Yet riding the underground and soon to break out into the mainstream, Lemon D and Dillinja remain ever close to the essence of their lo-fi, high-rise inner city sound. Two geezers in some London bedroom reeling out tunes. And they're fierce.

**'Violent' & '12.01' are out  
now on Valve**

**"Drum & bass is that original Roy Ayers jazz sound. The breaks are jazz breaks. Yeah, we're just another generation of jazz musicians"**

**Kirk Degiorgio**

words **Calvin Bush** pictures **Peter Walsh**

**all that**

If jazz really is the teacher, then British techno's  
wayward jazz master, KIRK DEGIORGIO, is the  
student who read all the text books only to go away  
and write another one himself

# JAZZ

**IN** 1992, KIRK DEGIORGIO MADE THE TRIP UP TO SHEFFIELD BECAUSE OF TWO WORDS. "INTELLIGENT TECHNO". NOT THAT this was a phrase Degiorgio himself would ever have used, mind you. But these were formative times for the vanguard of Britain's electronic manipulators.

It was like a war out there. On one side you had the increasingly ubiquitous progressive house sound, bridging the divide between America's deeper house origins and this country's increasingly desperate thirst for insta-pleasure, low rent, high velocity thrills. On the other side, there was hardcore, the dark side of those heady rave days, which was pushing the beat (and, consequently, the dancers) to thresholds where pain and pleasure freely mingle.

The charts were filled with lame imitations of true club culture. And there was only one real alternative, a sound so radical and non-conformist some said you could only really appreciate it listening to it at home and not in the febrile delirium of the dancefloor.

"INTELLIGENT TECHNO". WELL, WHAT ELSE COULD YOU CALL A SOUND WHICH TOOK ITS INSPIRATION FROM DERRICK, CARL, JUAN AND Kevin, but owed no debt to servile DJs? A sound fashioned by producers like B12, Aphex Twin and The Black Dog, that traversed the

# Kirk Degiorgio

emotional spectrum, skirted the very borders of electronic music bringing back tales of euphoria and poignancy, chill-outs and wiggly funk, stars, planets and impossible futures.

As a producer, Degiorgio had already staked his claim at the forefront of this new movement with EPs like "Dance Intellect" on B12 and "Clinically Inclined" on his ART imprint. He'd hooked up with Carl Craig. He'd been invited to Detroit by Derrick May. And he'd teamed up with Rephlex to release intelligent techno's first truly definitive album, "The Philosophy Of Sound And Machine".

But as soon as he arrived at the Sheffield label's offices, he sensed something was wrong. He'd arrived inquisitive, possibly expecting the same album deal offer that had already greeted most of the other artists on "The Philosophy..." but it didn't take long for him to realise this wasn't going to work. Talk soon turned to the history of this music. As far as the label were concerned, the roots of this sound lay in pallid white-boy electronic rock. In New Order, Depeche Mode, The Human League. In the earlier Germanic experimentalism of Kraftwerk and Tangerine Dream.

Hang on, Kirk was thinking. What about Herbie Hancock, John Coltrane, Wayne Shorter or Bobby Hutcherson? What about all those black jazz legends who favoured avant-garde rhythms, abstract structures and unruly penetrative funk? All those heroes who'd inspired him to make music. Where did they fit in? Why weren't they mentioned? After all they were the real teachers.

The meeting didn't last long. Kirk never did get that deal. His future, quite possibly, was in the past. And he didn't care a jot.

AS FAR AS DEGIORGIO IS CONCERNED, TECHNO IS JAZZ. NOT A shade of jazz, but the final destination of jazz history.

"I never saw techno as anything else but a continuation of black music," he says of the early Nineties when Detroit's first wave blew a quiet storm across the Atlantic. "I didn't think of it as any new kind of music. It was just that the technology and the sounds were different. That's all."

Arguing otherwise, you might as well try to convince historians that aliens built the pyramids. "Kraftwerk and George Clinton in an elevator" was Derrick May's now infamous description of techno. Ask Kirk which the first techno album was, however, and he'll tell you a different story. He'll tell how jazz legend Herbie Hancock sat down with a battery of keyboards and sequencers and made the album "Dedication". With tracks like "Nobu", a paean to space-age fantasies, "Dedication" was a galactic odyssey, a fantastic futuristic dream of machinery in random mode, a brave techno classic. And it was made in 1974.

"That stuff was so advanced in terms of electronics. There's this misconception that European electronic music was so far ahead of everything else at the time. I've got Joe Henderson records from the early Seventies that are way ahead. And with Frank Zappa in the Sixties and early Seventies that was just amazing. But it all gets forgotten in the midst of that great myth that black people can't be innovative."

You think he must be mad? The Von Daniken of techno's history? Then check out Kirk Degiorgio's only mix album, the superb "Checkone" on Extreme. Here is his personal theory processed through the turntables and mixer. Carl Craig, Jedi Knights, Photek and Stacy Pullen are deftly interspersed with some of his favourite jazz funk greats like Bobby Lyle, Joe Henderson and Julien Priester. And then, a truly revelatory moment, as "Nobu" itself melts imperceptibly into Black Dog's "Olivine". Twenty years apart, and you'd never know it. Sublime proof that the names may well have changed, but the songs and sounds remain the same.

MAYBE IT'S HIS DISTINCTLY ALTERNATIVE perspective on

techno's history which has kept Degiorgio's name in the shadows when people talk about the most influential artists in Britain today. Black Dog. Aphex. B12. Chances are you'd have them higher up your "those who broke the mould" list than Degiorgio and his many alter egos. It's all somewhat puzzling.

He's certainly done enough to merit the highest decorative orders from electronica's powers that be. For starters, look at the first few records on his ART (now Op-Art) label. Plunge into New Electronica's two volumes of reissues, "Objets D'Art", and you'll find truly seminal moments by Carl Craig, Steve Pickton, B12 and, of course, Black Dog's heart-stopping classic, "Nort Route". All released at a time when putting out such abstract, way-out music was commercial suicide. It's a true labour of love.

Degiorgio has, in effect, arrived at his sound today via a parallel universe compared with most of his contemporaries. He's always been, well, just that little bit different.

"Ipswich has a high percentage of ethnic minorities," he says of the town where he spent his childhood DJing from an early age. "The youth club where I used to play was in a pretty racist area. When I was 15 I got beaten up by the local idiots for playing 'nigger music'. But it was just as much social as musical. I was hanging around with black kids, I was more into their culture."

This teenage experience was mirrored when acid house arrived and most of today's heroes were firmly ensconced in the luvvie-dovey spirit of tunes-to-make-ya-hug-total-strangers. But you wouldn't have found Degiorgio down Shoom or Spectrum. Instead, the jazz flames burned brightly as he'd hit Gilles Peterson's Sunday sessions at Dingwalls in Camden. Or when he fancied a bit of techno or house, it would be the East End's hardest, darkest, most dangerous underground club The Dungeons, where the spirits of darkcore, abstract techno and breakbeat science would emerge, genie-like, every weekend.

It's these disparate influences that, when alchemised together in his studio, make Kirk Degiorgio's music such a unique experience. You can join the dots of the many influences, but you could never formulate the highly personalised touches of innovation that help his sound transcend the norm.

IN THE EARLY DAYS, IT WAS DETROIT, INEVITABLY, THAT CAST ITS SPELL ON KIRK DEGIORGIO. THE radiance of its technological funk,

its spirit of harmonised metal and emotion were all processed into the first Future Past, As One and Esoteric records. The way he sees it, that's what a musical apprenticeship is all about. Just like the jazz musicians of old.

"I think all artists go through an initial period of imitation because you have to look up to someone. In jazz, I'd always been used to Miles Davis and John Coltrane copying Dizzy Gillespie and Charlie Parker. It's the done thing to learn the ropes. So, yeah, I'll admit to a period of imitation where the music I was looking up to was essentially Carl Craig and Derrick May. But I like to think that pretty quickly I made the natural process of finding my own sound."

And what a sound it's been. It was 1995's "Celestial Soul", his last album for New Electronica, that proved the turning point. Here, at last, you could hear why Degiorgio is Britain's answer to Craig. Not because of any great similarities of sound but more because of the way they work. Like Craig's 69 project, Degiorgio tears a hole in the curtain between break-driven jazz-funk and the bright optimism which gleams on the surface of the art of techno dance.

"I was becoming braver," he admits. "I didn't suddenly start making different music, though, because even on 'Reflections', my first album, there's a track with a break loop on it. But 'Celestial Soul' was me exploring. It had the jazz elements, the funk breaks, even ballads. It was just a total mish-mash."

Last year's "The Message In Herbie's Shirts" on Clear further advanced that snatch-all vision. Listen to the 21st Century funk-out of "Queen Clarence" and you can almost see some ephedrine-ODing Fifties jazz band, all pursuing their own mad solos in gloriously chaotic harmony. Or take "Lycres", a modern day piece of loungecore Latin that only Kruder & Dorfmeister could hope to emulate. The reason for the title?

"When Herbie Hancock started out on Blue Note in the Sixties, he's wearing all these quite ordinary, crisp white shirts that look really cool. Then, as he starts developing, he begins wearing these wicked, plaid shirts. They're still quite minimal but he's clearly gaining in confidence. Then, in his space-funk period, he goes totally psychedelic. In the disco period, it's all totally brash, huge collars and the like. And now, it's just sitting-by-the-fire-with-slippers kind of shirts. So I don't even have to hear the music. Just show me Herbie's shirts and I'll tell you what kind of music he was making."

And, although it was actually recorded before "Herbie's Shirts", the As One album, "The Art Of Prophecy" is clearly from the same musical lineage. Challenging, experimental, twisted and deviant, percussive breaks from alien dimensions are smoothed out with Degiorgio's keen ear for deep, resonant tonal beauty. There's quasi-jungle, freestyle techno, off-kilter jazz... It's the stuff of musicologists' dreams. Incredible.

There's a story about R&B's head honcho Renaat who's now signed Kirk's Future Past project for a five-album deal. Kirk sent demos of some new tracks over to him. With his customary enthusiasm, Renaat was on the phone days later.

"Incredible stuff, man. Who's your drummer?" he asked excitedly.

Truth is, there was no drummer. All that immaculately layered percussion was just Kirk Degiorgio manipulating and tweaking his jazz-funk history with a dexterity which is often breathtaking.

1997 WILL BE KIRK DEGIORGIO'S YEAR. AND CHANCES ARE YOU MIGHT NOT EVEN REALISE IT. FOR starters, it's his music that graces the latest Adidas advert, the one with Prince Naseem. It's also Degiorgio whose Op-Art label seem to be supplying Mo' Wax with half their acts. Let's see. Autocreation? Signed to Mo' Wax. Stasis? Signed to Mo' Wax. Steve Paton aka 4th Wave? You get the picture. There's still more to come with "Herbie's Shirts" being reissued as a full-length album, complete with extra tracks, as "In With Their Arps And Moogs And Jazz And Things". "The Art Of Prophecy" is already being acclaimed as a classic. And there's the promise of a Future Past album further down the line.

The shadow man is gradually skulking into the limelight. Let's just hope he's got his eye-frazzlingly multi-coloured, wide-collared, big-buttoned tripped-out shirt to match. Quite simply, anything less and you might not get the message.

## CAPTAIN CUTS

FIVE KIRK DEGIORGIO RECORDS YOU REALLY SHOULD OWN

AS ONE - "Amalia" (ART 12-inch)

AS ONE - "Mihara/Dance Of The Uighers" (New Electronica 12-inch)

FUTURE PAST - "Clinically Inclined" (Planet E 12-inch)

AS ONE - "The Message In Herbie's Shirts" (Clear double-pack)

AS ONE - "Celestial Soul" (New Electronica CD)

'The Art Of Prophecy' is out on Shield. 'In With Their Arps...' is released this month on Clear

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WEDNESDAY 12	ZAP CLUB, BRIGHTON
THURSDAY 13	SANKEYS SOAP, MANCHESTER
FRIDAY 14	TRAMPS, SWANSEA
SATURDAY 15	ATOMICS, MAIDSTONE
FRIDAY 21	THE KITCHEN, DUBLIN AND HASTINGS PIER
SATURDAY 22	CARDIFF UNIVERSITY MUZIK
FRIDAY 28	AFTER DARK, LEEDS
SATURDAY 29	WITH METALHEADZ, LEISURE LOUNGE

## APRIL

FRIDAY 4	GERMANY
SATURDAY 5	GERMANY
SATURDAY 12	BOURNEMOUTH, PAVILION.
FRIDAY 18	CUP OF TEA CLUB, BRISTOL.
SATURDAY 19	THE JUNCTION, CAMBRIDGE.
FRIDAY 25	SOUTHAMPTON, UNIVERSITY MUZIK
SATURDAY 26	THE ARCHES, SHEFFIELD
TUESDAY 29	MILKY WAY, AMSTERDAM
WEDNESDAY 30	NIGHT TOWN, ROTTERDAM

## MAY

SATURDAY 3	EAST ANGLIA UNIVERSITY MUZIK
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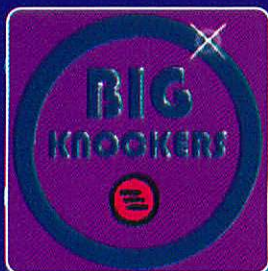


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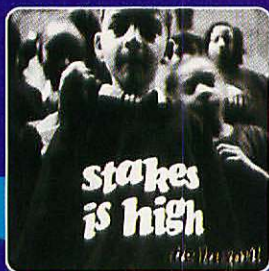
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**DE LA SOUL**  
STAKES IS HIGH  
TOMMY BOY

CD  
OUT

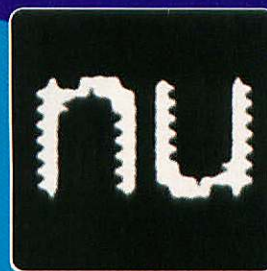
"The quality of the rapping is unimpeachable, as sharp as you can get. Utterly stunning. Listen hard and learn well". Muzik. Includes single '4 More' featuring Zhane.



**HEADRILLAZ**  
SPACE F\*\*K 2010  
PUSSYFOOT

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Headrillaz tracks are not recommended for soothing babies, listening to on your Walkman in Church and under no circumstances are they to be played down telephone lines or in elevators to provide an illusory moment of calm in the hectic lives of the masses.



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KUPHONIC

12"  
24/03/97

Father Ashley Beedle dons another hat to give us the first taste of his new and on-going project Black Jazz Chronicles. This EP is a taster of what is to come and features a mixture of styles that touches on many of his influences including jazz, techno, house and African beats.



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**VARIOUS/GUIDANCE**  
HI FIDELITY HOUSE  
GUIDANCE

2LP/CD  
OUT 31/03/97

Guidance is part of a new wave actively embracing the global aspect of house culture. Included here are producers like Larry Heard, Wamdue Kids, Abacus and newcomers Fresh N' Low, Callisto and Kevin Yost. What's important is tradition, the feel originated by the likes of Heard, carried on by Don Carlos, kept alive for a younger generation of enthusiasts.

**MOONSHINE MIXER**  
NO. 1  
MOONSHINE

CD  
OUT 24/03/97

Moonshine present us with a low price sampler CD of their recent and forthcoming releases. Contains such gems as Doc Martin's 'Blakdoktor' and the much raved about 'Gonna Make It' (Deep Swing mix) by Stateside.

**X-TRAX**  
FORTHCOMING RELEASES  
X-TRAX

12"  
OUT 24/03/97 & 21/04/97 respectively

**ALAN X - GET LOST**  
A Danny Rampling fave from '96 gets re-issued as two thumping pumping bass driven dubs.  
**FINAL FRONTIER - PEAKY + PERKY**

A big country bonanza of bouncing beats, booming bass and a barrel full of gun slingin' pistol shooter dubs.

**FREESTYLE FILES VOLUME 2**  
GERMANY VS ENGLAND  
STUDIO K7

2LP/2CD  
24/03/97

Germany & England are head to head again, this time in a contest of trip hop, electro & drum 'n' bass. The German star players are Kruder & Dorfmeister, while the English team sports Red Snapper, Jimi Tenor, Dr Rockit & more.



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# charts

April 1997

THE MUZIK SWEEP

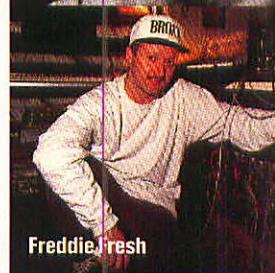
- 1 ROCK THE FUNKY BEAT ..... Natural Born Chillers (Urban Takeover)
- 2 ON & ON ..... Erykah Badou (Universal)
- 3 BLOCK ROCKIN' BEATS ..... Chemical Brothers (Virgin)
- 4 NITENICHIRYU ..... Photek (Science)
- 5 FLASH ..... BBE (Positiva)
- 6 DING DING DING ..... I:Cube (Versatile, France)
- 7 WE HAVE EXPLOSIVE ..... Future Sound Of London (Virgin)
- 8 MAMA ..... Restless Soul (Slip 'N' Slide)
- 9 SOUL MANTRA ..... Chris Liberator (Prolekult)
- 10 I'LL BE YOUR FRIEND [REMIXES] ..... Robert Owens (Perfecto)
- 11 SOMA 50 ..... Various Artists (Soma)
- 12 ROK DA HOUSE ..... Tall Paul (V2)
- 13 CAN'T NOBODY HOLD ME DOWN ..... Puff Daddy (Arista)
- 14 GENETIC MANIPULATION ..... DJ Krust (Full Cycle)
- 15 THE BOSS [MAW REMIXES] ..... The Braxtons (Atlantic)
- 16 BETWEEN THE FRO ..... Bassbin Twins Versus Doom Selector (white label)
- 17 CAFE DEL MAR ..... Energy 52 (Hooj Choons)
- 18 NAKED & ASHAMED ..... Dylan Rhymes (Junior Boys Own)
- 19 INSOMNIA/REVERENCE [REMIXES] ..... Faithless (Cheeky)
- 20 CHUPACABRA ..... Freddie Fresh (Harthouse)
- 21 VOICES IN THE SKY ..... 16B (Alola)
- 22 CASINO SANS PAREIL ..... Wiseguys (Wall Of Sound)
- 23 INTOXICATION [REMIXES] ..... React 2 Rhythm (Jackpot)
- 24 CODEBREAKER ..... Underground Resistance (UR, USA)
- 25 MESSING WITH ME ..... Celeda & The Heavy Hitters (Twisted)
- 26 TWO MASKS ..... Source Direct (Science)
- 27 A RED LETTER DAY [REMIXES] ..... Pet Shop Boys (Parlophone)
- 28 ULTRA STIMULATION ..... Finlay Quaye (Haiku)
- 29 FIRED UP [REMIXES] ..... Funky Green Dogs (Twisted)
- 30 UNITED IN DANCE ..... Force & Styles (United Dance)
- 31 SOMETHING SPECIAL ..... DJ Die (V)
- 32 RUNNINGS ..... Bandulu (Foundation Sound Works)
- 33 GORECKI ..... Lamb (Fontana)
- 34 HIP HOP BE BOP ..... Man Parrish (Endorfun)
- 35 KALEIDOSCOPE [REMIXES] ..... Art Of Trance (Platipus)
- 36 MIRACLE [REMIXES] ..... Olive (RCA)
- 37 NARRA MINE ..... Genaside II (frr)
- 38 KAT MODA EP ..... Jeff Mills (Purpose Maker)
- 39 EXPERIMENT 3 ..... A&E Department (Stay Up Forever)
- 40 DEEPER ..... Aqua Bassino (F Communications)
- 41 NI GO SNIX ..... Speedy J (Nova Mute)
- 42 CAN'T GET ENOUGH ..... Basco (Concrete)
- 43 ECHO EXIT ..... Ken Ishii (R&S, Belgium)
- 44 PEACE IN OUR TIME ..... Razor's Edge (Metropolitan)
- 45 NEW & IMPROVED ..... The Herbaliser (Ninja Tune)
- 46 FIRST CONTACT ..... Intense (Vibez)
- 47 DESTINATION UNKNOWN EP ..... Green Velvet (Music Man, Belgium)
- 48 TRANSITIONS ..... Roy Davis Jnr (Large, USA)
- 49 THE SPIRIT ..... Sourmash (Zoom)
- 50 MY FRIEND ..... Pressure Drop (Hard Hands)



The Herbaliser



Wiseguys



Freddie Fresh



Photek

## 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, Pete Bone, Scott Bradford, James Broly, Pete Bromley, Spencer Broughton, Alvin C, Johnny Cabash, Callahan, Dave Camacho, Derrick Carter, Marie Chantal, Sarah Chapman, Paul Chiswick, Choc's Chewms, Mark Clack, Andy Cleaton, Norman Cook, Moose Curtis, Russell Davison, Daniele Davoli, DJ Disciple, Deep Dish, De Niro, Andrew Dixon, Djalmin, 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 Gulver, 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, Nial Kay, Princess Julia, KCC, Ray Keith, Kool FM (Birmingham), Loco Records, Little Simon D (Norway), Ray Lock, Lofly (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, Olyerface Sound System, Guy Oldhams, Luis Paris, Graeme Park, Mark Picchiotti, Pierre (Checkpoint Charlie), Pip (Oily), POP Music (Paris), Pressure Drop, Pure Groove Records, Bruce Qureshi, Danny Rampling, Rad Rice, Jason Roberts, Matthew Roberts, Greg Robinson, Pete Robinson, Dave Rofe, Mr Scruff, St Peter & Heaven, Scooby, Section 8, 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 Torres, 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

## READER'S CHART

**DAN McGARVEY**

(Darlington, UK)

- 1 PLANS & DESIGNS Faze Action (Nuphonic)
- 2 SEARCHIN' Loni Clark (Groove On)
- 3 THE BOSS Braxtons (Atlantic)
- 4 COME HOME Kerri Chandler (King Street)
- 5 THE 2's & 5's Soul Motive (Blue Basique)
- 6 GROOVE SEEKERS ALLOWANCE Swag (Jus' Trax)
- 7 GABRIELLE Roy Davis Junior (Large)
- 8 GET UP Byron Stingly (Nervous)
- 9 RUNAWAY Nuyorican Soul (Talkin' Loud)
- 10 BELO HORIZONTE The Heartist (Atlantic Jaxx)



Dan McGarvey

## RADIO CHART

**THE CHILLAGE IDIOTS, X107.1 FM**

(Dublin, Eire)

- 1 CHIASTIC SLIDE LP Autechre (Warp)
  - 2 SENSURREAL EP Sensurreal (Op Art)
  - 3 BIG KNOCKERS Jedi Knights (Universal Language)
  - 4 D'ARCHANGELO EP D'Archangelo (Rephlex)
  - 5 VULCAN PRINCESS Gerd (Universal Language)
  - 6 URMUR BILE TRAX u-Ziq (Hut)
  - 7 OUTTA SPACE Jimi Tenor (Warp)
  - 8 BANK OF AMERICA Spring Heel Jack (Trade 2)
  - 9 10FT FLOWERS Dr Octagon (Electron Industries)
  - 10 FREESTYLE CANDIES Alter Ego & Aliases (Klang Electronic)
- Chart supplied by The Chillage Idiots (aka Mike Gainford and Paul Byrne) from X 107.1 FM, Dublin. Sundays 8-10pm and Saturdays 1-3am

## HOME-LISTENING CHART

**THE STICKMEN**

(Toronto, Canada)

- 1 EUROPA Jimi Tenor (Sakho)
- 2 PIECES OF YOU Jewel (Warner)
- 3 BEST OF... The Blow Monkeys
- 4 BEST OF... Cymande
- 5 MUSIC FOR AIRPORTS Brian Eno (EMI)
- 6 ESPRESSO ESPRESSO Various Artists (Dream)
- 7 EVERYBODY LOVES THE SUNSHINE... Roy Ayers (Polydor)
- 8 SOUL MINING The The (Epic)
- 9 BEATS, RHYMES, LIFE A Tribe Called Quest (Jive)
- 10 EASY LISTENING VOLUME ONE Various Artists (Right Tempo)



The Stickmen

## TOP 25 SALES

### 1 2-Inch Dance Singles

WEEK ENDING SAT MARCH 1

- 1 REMEMBER ME ..... Blueboy (Pharm)
- 2 AIN'T NOBODY ..... LL Cool J (Geffen)
- 3 RUNAWAY ..... Nuyorican Soul (Talkin' Loud)
- 4 DISCOTHEQUE ..... U2 (Island)
- 5 PASSION ..... Amen! UK (Feverpitch)
- 6 DRIVE ME CRAZY ..... Partizan (Multiply)
- 7 LET ME CLEAR MY THROAT ..... DJ Kool (American Records)
- 8 TOXYGENE ..... The Orb (Island)
- 9 AIN'T TALKIN' 'BOUT DUB ..... Apollo 440 (Stealth Sonic)
- 10 PONY ..... Ginowine (Epic)
- 11 WHERE DO YOU GO ..... No Mercy (Arista)
- 12 LITTLE WONDER ..... David Bowie (RCA)
- 13 GET UP ..... Byron Stingly (Manifesto)
- 14 DA FUNK/MUSIQUE ..... Daft Punk (Virgin)
- 15 TAKE ME BY THE HAND ..... Submerge (AM:PM)
- 16 ON A RAGGA TIP '97 ..... SL2 (XL)
- 17 LIFE'S TOO SHORT ..... Hole In One (Manifesto)
- 18 DON'T LET GO (LOVE) ..... En Vogue (east west)
- 19 STREET DREAMS ..... Nas (Columbia)
- 20 PROFESSIONAL WIDOW ..... Tori Amos (east west)
- 21 I SHOT THE SHERIFF ..... Warren G (Def Jam)
- 22 DO YOU KNOW ..... Michelle Gayle (RCA)
- 23 INFERNO ..... Souvlaki (Wonderboy)
- 24 LOPEZ ..... 808 State (ZTT)
- 25 TELL ME ..... Dru Hill (4th & Broadway)

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

## TOP 25 SALES

### Dance Albums

WEEK ENDING SAT MARCH 1

- 1 HOMEWORK ..... Daft Punk (Virgin)
- 2 THE SPEED OF SOUND ..... Various Artists (Ram)
- 3 THE ANNUAL 2 ..... Various Artists (Ministry Of Sound)
- 4 ILL NA NA ..... Foxy Brown (Def Jam)
- 5 ATOMIC MOOG/BOOT THE SYSTEM ..... Coldcut (Def Jam)
- 6 DOPE ON PLASTIC! 4 ..... Various Artists (React)
- 7 SLOW JAMS ..... Various Artists (Pump)
- 8 GINUWINE... THE BACHELOR ..... Various Artists (Epic)
- 9 ANOTHER LEVEL ..... Ginuwine (Interscope)
- 10 COLD KRUSH CUTS ..... Various Artists (Ninja Tune)
- 11 BRING DA RUCKUS - A LOUD STORY ..... Various Artists (Solid State)
- 12 HIP HOP DON'T STOP ..... Various Artists (Solid State)
- 13 SECRETS ..... Toni Braxton (Lafayette)
- 14 ENDTODUCING ..... DJ Shadow (Mo' Wax)
- 15 IN THE MIX '97 ..... Various Artists (Virgin)
- 16 SUPER SHARP SHOOTER ..... Ganja Kru (Parousia)
- 17 AN INTROSPECTIVE OF HOUSE ..... Various Artists (Sound Dimension)
- 18 SATAN LIVE ..... Orbital (Internal)
- 19 TRAVELLING WITHOUT MOVING ..... Jamiroquai (Sony)
- 20 THE ANTHEMS '92 - '97 ..... Various Artists (United Dance)
- 21 MUDDY WATERS ..... Redman (Def Jam)
- 22 DRU HILL ..... Dru Hill (4th & Broadway)
- 23 WIRED ..... Various Artists (Polygram TV)
- 24 KNOCKS ME OFF MY FEET ..... Donell Jones (Lafayette)
- 25 THE DON KILLUMINATI ..... Makaveli (Death Row)

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



hydra  
spooky weirdness

the ultimate chill-out album

10 evocative tracks reveal the serene vibes and haunting melodies of hydra

lp, cd and mc out 31.03.97

the single "let me be your worm" out now



# GLOBAL COMMUNICATION CHART

## J MAJIK (London, UK)

- 1 NITEN ICHI RYU ..... Photek (Science)
- 2 I'LL BE THERE ..... Goldie (London)
- 3 SLOW MOTION ..... J Majik (Infra Red)
- 4 UNTITLED ..... Optical (Metalheadz)
- 5 2 MASKS ..... Source Direct (Science)
- 6 REPERTOIRE ..... J Majik (Metalheadz)
- 7 UNKNOWN ..... Matrix (Prototype)
- 8 STILL LIFE TALKING ..... Pat Metheny (MCA)
- 9 THIS IS A WARNING ..... Grooverider (Metalheadz)
- 10 SHADOW BOXING [REMIX] ..... Doc Scott (31)

## PEANUT BUTTER WOLF (San Francisco, USA)

- 1 UNASSISTED ..... Rasco (Stones Throw)
- 2 RAPTURES DELIGHT ..... KRS 1 (Jive)
- 3 COLLUDE INTRUDE ..... Indelible MCs (Official)
- 4 METAL THANGS ..... Street Smartz (Tru Criminal)
- 5 UNRANKABLE TALENT ..... Fanatik/Persevere (All Good Vinyl)
- 6 DEFENDED BY THE DOLLAR ..... Encore (Stones Throw)
- 7 THE VISITOR ..... Grand (Blindside)
- 8 IN A VEST ..... Mr No No Aka Saafir (Hobo)
- 9 BUM DEAL ..... Natural Resource (Makin')
- 10 BALCONY BEACH ..... Lyrics Born (Sole Sides)

## RONI SIZE (Bristol, UK)

- 1 CALLING [GOLDIE REMIX] ..... Roni Size & Die (V Records)
- 2 SOUL IN MOTION ..... Krust (Full Cycle)
- 3 WAR & PEACE ..... Die & Surv (V Records)
- 4 ON TIME ..... Die (V Records)
- 5 SHARE THE FALL [GROOVERIDER REMIX] ..... Reprazent (Talkin' Loud)
- 6 IT'S ALRIGHT [RONI SIZE REMIX] ..... Nuyorican Soul (Talkin' Loud)
- 7 FREE BEAT ..... Surv (Full Cycle)
- 8 UNTITLED ..... Dillinja (dub plate)
- 9 TWO SWORDS TECHNIQUE ..... Photek (Science)
- 10 UNTITLED ..... Andy C (dub plate)

## DEEP C from WAMDUE KIDS (Atlanta, USA)

- 1 FISTFULL OF DUBPLATES EP ..... Various Artists (Zoom)
- 2 DIRTY LARRY ..... Dmitri From Paris (Yellow)
- 3 ARE YOU HIGH? ..... Wamdue Project (Strictly Rhythm)
- 4 DISCO 5 ..... Aquarius (white label)
- 5 SOUL SURVIVORS ..... DJU (white label)
- 6 HOUSE MUSIC WILL NEVER DIE ..... GU & Cei Bei (Cajual)
- 7 ALL LOVED OUT ..... Ten City (Ibadan)
- 8 ART OF PIMP'N ..... (white label)
- 9 I MISS YOU ..... Björk (One Little Indian)
- 10 FROM NOWHERE WITH LOVE ..... Elegia (F Communications)

## CHARLES WEBSTER (Nottingham, UK)

- 1 TRANSITIONS ..... Roy Davis Junior (Large)
- 2 LIFE GOES ON ..... Symetrics (Avex)
- 3 U KNOW HOW 2 LOVE ME ..... House Of Jazz (Lazyboy)
- 4 GIT DOWN SATURDAY ..... artist unknown (BCE)
- 5 SUPER DISCOUNT ..... Etienne De Crecy (Solid)
- 6 WHAT A FOOL BELIEVES ..... Doobie Brothers (white label)
- 7 MOODY ..... Tasters Choice (Guidance)
- 8 LOVE THING ..... Ruth Joy (Remote)
- 9 TURN UP YOUR LOVE ..... Damian Clark Project (Clear)
- 10 BILL COLLECTOR ..... Trankilou (BPM)

## BRUCE SANDELL (London, UK)

- 1 SAY KIDS ..... Coldcut (Ahead Of Our Time)
- 2 CHUPACABRA ..... Freddie Fresh (Harthouse)
- 3 MICHAEL JACKSON ..... Fatboy Slim (Skint)
- 4 NAKED & ASHAMED ..... Dylan Rhymes (JBO)
- 5 APACHE ROCK ..... Roxy Breaks (303)
- 6 REKKIT ..... Death In Vegas (Concrete)
- 7 UNDERWATER ..... Harry Thuman (Decca)
- 8 ROCK THE FUNKY BEAT ..... Natural Born Chillers (Urban Takeover)
- 9 CHEMICAL IMBALANCE ..... Karime Kendra (Sirkus)
- 10 SKOOLS OUT ..... Mekon Versus Schooly D (Wall Of Sound)

## DJ CORRIE (London, UK)

- 1 AGENT COOPER EP ..... Rob (ROH)
- 2 LAST OF THE LAST [DJ SKULL REMIX] ..... Braincell (Harthouse)
- 3 THE WAY TO UNDERNEATH ..... Sebastian S (Elypsia)
- 4 TEMPORAL RAPTURE ..... Myth Of A Sex Jerk (Maelstrom)
- 5 PROPULSION EP ..... Technologies (Primate)
- 6 THE QUESTION ..... EHR (Stream)
- 7 TROCKEN TEILE ..... Ricardo Villalobos (Hor Spiel Musik)
- 8 EGGPLANT EP ..... Thomas Krome (Planet Rhythm)
- 9 PAST SILENCE ..... DJ Restyle (Search)
- 10 90 DEGREES ..... Pervert Punk (Cellophane)

## ROBERT OWENS (London, UK)

- 1 LOVE WILL FIND ITS WAY ..... Robert Owens (Musical Directions)
- 2 IT'S OVER ..... Byron Stingily (Nervous)
- 3 TESTIFY ..... Urban Blues Project (Soulfulric)
- 4 ASTRAL WAVE EP ..... Julius Papp (Yellow)
- 5 TEARS ARE SWEETER ..... Robert Owens/CJ Bolland (bootleg)
- 6 WITNESS PROTECTION EP ..... K.D.T. (Downtown)
- 7 PHUNHOUSE EP ..... artist unknown (Golden Gate Inc)
- 8 I'LL BE YOUR FRIEND '97 ..... Robert Owens (Perfecto)
- 9 LOVE IS WONDERFUL ..... artist unknown (Discotek)
- 10 LIKE THIS, LIKE THAT ..... Eric Morillo Project 2 (Strictly Rhythm)

# FLOOR CONTROL SPECIALIST SHOP CHARTS

## CATAPULT 100% VINYL (Cardiff, UK)

- 1 FRESH AIR OF LIBERTY & UNION Helix (XY2)
  - 2 TWISTER GSI (Krafty)
  - 3 EUROSIS Cortex (XY2)
  - 4 DREAMER OF DREAMS Ultrasonic (Clubscene)
  - 5 I WANT YOUR LOVE [DJ HAM REMIX] artist unknown (Happy Trax)
  - 6 REVOLUTIONS Sharkey (React)
  - 7 EXCITEMENT [REMIX] DJ Fabar (Uplifting)
  - 8 ROCK 'N' ROLL Trixy (FBI)
  - 9 UNIVERSAL DJ demo (Universal)
  - 10 EQUINOX PROJECT artist unknown (Elite)
- Catapult 100% Vinyl, 22 High Street Arcade, Cardiff.  
Telephone: 01222-228-990

## FAT CAT (London, UK)

- 1 CODEBREAKER Underground Resistance (UR)
  - 2 MOVEABLE PARTS 2 Robert Hood (M Plant)
  - 3 LOOP Galaxy (Slamdunk)
  - 4 DESERT SCORES Ian O'Brien (Ferox)
  - 5 MESSAGES Future Monument (Future Monument)
  - 6 LUV LUV LIK LIK Gary Martin (Mole People)
  - 7 EP Idjut Boys (Nuphonic)
  - 8 TWO MASKS Source Direct (Source Direct)
  - 9 XENON Abstract Reality (Testube)
  - 10 PART 2 Urban Electro (Djax-Up-Beats)
- Fat Cat Records, 19 Earlham Street, London.  
Telephone: 0171-209-2919

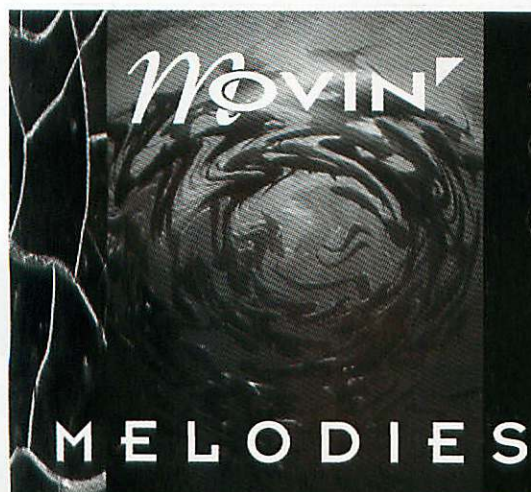
## SATELLITE (New York, USA)

- 1 TRANKILOU Trankilou (KTF)
  - 2 LOD EP Stephan G (Svek)
  - 3 WHATEVER Electric Soul (People)
  - 4 CONTINUUM LAJ Gloves (Ilsum)
  - 5 THE DAY AFTER Panacea (Chrome)
  - 6 TUBED Cortex (Source)
  - 7 LOUIS WOMAN Tongue (D\*Fusion)
  - 8 I'M ALRIGHT S Rogers Featuring David Brown (Mindfood)
  - 9 NATURAL Tarantella 3 (Whoop)
  - 10 THE PHOENIX EP Space Invaders (Swell)
- Satellite, 342 Bowery, New York.  
Telephone: 001-212-780-9305

## RUB-A-DUB (Glasgow, UK)

- 1 ZAH ATH Flux (Signum)
  - 2 CODEBREAKER Underground Resistance (UR)
  - 3 SONAR BASS Frank De Groodt (U-Trax)
  - 4 EP Funkstorum (Interi-Fered)
  - 5 BREATHE AGAIN DJ Tone (Dance Mania)
  - 6 ANDROID ARCHITECTS Insync Versus Mysterion (10th Planet)
  - 7 NEVER TAKE A WRONG TURN WHEN YOU'RE IN THE JUNGLE [1992 SKA MIX] Awax Foundation (U-Trax)
  - 8 LUV LUV, LIK LIK Gigi Galaxy (Mole People)
  - 9 SPACE PIMPS FROM PLANET X Purveyors Of Fine Funk (Peacefrog)
  - 10 RE-GRIPPED Flare (Sublime)
- Rub-A-Dub, The Virginia Galleries, 33 Virginia Street, Glasgow.  
Telephone: 0141-552-5791

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



THE COMPILATION OUT 17.3.97 ON CD

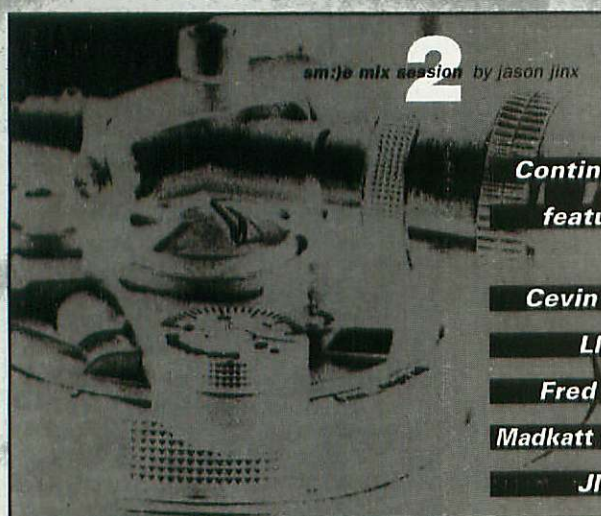
A CONTINUOUS MIX OF 18 TRACKS  
INCLUDING LA LUNA / LE VOIE LE SOLEIL / LEMON PROJECT /  
PIESTA CONGA / INDICA / BITS & PIECES  
CD 2 OF LIMITED DOUBLE PACK CONTAINS EXPERIMENTAL  
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# sm:)e

First two for '97

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



sm:)e mix session 2 by jason jinx

**Continual mix**

**featuring:**

**Cevin Fisher**

**LNR**

**Fred Jurio**

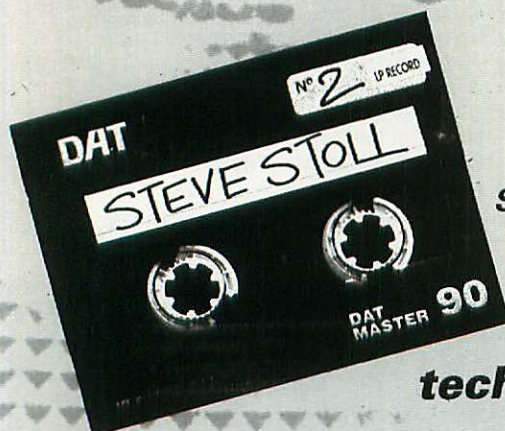
**Madkatt Courtship**

**JNX**

**+ more . . .**

CD - sm80302

**Out Jan 20th**



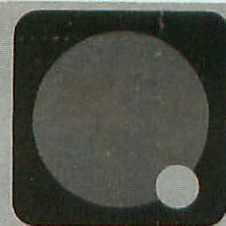
steve stoll  
- "damn  
analog  
technology"

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

**Out Jan 27th**

CD - sm80332 / 2LP - sm80331

**blue planet** recordings



SilverPlanetRecordings

## the planets in orbit



**plug**

"drum 'n' bass for papa"  
(plan1LP/CD)

**jammin' unit**

"deaf, dub and blind"  
(plan4LP/CD)



**Marco Zaffarano**

"He Was Once A Beautiful  
Woman"  
(Silver1CD)

**"state of the nu-art"**

"various artists"  
(plan7LP/CD)

featuring exclusive tracks & mixes by  
plug-  
boymerang-  
witchman-  
waiwan-  
the next wavelength-  
animals on wheels-  
mung-  
the bowling green-  
mlo-



**singles**

**singles**

"state of the nu-art" sampler (plan5)  
featuring: plug, the bowling green, witchman

the bowling green- "chaise longue ep" (plan6)  
featuring plug remix

plug- "me and mr. sutton" (plan8)  
mixes by plug and boymerang

the next wavelength featuring mcm-  
"push came to shove" (plan3)  
featuring a luke vibert mix

"Velocity" - "future" (silver5)  
featuring remixes by  
Arpeggiators and Sadie Glutz

Freedom of Sound-  
"Airbourne" (silver5)  
featuring remix by Blu Peter

Sadie Glutz-

"Fix" (silver4)  
featuring remixes by Baby Doc and FLP

Distributed by 3MV/SONY  
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Email: blueplanet@bullion.demon.co.uk  
WWW.bullion.demon.co.uk/blueplanet  
"Play EXTRAordinary Music- not Ordinary!"

# REVIEWS

## badu meaning good

album of the month

### ERYKAH BADU Baduizm MCA/Universal

It could be straight out of an episode of "The X-Files". The mystery is that at last America is rediscovering its Afro-American heritage, musically speaking. Quite why isn't clear, but as we head towards the 21st century, it seems like the wheel of fortune has finally turned full circle and black music is at last going back to its roots. And here's the proof. Like last year's golden nuggets from D'Angelo, Maxwell, Me'shell N'Degocello and Sweetback, Erykah Badu's debut opus is a perfectly recorded slice of human emotion. It's enough to make even the hardest nut crack under its sweet pressure. It's the kind of album that even those people who swear they can't abide by soul will find themselves swearing allegiance to.

The woman responsible for this modern musical classic is a 25-year-old Afro-American from South Dallas. Her influences are, well, a huge range. From Stevie Wonder and Minnie Riperton to The Isley Brothers and Chaka Khan, from Al Green to Marvin Gaye. All artists from the black side of the tracks.

But Erykah Badu doesn't just have good taste. These days you need a lot more than that. For starters, she sounds like some African goddess. She's got stunning looks, too. And, most importantly, she has a voice beyond belief, joining the dots between old school divas like Billie Holiday and new school sirens such as Jhelisa Anderson.



The music is an unforgettable *melange* of strung-out hip hop, blistering funk and sleek soul 'n' jazz, all immaculately blended into a post-modern concoction which manages to simultaneously look over its shoulder respectfully at traditional r&b. Right from the first track, you're spellbound.

Rather than get bogged down in over-indulgent details, "Baduizm" is special precisely because it's so loose on the production side. Polish is off the agenda, sparse yet haunting atmospherics are right to the fore. Most of the cuts clock in at well under 100bpm, while the bare basics of drum & bass, all the more powerful because of their spartan use, take Badu's sound progressing fearlessly into new and uncharted territory. Her passion for hip hop melts seamlessly with both poetry and jazz. Then there are tracks like "Afro", revealing a humorous side to the singer, while "On And On" is a haunting ballad deep enough to make grown men weep.

It's not all soft love songs either. "It's All In The Game" explores the pain of life on America's drug-filled streets not from the dealer's point of view but, unusually, from a girlfriend's. Questions are fired, with answers sometimes given. The stripped-back and subtle use of maybe six or seven instruments is totally breathtaking, with a vocal performance to match.

For a debut album, Erykah Badu has come up with nothing short of greatness. She's put elegance and respect back into black music worldwide with an album that's as much a life-changing experience as anything. Quite how, we may never know. But the truth is out there. Only in "Baduizm" will you find it. **10**

Dr Bob Jones

### MUZIK'S IN GUIDE TO THE WAY OUT

#### albums p99

Album Of The Month: Erykah Badu - "Baduizm" (Universal/MCA)

#### compilations p108

Vital Compilations: "The Lords Of Svek Volume 1" (Svek, Sweden) and "Do Not Adjust Your Headset" (More Protein)

#### singles p111

With Guest Reviewers Future Sound Of London  
Singles Of The Month: Speedy J - "Ni Go Snix" (Nova Mute) and Photek - "Ni Ten Ichi Ryu" (Science)

#### house p115

Vital Release: Celeda & The Heavy Hitters - "Messing With Me" (Twisted)

#### jungle p116

Vital Release: DJ Krust - "Genetic Manipulation" (Full Cycle)

#### trance p119

Vital Release: Canyon - "Purple Phaze (UK Mixes)" (Hook)

#### soul p120

Vital Release: Curtis Mayfield - "New World Order" Album (Warner Bros)

#### breakbeat p120

Vital Release: Bassbin Twins Versus Doom Selector - "Between The Fro" (white label)

#### hip hop p123

Vital Release: Raw Produce - "Weight Of The World" (Insomnia, USA)

#### techno p124

Vital Release: Insync Versus Mysteron - "Android Architect" Album (10th Planet)

#### garage p126

Vital Record: Phil Asher & Luke McCarthy - "Peaks & Plateaus" (Resolution)

#### reggae p126

Vital Release: Beenie Man & Ghost - "One Of Us" (Fat Eyes, Jamaica)

#### hardcore p129

Vital Release: DJ Demo - "You're Mine" (Universal)

#### progressive house p131

Vital Release: Faithless - "Reverence (Epic Mix)" (Cheeky)

#### hardbag p131

Vital Release: Racon - "What To Be" (Bosca Beats)

#### downtempo p132

Vital Release: Various Artists - "Audio Alchemy" Album (Ubiquity)

# albums

## DJ MUGGS PRESENTS The Soul Assassins

Columbia  
MOST producer albums with guest rappers are little more than jumped-up compilations. Only the precious few elevate themselves above such laziness. What's really needed is a musical vision or just a bloody-minded commitment to a particular sound.

Muggs, the man who made Cypress Hill the distinctive group they were (are?) quite clearly has both. "Soul Assassins" pumps out those trademark wafer-thin strings, the disembodied harp sounds which makes his productions pure atmosphere on beats. So it doesn't sound any different from his 1991 style, but at least it's his own. To further tie things together, the album is themed around a millennial New World Order conflict.

The icing on the cake is, of course, some excellent rhyming. Goodie MOB once again prove themselves A-list, Rza and Gza don't even have to try, KRS-One lays wisdom on the East/West beef and Wyclef proves that Lauryn ain't best off alone.

Not mind-blowing, but effective. **6**  
Will Ashon

## JEEP GRRLZ

Buckled  
El Chocolate

ONE look at the titles on offer here and you soon sense the impish spirit that lurks behind Jeep Grllz Sarf London house. I mean, "Vanilla Shakes", "Cow", "The Erector" and "Schwing Baby"? Not the kind of thing you'd get Larry Heard calling his latest opus. But then, this lot are compadres in sound and vibe of those Idjut Boys. Which means that while this album reveals them to be purveyors of truly, madly, deeply crazed funky wig-outs, tongues stay firmly in cheeks, air guitars and disco pads strapped firmly to shoulders.

Merged into one seamless mix, it's hard to pick out individual tracks. Let's just say that if Chic were to ingest oodles of psychedelics and stumble into the highlight of a Kenny Hawkes set, this is what they might sound like. "Buckled" wiggles, it hustles and it does the funky worm. It struts like Travolta in polka dot flares. It may not be underground or uncompromising but it's got me grinning like a loon. And frugging my hips furiously. **8**  
Calvin Bush



## PURPLE PENGUIN

De-Tuned

Cup Of Tea

MAINSTAYS of the Bristol beat crew, Purple Penguin has managed to trump his consistently excellent singles with this brilliant long-player of chilled-out world fusion funk grooves.

It opens with "Tombstone", a shuffling Eastern European trance like James Brown's funky drummer with the Cold War blues. This is followed with "Pressure", "Passion" and "So High" which take similar world party themes while "Only You" could almost be Moby plying his cheesy house tunes with out-there breakbeats. And, surprisingly, it rocks!

Elsewhere, "Tribwhan" stitches a forlorn trumpet to a soulful skank, "New Harlem" shuffles like a street dancer on heat and standout cut "Razor" mixes St Louis swamp jazz with murderer-style dubs and celebratory gospel-fuelled funk.

It's excellent stuff, even if the overall smoothness of the production rounds off the rough edges too much and individual tracks merge with an out-of-sorts blandness. But taken a few tracks at a time, "De-Tuned" is still a Penguin worth p-p-picking up. **7**

Martin James

## JHELISA

Language Electric

Dorado

THERE certainly won't be any fence-sitting with this album. You'll either love it or loathe it.

From the eerie outset, the former Shamen singer delves deep into her creative psyche and emerges with beautiful, if occasionally disturbing, tales concerning everything from arranged marriages to child abuse and self-affirmation.

Like its predecessor, "Galactica Rush", "Language Electric" possesses enough instrumental variety to lighten the mood of her weighty lyrical approach. Slithers of soul, fine cuts of funk, dollops of jazz and oodles of techno sensibility cushion the sharpness of the subject matter, giving it a less sensationalistic edge. The end result leaves you free to find aural pleasure in material which is, ironically, somewhat unnerving, free to dance to music that's powerful enough to depress you.

Striking a balance like that is never easy. But when it's done Jhelisa style, it creates a language all of its own. Just like the title says, really. **7**

Jacqueline Springer



pic: Vincent MacDonald

## THE CHEMICAL BROTHERS

Dig Your Own Hole  
Freestyle Dust/Virgin

THEY'VE got it all, haven't they? Their cool credentials can't be faulted. Better still, people go bonkers to their tunes everywhere, from chic clubs in fashionable metropolises to cheap booze nights in Student Union bars. And America is gagging for it, too.

Just one problem. It's a mighty fine sound they've got, but one which has proven limited to date. The time has surely come to coax something extra, more momentous, twice as head-spinning into play. Hmm, are these Brothers really gonna work it out?

Too right. Where "Exit Planet Dust" only hinted at their capabilities, the follow-up is Ed and Tom encasing their combined record collection inside one monster creation. The result is a huge, frenetic beast of an album, the same pedal-to-the-metal sound we've come to know and love, except this time with a host of new dimensions welded to their gnarly dream machine. In short, it's the enormous thrash-out expected of them but with a genuinely funky condition to boot.

Down to details. Bump'n' grind through the superbly bass of new single "Block Rockin' Beats" and the title track, and you get to "Elektro Bank", a staggeringly explosive jam that doffs its cap to more past masters of rock, funk and hip-hop than seems feasible. Then comes "Piku", complete with no let up. Next, blam! That Noel Gallagher fella delivers his psycho-croon over the deadly drums of "Setting Sun", before "It Doesn't Matter", "Don't Stop The Rock" and "Get Up On It Like This" crosswire the hubbub of acid house with pulses, clunks and Led Zepp-ish crashes.

Soon there's "Lost In The K Hole", a soft-hued wig-out leading to the shimmering sound of "Where Do I Begin?", on which Beth Orton does her nu-folk thing while the Brothers expand the cartoon trippery and the whole world duly swoons in wonder.

Okay, it's a classic pop/rock cliché of sorts to end with a sprawling nine-minute groove sesh. But it's the kind of cliché which The Chemical Brothers are so innately accomplished at that "The Private Psychedelic Reel", with its additional noodling from American rockers Mercury Rev, is pure rapture and a grand way to finish things off.

Here's to the album that the everyone from Leeds to Los Angeles will soon be raving about. No mistake, the Brothers have hit the jackpot. There'll be no stopping them now. **9**

Andy Crisell

## sound patrol

Albums reviewed by  
Calvin Bush, Kieran  
Wyatt, Andy Crisell,  
Rachel Newsome  
and Jacqueline  
Springer

## DJ MORPHEUS

PRESENTS  
Lysergic Factory

SSR/Crammed  
IS this man the finest DJ in the Lowlands or what? Belgium's Morpheus, having already compiled the inestimably great "Freezone" series, adds another feather in his stuffed cap with this one. Showcasing the multi-eclectic feel of his radio shows, with everything from Uriel and Carl Craig

to housey doings from Random House and Restless Soul, this man is clearly Europe's answer to Gilles Peterson. (CB) **8**

## DREAM WARRIORS

The Master Plan

EMI  
IMITATION may be the sincerest form of flattery, but these Canadian rappers flatter everyone but themselves. Were it not for De La Soul's daisy age, their quirkiness would have been intolerable. Without the rap-meets-reggae fusion of Mad Lion and Fugees, this album would surely never have been made. Collaborating with Beenie Man and rapping in faux-

patois accents may be this album's saving graces, but it's also confirmation of their unoriginality. (JS) **5**

## LEO YOUNG

Cosmic Land

KTM, Germany  
YOUNG has a multiple musical personality which throws Latin pianos over the deepest basslines and new style jazz over syncopated jungle licks. Nuphonic type Raj Gupta lends a hand on the hypnotic groover "Space Inspector" while the gorgeously thematic "New Flamenco Immortal Conscience" ought to be used in the next Almodovar flick. More of the same, please. (KW) **8**

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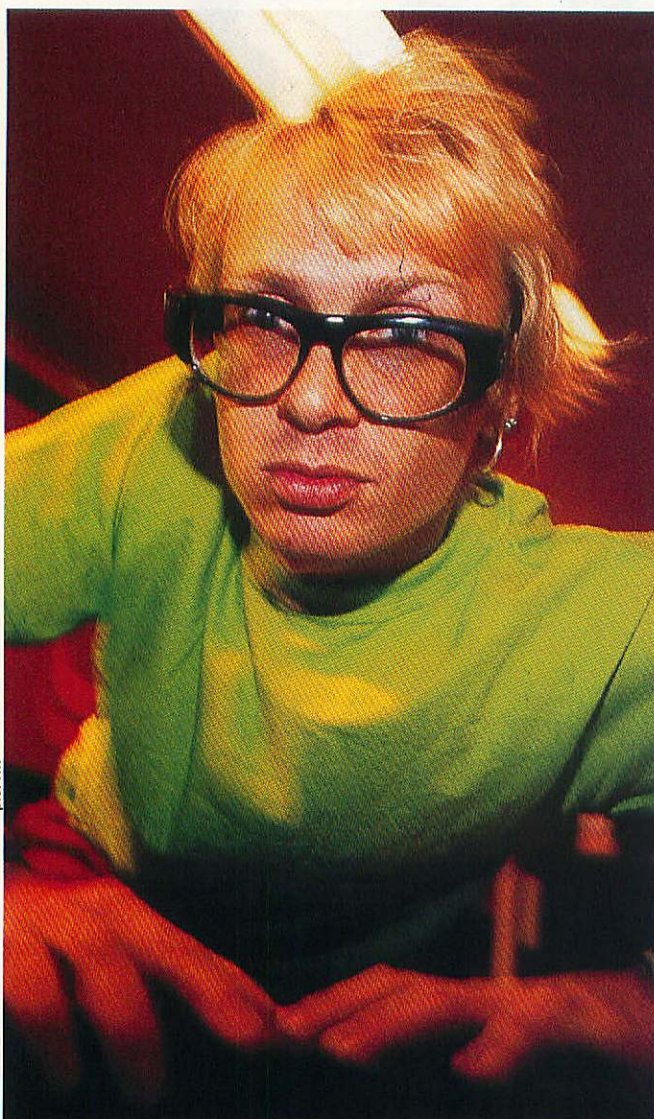
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## JIMI TENOR Intervision Warp

SO you've schmoozed to Burt Bacharach. Salivated to "Vampyros Lesbos". And added the words "bri-nylon" and "Tupperware" to your vocab. But you ain't heard nothing 'til you've encountered the mad, mad world of Jimi Tenor. Off-kilter and surreal, the sonic plundering of this skinny Finnish uber-synth implosion. Weaving sax and flute into the psychedelic fabric, it rocks like a big band supernova transmitting live from Venus. Revolving in his own nutty nexus of Bakelite soda decanters, Kim cigarettes, polo necks and horn-rimmed specs, Tenor's slick kitsch is only reinforced by the fact that the entire album was recorded on ancient Russian analogue synths in an old communist dancehall.

Imagine Dennis Pennis without Hollywood, Burt Bacharach without the sideburns. Tenor has transformed this noble aesthete into a veritable prism of kaleidoscopic possibilities. A keyboardist who probably owes as much to the glam cabaret of Rolph the Muppet pianist as the Moog experiments of Jean Jacques Perrey, Tenor appropriates sonic oddities from the Fifties through to the Seventies and flings them majestically into outer space.

And it's here, in his own "Outta Space", that our Jim begins his mind-boggling super-synth implosion. Weaving sax and flute into the psychedelic fabric, it rocks like a big band supernova transmitting live from Venus. Revolving in his own nutty nexus of Bakelite soda decanters, Kim cigarettes, polo necks and horn-rimmed specs, Tenor's slick kitsch is only reinforced by the fact that the entire album was recorded on ancient Russian analogue synths in an old communist dancehall. It's this lo-fidelity grittiness which places his peculiar sonic cocktail party in a sleazy Soho hostelry, rather than some chic Chelsea drawing room.

On "Sugardaddy", it's Gary (that's Glitter, not Numan, although the latter would be just as likely to dig it) who pulls on his disco-proof underpants and gives this stomp-fest more thrust than a Chippendale on speed. Prince and Curtis Mayfield drop in just in time to screech over the Euro-porn soundtrack to "Can't Stay With You Baby", while Tenor gets to play kiss-tag with Mo' Wax on the skewed electronica of "Tesla".

Forget the easy-listening backlash. "Intervision" is the new school trash. **9**  
Rachel Newsome



## ARMAND VAN HELDEN

### Greatest Hits

#### Strictly Rhythm

1994 felt like Armand Van Helden's year, never mind 1997! The man who rose to fame thanks to "Witch Doktor", "Zulu", "Break Da 80's", "NY Express" and his unique remixes of Ace Of Base and Cappella is probably now the most in-demand remixer in the world thanks to Tori Amos, The Prodigy and his jungle-house reworking of The Sneaker Pimps. But is Armand giving away his best work to the wrong people?

Now signed exclusively to ffr, bets have been placed as to when the NY kid will run out of ideas. Strictly Rhythm's "Greatest Hits" proves that, after four years of producing, Van Helden is certainly rarely short of inventions. He may have run into remix formula land of late, but when it comes to his own records, he has never relied on anything so simple. It seems that the lowest common denominator is saved only for other people's work. And for money. Clever chap.

Still, good as this album is, we shouldn't let Strictly Rhythm get away with naming this a "Greatest Hits" album. It could be the start of a worrying trend. The kudos from nurturing Van Helden's talent alone should have been enough. **8**  
Ben Turner

## GUS GUS

### Polydistortion

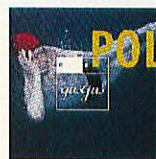
#### 4AD

GUS GUS, Icelandic

for cous cous. Strange, but true. Rather like this nine-piece band from Reykjavik and their debut album really. Strange in the way that these curious songs sound very familiar, as though you've known them for years. And strange in the way that their debut album sounds like a small piece of some larger jigsaw puzzle.

Every track on the album seems to involve a different member of the clan either vocally or musically and it's this diversity which stands out right from the opening ambience of "Oh". The beats riding under "Believe" are a definite nod to hip-hop culture while the nonsensical lyrics and irrepressible funk of "Polyesterday" reinforce the album's musical variety. An Icelandic Edie Brickell sings over a sublime mix of Hammond keyboards and analogue noise on "Why" while another ballad asks "Is Jesus Your Pal?" before the psychedelic swirls of "Polybackwards" announce the all too sudden end.

Fraebart! (Icelandic for brilliant.) **9**  
Rob Da Bank



## VARIOUS ARTISTS

### Eastern Uprising

#### Higher Ground

THE bustling rhythms and tranced-out spiritual aura of much Asian music have long made it a favourite for the creative magpies of the UK dance scene. The recent Anokha compilation steered by Talvin Singh show cased just how potent this musical fusion can be, especially when teamed up with the kinetic force of drum & bass.

Same theme, different artists, and the breakbeats on "Eastern Uprising" are largely made up of denser material. Dub is the driving force, harnessed most effectively on Black Star Liner's tabla-powered juggernaut "Huni Bokum", the throbbing techno assault of the Krome Assassins (aka Jagz Kooner and Gary Burns of The Aloof) and bewildering cut-up collage of Bedouin Ascent's "Ruff Istani".

Unfortunately much of the rest moves over ground covered by Nation Records three years ago (the ghost of Transglobal Underground haunts The Core and Asian Dub Foundation in particular). That's no bad thing in itself, but a little anachronistic when heard alongside the star-gazing future slant of the Anokha collection. **6**  
Rupert Howe



## UX

### Ultimate Experience

#### Dragonfly

"ULTIMATE..." marks

the debut album from Kris Kylvén and Pete Martin, psychedelic composers and flouro artistes of eye-poppingly, extra-dimensional trippery. Think massage tents, chai stalls and liquid acid. Have a few pints of the latter. Now you're in the right frame of mind to experience the "Ultimate Experience".

Opening cut "Life Support Technology" steams like a cauldron of 303 frenzy, then boils over into the Pixelmorph reworking of Transient track "Chameleon". Next, in a different dimension and with hardly a pause for a toke of temple charras, comes the warped textures of melodic mind-blowing and astral projection accompaniment that is "Mind Over Gravity".

The powerhouse of "Pure Intellect" takes a different approach, like a cerebral camel ride through Katmandu with a kilo of quat. But if you're expecting a mellow come-down, forget it. The instant trancefloor classic "Master Of The Universe" is yet to come.

Music for temples, jungles, Samsara and the next millennium. **8**  
Dave Fowler



## sound patrol

And there's more...

## RASHAAN

### PATTERSON

#### Rashaan Patterson

#### MCA

LIKE other artists from the so-called "Nu Soul" genre, Rashaan's reputation precedes him. Unfortunately, the rumours about a "cocky stage performer with AI Green sensibilities" do him no favours. The slick musicality and his evocative voice aren't nearly compelling or memorable enough. Proving, thereby, that "nu" genres and their activists

can disappoint just as competently as their "old" counterparts. (JS) **5**

## SI-(CUT).DB

### Behind You

#### Suburbs Of Hell

SECOND album from the bloke who runs the Sprawl club, works on a fishing magazine and hangs around the Muzik office a lot. So no surprise then that it's high on the weirdness factor, as scattergun quasi-jungle beats get so chopped up, it's like an army of ants attacking the mixing desk. Imagine Black Dog, Squarepusher and Luke Vibert being normal.

That's precisely what "Behind You" makes them look. Kookin'. (CB) **7**

## VARIOUS ARTISTS

### Twelve Golden Grates

#### PI

A ROUND-UP of the post-ambient exploring on T&B's experimental subsidiary with the likes of Intensive Care Unit, 6K and Muslimquaze laying it down in a funereal, room-emptying style. Easy listening this ain't, but if you reckon Apex Twin is about as leffield as The Lighthouse Family going on "The Des O'Connor Show", you've come to the right place. (AC) **6**

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# albums

**U2**  
Pop  
Island

WITH the weight of hyperbolic copy spewing from the coffee table press on the latest opus from the Irish stadium rockers, you could be forgiven for mistaking "Pop" as an innovative cultural phenomenon right up there with say, er, house music itself.

It ain't, of course. But thanks to the efforts of Howie B and Steve Osborne, it raises itself above the disposable pap suggested by its title. Looks like the ageing guitar slingers just got a new lease of life. And a few more Cote D'Azur villas into the bargain.

Recent single "Discotheque" you probably already know, while "Miami" is a superbly produced choppy, fucked-up number with great guitars. Cut of the album goes to the Chemical Brothersesque "MoFo". It's dirty, nasty, amyl-based and funks like Melinda Messenger on a barrel of apples. As for the rest of the album, let's wait for the remixes. Still, Bono does have his moments, none more so than with the classic line, "Coke is a mystery/Michael Jackson is history".

Without the polish that the heritage of house has brought U2, you could easily swap that past-it megastar for these four. **6**  
Dave Fowler

**VARIOUS ARTISTS**  
**Kris Needs Musts**  
Rumour  
MUSICAL genius, DJ, journalist and producer as Secret Knowledge, Kris

Needs needs no introduction. This concept compilation album, however, may well. A collection of tunes from Kris's mates, fave musicians and loads of the man's own

## sound patrol

And there's more...

### VARIOUS ARTISTS

Space Jam  
east west

RECORDING the soundtrack for a film with Michael Jordan and Bugs Bunny was never going to be a serious proposition, but most of the participants here have plumped for commercialism over anything endearing or amusing. An album guaranteed to disappear faster than a rabbit pursued by Elmer Fudd. (JS) **3**

### SIZE QUEEN

Pimps, Pumps & Pushers  
Twisted

The cover says it all. A lewd prostitute in fur coat and

suspenders lurks sleazily outside Tenaglia's infamous Twilo club. And it sums up this album. House music the way Tenaglia likes it. Booming, fucked-up, freaked-out, dark and Ketamine trippy with of plenty dirty sex along the way. Terry Farley fave "Horny" is here, but every track is it's equal. Fiercer than a hooker's stiletto in the japseye. (CB) **8**

**JET**  
CPH 2000

April, Denmark  
Talented bloke, that Dub Tractor fella. After the unusual slant on ambient dub Anders Remmer gave us on "Overheated Livingroom", this time he's off on a quirky electro-house jaunt. Never

quite full-on, never quite laid-back-and-goggle-eyed, tracks like "Aluminium And Wood" and the excellent "Hello Heywood" filter the sound of Herbert-ronics, deep ambience and syncopated house into an unusual and rewarding experience. Like the Jedi Knights transmitting from the lost city of Atlantis. (CB) **7**

### PANACEA

Low Profile Darkness  
Chrome/Force Inc, Germany

THE first overseas drum & basshead to make a significant mark on the UK scene, Bavaria's Panacea matched the Ed Rush camp every techstep of the way with his recent twelves. The debut album offers no

remission. Let there be light? Nah, let there be utter nutter darkness more like it. (AC) **7**

### VARIOUS ARTISTS

Soma 50

Soma Quality Recordings  
IT'S on Soma! It's their 50th release! And it's got 10 brand new exclusive tracks from all your fave Soma bods like Slam, Rejuvenation, Maas, Percy X and Russ Gabriel. It's mostly deeply groovy late night jazzy house and techno of the usual high standard, apart from Equus' killer jazz-hoppin' "C/Horse". Could there be any greater reason for celebration? Apart from, perhaps, Scotland managing to score a goal against some shit Eastern European footie team? We think not. (CB) **9**

remixes are fused in with interview material culled from his prolific writing career.

Opening with Needs' punk funk take on Primal Scream's "Jailbird", rudeboy Dudley Moore sets the tone for the proceedings with some wise words on the use of smack! Highlights include the "Massive Bollocks Dub" of Secret tune "Let The Fun Begin", closely followed by Wulf 'N' Bear's epic "The Lair". Next, a new cut from The Prodigy's Leeroy, an explosive dub tune from Kris and Dave The Drummer, as well as Needsy's own remixes of "Speedway" and the Boo Radleys' "Lazarus". He's even got the cheek

to slip in Arthur Bakers "Down The Pub". Naughty but nice. **7**  
Rob Da Bank

### VARIOUS ARTISTS

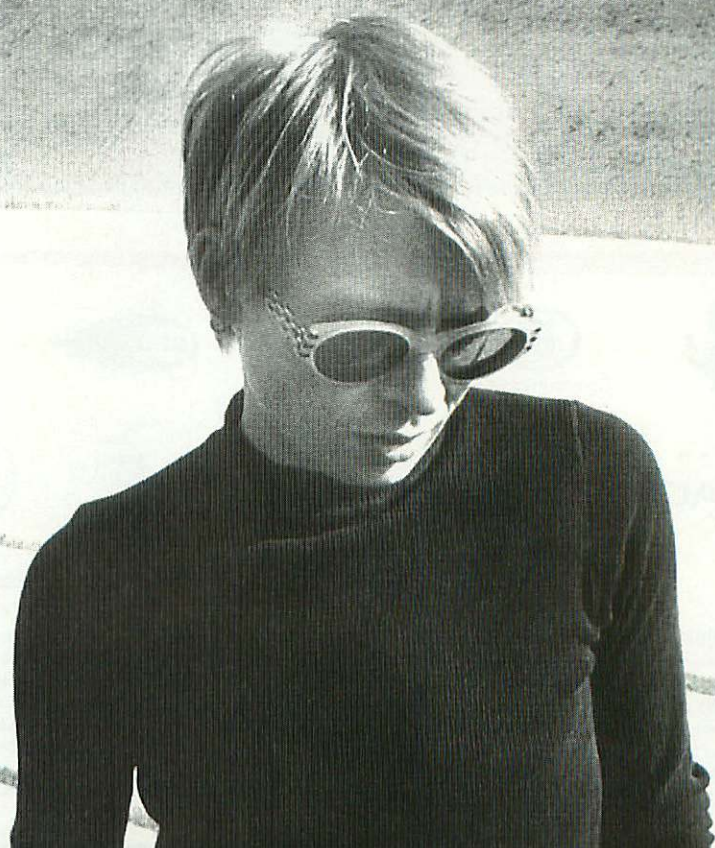
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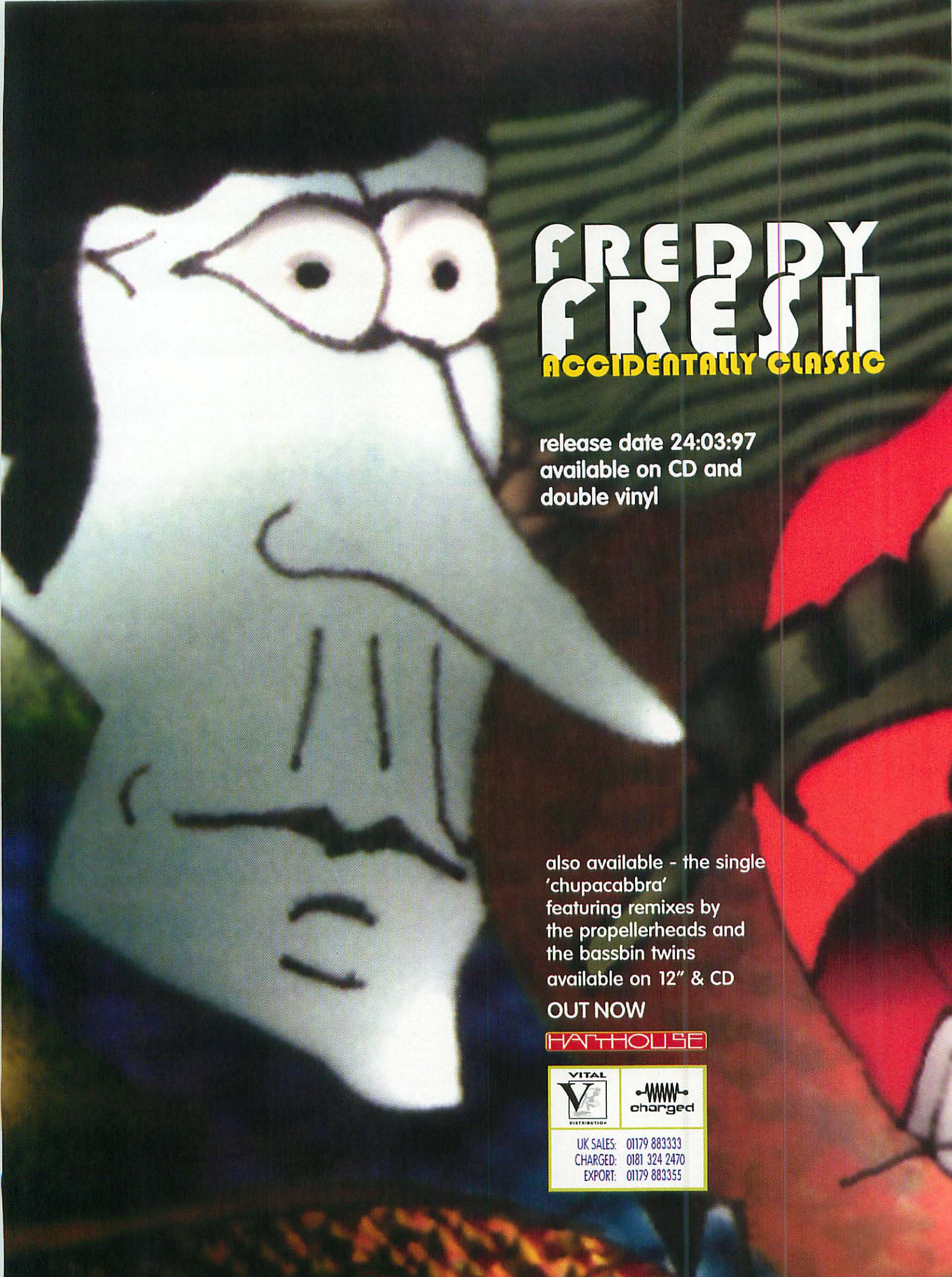
"OTHER STUFF" is more than just your average compilation. As well as compiling all of the tunes, A Man Called Adam's Sally and Steve have edited, remix-swapped and heck, they've even got some of their own productions on here too. In fact, this album is so far from the shameless cash-ins that

compilations usually are, it's frightening. Instead, it's a rock-solid statement of intent for 1997 from one of the coolest labels of 1996. But on to the music. The DIY crew kick things off with a slinky funk remix of Isis' "In Essence". The Idjut Boys contribute the killer "Vorn", complete with sultry keyboards from Steve and (allegedly faked) orgasmic moans from Sally. Other fine moments include the Sensory Elements tripped-out "Intertwining Sexuality" and Reel Houze's beautifully understated "Feel The Warmth". A choice release. **8**  
Kevin Lewis

jimi tenor

INTERVIEW





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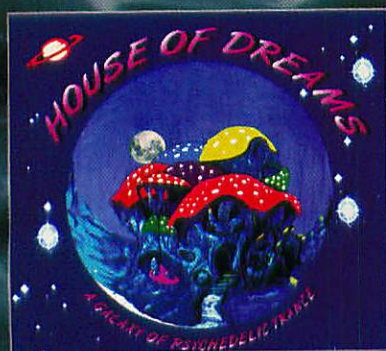
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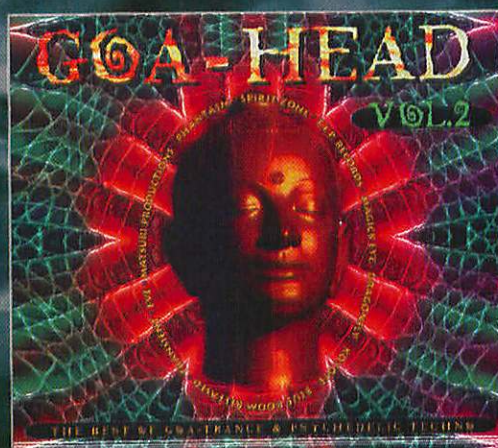
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## APOLLO 440 Electro Glide In Blue

Stealth Sonic Recordings/Sony  
WHO would ever have thought that Apollo 440 would come up with something as insanely catchy as last year's smash "Krupa"? Whatever your idea of Apollo 440 is, with new single "Ain't Talkin' Bout Dub" and now this album, the fact is they've successfully reinvented themselves as a dance force to be reckoned with.

They effortlessly straddle genres. "Vanishing Point" is a solid example of ambi-jungle while the title track comes on like the natural successor to the Sabres' "Theme". There's also the soundtrack to the new Playstation game, "Rapid Racer" as well as some sharp guitar-led breakbeats on "Altamont Super Highway Revisited". Meanwhile, "Pain In Any Language", the nine-minute torch song recorded with the late Associates singer Billy Mackenzie, should melt the hardest of hearts.

"Electro Glide In Blue" is Apollo 440's most accomplished, colourful and coherent effort to date. **B**

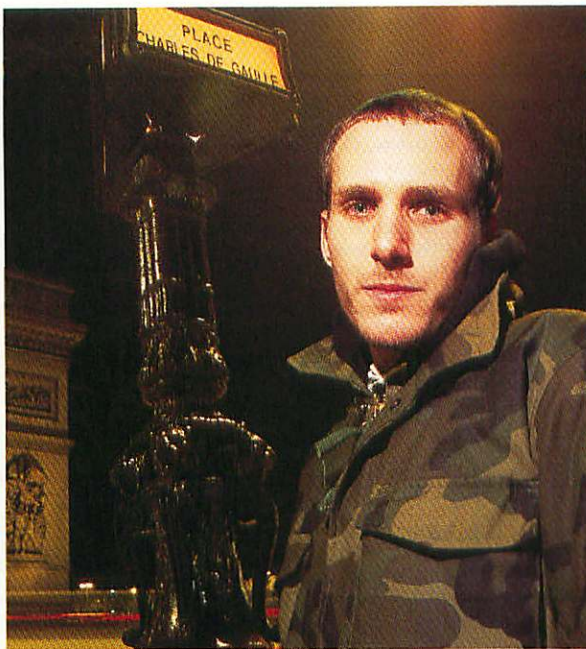
Kieran Wyatt

## DEPECHE MODE

Ultra  
Mute

THINK Depeche Mode, think school disco? Not after the 12th offering from the boys from Basildon, you won't. In the past, the Mode have slept on Derrick May's floor, had a release on On-U Sound, been regularly cited as influences by the Detroit techno scene and had remixes from Richie Hawtin and now Underworld.

"Ultra" certainly deserves a listen, even if



nothing they've done up until now has grabbed you. From the pulsating bass and screeching guitar loops of "Barrel Of A Gun" via the classic Black Dog-esque "Uselink" to the closing ambient "Insight", producer Tim Simenon (of Bomb The Bass fame) provides the links between pop, rock and dance. Featuring the drumming talents of ex-Can member, Jaki Liebezeit and the sublime steel guitar of BJ Cole, this album represents all that is pioneering in English popular music. Just can't get enough? Still true. **B**

Rob Da Bank

## DJ CAM Substances Inflammable/Columbia

OKAY, okay. Yes, DJ Cam is French. And this, his second album, is more than ample reason to buy shares in Eurostar, learn to like horse-meat and take out a lease on a time-share in Paris. No surprises there then, given the incredible standards of the French scene right now. But, and here's the crucial thing, Cam is as far removed from the recent Gallic conquests (Air, Daft Punk, Motorbass) as Dennis Pennis is from a heavyweight boxing champion.

If you read Martin James' feature on Cam in the last issue, you probably have realised this anyway. Cam is a hip hop head through to the last fibre of his being. It's as if there's a law that each nation should have at least one representative in the "experimental hip hop" stakes whose every release is thoroughly blinding. In America, there is Shadow. Here, it's Vadim and Req. In Japan, there's Krush and Takemura. And, with "Substances", Cam is clearly the French counterpart to all those other global visionaries.

I mean, as well as having the now almost trademark bite-sized sample-heavy interludes between tracks, Cam's "Hip Hop Pioneers" (a smash 'n' grab raid on every hip hop classic ever) mirrors Vadim's homage on "USSR Repertoire". Like Shadow, Cam has an

uncanny ear for arresting melodies layered like rolled-out honey over lost breaks. Whatever "keeping it real" might mean, you can be sure the delicious "Friends And Enemies" and the meditative harp-rippin' "Innervisions" do exactly that.

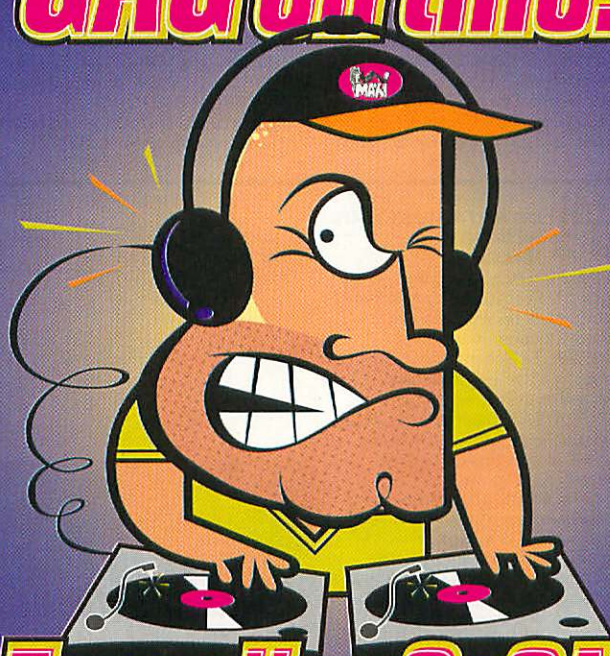
It's not all slow-to-the-bone. Carl Craig might want to take a peek at the extraordinary breakbeat shuffle of "Sound System Children". And "Twilight Zone" is the kind of orchestrated glory that'll have you playing air conductor's baton to hell and back.

"Substances" succeeds precisely because it's French in origin but utterly universal in its sound. Where Cam can go from here is anybody's guess. Abstract hip hop just planted its firmest flag yet on European soil. That's quite enough for now. **B**

Calvin Bush

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"Where We At" B.O.P. presents BUZZ  
"It Doesn't Matter" Shay Jones

# Danny Tenaglia PRESENTS GaG Me A HIN Tune

## FUNKMASTER FLEX PRESENTS THE MIXTAPE VOLUME 2

Loud/RCA

**CONCEPT:** Second instalment for one of the world's most famous hip hop DJs chopping up whatever he wants, interspersing it with freestyles from rap's glitterati.  
**KEY PLAYERS:** Only one really. Flex himself. The man cuts and scratches his way through hits old and new. Mind you, freestyles from the likes of Redman, Nas and Boot Camp Clipse rate pretty highly too.  
**USEFUL SUBS:** Some nice musical choices like Parliament and Soul II Soul stretch it that little bit further than the first volume. And freestyles from up-and-comers Ras-T and Cormega show they're on their way to stardom.  
**VIEW FROM THE TOUCHLINE:** If you think "jam" is something you put on toast, stick this in your CD player and throw your hands in the mo' fo' air. **7 (WA)**



## PSALMS OF DRUMS

Pressure Sounds

**CONCEPT:** An obscure selection of Seventies dubs from Carlton Patterson's Black & White label.  
**KEY PLAYERS:** No classic dub collection would be complete without a selection of tunes from the Godfather himself, King Tubby. Plus there are tracks from two of Jamaica's finest but generally unknown early DJs, Trinity and Dillinger.  
**USEFUL SUBS:** As Mavis Riley says, "I don't really know". Yep, this is real train-spotting stuff.  
**VIEW FROM THE TOUCHLINE:** It's near impossible to work out where the hell all these unavailable dubs keep coming from, but who cares? As long as Pressure Sounds keep exposing such wicked stuff, that's enough for us. **8 (DB)**

## JUNIOR BOY'S OWN 2

Junior Boy's Own

**CONCEPT:** The unstoppable JBO team on another foray through their recent back catalogue with club stormers and chart hits a-go-go, naturally.  
**KEY PLAYERS:** Overhauls of the Chemical Brothers' "Chemical Beats" and X-Press 2's "Rock 2 House" by Dave Clarke and Richie Hawtin respectively. And an exclusive in the shape of Ben & Rachel's "Traditional Heights". Oh, and you may have heard of Underworld's "Born Slippy" before.  
**USEFUL SUBS:** The fractious breakbeats of Dylan Rhymes' "Naked Ashamed", the big house swells of Heller & Farley's "Ultra Flava", the Ballistic Brothers' much-loved "Peckings" and the subtle disco wash of Black Science Orchestra's "Downtown Science". Heaps of 'em.  
**VIEW FROM THE TOUCHLINE:** Yer average label round-up. Except that this is no average label. **7 (AC)**

## FURTHER INFLIGHT ENTERTAINMENT

London

**CONCEPT:** EZ-core overload as the Karminsky Experience DJs deliver another polyester-tastic selection of oldies.  
**KEY PLAYERS:** Funky schmaltzers such as Brigitte Bardot & The Alain Goraguer Orchestra's "Je Danse, Je Suis", plus soundscape affairs like Mort Garson's "East To Be Hard", all guaranteeing you'll soon be schwinging your treads like an extra in a hyper-trippy Sixties flick.  
**USEFUL SUBS:** Max Gregor's "Soul House", Ray McVay & His Orchestra's "2001: A Space Odyssey", Don Sebesky's "Reflectivity". It's a non-stop crazy scenes sesh, babee.  
**VIEW FROM THE TOUCHLINE:** You can keep your dry Martinis, daft clobber and



## THE LORDS OF SVEK VOLUME 1

Svek, Sweden

**CONCEPT:** Sweden's leading house-painted techno label offers nine of the best for those who find it dead seeking out Svek's limited-but-lush ten-inch gems. Proof that Cari Lekebusch does not have the monopoly over Swedish music.  
**KEY PLAYERS:** Prolific performers include the invincible Jesper Dahlback (here with credits on five tracks) and the jazz-soaked Ludovic Navarre-style "A Day At Work". High point is Alexi Delano's massive underground house hit "Slam That Bass Baby!" complete with a grungey bassline more suited to Mudhoney.  
**USEFUL SUBS:** Gene Hunt is an honorary guest with the sizzling "Jazzie" while Cari Lekebusch can't keep away, appearing here as Mr Barth.  
**VIEW FROM THE TOUCHLINE:** If Svek were French, they'd currently be courted by every major and hailed as the best thing since Versatile. As it is, Svek are a versatile label who deal only in the jazziest and funkier house and techno. **10 (BT)**

## THE LORDS OF SVEK



kitsch twattery. But the tunes? We'll take them. **7 (AC)**

## FACT 2

WorldWide Ultimatum

**CONCEPT:** Epic hard dance action (35 tracks of it!) on the follow-up to Carl Cox's mega-unit-shifting first "FACT" album.  
**KEY PLAYERS:** Short on exclusives, but perennial favourites as varied as Fatboy Slim's "Everybody Needs A 303" and Sound Enforcer's "Impact" ensure the big guy hangs onto his "Man Of The People" title with ease.  
**USEFUL SUBS:** Cox segues Envoy's "Dark Manoeuvres", Green Velvet's "The Stalker" and DJ HMC's "LSD" back to back, thereby ensuring several minutes of ecstatic mayhem of the highest order.  
**VIEW FROM THE TOUCHLINE:** Total stadium techno and yes, we'll even forgive him his messy-as-fuck mixing into Underworld's "Born Slippy". **7 (AC)**

## JAZZ 'N' HOOD

Throwing The Mo Entertainment

**CONCEPT:** Highlighting the compatibility between jazz and rap five years after it was first acknowledged.  
**KEY PLAYERS:** The Solsonic's scrumptious "Jazz In The Present Tense", a divine reworking of Herbie Hancock's "Butterfly", and UFO's most raucous outing "Loud Minority".  
**USEFUL SUBS:** Diggable Planet's "9th Wonder", A Tribe Called Quest's "Excursion" and Joe Young's clever "Gotta

Maintain", positive proof that rap isn't turntable reliant.  
**VIEW FROM THE TOUCHLINE:** The format may be dated, but the music isn't. Without the tortuous solos and with the right balance between instrumental and vocal-led material, this is more "Jazz For All Moods" than "Jazz 'N' Hood". **8 (JS)**

## CREAM SEPARATES deConstruction

**CONCEPT:** Liverpool's biggest export demonstrates its 3-D potential as as heavyweight as its crowd-pulling capacity with yet another compo.  
**LINE-UP:** The er, cream of house music and techno as Deep Dish and Darren Emerson get on it along with residents Les Ryder and Paul Bleasdale.  
**KEY PLAYERS:** In the old school camp, Mantronix' "King Of The Beats" and "Sueno Latino". In the nu school, it's the aquatic "Modus Vivendi" and Two Lone Swordsman's sleazy "Drive By Shooting".  
**USEFUL SUBS:** Dastardly techno with Dan Curtin's "Airport Martini", plus Basement Jaxx' "Fly Life" and Summer Daze' "Samba Magic" on a sunshine tip.  
**VIEW FROM THE TOUCHLINE:** Underground meets overground to provide a bumper pack of beats. **8 (RN)**



## DO NOT ADJUST YOUR HEADSET

More Protein

**CONCEPT:** How to drop the coolest tunes at the wrong speed and come up with a funky-up, whacked-out, scratchy, looped nirvana.  
**LINE UP:** The Bolton Brothers (probably not related to crooner Michael) on the decks.  
**KEY PLAYERS:** Death In Vegas, Ruby, Sneaker Pimps, Leftfield, Hardfloor, Gavin Friday and the Bolton boys themselves, of course.  
**USEFUL SUBS:** 15 tracks including Grooveyard's superlative "Watch Me Now" and The Wiseguys' "Keep On" morph into a solid fusion of groove which has been described by top nutter Norman Cook as "the musical equivalent of cross-dressing".  
**VIEW FROM THE TOUCHLINE:** A landmark album that demonstrates how decks can be just as versatile as any musical instrument simply by using the pitch control and altering the intended speed of a record. Unmissable. **9 (DF)**



## ONE WORLD OR NONE

WDM

**CONCEPT:** Manc global freestyle beat-fest One Tree Island hook up with the World Development Movement and unearth some phat planetary beats.  
**KEY-PLAYERS:** No exclusives here but some cool gems all the same. Rae & Christian jive to some "Northern Soul", an insight into the wonderful Mr Scruff with "Chicken In A Box", Fila Brazillia come on andante with "A Zed And Two L's".  
**USEFUL-SUBS:** Ms Atlas of Transglobal fame turns in a sweet vocal track "Duden" and The Thievery Corporation get dubbed out on "Universal Highness".  
**VIEW FROM THE TOUCHLINE:** One Tree nation under a groove. **8 (RN)**



## 7 HILLS CLASH

Earth/Breakbutt/Wholesome/10 Denk

**CONCEPT:** Earth Records, Breakbutt Recordings, Wholesome Records and 10 Denk Records get together to emit some signals from the Sheffield underground.  
**KEY-PLAYERS:** Bleak Detroit-style bleeps from Codebreaker ("Stress") and Phase Four ("Injustice") and pure alien weird shit on I Monster's "Night Of The Hunted".  
**USEFUL SUBS:** Skittered breaks from Undertow on "Subliminal Seducer" and Tonka Toi's ethereal electronica on "Lowest Common Denominator".  
**VIEW FROM THE TOUCHLINE:** A promising rumbling from the steel city's sonic underground. **6 (RN)**



## THE SINGLES BAR

2 Kool


**CONCEPT:** Illustrious trip hop/dub label strides up to the 12-inch counter and orders 11 of its finest back catalogue stiff ones.  
**KEY PLAYERS:** No exclusives, but most of the singles here were extremely limited on release. Ones to check include James Bong in the Vadim-style excursion "Mr Kiss Kiss Bong Bong", A Man Called Adam's slow-grind "Jihad" and the dulcet jungle overtones of Solar Plexus' "Omshanti".  
**USEFUL SUBS:** Spreading their sound thicker than congealed butter, Peanut Butter Wolf, Improvised Explosives, Nobby Styus, The Quiet Boys et al take the phat beat for a trip up and down the bpm meter.  
**VIEW FROM THE TOUCHLINE:** Shaken, stirred and not 'arf satisfying. **8 (CB)**

## DANNY TENAGLIA PRESENTS

GAG ME WITH A TUNE

Maxi/Twisted

**CONCEPT:** The man whose surname is not a kind of pasta mixes up the back catalogue of one of New York's top garage 'n' house homes.  
**LINE-UP:** Tenaglia apparently did the whole thing in one take at his infamous Twilo club.  
**KEY PLAYERS:** Nothing exclusive here, but a forceful cross-section of NY's sounds from the classic uplifting vocal house of Judy Albanese and Shay Jones to much harder, darker material you'd expect from Tenaglia such as Head Case's "Werking" and Cevin Fisher's "Check This Out".  
**USEFUL SUBS:** Not BOP's rather lame "Hipnotizing" with its cliched samples, that's for sure. But with producers like Nick "DJ Pierre" Jones, Mike Dunn and Cevin Fisher on the case, this is NY underground alright.  
**VIEW FROM THE TOUCHLINE:** Rubbish title for an album, but Maxi-mum respect for the music. **7 (CB)**



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 LETCHWORTH - DAVID'S MUSIC. LEWES - OCTAVE. MALDON - BEEBEES.  
 SHOREHAM BY SEA - ATOMIC SOUNDS. SOUTH WOODHAM FERRERS -  
 BEEBEES. SUTTON - HOT ROCKS. TUNBRIDGE WELLS - LONGPLAYER.  
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# singles

Reviews by Kris Needs and Rachel Newsome

## PRESSURE DROP

My Friend  
Hard Hands

DRUM and bass on Leftfield's label. Bassline from a stoat's arse and even a bassoon. This lot were involved in the early Nineties' first wave of trip hop and deserve recognition for their pioneering. Gene Krupa pops in for a bunk-up on the flip where things really get off the ground. **7**  
**Garry:** "I think I got something by them in 1990, something I really quite liked. The intro at 33 is fucking great. You could write a great track over it. I need something which is braving the storms of modern times. We want to hear something that's dangerous, that's actually going out on a limb and doing something. I'm not really into this quick turnover mentality." **4**

## SPACE DJZ

Humanise EP  
NevaMute

NEXT to The Advent, Bandulu's Jamie Bissmire and Mr Ben Long have a reputation for stripped-down techno juggernaut loops. "Humanise" is four tracks of latent funk power which unashamedly draws on a severe Detroit fixation. Top wibbly loops, major drums and an eye for the effective sonic twist. **8**  
**Garry:** "The last track is worth a six, but the rest of the EP is just moronic. Actually, I quite liked the crispiness of some of the sounds. And I quite liked the last track." **3**

## BLACK JAZZ CHRONICLES

Straight Up EP  
Nuphonic

ASHLEY Beedle on Nuphonic? What else is it gonna be but a labour of love and disco happiness. The man's like a tap. He just turns the metaphysical knob on top of his head and out pours a stream of pure gold in whatever mode you like, be it funk, boogie or house. This is brisk, New York-injected house music with a mad jazzy synth attack that lifts your shorts clean off. The jazz and the funk keeps on coming for the ensuing three tracks. **8**

**Garry:** "A nice break, but for me it just takes in stereotypical jazz without having much feel. It's what we used to do. Write a tune then needlessly try and bring in a 4/4. The bass drum really doesn't go with the loop underneath it. It was brought in because the person didn't have the guts to go into alien territory. The tune with the breakbeat was beginning to be a six. The freeform, live drums are well recorded." **4**

## UNKNOWN

Ain't Armand  
white label

WELL that's all it says... and the run-out groove boasts an "AV00" so one can only assume that it is Armand. And whoever he's remixing has had her tones planted over a scuttling drum & bass undertow with a mole's boner of a Reece-style synth line. The flip's gonna cause havoc. An endless snare roll (the track's called "Roll") which is gonna be manipulated and mangled by deadly weapon DJs for weeks to come. Then there's a track called "Helicopter" and that's what it is. This EP reeks with attitude which can only come if you're as hot as Van Helden is at the moment. **7**  
**Garry:** "I hate that fucking vocal. I don't

## They're

the weirdo messengers from the last outpost of electronic music's furthestmost galaxy and they've been there for quite some time. They've transmitted in many undercover guises. As Stakker with the classic "Humanoid". Later, in the early Nineties, knocking out far-gone, post-rave magic as Semi Real, Yage, Indo Tribe and many more on Jumpin' & Pumpin'. Oh, and a lesser-known classic called "Papua New Guinea" which you might just have heard of. Albums like "FSOL", "ISDN" and most recently "Dead Cities" have explored the nether regions of dystopian fantasies. Or something. They only play live via radio and Internet links-ups. They once said they'd like to make music that could render people impotent. One of them smokes spliff pretty much non-stop and says virtually nothing. The other is a meditating, non-stop opinion machine. This month sees them release their incendiary "We Have Explosive" single. They are Brian Dougans and Gary Cobain, otherwise referred to as **FUTURE SOUND OF LONDON**, and they're here to blast this month's singles into

even care what it was. The other side, the helicopter tune, is diarrhoea. Why would I need a record with that on? I'd probably buy it though."

**Brian:** "And we'd sample it! Hal Ha!" **3**

## RUNE LINDBAEKER & TORBJORN BRANDTLAND

The Kilpisjärvi EP  
Paper

"THIS recording is dedicated to a small town in north Norway which they visit to buy cheap fags and all drink and get arseholed", says the blurb. Fair enough and my disco flies have already pinged open as the first Daft Punk bassline snaps into action. Dubbed to fuck and doomed to funk, then it gets better. Cheerful guitar loops, the old cheesy organ and an overall sense of whoopee pervade. Bad house music. **7**  
**Garry:** "Another revisit to The House Of Jazz. The second track on one side has a noisy sound effect at the end that makes it a worthy buy and the first track wasn't bad either. It was playing by the rules but this is where I'm allowed to be a hypocrite. Evaluating music is a mixture between heart and rules. On this, I heard something that grabbed my heart and I just didn't give a fuck about the rules." **6**

## TWO LONE SWORDSMEN

Stockwell Steppas  
Emissions Audio Output

I'VE never stopped believing Mr Weatherall is the spokesman of ecstatic musical motivation. People talk about Bloodsugar



as the best time you can have with your nads intact and his recent deep house direction with awe. The Keith Tennyson catalyst has swollen his maverick tendencies to Godzilla proportions. A double-pack booting off with the eerie mattress which is "Spin Desire" before the journey commences and straddles sonic forms taking in drum & bass, future funk heaven and a track which uses a cello bassline to mesmeric effect. Whatever went down before, I toast the man with every ounce of the the passion he's so obviously sprouted over that great rebirth. (And it was my mate Jimmy who sat on the plug at Bloodsugar. Oops). **9**  
**Garry:** "I know this. I've just been to Atlanta with a guy who was playing this non-stop in the car. He had some Weatherall mix from Radio One that he was raving about. This was on it. I've got associative memories of this. Freezing cold in Atlanta with flu and trying to be a tourist, enjoying the warmth of the car. So it's a bit of an old friend for me. It's not brilliant but it's very good." **6**

## FUTURE FORCE INC

Symetrix/Cold Fusion  
Renegade Hardware

BIG drum & bassier which marks Future Force's fourth jettison. Icy, baboon's bottom bass manoeuvres and those

wicked breaks are tickling darkly. **7**  
**Garry:** "Competent, dark drum & bass."  
**Brian:** "Half-finished. Leon Mar gives you more to hold on to. So to speak." **3**

## DJ KANE

Definition/Yeah Y'all  
Trouble On Vinyl

I ALWAYS tap my poor, abused computer keys in time with the tunes but drum & bass always comes out sounding like the theme to "Bonanza". Of the hardstepping ruff school, DJ Kane pops up here with a bass sound like a dog farting in its sleep (Cheers Nick). **7**

**Garry:** "Perfect, this is exactly what I've been saying. He's got no ideas of his own. He has to go running up the fucking arse of jazz. I've got no respect for this. I don't like things that are just regurgitated without any skill. I'm not saying jazz has nothing to offer. What I'm on about is how someone can spend a day programming their drums but hasn't evolved spiritually enough to work out what he's trying to say on top of the drums. He just very lazily samples and sprinkles it on. Be as clever with your topping as you are with your drums." **0**

## FUNKY NASA

The Fly That Bugged Me  
Galactic Disco

BRIXTON'S Resolution label spawned their "Flutopia" debut and now Funky Nasa return with an old Odyssey bassline, a disco beat and a Seventies guitar blow-out. The jazz funk continues to ripple with a somewhat drab exterior. **6**  
**Garry:** "I'm into the guitar on this. It reminds me a bit of the rare groove tracks which were coming out a couple of years ago. This is just safe music for people who are scared to venture into alien territory.

Which, let's face it, is where we are right now. Music is at a really nice crossroads. Now is the time and this sort of shit isn't doing anything new." **1**

## KENNY KEN & COOL BREEZE

So Much Trouble  
Labello Blanco

DRUM and bass still smacks my pleasure centres like a cod's knob but Labello have been there since before the dawn of fluffcore, shoving out real-deal hardcore. This steps, rocks at four in the morning and exudes attitude. Trouble indeed. **7**  
**Garry:** "Oh, we all know the breaks, don't we? This man has got a serious lack of spiritual growth. This man has not joined his unconscious to his conscious." **1**

## RELOAD

Archives EP  
Universal Language

SO they slugged off my hopeless effort but there's no getting away from the Exeter techno effect. Their tunes are packed with depth, beauty and pure techno soul. A heart-warming emergence of sheer, Detroit-damaged goods. Ticky. **7**  
**Garry:** "Ah, the boys are back again. My attitude is this, most people produce 90 per cent crap. We're exactly the same. But with people like the Globals, the 10 per cent

Key 10-Dolphin 9-Shark 8-Slingray 7-Salmon 6-Cod 5-trout 4-Mackerel 3-Spout 2-Minnow 1-dolly Fish 0-Plankton

## PHOTEK Ni Ten Ichi Ryu Science

IF you've ever had the mind-screwing experience of watching a floor full of junglists dance to "Ni Ten Ichi Ryu", you'll know why we've chosen it as Single Of The Month. Finely programmed to fuse with every nerve-ending, every muscle, the spastic breakbeats and high-voltage electronics are charged with a force so potent, you can't help but twist and jerk into assorted shapes you didn't even know existed.

The sonic manifestation of Rupert Parkes' fascination with ancient Eastern martial arts, "Ni Ten Ichi Ryu" (meaning "Two Swords Technique") rumbles with the dramatic tension of watching a clash of steel on steel between two Samurai warriors in a parallel time zone, as they fight to the death.

While unlike Doc Scott's martial arts inspired, "Shadow Boxing", (whose cutting bassline is still ripping up dancefloors), this track reduces the bassline to its bare skeletal minimum, while foregrounding the muscular flex of shattered beats and percussive kicks to breath-taking effect.

Brutally compelling and scorchingly intense, Photek's unquestionable talent is a rare and astounding thing. (RN) **10**



**Garry:** "There's a live drum track on 'The Hidden Camera' which was fucking great. This isn't as good."

**Brian:** "Rupert gets a good sound. He's the best of that jungle bunch."

**Garry:** "Is he though? Don't be fooled by the media. 'Hidden Camera' has a few great moments on it, but this is nothing special really." **5**

which is good is really good. This is bollocks though. Which I love because they're going in their own direction and they'll throw it in my face by producing something good."

**Brian:** "To be honest, I didn't think the last Global Communications single was that great. This isn't my thing really. You should have brought the new Jedi Knights." **3**

## 16B Voices In The Sky Alola

THESE days, it seems there are more revamps than new tunes. Anyway, Omid Nourizadeh follows "Secrets" succinctly and succulently and will land a bollocksome plant pot smack in the lap of whoever wants to admit to liking nu-house. His new version

is lush, undulating and sounds like an early Nineties Italian deep house expedition with twangulating bison's scrotum quotient.

New mixes come from the deliciously swelling Musique Tropicque and the mighty Hot Lizard who go for the 10-minute jazz house skipper a la 1991 Georgie Porgie. **8**

**Garry:** "I wouldn't buy this. It's average techno by numbers again. Like a very average Dave Angel track." **2**

## FRANKIE CUTLASS The Cypher Part III Relativity/Epic

1989 old school in the house. Biz Markie, Roxanne Shante, Craig G and Big Daddy Kane. Frank came to light with Funkmaster Flex's Flip Squad but was ejaculating that dirty New York hump vibe on Nervous four

years ago. His sound is cleaner, more MTV mainstream now, but the dog's swingers haven't been enveloped yet. **7**  
**Garry:** "We hate stereotyped music. This just fulfils the rules at exactly the right places. Everything just comes in at exactly the right point... this is bollocks man, I fucking hate it. Dreadful!" **1**

## ZOOT WOMAN Chasing Cities Wall Of Sound

OH no, not them! This comes from Reading and follows the "Sweet To The Wind" EP with a cheek-prodding blend of drum & bass friskiness. There's a bit of quirky EZ ambience inserted and for some reason it reminds me of wacky pop merchants, Devo. **7**

**Garry:** "I like the bassline. For a minute there, it was going somewhere I liked. But then it gets way too Latino. The mixes are almost good but they're just not working. But listening to the jungle mix again, it's almost quite good. What fucks me off about the jungle scene is the way it keeps sucking the arse of jazz. What is it with jazz? People just keep going for the same thing. They're afraid of going into something which is terrifyingly new. This lacks bravery. They've got something quite good, and gone, 'Okay, let's put a bit of jazz on top. We don't know how to finish this.'" **4**

## ANDRE GUROV Revelations Of Wrath Jazz Fudge

MOODY hip hop from DJ Vadim's escalating operation where Jupiter Jam raps while Jae and DJ Handsdown throw down a bare backdrop of beats and the occasional weird sample. **7**

**Garry:** "It's very minimal but it could be one of those records that sounds quite good. Unfortunately, it just sounds like a breakbeat with a phone ringing on it. When you hear the other side, it's clear he's not prepared to go any further. Quite frankly, it's just a series of not particularly good breakbeats."

**Brian:** "Deeply average." **3**

## LAMB Gorecki Fontana

ONCE spent a night on a Moss side roof with this lot and their crew. Their attitude elevates them above the girl-with-floaty-beats brigade. Their new single handles breaks and atmosphere before Kruder & Dorfmeister take us to the "Twin Peaks" bar. Yes, there is a song here. **7**

**Garry:** "I've seen the great androgyny image splashed across every fucking magazine in the country. I'd put 'Ear Parcel' in the radio

## UNDERGROUND RESISTANCE Codebreaker Underground Resistance

NOT content with dropping one of the classic techno tunes of the last few years with "Firekeeper", "Mad" Mike Banks makes it a double whammy. This time the first UR torpedo since "Electronic Warfare" comes pole vaulting in on a deep house water bed squirting funky acid, those inimitable analogue frequencies and the pulsating bollocks of a large water buffalo in the groove department.

The flip's opener, none of the three tracks are individually titled, slams a twittering sonic dartboard with locomotive electrolysis and growling soul. Then it's a blissful waft into a haunting deep space funk that hasn't been invented yet. This is staggering tackle. **9**

**Garry:** "I have some Underground Resistance but I haven't bought any for years. Their politics? Couldn't give a toss. The last thing I bought on the label was Drexciya. I think the Detroit heads will like this though. For me, it was a promising start. I liked the sequences. But then it went a bit 'heard it all before'." **3**



show, definitely. It mixes fucking great. It's almost very deep. There's been a lot of money spent on this band, but it's actually doing them a disservice. I think they're pretty good, I just don't like the branding."

**Brian:** "I quite liked the Kruder & Dorfmeister remix of 'Trans Fatty Acid'." **7**

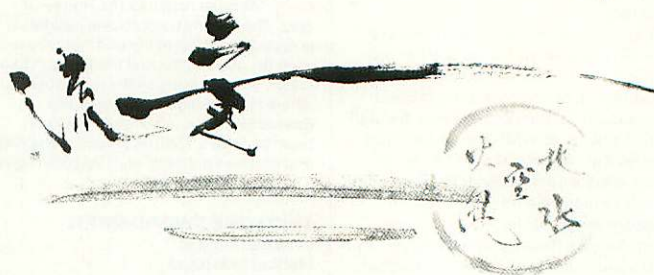
## GENASIDE II Narramine (Remixes) frr

SOME classics really did escape first time out because of limited facilities and not being in the right place at the right time. In the early Nineties, Brixton's Genaside II crew were a ferocious force which could've been too rough for comfort. Now signed to London subsidiary, frr, and it's another

P H O T E K  
Ni - Ten - Ichi - Ryu

SCIENCE®

10 th March 1997



outing for "Narra Mine", this time with a Van Helden reworking. Dirty bass on the menu then, before, to his credit (probably bankable), he turns in a second treatment. This time it's breakbeaten up and pretty trippy. The excellent original emerges intact with a proud snorkel and there's also the question of the Wu-Tang Clan Remix. Ever heard a Wu tune produced by Mathematic? **9** (for the original)

**Garry:** "They were on Jumpin' And Pumpin' when we were on the label. We suspect they took their name from a track we gave to the label called 'Genaside'. I thought this was a good track when it came out. Tong played the Van Helden remix last week and it just left me gagging for the original. The new mixes do nothing for me." **2**

## BLACKFEET

### Dub Cat EP

Skint

FRANCE, huh? The new Manchester and it's a whole country! Being on Skint is enough, so it's a good sign when the tracks turn out to be house trip hop mutants of a warped 6am rhabarbed-up variety. **5**

**Garry:** "It's too clean for my liking. The thing with clean records is you can put them on a big sound system and they suddenly sound great. This is good, but sonically, it's too fucking straight. If they'd replaced some of their programming with more dangerous sounds, they'd be in."

**Brian:** "I'm quite into this." **5**

## BRAINCELL

### The DJ Skull & Roy Davis Jr Reconstructions Harthouse

MINIMAL Man, DJ Skull, wraps his digits around "Last Of The Last". His mood is fierce and the drums make for the ankles. "So Far So Good" brings in the talents of Roy Davis Jr for some tweaked-up, funky house music. "Petersoin Session" tacks on as track B2 and charges the tradesman's entrance with weighty aplomb. **8**

**Garry:** "It's okay, quite hypnotic. Dance music has almost become just a set of evaluation rules. How deep the bass is, how well produced the drums are... they are rules we disregarded a long time ago. There could be a good track here but I'm not listening to it properly. I've lost it slightly. I don't listen to music like this anymore. I want people to be brave, to take risks and say something about their lives. This is just an average Luke Slater record from about three years ago." **4**

## AQUA BASSINO

### Deeper

F Communications, France

EDINBURGH'S Jason Robertson follows "Swirl" by uncurling a further voyage into

synth-parped jazz house bonerology. Bottom-hugging basslines and a track called "Na Na's Waltz" shimmers like a slow-mo slug. Modern jazz. **6**

**Garry:** "I could probably use a bit of the piano track in a mix. We'd probably collage it against something totally fucking... that's the good point about music and DJing and totally mashing it up. Quite a lot of people

coming in for quite a while and we've been feeding him records. When he turned up with 'Slight Of Hand', it was just so chocka with influences from Bowie to George Clinton to funk to house to drum & bass. It's a glorious, eclectic mixture. Brian and I were just whooping the first time we heard it. It was an immediate reaction. It's the same with the second side, which is a rare sonic drum & bass track, really pushing it"

## SPEEDY J

### Ni Go Snix

NovaMute

WHAT'S that mean then? The record's equally as puzzling. Fat mattress-bursting analogue abuse with no drums and an ambience not unlike sex with a robotic chicken. The "Snix Mix" hurls in a haunting synth blanket and then you get remixes courtesy of Mike Paradinas and Djax artiste, Like A Tim. Having to join in the wacky atmosphere, both turn into techno Russ Abbots and see how far they can project that too-clever-for-most sonic flatulence. **5**

**Garry:** "Excellent, excellent!! We can keep the records we like, right? This

is an absolute must. It's like... dirty, fucked up, badly recorded but it's full of grit and character. I've got a lot of respect for Mike Paradinas.

Here we are talking about the big lights of drum & bass, but let's not forget those who occasionally do drum & bass. Mike has done some fucking brilliant drum & bass. Just

because you don't do it every single day, what's the problem? His mix here is great"

**Brian:** "I quite agree." **9**

are finally beginning to understand it. I just get cloudy when I hear the rest of the EP. I wouldn't buy it. I'd probably DAT it and take it back to the shop for a refund!" **3**

## OIL

### Slight Of Hand

Electronic Body Violence

I HAVE a hangover and this maiden voyage for the FSOL's new label comes drenched in the odour of its title. So I'm just back from the bog and can report some gauzy jazz funkian noodlerama with laid-back breaks and visible fruit accessories. **6**

**Garry:** "We had the idea of starting a label for ages but nothing was coming through that was knocking us for six. Leon's been

## Future Sound Of London's vital



## ROBERT OWENS

### I'll Be Your Friend

Perfecto

SIMPLY one of the greatest tracks ever gets hauled out for the remix treatment. The very first (and best) version was done in Davis Morales front room so it's a bit weird to have four vinyl slices of this classic.

Prince Quick dons the strides with respect and he's on a mission to burrow as deep as that badger's scrotum. His "10,000 Leagues Under NYC" mix is a respectful stormer imbued with enough of the original to keep the hordes erect while the "Amped Up Pass" does more damage. There's also

the "Morales Glamorous Mix" which was formerly promo only. The Self Preservation Society mix on the second pack is dreadful. You can't hear that voice properly and where are the tom toms? Dekkad go for the trance angle with a Goa riff. Thankfully, there's a bit of the original in the shape of an Oakenfold edit. Whatever, it can only return focus to a singer who remains criminally underrated and should be up there with Otis Redding. **10** (for the original)

**Garry:** "I bought the original. It sounded good on the radio because the voice was so incessant. It also sounded good out too. The bass was always good. It's not classic, but it is a good track. There's something very pompous about re-releasing tracks. I can't be bothered going through the mixes. I can't even be bothered giving this a mark"

## STRATA 3

### Strata 3's Little Book Of Horror

Bush

ERIC Von Powell's operation limbers back in with Strata 3 trip hopping it up. The young Aardvark's testes were still intact after a bit of a roughing up with the groove. "Part 12 [Short Story]" cracks open a hip hop slink with wine bottle percussion. **7**

**Garry:** "I like the crispness of the drums. It's almost excellent. For a second, I thought maybe the guy's being really clever with the drum beat being all out of time, but when you listen to the top lines, you realise he's just a buffoon. The bass on the second track is pretty ill. Sorry, I hate lazy trip hop as much as I hate lazy techno as much as I hate lazy jazz. And this is very lazy." **2**

## ROBERT HOOD

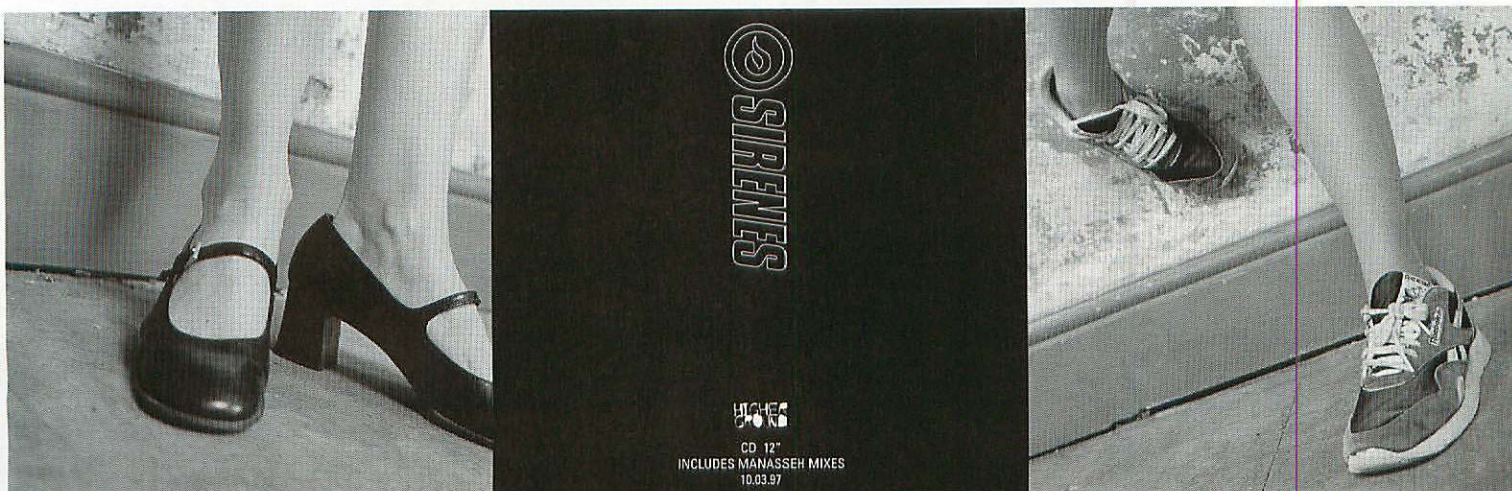
### Moveable Parts Chapter 2

M-Plant

ROBERT Hood has been responsible for a lot of crap

imitations. Being minimal isn't merely a lazy way out of programming. The soul, vibe and funk is so much more than a 909 and a hamster on the bog. "The Grey Area" is the main cut and it throbs with Earth's core emotion. A pad, a prowling bass and a bit of percussive trickery, that's it. Motor City magic incarnate. **8**

**Garry:** "In our days of listening to Colin Dale on the radio, we'd probably have liked this. There was a time when, for us, techno was the most cutting edge music. At the end of the day, it comes down to what you feel for a track and I'm not sure what I feel for this. I've got hundreds of records like this and they do nothing for me." **2**



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# trainspotting

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## CELEDA & THE HEAVY HITTERS

Messing With Me  
Twisted

"Homosexual drug music" is middle America's definition of house and also a fab definition of this sleazy Windy City joint. Pure Chicago, the bluesiest vocals courtesy of Celeda, underpinned by a Mark-like deep deep groove. It's enough to scare the shiny shirts off the Saturday night Ritzy teds. **10**

## singles

### DIMITRI FROM PARIS

Dirty Larry

Yellow

A dual tribute to respective dons of their genres, Larry Levan and Lalo Shiffrin, "Dirty Larry" is a wicked mixture of Levan's disco heritage and Lalo's cinematic references. Touches of excellence by London's Idjut Boys and Japan's Kenji Takimi complete this wonderful break-driven slice of Parisian cool. **9**

### DIGS, WOOSH & MR SKI

Rumpfunk

DIY

Excellent, well-produced and very, very danceable joint of Nottingham house. Three different flavas, jazzy nu Brit, deep sexy house and pumping jump up funky Derrick-Carter-in-the-mix style. Fine Brit house. **7**

### I CUBE

Ding Ding Ding/Yes Mama

Versatile

Nicholas Chaix turns out a murderous slice of looped up and filtered heavy funk which improves with a bit of pitching up. It's flipped by an ambient/electro referenced groove. It's superior

trackhead music which doesn't just loop up disco trax, it mutates the fuckers into forever. **8**

### DARKMAN

Disko Darkness

Disco State

With much of what passes for "garidge" disappearing up its own white Reebok-clad bottom, this groovy, bass-led instrumental takes things a wee bit deeper with cools drums and nice keys creating a garage groove with a bit of depth. **6**

### APHRODISIAC

Rare Source EP

BPM

Out for a while but the buzz on "Ain't No", the pick of four very good joints on offer here, is giving this French-produced track near cult status. It's deep but really funky and very up. **8**

### MOODYMAN

U Can Dance If U Want 2

white label, USA

Forget or check out (depending on whether you prefer to read "Arena" or "Loaded") the sexiest labels stuck on vinyl. This is Kenny Dixon Jr at his most dirtiest, funkier, blackest bad self. It's music Daft Punk would die to

make, and it's already looking like one of the underground singles of the year. **9**

### FRIDAY NITE TRAFFIC

Body Music

MOS

This redeems Ministry's Braxton Holmes appalling remix package. Back in the day London house head, Julian Jonah, weighs in with a superb old style D-Train vibed groove to produce sexy dance music which is perfect for the spring. Well done MOS, now bring back CJ, that room just ain't the same without him. **8**

### CHARLY BROWN

Sub Club/Twilight Zone

Guidance

Produced by Bascom & Hayes, this extremely classy jazz funk/disco-flavoured double-header encompasses everything which is worthwhile in modern day black dance music. This is uplifting (in your heart not just your hands) underground music which will be talked about in reverential terms come the end of the year lists. **9**

### DAJAE

Fakes 'N' Phonies

Cajual

Yet another track from a fine album to be remixed. Most appealing is the sassy bitch-style trackhead, "Red Dog Mix" while Gemini goes a little harder but still retains the funk. Not essential unless you're a true fan but then if you really are then why ain't you got the album? **5**

# house

trainspotting

Reviews by Terry Farley

### BROTHERS OF SOUL

Disco Era

Freeze

Deep Sensation's Paul Hunter turns out an exceptional slice of blackness for Todd Terry's New York imprint. Understated male spoken vocals and a haunting sax are underpinned by a subtle but effective groove. The Deep Sensation crew go from strength to strength. Respect. **9**

### HONDY

Hondy

Manifesto

Truly dreadful cheezzi shite. The white pop girl, "Blind Date" contestant-type original is saved by a superbly understated deep DJ Sneak remix with a doomy bass which drips funk driving the filtered groove to perfection. But, tell me, who on earth would play the original? **7**

### ESSA

Tales From The Furnace

DIY

Another gem from the DIY stable features four trax of sublime quality taking in the usual black references (disco, funk, garage, jazz) nicely spread with a healthy portion of ambience. It's never gonna be Tony's essential selection but it's definitely one for the serious tape makers. **6**

### LOUIE BALO GUZMAN

Seems To Run Wild

Hot 'N' Spicy

Angel Moraes' label turns out a real winner via the "Love Commandments" man. Very Twilo and very Tenaglia in vibe this retains Louie Balo's tough but funky, pumping but musical trademarks and is very much the now sound of NYC. **8**

### PROBLEM KIDZ

Misbehavin'

Junior Boy's Own

Intense trackhead music courtesy of London DJs Rocky & Mark Wilkinson and the very talented James Brown. Old Salsoul loops 'n' breaks are filtered into surging sweeps which relentlessly groove into your soul. House music = Drug Music, damn right. **9**

### CHRIS NAZUKA

Experience

Classic

Derrick Carter's sometime partner, the Chicago-based Chris Nazuka, turns out his first solo project via the splendid Classic

imprint. Using the "Kissing The Sky" vocals (from Roach Motel's "The Night"), this weaves a subtle spell with understated but groovy percussion and catchy keys. A top class debut and the first of many no doubt. **8**

### THAT KID KRIS PRESENTS

Diesel Disco Jointz Volume 1

Henry Street

Two sides of excellent disco revisionism from Digital Dungeon click member, Chris Staropoli. "I Believe" is a freaky little dark number which is funky as hell while "Don't Take Your Luv" picks up from where the brilliant Ruff Trax version from last year left off. Party music for those of you who like to parteeeee. **8**

### EVELYN HOLLIDAY

I Will Follow

Groove On

The under-rated track producer, Spinning Wheel Bill, gets to grips with Evelyn Holliday on a super little number which simply shouts out Frankie Knuckles' Sound Factory bar crowd with it's excellent "Jazz Side Mix". Sexy and pumping with just the right amount of sass and sleaze. An underground sleeper. **8**

### TTL FEATURING MARLA

McCLEAN

Kamera

Twisted

To say Twisted have got it going on would be an understatement. To say they will probably eclipse Tribal is no doubt a truth. More South Beach/Murk-inspired deep female-vocalised dark funky and classy shit. With the Buzzboyzz out of South Miami on the production, it's quality gear. **7**

### album

VARIOUS ARTISTS

After Hours Volume 2

Journey By DJs

A little something for a post-house degoutant, sir? Not exactly "wafer-then", but not too chunky or indigestible either? Yup, it's got to be another of Journey By DJ's deep house, late-night wind-down sessions. The mixing's fine but the track selection rules, quite frankly. Dr Dub, Chez Damier, Down To The Bone, Lenny Fontana, Robert Owens and very best of all, Roy Ayers

scat-tastic collaboration with Ferry Ultra from Germany's Peppermint Jam stable. This is propah vocal house, like. **(CB) 8**

## Label Stable

Kim (former label manager) and Nehila (current label manager) talk about George Morel's GROOVE ON imprint

What can people expect when they pick up a Groove On release?

Kim: "Expect the unexpected. Groove On isn't the type of label that sticks to just one style. Even though it's all mainly deep and underground, it could be dark or funky and come from New York, LA or the UK. It's pretty open."

Which artists have you released material by?

Kim: "Mood II Swing/John Ciafone, David Alvarado, DJ Romain and Benji Candelario."

What's been your most successful release?

Kim: "Mood II Swing 'Do It Your Way'/'All Night Long', although I definitely think the new Loni Clarke release, 'Searching' which is produced by Mood II Swing, is going to be pretty huge."

What makes Groove On different?

Kim: "I just went after sounds that I liked. I never thought about signings on a commercial level. I picked up material which felt good at the time."

And stuff that was unexpected. Nobody expected Mood II Swing to come out with what they did. They didn't expect Benji Candelario's 'Killer Fillers' either.

What can we expect from Groove On over the coming months?

Nehila: "I'm looking to bring in new faces and scouting around for new talent. The label's going to stay in the same format as it is now, although I do want to bring in more vocals. The imprint was very tracky, George and I felt there have not been enough vocals. At the moment, we're scouting for people that we've been observing over the past year or so. We'll be contacting different producers and putting people together soon. Vocalists and producers such as Charles Dockins and Mark Grant and we've been talking to Herbert about remixes and Brian Bristol too. David Anthony is back from his R&B stint as well. He's going to be here as our in-house producer."



# jungle

trainspotting

Reviews by Duncan Busto



**DJKRUST**  
Genetic  
Manipulation  
EP

Full Cycle

The incomparable DJ Krust unleashes his "Genetic Manipulation", resulting in one of the defining moments in drum & bass history. Four tracks of utterly unparalleled depth and quality, ranging from the breathtakingly hypnotic and soul-searching chord expansions of "Brief Encounter" to the compelling acidic minimalism of "The Last Day". Music to lose yourself to and an absolute must-have. **10**



## singles

### E-Z ROLLERS

#### Retro

##### Moving Shadow

With a successful album escapade safely behind them, JM and Alex Banks re-emerge with more of their silky tech jazz ramblings. Their typically dynamic rhythm workings in "Retro" are immersed in freestyle brass solos and tender keys, while on the flip "Subtropic" offers up a classic example of spacious atmospheric drifting. **8**

### TWISTED ANGER

#### Society

##### Penny Black

A further double helping of intense sonic terrorism from Twisted Angel, headlined by the discordant wailings, alarming sweeps and cavernous reverb of "Society". "Seven Sins" provides the highlight as a furious maelstrom of clattering beats and disturbing washes erupt into an all-conquering noise wave. **8**

### DECODER

#### Twister

##### Tech Itch

Hardly a week goes by without a new offering from this advancing Bristol based outfit. Having already notched up works for Moving Shadow and Ruffneck Ting among others, here they deliver more ammo for the hungry masses. Slamming breaks, distorted tones and manic phasing add to the menacing aura. Big things lurk just around the corner. **7**

### FUNKY TECHNICIANS

#### Planet Vibe

##### Creative Source

The eminent Oxfordshire duo of Q Project and Spinback, responsible for many masterly moments, hook up with the might of Fabio's Creative Source label. "Planet Vibe" offers sci-fi funk appeal sturdily crafted around an ultra fat bass groove and complex synth harmonies before embarking on some freestyle solo vibe excursions. **9**

### LIFTIN' SPIRITS

#### Creation

##### Liftin' Spirits

Following the larger-than-life "Speed Of Sound" album, Liftin' Spirits' Ant Miles turns his attention to one of his solo projects. The quirky, alien bass contortions of "Creation" unfold into a vicious beats workout for a solid dancefloor groover. Turn to "Going On" for a bouncer, bassline affair. **7**

### INTENSE

#### First Contact

##### Vibez

Intense crop up on their old buddies imprint, Subject 13's Vibez, with a typically lavish, towering harmonic contribution. Hammering snares are bathed in the most angelic of ambiances, carving an immovable path to a momentous synth climax. "Visions" is similarly styled but treads a more foreboding path. **9**

### UNIT 1

#### Atlantic Drama

##### Creative Wax

Cited as a label to watch, here's one for those who weren't looking when they should have been. And the pioneering ethereal drifting of Wax Doctor and Alex Reece still hits the mark some three years on. For that extra special flavour, it's coupled with the release of the Wax one's delicious technoid masterpiece, "Cool Breeze". **9**

### RECOIL

#### The Bridge

##### Urban Flavour

A label attracting some major attention after only a handful of releases, Wolverhampton's Urban Flavour sends out more strong signals with this debut from Recoil. It's a vibrant funky groover dominated by a growling bass hook driving towards a tasty, mood-softening synth eruption. **7**

### ILS & SOLO

#### Frozen

##### Timeless

Timeless have amassed a hefty catalogue of admirable releases

over the years, without receiving the attention they deserve. "Frozen" is no exception. Best known for their work on Good Looking, the prolific ILS and Solo let loose a fervent, sub-heavy beats upsurge laced with intricate jazzal flute overtones, glossy keys and sweeping string arrangements for an effective, beefy funkster. **8**

### INTERMIND

#### Rawstep

##### Damaged Mindz

This new imprint hits the streets with the hard-edged chugging rhythms and frenzied rumbling bass groove of "Rawstep" mixing it up with some swirling atmospheric touches. More enticing, however, is "Flux", a tense percussive workout peppered with sleazy licks and twisted melodies for a deep hallucinogenic edge. **7**

### THE TERRORIST

#### Midnite 96

##### Dread

Ray Keith, the Dread himself, takes to the stage for his latest dancefloor assault giving more than a passing nod to golden days gone by. Explosive choral stabs battle against slick funky licks and sweet soulful croonings only for a gargantuan morphing bass overload to ruthlessly steal the spoils. **8**

### MAGNETEX

#### Unknown Species

##### Architecture

Having previously delivered some deft melodic numbers for Reading's Basement Records, the Architecture team turn their attentions to a much bleaker domain. Their own imprint premiere sees moody synthetic textures and searing electronic tweakings tread a cautious path over frozen rhythms and severe bass warping. **7**

### SUB SEQUENCE

#### The Kicker

##### Audio Maze

Dr S Gachet enlists the services of Audio Maze's Sub Sequence for the infectious, aggressive stomping of "The Kicker". Piercing systematic tones soar high above a reverberating mass of huge beats, nasty bassline crunching plus the odd retrospective Mentasmic surge thrown in. **7**

### DJ DIE

#### Something Special

##### V

A new V release is something very special indeed. Even more so when DJ Die gets down to some serious rhythm sculpture as on this latest number. Breaks and beats in their rawest form, coupled with the odd snippet of lazy dialogue and some crisp,

writhing bass distortion. Straight to the point. **9**

### SECRET WEAPON

#### Surgery

##### Protocol

Bill Riley's Protocol imprint steps up the pace with this debut from Secret Weapon, although I have my suspicions about the disguise. "Surgery" is a piece of true grit with its minimal, echoing funk licks flickering above a vicious, persistent crunching groove. Flip over for more mystical bass explorative sounds. **8**

## albums

### VARIOUS ARTISTS

#### Prototype Years

##### Sony

This has been on the agenda for a while now and is a release more than worth waiting for. A collection of finest hours and unreleased gems, from the great Grooverider's revitalised Prototype stable, to sell your soul for. With Dillinja, Lemon D, Boymerang and the legendary Codename John being just some of the esteemed entrants enlisted on "Prototype Years", it couldn't fail to please. **10**

### VARIOUS ARTISTS

#### Artcore 3

##### React

One of the most well respected and comprehensive collections gets a deserved update more than matching its predecessors in the process. Moving swiftly around the angles with the diverse talents of PFM, DJ Die, Ed Rush and the inimitable Goldie on show, the selection is more than convincing. What's more it features the superb sound of "Shadow Boxing". **9**

### VARIOUS ARTISTS

#### Danger U-E-D

##### Emotif

Serving as a loose follow up to the excellent "Techsteppin" showcase from last year, "Danger U-E-D" follows along a similar angst-filled musical line with Emotif's current roster of artists acquitting themselves well. This cut lacks originality in places but is boosted by the appearance of DJ Trace's "Mutant Revisited" which still manages to ignite a roaring flame. **7**

## also released

ASPECKTS - "Capture Your Mind"

(Electric Blue)

ALPHA - "Flutes" (SHQ)

SUBSTANCE - "Fly"

(Ruffneck Ting)

LOUIS STREET -

"Feel The Flava"

(Louis Street)

PLASTIC

SOUL -

"Brand New

Heavy"

(Flex)

OJ DOG AND

PRO TOOLZ -

"Once Again"

(Smokers Inc)

YOKOTA - "Wait

For A Day" (Doc

Scott Remix)

(Harthouse)

PANIK - "VOLUME 2" (Panik

artist unknown - "Rebuke You"

(white label)

ESPIRITU - "Baby I Wanna Live"

(DJ Pulse Remix) (Heavenly)

## Label Stable

### Bassface Sascha of Germany's SMOKIN' DRUM imprint

#### What are the aims of Smokin' Drum?

To remain independent and to release music I can play at the raves and in the clubs. It's much easier to build a drum & bass scene in Germany and to spread the German style abroad when you can represent your music on a label.

#### Which artists have you released so far?

Smokin' Drum is very much a friendship label. All the artists are very close to me. Pader Born Killers are the youngest, they started when they were 16 and have developed their own style within the last few years. Then there's Bassline Generation who are four brothers from around my area. They are doing live PAs and have played at almost every jungle rave in Germany. Our latest project is Smoke Star, which will be our 16th release.

#### What's your biggest-selling record?

"Special Technique" is our best-selling record so far but it's quite hard to sell drum & bass here in Germany. We sold most of the copies in the UK.

#### What do you think of the scene in Germany?

The German jungle and drum & bass scene is very fresh and young. Most youngsters are into breakbeats and it seems this music has become more and more popular over the past three years. Raves such as Euphoria or Meditation attract crowds of up to 2,000 and it seems like the UK's jungle DJs really enjoy playing over here. On the production side of things, it's proving hard to find any good German drum & bass artists, apart from my crew of course.

#### What are your plans for 1997?

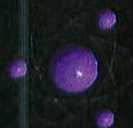
I'm doing some music for German television at the moment which I hope to carry on with. I'm also looking forward to playing in New York and Tokyo. Japan seems like the ideal location for drum & bass.

#### What are your hopes for the future?

1997 will hopefully be a better year for the German jungle movement. It would be really great to hear about new German producers and talents in the future.

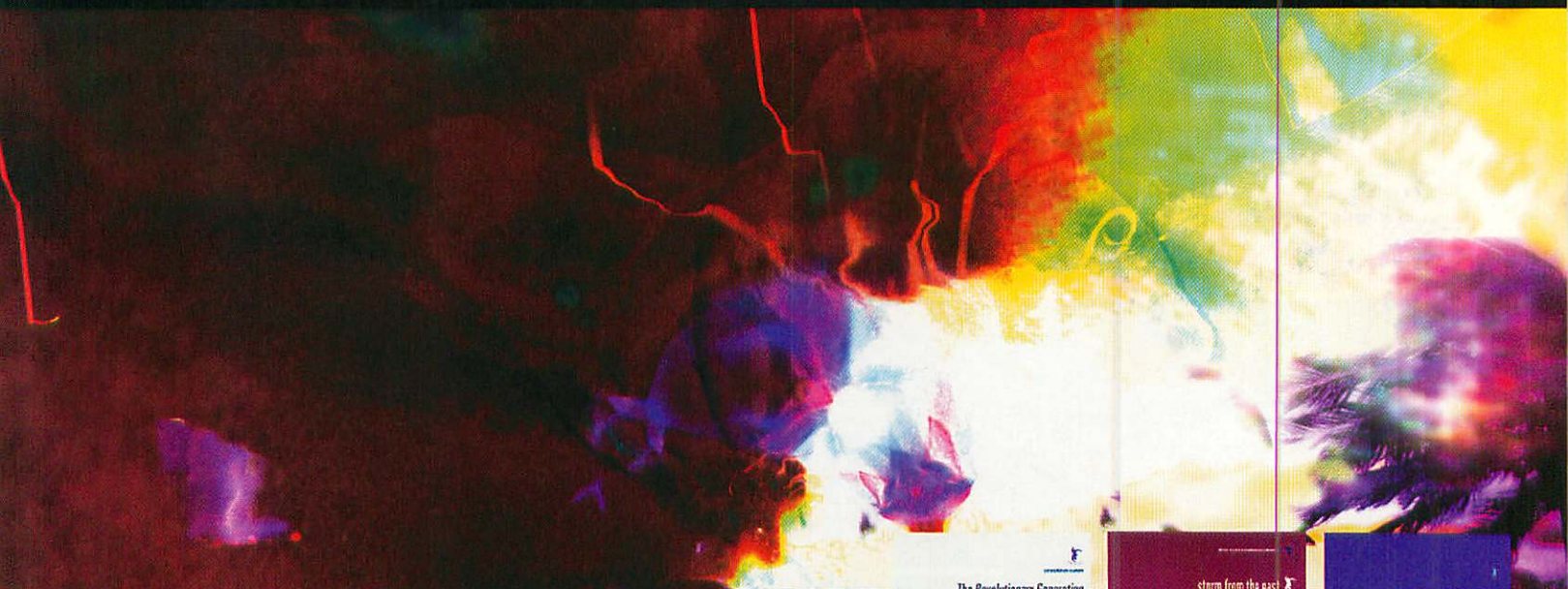


INTER ORBIT COMMUNICATIONS



# STORM FROM THE EAST 2

the second inter orbit communications compilation of drum'n'bass tracks by:  
**PFM, E-Z ROLLERS, FLYTRONIX, HYPER-ON EXPERIENCE,  
UNIVERSAL + J.M.J.+RICHIE.**



STILL AVAILABLE 'THE REVOLUTIONARY GENERATION', 'STORM FROM THE EAST' + 'TRANS-CENTRAL CONNECTION'

**CD. LP. RELEASE DATE: 03. 1997**

MOVING SHADOW RECORDS PRESENTS



## SHADOW 100

"DISTORTED DREAMS" BY DOM + ROB AND "THE SHADOW" BY ROB + GOLDIE  
REMIXES BY RICK SMITH OF UNDERWORLD, GROOVERIDER AND ANDY C.

released: **17.03.97**

# 100

**MOVING SHADOW 100**

SIX YEARS << ONE HUNDRED RELEASES << ONE GOAL



# TRANSIEND

FEATURING NINE EXCLUSIVE NEW TRACKS FROM:  
**ASTRAL PROJECTION & DEDRAH**  
**BLACK LIGHT COSMOSIS E.O.N.**  
**DISCO VOLANTE GANGURU NEMESIS**  
**RADIATION SLIDE**

RELEASE DATE 7TH APRIL.  
AVAILABLE ON CD AND DOUBLE VINYL.  
CATALOGUE NUMBER TRANR609.  
DISTRIBUTION BY SRD 0181 802 3000.



ALSO AVAILABLE:  
**ASTRAL PROJECTION:  
THE ASTRAL FILES**

RELEASE DATE 17TH MARCH.  
AVAILABLE ON CD AND DOUBLE VINYL.  
CATALOGUE NUMBER TRANR607.



RELEASED MARCH 17. AVAILABLE ON 12". CD1. CD2.

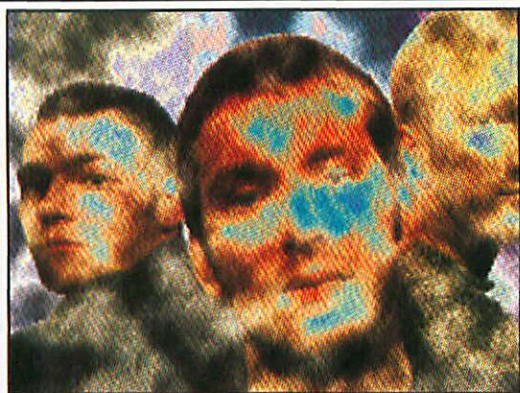
(CD 1) INCLUDES **SEVEN DAYS AND ONE WEEK**

(CD 2) INCLUDES THE ROLLO & SISTER BLISS AND DEX N JONESEY MIXES OF **SEVEN DAYS AND ONE WEEK**



# B.B.E. FLASH





# CANYON

Purple Phaze (UK Mixes)

Hook  
Mullered into vinyl dust during Sash and Diggers' recent Northern Exposure Tour, this four mix tracketacular gets a full UK release at last courtesy of Aberdeen's Hookers. "Phazed Again" is the one which'll have you feelin' funny, don't know why, 'scuse me while I kiss the sky. Apologies, Sir James. 10



Production house, a little-known but highly polished jewel in the French capital's crown. 9

# NEMESIS

Snake Dance

Transient

Transient's latest signings, Nemesis, trip out with this turbo-charged Eastern escapade before storming back to ground level with the phuture acid techno of flipside "Two Worlds". Carefully crafted, if a little bit predictable, "Snake Dance" is nonetheless a most worthy purchase. 7

# ETNICA

Plastic

Blue Room

Milan's finest return on Blue Room with the first single since their "Alien Protein" long-player. Psychedelic, dark and dreamy, "Plastic" stands out a mile from the tripped-out crowd by the sheer weight of its top-notch production presence. 1997 could well be the year Etnica go massive, in fact. 8

# TRISTAN

The Fog

21-3

"Sensory Deception", with its grooving breakbeats, starts off by lulling the dancefloor into a false sense of security before dashing it onto sonic rocks in a full-on acid tempest. Flipside "Citrus" is a refreshing fruit squelcher, topped off with lashings of 303s. Both tracks come courtesy of Tristan, the Spacehopper resident. 7

# PALEFIELD MOUNTAIN

Dream To Become

Stress

Absolute quality release from the Palefield Mountain men, whose debut single "On My Way" was an equally transcendent slice of vinyl with a John Digweed-esque melody and pumping groove. This time round Palefield present us with some neo-Hendrix guitar sounds combined with delicious

# trance

trainspotting

Reviews by DAVE FOWLER

keyboards. Belgian imprint Bonzai are all set to do the reworkings, we hear. 9

# MUKI

Jahbar

Mantra

If you're looking for something a little different to spice up your set, you could do far worse than purchase this, a genre-busting drum & bass/trance/techno affair of the highest order. Pete Lazonby gets in on the act with the tastiest mix of the twelve. Experimental material which hits the spot. 8

# SUNDAY CLUB

Healing Dream

Stress

The latest atmospheric, melodic, epic from the Jersey trancers has already been mullered by Pappa, Dave Seaman and Sasha on acetate. ... and now it's your turn. With a vocal mix, a dub reworking and Paul Van Dyke retouchings in the pipeline, "Healing Dream" is set to be massive. 9

# HUMATE

1996

Superstition

Gerret Frerichs and Hans-Georg Schmidt serve up a sonic tribute to the best of the past year. "Part One" sees the boys discovering flanged-out downtempo territory, while "Part Two" pays tribute to the timeless Teutonic qualities of pounding trance. A winner. 7

# FIXATIONS

Intense

VCF

The follow-up to the awesome "Alierthon", "Intense" is a less

melodic but fiercely dark and acidic track which will certainly find instant approval on the nation's underground party scene. Chris Liberator and Choci are the knob-twiddlers on this twisted techno screamer. 8

# METRO DADE

Tainted Clubnight

Music Man

Produced by 22-year-old Amsterdammer, William Van Dijk, the son of a notorious sex shop owner, "Tainted Clubnight" is an example of the fantastically subtle new breed of Euro output. Not trance in the traditional sense of the genre perhaps, but don't let that stop you giving this a spin. Terrific stuff. 9

# albums

VARIOUS ARTISTS

Noomrise 3

Noom, Germany

If pounding NRG-trance is your bag, look no further than "Noomrise 3". Commander Tom's "The Vulcan," Nuclear Hyde's "Axis," Troop's "Homecoming," Konig De Luxe's "Kingsize" and Cores' "Matabu" are all here in the third UK compilation outing for the Necka gemünd imprint. Teutonic, frenetic and electric. Don't miss! 9

# SOLAR SYSTEMS

Remote Viewers

Intruder

With influences culled from acts such as Eat Static and the legendary Club Dog, Solar System's (Ciaran Walsh) music has its root in trance, but benefits from different elements of drum & bass, trip hop and deep electronica. Polished and atmospheric, the long-player's stand-out tracks include "Evil Eye", "Straylight" and title track "Remote Viewers". 7

# POLLUTION PROJECT

Krasnojark 26

Eidechse

Techno meets acid with a twist of electro in a post apocalyptic, nuclear landscape. Think hard, rough tough and heads-to-the-floor. Tracks include such gems as "Plutonium", "Monoxide Poisoning", "Oil Disaster", "Particles", "Toxic Rain" and, wait for it, "To Help You Breathe More Easily". Need we say more? Thought not. 8

# also released

AQUATRAX - "Stabilize" (Aquatrax)

BBE - "Flash" (Triangle)

FAIRY DUST - "1997" (Nitric)

DJ CRACK - "Space People" (Full-E)

SKY DIVERS - "High Pressure" (Deep Zone)

SKYLAB - "Killer Loop" (Voodoo)

M-TRAX - "Intelligence" (DMD)

INSTANT REVOLUTION - Acetate

(Choci's Chewns)

CORES - "Babylon" (Noom)

ENERGY 52 - Remixes Part 1 (Hooj)

Records supplied by Choci's Chewns, London W1. Tel: 0171-434-3097

# singles

ASTRAL PROJECTION

Ionised/Kahalah

Transient

Transient sign up arguably the biggest name in global psychedelia for this Israeli double header which hits harder than a Left Bank policeman. Even if you can't squeeze the limited edition Jaffa orange pressing (only a thousand, hurry up!), this track is a must-by item. Phenomenal. 9

# SANDMAN

Starfinder/Natural Born Killer

TIP

Massive on the Israeli underground scene, Sandman (allegedly the most psychedelic tripster in the Middle East) is sure to rock yer dancefloor into a Tipnotic frenzy with this unmissable double-sider. Progressive psychedelia which surely heralds the next step in the Goa revolution. 9

# CHOCI & EC1

Give It To Me/Prodigal Drugz

Choci's Chewns

Pacey, insane, NRG acid fuses with relentless rhythms and ecstatic melodies. Podium-pounding, lose-yer-mind time trance for the 4am chemical generation. A shameless heads-to-the-floor stompaton. Yup, you guessed it, it's that man Choci again. Drugz... who needs 'em when you've got this?! 8

# GENETIX SYSTEM

Toxic

Distance, France

Laurent Boudie shows the trancier side of techno à la Française with a quality four-tracker. "Antidote" delivers the acid, "Coma" gives us hard trance at its finest, "Suffocation" gets tripped out, while "Original" keeps to the classic template. Probably Distance's finest release to date. 8

# CARBINE

Psycho Thrill

Stay Up Forever

Chris Liberator and Guy McCaffer serve up a diamond-hard techno percussion-led, punchy PRO-1 acidic monster with a timely call to arms in the breakdown. The flip offers frozen

breakbeats and an original take on acid techno tribalism. Both cuts are bang on target. 8

# AWEX

It's Our Future

Plastic City, Germany

Tom Wax and Thorsten Adler rework the 1995 classic which set May Day alight, burned up Energy '95 and stormed up the German charts. This time around, Trade's Tony De Vit, Timewriter and Ha-lo (Chris Liberator and Dave The Drummer) buff the cut to a 1997-style sheen. Tough stuff indeed. 8

# SECTION X

Atlantis

Perfecto Fluoro

Across two sides of beautifully produced vinyl, Man With No Name and Way Out West rework a track of already stellar proportions into a sublime slice of timeless trance. Licensed to Perfecto Fluoro from Paris's X-DR

# global grooves

A look at the trance scene down under in AUSTRALIA

Melbourne is the historical heart of Australian techno, and presently boasts two main active party crews. Hardware have been running for six years, promote 3,000-capacity events in their ship container shed, and have introduced the likes of Garnier and Vath down under. Earthcore,

meanwhile, have been organising outdoor events for three years which have been graced by Aphex Twin and Robert Leiner.

The city's main imprints are the excellent Azwan Transmissions led by DJ Richie Rich, Smelly Records and PSY Harmonics.

Sydney also has a vibrant scene, with parties ranging from 4,000-5,000 (Ultra Sonic) to more intimate events promoted by Reachin' Records' DJ Sugar Ray. The city is also home to Up, Up & Away Promotions who recently organised the Vibes On A Summer's Day tour with Kid Loops and Cool Breeze. DJs include Biz-E, Phil Smart and Nik Fish. Main acts are Vision 45, Booboo Mace, Nutcase and Pocket.

Adelaide is the home of HFC, the label which has put the town on the map, along with the Juice and

Dirty House imprints. Principal jocks are HMC, C4, MPK and Andrew S.

Brisbane, meanwhile, is famous as the home of the Strawberry Fields Festival, which last year attracted some 4,000 people with an all-Australian line-up including local talents Angus, Kazu Kimara,

Gracie and a sprinkling of Goa jocks who frequently travel to Byron Bay for outdoor events. The main live acts are Stormboy and Bexta. Perth, until relatively recently a mafia-run town (allegedly), has welcomed the full range of Euro jocks from Carl Cox, Richie Hawtin, Sven Vath, and ahem, Jeremy Healy, who hides under the moniker of Mr Whippy. Tourists beware!

Though the scene in Oz is healthy, there are the usual government threats to close down venues, particularly following the media attacks after one Ecstasy-related death. Sound familiar? Then so will this, major labels are tripping over themselves to cash in on a burgeoning underground.

Time to pay a visit to Oz before the "superclubs" arrive, perhaps?



Azwan Transmissions



Key 10-Dolphin 9-Sherk 8-Slingray 7-Salmon 6-Cod 5-Troust 4-Makereel 3-Spratz 2-Mimosa 1-Fish 0-Plantation

# soul trainspotting

Reviews by Bob Jones



CURTIS MAYFIELD  
new world order

**CURTIS MAYFIELD**  
New World Order  
Warner Bros

**vital**  
release

Years ago, a freak accident robbed us of an immense talent. A lighting rig fell on Curtis Mayfield and left him paralysed from the neck down. But fate intervened and in 1997 "New World Order" has risen and what a

testament it is to the courage of this gentle giant from Chicago. Faultless in production and a voice to make you sigh with envy. Wonderful, just wonderful. **10**

## singles

### SHOLA AMA

You Might Need Somebody  
Freak Street

The original lick is by the diva of jazz dance, Miss Randy Crawford. And this is a note-for-note cover right down to Shola sounding like the lady, harmonies and all. That's where the problem lies, if you're going to cover something, you should surely enhance it in some way. Unfortunately, this says nothing new. **2**

### G NATION

Feel The Need

Nu Classic Soul/Cooltempo

Now here's the way to do it. Detroit Emerald's club classic gets stripped, washed and hung out to dry. With an awesome b-line and a voice from Rosie Ania which sounds smooth yet rough around the edges, it's dark and moody, just how we like it. **8**

### MARK MORRISON

Moan And Groan

WEA

It must be heaven to work with a major label. Everyone's behind you and there's no fear of a low budget forcing you back. You can survey your latest twin-pack or in this case, triple pack and it must bring a smile to your face. But first you need a tune. This says nish to my ears, big money or not. **2**

### TARA HICKS, CHANTAY SAVAGE AND THE POINTER SISTERS

Yes We Can Can

Motown

Oh boy, this raises the dust. Lee Dorsey's golden nugget arrives complete with rollin' piano and bass and the toughest voices. It's one of those robust little mothers which just lets the sisters sing the song. Check the accompanying "Keep Hope Alive" ballad by Tania. Music to make lurve by. **9**

### YVETTE MICHELE

I'm Not Feeling You

Loud

The A-side Butta Fingerz mixes are full on four to the floor. They'll have you dancing with your hands in the air, a large grin on your face and a buzz between your ears. Now flip it over and you've got the "Main Version" which make ya

head nod and ya shoulderz shuffle to the mighty nu soul beatz. Keep it flipped. **7**

### LOREN

Remember

Props

Lovely floater which showcases how the UK has progressed in modern r&b. It easily catches up with their American counterparts and in this instance, surpasses them. Moody little drum & bass swinger with great vocals and a dub with a hint of jazz. A great package, home-grown to ensure high quality. **8**

### NU COLOURS

Yes I Will

Wildcard

London's finest from the church present us with another portion of their emotional testimonial to life itself. One of the most used tracks from the last long-player, it oozes soulful satisfaction in these days of everything minimal. Stunning yet subtle production and voices from heaven make this a tune to die for. **9**

### RICHARD A DAVIS

Four Track Sampler

Parlophone

Mr Davis, or Rad to his closest homies, is another one of those best-kept secrets who deserves to be front page news. Those of us with an ear to the underground discovered his vocal talents a few years back but with a change to a major label, he might just get the action he deserves. **8**

### 22ND DEEP ARTMENT

On The Other Side Of Midnight

white label

Now here's a gem to search out. And believe it or not, it hails from Stuttgart, yes the land of sausages and leather hosen have delivered a positive killer of a soulful funky dance tune. "On The Other Side Of Midnight" is one to make the dust rise. Immaculate and looking for a deal. **9**

## albums

### VARIOUS ARTISTS

Cool Fever

Irma

Our Italian brothers are never slow when it comes to preaching the word. And here the word is

classic. Plucking out tracks from the Seventies, Eighties and Nineties, this hot slice of the pie can't be passed up. From the likes of The Bucketheads to Players Association and Brass Construction to Groove Collection, your feet won't be able to stay still. **8**

### QUIET BOYS

Dazzle

2 Kool

From the pen of Chris "Acid Jazz" Bangs, this collection of goodies should be filed under nu classic jazz funk! But seriously, it's well produced, immaculately orchestrated and worth purchasing just for the Camelle Hinds Leo's "A Chance Of Peace". It's a mixed up, but constructed piece of music and if you get off on funky basslines, then grab an earful of this. **7**

### VARIOUS ARTISTS

Classic Eighties Groove 3

Mastercuts

Yes folks, well-worn grooves taken from an era which doesn't exactly score points when you're discussing classic tunes. But what if it's compiled by someone who remembers the discerning discs that got away? In steps Kiss FM jockey, Steve Facey, a man synonymous with underground club tracks and from Willie Hutch to Cashflow, the boy Facey done good. **8**

### GARY BARTZ NTU TROOP

Harlem Bush Music/Tafia And

Uhuru

BGP

Originally issued on Milestone in 1970 and 1971, you'd have to part with a small fortune for the virgin vinyl. Now reissued as one, this is the chapter according to one of the cult musicians from the world of jazz. So listen and listen hard, you won't find a better sound anywhere. Cult fiction? No problem. **9**

### D-TRAIN

You're The One For Me

Deep Beats

Another wanted Eighties outing re-released for the sake of posterity. Formed from the union of James Williams and Hubert Eaves III, "You're The One For Me" reflects the days of funky dance without a sample in sight. In fact, this is the stuff which has been sampled time and time again. With extra unreleased mixes, this is dance music which stands the test of time. **8**

## also released

### singles

MONTAGE - "There Ain't Nothing"

(Wildcard)

PUBLIC DEMAND - "Invisible" (ZTT)

USSO - "Slice Of Life" (Toto)

JASON WEAVER - "Realise"

(Motown)

BABYFACE - "Everytime I Close My

Eyes (The Mixes)" (Epic)

EBONY - "If I Change My Mind" (Jet

Star)

ALFONZO HUNTER - "Just The Way"

(Cooltempo)

### albums

SHARON REDD - "2 On 1" (Deep

Beats)

LEON BRYANT - "2 On 1" (Deep

Beats)

VARIOUS ARTISTS - "Rare

Collectable Soul" (Kent)

# break beat trainspotting

Reviews by Adam Freeland

**vital**  
release

### BASSBIN TWINS VERSUS DOOM

SELECTOR

Between The Fro

white label



The classic Moog riff from James Brown's "Blow Ya Head" (which was previously borrowed by Public Enemy) gets a Nineties revamp to rafter-rocking effect. The riff is complimented by a deep, moody double bass b-line and some exquisitely sharp beats which only the Twins (well, erm, Pete Houser) do so well. Will blow ya head whatever your tip. **10**

## singles

### BEACH COMAS

Planet Thanet

Bolshi

A label which impresses once again by refusing to pigeon hole its releases. Beach Comas offer a very live-sounding quirkiness, reminiscent of off-the-wall rock psychedelia from the late Sixties. The percussive nuttiness certainly won't induce boredom, but the beats tend to lack dancefloor friendliness. **7**

### INVISIBLE MAN

Cross Bronx Expressway

Socket

Freddie Fresh's debut from his new imprint proves his unadulterated insanity with a schizophrenic nine-tracker. It's all here, 4/4 disco re-edits, mysterious electro excursions, odd bonus beats, and they all sound like they've been made in five minutes. The scratchadelic cut and paste electro licks of "B-Boy Anthem" is the highlight. **7**

### GALAXY 21

Sound The Alarm

Tweak

Don't you hate that. Getting excited as you're flicking through a fresh piece of vinyl and then you get to the break. Wallop. A sad old rehased female vocal sample kicks you in the nuts. Makes you want to smash the bastard over your tree (eh? Ed.). Thankfully, this release is saved by tracks "A2" and "B3", porn star vocal samples, killer beats and big sirens. **8**

### BASSBIN TWINS

Monkey EP Volume One

white label

### BASSBIN TWINS

School Party Trax

white label

As well as our vital release this month, here are two other Bassbin Twins releases which are around at the moment. First, the "Monkey EP" features two slower hip hop tracks and two uptempo breaks. Well worth seeking. Second, "School Party Trax" provides some pretty cheesy old funk samples, proving that the Bassbin Twins are not

god. Still, a worthy hip hop track and an acid breaks tune are there to be explored. **7/6**

### URBAN DK

Mezcal/Nightshift

Critical Mass

It's exciting to see another UK label which appears to be heading in the right direction. "Mezcal" is a full steam ahead acid workout. Preferable is the less obvious "Nightshift", whose cleverly shuffled breaks provide a unique rhythm which swaps to a house beat midway before returning to the original minimalistic break. **7**

### AGENT CAINE

Carrera/Medicine Man

Narcotix Inc

The breaks take a laid-back course for "Carrera". Passive analogue riffs bubble along with bongo-style percussion, flute snippets, funky guitar and big washy drum & bass-like pads, all tied together by a box-fresh, crisp backbeat. The flip, "Medicine Man", offers a slower, more minimal, ambient groove. **7**

### BASCO

Can't Get Enough/Rok Da

Funky Beat

Concrete

"Can't Get Enough" is a massive beat-driven epic featuring characteristic tough drums and distorted madness reminiscent of last year's "The Beat Is Over". The New Order-ish male vocal will no doubt induce mass appeal. The Favourite, "Rok Da Funky Beat", works its way round a fantastically addictive groove contorting and twisting as it progresses. Both tracks fully rock. **9**

### LAIDBACK

Cold Rock

Bolshi

Old School antics in the place from Laidback. Two mixes of "Cold Rock" flit between heavy rumbling basslines, obligatory funky guitars, bad boy samplemania and tricky beatboxing. The two versions of "B-Boy Noise" are burly downtempo beat fests, heavily laden with in your face scratching and 808 sub-bass. **8**

# JUNIOR BOY'S OWN

FEATURING TRACKS FROM UNDERWORLD, THE CHEMICAL BROTHERS, HELLER & FARLEY PROJECT, X-PRESS 2. INCLUDES REMIXES BY DAVE CLARKE AND RICHIE HAWTIN



JBO CD6

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MUSIC  
BELONGS  
TO THE  
PEOPLE**

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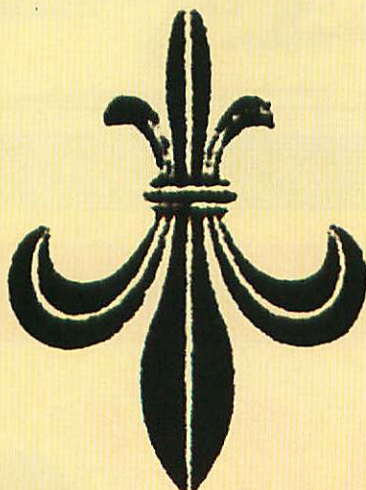
**The Herbaliser**  
*Blow Your Headphones*



The 'BLOW YOUR HEADPHONES' tour  
 Fri 7 March The Cooperage, Plymouth  
 Wed 12 March The Brook, Southampton  
 Thu 13 March The Room, Hull  
 Fri 14 March HeebieJeebes, Liverpool  
 Sat 15 March Underground, Leeds  
 Fri 21 March Glasgow, Sub Club  
 Sat 22 March Homeless, Dundee  
 Sun 23 March Leadmill, Sheffield  
 Fri 4 April Thekla, Bristol  
 Sat 5 April Concorde, Brighton  
 Sun 13 April Ronnie Scott's, London  
 Thur 29 May Bluenote, London (Stealth-ish)

**DEPECHEMODE**

I T S N O G O O D



CD1 / CD2 / MC

31 / 3 / 97

Mixes by

Dom T • Hardfloor • Motor Bass • Andrea Parker • Darren Price • Speedy J

## hiphop

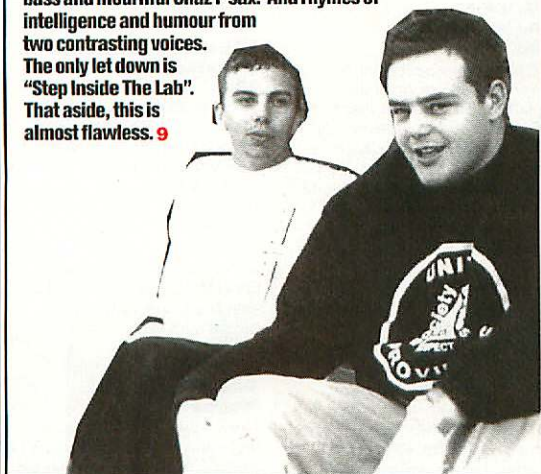
Reviews by Will Ashon

## RAW PRODUCE

Weight Of The World  
Insomnia, USA

Blowing out of Boston, Raw Produce have what it takes to go all the way to the top. There are plenty of dancefloor friendly tracks ruled by ultra-funky electric bass and mournful Chaz P sax. And rhymes of intelligence and humour from two contrasting voices.

The only let down is "Step Inside The Lab". That aside, this is almost flawless. **9**



## singles

## MYSTIK JOURNEMEN

Escape Forever  
Outhouse, USA

The Journeymen's ascent of Mount Fuji last May seems to have been something of a mystical experience for them, with their sound becoming more thoughtful and introspective but no less effective. And check Japanese super-rapper, Rino. Truly international. **7**

## ICE CUBE

The World Is Mine

Jive

Cube launches his new movie with this chunk of solid West Coast funk hop. Almost too solid, no outrageous squelching, no outrageous comments (well, none we haven't had before), no nothing. It's alright, but Ice Cube is one of the giants and even those who don't like him expect more than this. **5**

## RAWCOTIKS

Nevertheless  
Opposition, USA

Rawcotiks come out fighting over a classical jazz fusion bassline. Any thoughts of Jaco Pastorius are forgotten once you reach the chorus concerning holes in flesh though. But this isn't a fetishisation of guns as the melancholy, slightly muffled tone lets you know. **6**

## THE ROOTS

What They Do  
Geffen

A Brit release for this mighty fine 'n' slinky little number produced with Raphael Saadiq but centering on Blackthought's appeal to hip hop's "lost generation" to pull it together and stop all the crap. Soulful and impassioned without losing its cool or hip hop snap. **8**

## CYDAL

Hollywood  
east west, USA

Not only are Cydal "straight gangsta macks", but they've also "got a hoochie in the hood". If this doesn't give you enough idea of where they're coming from, check the title. As plastic as the sand at

Eurodisney. As American as a McDonald's apple lattice. **3**

## E-40

Things'll Never Change  
Jive

E is deep. E talks about the issues of the day. E understands the street. E uses a hideous piece of MOR to illustrate his point. Bound to be a hit. Wear flowers in your hair. Love is a wonderful thing. Do it for the kids. **1**

THE HERBALISER  
New & Improved

Ninja Tune

The Herbs return with the second single from their new album. It features What What, a young MC from NYC who raps in the Bahamadia mould, but without the same lyrical invention. Meanwhile, the boys in the band lay down a jazzy groove. **7**

## STREET SMARTZ

Problemz

Tru Criminal, USA

Ignore the dull bar-room moaning of "Problemz" and go straight to "Metal Thangz" featuring Pharaoh Monche and OC. Over a sparse little keyboard ditty, the rhymer rip through a series of gun-popping ghetto incidents. Grim but effective. **7**

## STIKE &amp; THE HOODS

She'll Chew You Up

Phat Wax, USA

What can we say? The worst sleeve you'll see this year containing a hip house version of "Man Eater", as evidenced by a truly plop keyboard line. The best thing about it is that the radio edit has the chorus shouting "ARSH!! ARSH!!" which is about right. **2**

## VARIOUS ARTISTS

Conscious Vibes EP

Imani

Sometimes a little ramshackleness works. This EP from west London goes a little too far however. While Yeshua, PBNS Incorporated and Headtop sound committed to their message, they should spend a little more time on their delivery, their tone and their music. If you don't get the means right, nobody will reach the end. **4**

## MF GRIMM

Get Down

Dolo, USA

As you'd expect from Stretch Armstrong's label, the music here is excellent, all Rhodes, discordant piano, driving bass and beats so crisp they could snap. Unfortunately, the brother Grimm doesn't quite rise to the music on his rhymes, but it's a solid club tune. **6**

## FRANKENSTEIN

After The Rain

Knowledge Of Self, Canada

From Toronto, an exercise in future blues. Frankenstein stretches barely vocalised moans across a simple, falling piano line and then completes the package with his own tale of loss. A friend? A girl? Hip hop? Whoever or whatever turned their back, the sense of betrayal and hurt is real enough. **8**

## albums

## SUPERMARKET

Dump Koch

Fresh Produce, USA

Only available on cassette and with a rough demo quality to match, this is hip hop at its most subterranean. Supermarket come blowing out of Arizona with the style and attack of an early Freestyle Fellowship. Drum box beats, vicious cuts and an excellent medley of true school voices in yer trolley. **8**

## WARREN G

Take A Look Over Your Shoulder

Def Jam/Mercury

Contrary to popular belief, Warren G is an innovative producer and skilled rhymist who creates hard, heavy, raw tracks which illuminate not just the predicaments of black males in urban America but also his own psyche. Yeah, right. **2**

## SCARFACE

The Untouchable

Rap-A-Lot/Virgin

The original depressive, nasty motherfucker, Scarface returns

on Rap-A-Lot with a set of hard-hitting, sparse, bass-heavy tunes over which he raps up the usual brew of loathing, self-hatred and nihilism (helped out by Tupac Shakur on the most inappropriately-titled "Smile"). The fact that "The Untouchable" is so formulaic goes some way to robbing it of its power. **6**

## BIG AL

Presents Da Buddha Klan

Profile

It was once said that everything is bigger and better in Texas, even horse shit. Da Buddha Klan prove this theory effortlessly, being the biggest and best pile of horse shit you've ever heard. Seriously folks, if you like synth-pimp music on that low-ride tip with gang bang rhymes, then you'll love this. And your sister. **3**

## THE GROUCH

Nothing Changes

Outhouse, USA

The sad-looking and pallid guy who tours with the Mystik Journeymen and is part of their Living Legends crew gets his album out on their cassette label. There are some great pieces of music here and Grouch's lyrics are good, flowing down unused paths. If there's a problem it's that his voice just doesn't grab you. **6**

## VARIOUS ARTISTS

Dangerous Ground

Jive

The soundtrack for Ice Cube's new movie falls into the trap of all these affairs, a couple of good tracks and a load of old shit. "Keep On Pushing" features four of the best female MCs around (including Bahamadia) and KRS-1 lays down a pub sing-along of a

track and still spouts some wisdom. But that's about it. **5**

## SPEARHEAD

Chocolate Supa Highway

Parlophone

Michael Franti's aim on this new Spearhead joint seems to be to update George Clinton's vision of the Chocolate City for the contemporary information age. To achieve this, he uses his trusty mixture of hip hop, reggae, pop, funk and soul. Franti's still not the greatest stylist you'll ever come across but "Chocolate Supa Highway" is effective and intelligent material, if a little on the lite side. **6**

also released  
singles

HIJACK - "Payin' Tha Price"

(Reservoir)

SNOOP DOGGY DOGG &amp; TUPAC -

"Wanted Dead Or Alive" (Mercury)

FUGEES FEATURING A TRIBE CALLED

QUEST &amp; BUSTA RHYMEZ - "Rumble

In The Jungle" (Mercury)

SPEARHEAD - "Why Oh Why"

(Parlophone)

BUSTA RHYMEZ - "Do My Thing"

(Warners)

KEITH MURRAY - "To My Mans"

(Jive)

## albums

VARIOUS ARTISTS - "Booty Cool"

(Jive)

HIJACK - "Original Horns Of

Jericho" (Reservoir)

THE 45 KING - "Universal Beat

Generation" (Ultimate Dilemma)

LARGE PROFESSOR - "The Album"

(Geffen, USA)

All imports supplied by Mr Bongo's, 44 Poland St, London WC1. Telephone 0171-287-1887

## Production Values

The creator of the 'Lost Breakbeats' and classic break, 'The 900 Number', DJ Mark

The 45 King, now known just as THE 45 KING, chats about production

How would you describe your production sound?

I don't know... like Motown. A Motown-type sound because I'm so old. I was brought up on the Motown sound so I guess I got "I Second That Emotion" type shit!

What were your first and last productions?

I guess my first was "This Cut's Got Flava" by Latee. The most recent thing I've produced is a new act called Champagne. She's got an EP out. Right now it's not on a label, well, it's on our label. It's in the store, though. Under Rock & Soul.

What's the secret of the perfect breakbeat?

No rap! Ha-ha-ha-ha-ha. No rapping! No rapping on it at all.

Were you involved with DJ Kool's 'Let Me Clear My Throat' (which uses 'The 900 Number')?

No, not really. I'm glad he did well with it. I got paid for it, not what I could have got, but I did get something.

What's influencing you at the moment and how is that influencing your sound?

I guess the jazz. Let's see, what kind of jazz do I really like? There's a producer called Larry Mazell. Have you ever heard of him? Okay, he did Donald Byrd's 'Places And Spaces'. I kinda like his style. How does that effect my sound? It tends to have old drums, basslines and organs.

Who would you most like to work with?

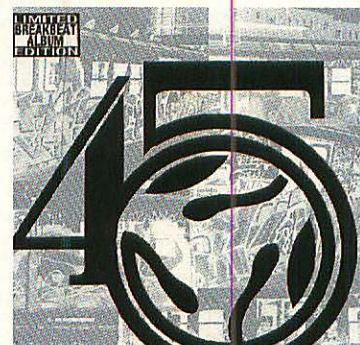
Definitely Maurice White from Earth, Wind & Fire.

Yeah, just Earth, Wind & Fire, I guess.

Tell us about your 'Universal Beat Generation' album.

That's the best of the 'Lost Breakbeats'. I didn't choose them myself but I think they picked out some good ones.

'Universal Beat Generation' will be released by Ultimate Dilemma on March 10



# trainspotting techno

Reviews by Dave Mothersole

**vital**  
release

## INSYNC VERSUS MYSTERON

Android  
Architect  
10th Planet  
A stunning  
kaleidoscope  
of dark  
emotive  
esoterica and  
deep haunting  
modulations,  
"Android  
Architect" is

no ordinary  
techno album. Spiralling atmospherics weave their way into wild  
syncopated biorhythms and painfully melancholy string sections  
wash over warped twisted analogue refrains. This is the sound of  
the machines of the future bearing their heart-breakingly  
tortured souls. 10



## singles

### MIDNIGHT SUN

Sahara  
Emocean, USA  
Ignore the rather cheesy acid  
lines of the title track and head  
straight for the excellent "Desert  
Storm". A rough and ready  
mélange of fierce junglistic drum  
edits, dark brooding bass tones  
and fantastically spacey sounds it  
comes across like a wild eyed  
Scott Hardkiss overdosing on  
industrial strength angel dust. 7

### MAKE SOME BREAK SOME

Vision  
Plank  
The ever inventive Matthew B with  
three varied tracks of advanced  
breakbeat science. "Squawk" is  
quirky old school hip hop,  
"Moment By Moment" is an  
intense quasi-hardcore  
extravaganza, and "Vision" is a  
veritable feast of low, slowed  
down organic bass tones built  
around some seriously funky  
home-made breaks. 8

### PS #2

Funked Up  
AFU, Germany  
Pressed on trainspotter-friendly  
red vinyl, two of the tracks here  
are bog-standard, dancehall  
workouts complete with loud  
kicks and fairly obvious crowd-  
pleasing sounds. However, the  
last track on the flip (a wonderfully  
deep but funky house-tinged  
groover) insures that this is more  
than just incidental mix fodder. 6

### KEN ISHII

Echo Exit  
R&S, Belgium  
What's interesting about Ken Ishii  
is the way he moulds opposing  
sounds and somehow manages  
to make them flow together so  
perfectly. Here he uses  
Seventies-style guitar licks with  
house chords and Detroitesque  
strings along with one of his  
typically insane rhythm sections

to create a busy yet uncluttered  
futuristic tech jazz mantra. 7

### MR YT

Brand New Day  
R&S, Belgium  
If you thought the Basic Channel  
sound had run its course, think  
again. The four tracks here  
("Morning", "Afternoon",  
"Evening" and "Night") may be  
heavily influenced by BC but the  
sheer quality of the textures and  
the exquisite production make  
this the perfect soundtrack for  
lazy Sunday afternoons.  
Hauntingly beautiful. 9

### VARIOUS ARTISTS

66° North  
Electrolux, Germany  
A compilation of forward-looking  
electronica spread across two  
10-inch discs. The horizontal  
strains of Bix's beautifully  
melancholy "Piano" and Silk's  
robotic "Simplicity" rub shoulders  
with the gentle glide of Flow  
Machine's 808-powered "Funky  
Flow" and Babel's nu electro  
stormer, "Digital. Nature. Alert". 7

### BLACK MAN

Red Rum  
Black Nation, USA  
There are dozens and dozens of  
minimalist records released every  
month but what separates this,  
the work of Jay Denham, from the  
rest is the elasticity of the overall  
sound and the quasi-subliminal  
subtleties. Where most minimal  
tracks are cold, spikey and grid-  
like, "Red Rum" is warm, circular  
and very groovy. Remember,  
there's a difference between  
harsh and hard. 7

### UNDERGROUND SCIENCE

Reflex  
Plink Plonk  
Plink Plonk continue their crusade  
to the outer reaches of dancefloor  
experimentation with three tracks  
of jerky, mad-cap future funk.  
Kenny Larkin gets busy on the EQ  
for his version, while "Reflected"  
is like "French Kiss" on acid. 7

## FLOATING BLOKE AND FRIENDS

### Mike High Club Tracks

Spiky  
Although two of the tracks here  
will go right over most people's  
heads, it's an EP worthy of  
attention due to the inclusion of  
the awesome "Mandible Man".  
Originally released on New  
Ground, it's an absolute belter  
with a speaker-tearing bassline,  
heavily flanged hats and a hook  
which will buzz around your head  
for weeks. 9

## HERWIG MAURER

Ciklik  
Telepathic, USA

Telepathic return with their best  
release since Fred Gianelli's "1st  
Premonition". Underpinned by  
some high cholesterol analogue  
licks and reinforced with  
resonating kicks and sharply  
clipped hats, "Ciklik" won't  
change the world but it certainly is  
a top-notch rump shaker. 7

## CARI LEKEBUSCH

Nar Dimman Sanker Sig  
Proper NYC, USA

Sparse, skeletal and positively  
begging to be thrown into the mix,  
the two A-side cuts will keep the  
minimal posse more than happy.  
However, techno soul boys and  
girls won't be disappointed either  
because "Till Dig Steve" on the  
flip is a wonderful slice of warm  
string-led melodica. 7

## IMPOSSIBLE BEINGS

### The Incredible Rubber Band Man

The End  
Reverberations man, Asad Rizvi,  
with his first outing for The End.  
The title track is a crystalline deep  
house shuffle with silvery mid-  
range synths and a fat bumpy  
bassline. Meanwhile "Greasy  
Kittens" is more tearing with its  
gyrating hooks and bad ass tech-  
house grooves. 8

## REI HAKAKAMI

Diamond Evidence  
Sublime

Lush, soulful five-tracker of deep  
introspective esoterica. Highly  
musical throughout, the

downtempo jazz breaks and  
soothing piano chords of  
"Bioscope" contrast well with the  
clanging percussion and  
hyperspeed abstract ambience of  
"Pass" and the sweet drifting  
atmospherics of "On". 8

## MODE-M

The Inner World EP  
Void

With a faultless selection of  
wonderfully funky melodic  
platters already under their belts,  
Oxford's Void crew are rapidly  
becoming one of the UK's most  
exciting new labels. Here we see  
the return of the mighty Mode-M  
with four excellent, seductive  
synthologies of pure Detroit-  
tinged sonic abstraction. 9

## J-WALK

The Squeeze  
Music Man, Belgium

One-time ambassadors of  
bombastic Belgium ravecore  
turned purveyors of fine funk,  
Music Man with three well crafted  
electronic soundscapes. The two  
tracks on the flip are tranquil  
techno ballads while on the A-  
side Digital Justice turn in a  
slammin' string-soaked dancefloor  
interpretation of "The Squeeze". 7

## albums

### VARIOUS ARTISTS

What Goes Around  
MC Projects

A compilation which celebrates  
the first year of Charlie Hall's MC  
Projects imprint. Kicking off with a  
stripped down, silky interpretation  
of Solitaria's underground  
anthem "Medusa", the album  
takes in the cool electro beats of  
Phlex's "SDFG", the energised  
rhythm of "Rollin'" by Multiplex  
and Anthony Teasdale's excellent  
old school deep house groover, "I  
Kid You Not". 7

### VARIOUS ARTISTS

Eurobeat 2000 Volume 4  
Kickin'

Five years down the line and still  
going strong, the Eurobeat 2000  
crew's latest compilation boasts a  
whole host of high-profile techno

bods from Patrick Lindsey and  
Dave Clarke to Steve Stoll and  
Mike Dearborn. Highlights are  
Claude Young's firin' take on  
"Robot Rebellion", Mike Ink's  
fantastically infamous breakbeat  
extravaganza, "Paroles" and the  
3 Phase classic track, "Der Klang  
Der Familie". 7

## VARIOUS ARTISTS

### Technohead 4

React  
A whole album of industrial  
screches, horrible hoover  
sounds and ludicrous reverb.  
And before anyone starts harping  
on about the rebellious nature of  
this great genre, you should know  
that this album was put together  
by a man whose contributions to  
techno culture include "I Wanna  
Be a Hippie" and a collaboration  
with The Smurfs. Absolute  
bloody tosh. 0

## MAX REICH

### Swedish Workout

Millennium  
One Of Sweden's leading  
underground jocks lets rip with 14  
tracks of booming 808s, warped  
sounds, squelchy loops and  
banging 4/4s. Wild conga  
patterns collide with some  
restrained but catchy acid riffs to  
form this very US-influenced  
selection of hard, but funky,  
techno dubs. 7

## also released

CODEBREAKER - "untitled"  
(Underground Resistance, USA)  
ATTABOY - "In Too Deep" (Toko)  
MISSILE 20 - "The Minneapolis  
Sessions" (Missile)  
CHOP SUEY PEEPSHOW - "Phong"  
(Steel City)  
SUNRISE SOCIETY - "Matter  
Remixes" (Pacific)  
THE OUTCASTS - "Betrayal EP"  
(Cabel)  
VARIOUS ARTISTS - "Subvoice  
Versus Analog" (Subvoice)  
RED AND THE FREEMAN - "Rewind"  
(Eye 4 Sound)  
BANDULU - "Runnings" (Foundation)

## album

STEVE STOLL - "Damm Analog  
Technology" (Sm:je)

## State Of The Artist Gert-Jan Bijl, one half of the unpredictably funky SENSURREAL, gets funkier

"No, really. What the fuck?  
Wow, that's excellent. It  
would simply never happen in  
Holland. The DJs over here just  
play our heavier stuff," effuses a  
delighted but obviously very  
surprised Gert-Jan Bijl when he  
discovers certain UK jocks have  
been dropping Sensurreal's  
"Principia Symbolica" to totally  
rapturous applause.  
It's surprising that he's so  
shocked, after all, the cut slots  
in perfectly alongside the jazz-  
fuelled deep house grooves of  
labels such as Nuphonic and  
House Of 909. The main  
difference though, is that  
instead of a 4/4 shuffle, its  
melodic strains revolve around  
a seriously funky breakbeat.

"I listen to loads of old jazz funk stuff with really  
brilliant drums," enthuses Gert. "When I first  
started doing my own, they sounded so shit. It took  
me a long time to understand how they work, but  
now it's more under control 90 per cent of our  
breaks are home-made."

Having grown up on a diet of EBM, Euro disco  
and electro, Gert and his musical partner, Dirk-Jan



Hanegraaff, were introduced to the  
jazzier side of electronic music when  
they heard the likes of Mike Perra,  
Roger Sanchez and Vincent Floyd.

By the time they started making  
their own music (their first release  
came out in early 1991 on Richie  
Hawtin's short-lived Malego imprint),  
Sensurreal were already developing  
the sort of funky sensibilities which  
were none too common in the dance  
music coming out of Europe around  
the time. Since then, they've  
recorded for Deviate, Beam Me Up!  
and Op-Art and have established  
themselves as a major force on the  
Dutch techno scene.

As comfortable making dark moody  
stormers as they are recording  
breezy optimistic tech jazz, many of  
their tracks have a schizophrenic  
edge which is just as exciting as it  
is unpredictable.

"I get really bored listening to just one sound,"  
enthuses Gert. "When I DJ out, I play everything  
from hip hop to drum & bass, so I guess that's  
reflected in the records we make."

'Maricultures'/'Principia Symbolica' is out now on Op-Art

F·A·C·T 2

# Carl Cox

# FACT

FUTURE ALLIANCE OF COMMUNICATION AND TECHNOLOGY 2

IN JANUARY 1995 THE FUTURE ALLIANCE OF COMMUNICATION TECHNOLOGY WAS LAUNCHED  
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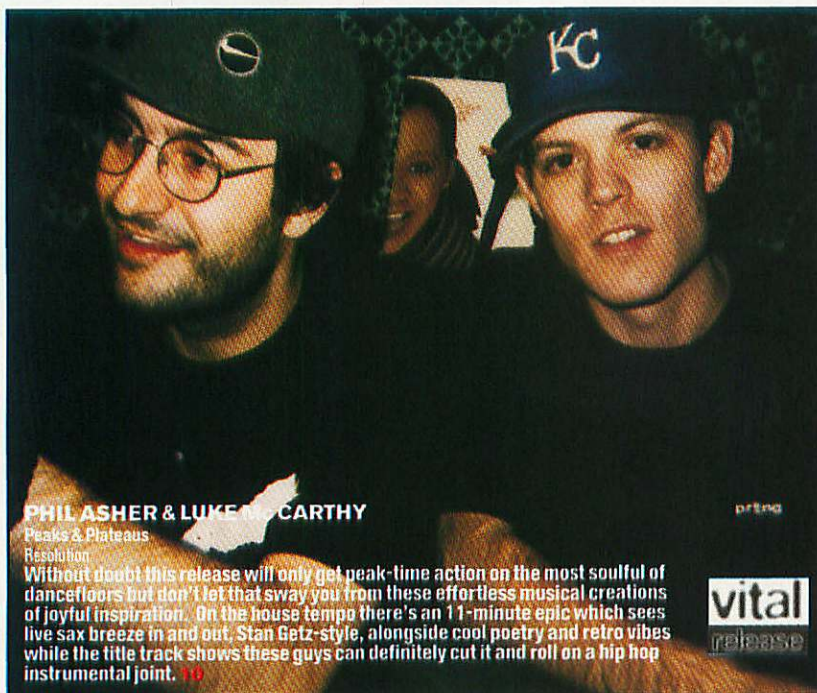
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# trainspotting garage

Reviews by Michael Morley



## PHIL ASHER & LUKE CARTHY

Peaks & Plateaus  
Resolution

Without doubt this release will only get peak-time action on the most soulful of dancefloors but don't let that sway you from these effortless musical creations of joyful inspiration. On the house tempo there's an 11-minute epic which sees live sax breeze in and out, Stan Getz-style, alongside cool poetry and retro vibes while the title track shows these guys can definitely cut it and roll on a hip hop instrumental joint. **10**

## SECOND CRUSADE

Love & Happiness  
Freeze, USA

Another episode from rising soul brother Paul Hunter, Glaswegian born but just relocated to New York with his Deep Sensation partner Colin Gate. This one was recorded about a year ago and is based around vocal snatches from First Choice's disco perennial of the same name. With its classic sounds and soulful funkiness, it will still be played in a year's time, you better believe it! **8**

## BOBBY D'AMBROSIA

Moment of My Life  
Definity, USA

Following on from Nu Yorican Soul's "Runaway", it seems quite timely that the first release from Def Mix's long-awaited label is a cover of Inner Life's Salsoul classic. Production is soulful, in keeping with the original, and authentic enough for today's more commercial dancefloors, with Michelle Weeks performing well on lead, although without the depth of Jocelyn Brown. A pretty decent if not particularly spectacular introduction, and a statement of intent from this new New York label. **7**

## SNEAKER PIMPS

Spin, Spin, Sugar  
Clean-Up

Next up on the Van Helden's remix list are indie crossover types The Sneaker Pimps. Armand provides his new customary dark, bassline-led groove with ambient drops in all the right places which will have undoubted dancefloor effect. Farley & Heller's mixes have their usual persistent "in the groove" qualities, but this time some very funky percussion and a touch of

Detroit flavour wins the game for me. **8**

## ROMATT PROJECT

The Road  
Kult, USA

New York duo DJ Romain and keyboardist Matt Keys take us on a very deep and hypnotic piano outing topped off with splashes of acid and tough beats to give more than just a mellow appeal. Top-notch and, as the title suggests, a bit of a journey. **8**

## UP YOUR RONSON

I Will Be Released  
Hi-Life

Up Your Ronson have hinted at soul in their last two releases without quite delivering. Here, those reliably soulful types Jazz 'N' Groove don their remix hats to provide that extra special ingredient. The dubs make particularly good use of catchy backing vocals and a great bass and keys change. **8**

## JOHNNY D & NICKY P

The Cobble Hill EP  
Distant, USA

The Henry Street supremes bring back memories of their "Jehnick" conquest with cool sampleadelic cuts taking in a Cloud One disco fave on "Fly", merging MK's fab "Burning" superbly with a Patrice Rushden bass on "Johnick Fire" as well as throwing down a worthy and spacey treatment of Raw Silk's "Do It To The Music" on "Raw Beef". **9**

## AALIYAH

One in a Million  
Atlantic, USA

It's all change here as the first Princess Of Swing gets herself re-arranged in all manner of styles. This time Armand Van

Helden really does provide a drum & bass reworking to good effect, while New York latest newcomers Nitebreed provide the heavy house groove, Armand-style drops and effects to follow on from their bootleg mix which caused a stir a month or two back. Other house mixes from Geoffery Curtis and the B-Boy Orchestra let the side down a little. **7**

## JAHKEY B

It's Alright  
Freeze, USA

It may be that I'm a miserable git, but occasionally the happy happy garage cliché gets a bit too much for me. Still, if it's uplifting and singalong qualities that you desire without the cheese, then look no further than Eric Kupper's reworkings. For a more moody and unusual take, check out Jahkey B's dub. **7**

## also released

NU YORICAN SOUL - "It's Alright, I Feel It" (Talkin' Loud)

VAN HELDEN/MOOD II SWING

MIXES (Talkin' Loud)

GRANT NELSON & BRAIN TAPPET - "The Soul City Experience" (Swing City)

BROTHERS OF SOUL - "Disco Era/DJ in the House" (Freeze, USA)

LOUIE BALO - "Seems To Run Wild" (Subversive)

THE OPERATOR & BAFFLED -

"Things Are Never" (Outlaw)

HOUSE OF JAZZ FEATURING DWAYN E LONZO - "U Know How To Love Me" (Lazy Boy)

DJ HARVEY - "Give It Up/Cosmic" (Black Cock)

PIONEERS - "Taunt" (Shack, USA)

GROWI - "Move Ya Body/Boozerk" (Crucial Sounds, USA)

JOHAN S PRESENTS INTERGRADED SOCIETY - "The Spirit" (Sweat)

# trainspotting reggae

Reviews by Derek Bardowell

## BEENIE MAN & GHOST

One Of Us

Fat Eyes, Jamaica

Put together a petrified child that has had too much lager, lager, lager and a highly over-excited, verbally schizophrenic adult in a smoky Jamaican recording studio and you may just be able to comprehend this track. A former Number One on the pre-chart, "One Of Us" marries two of Jamaica's most innovative DJs in devastating fashion. **10**



## singles

### NINJA MAN

Charles Hyatt

Jammys, Jamaica

Veteran entertainer Ninja Man is not dead and buried yet. The self-proclaimed Don Gorgon, known for voicing classics like "Kill Them And Done" and "Murder Dem", combines off-key sing-jaying with tongue-twisting verses. He may still sport the scrawniest voice in reggae and hit the bummiest notes, but he still spitfire's lyrics out of that high pitched tone like a constipated cannon. **9**

### SPRAGGA BENZ

Dolly House

Xtra Large, Jamaica

Still labouring in his largely unproductive deal with Capitol Records, Spragga continues to voice these rather average, not-really-gonna-do-much independent tunes. Spragga, still sounding like he has a hot dumpling in his mouth, remains a phat DJ, but he is in desperate need of a big tune. **6**

### BOUNTY KILLER

Bedroom Crucifixion

Black Scorpio, Jamaica

Read the title carefully. If I was to say that this cut is about Bounty's bedroom exploits, and the lyrics and rhythm are a perfect representation of this, then you'll understand why I will also say, "Proceed with caution". **7**

### CAPLETON & YAMI BOLO

Put Down The Weapon

Fat Eyes, Jamaica

After a dull 1996, Capleton returns finally sounding like his old vibrant self. People were starting to tire of his cultural rantings that were lacking the spark and innovation of earlier classics. This self-explanatory conscious tune uses the "Under Mi Sensi" rhythm and features the moving vocals of rasta Bolo. **9**

### FREDDIE MCGREGOR

Rumours

Greensleeves

One of reggae's most revered vocalists continues to put out quality material without reaching the grand heights of his 1987 national chart hit, "Just Don't Wanna Be Lonely". "Rumours" lacks depth and sounds as if it

was recorded a long time ago. However, it does grow in time. **7**

### TANYA STEPHENS

Yuh Nuh Ready Fi Dis Yet

Mad House, Jamaica

Tanya's deadpan voice oozes with sexiness and authority. When she chants lines like "Have you ever wondered what make a girl come/A woman first fi satisfy before you say you done" you'll understand why the ladies go crazy over it in the dancehalls. **9**

## albums

### CUTTY RANKS

Six Million Ways To Die

Priority, USA

Cutty is remembered for the classic "Who Seh Me Done", that mysteriously shows up twice on this album, over four years after its initial release. It's also the best tune here, which tells you he has not taken his music to a higher level since. The album itself is more versatile and Yankeeified (loads a hip hop beats) than anything he's done before, but lacks solid ragga tracks. **7**

### VARIOUS ARTISTS

Axiom Dub - Mysteries Of Creation

Island

Sit back, relax and take a chill pill with this soothing ambient dub collection which captures the influence of dub in a number of different musical styles. **8**

### THE BLACKSTONES

Somebody Ought To Write About It

Prestige

The veteran reggae outfit returns with a catchy mix of original cuts and covers. Gentle harmonies and refined grooves delight, truly exhibiting the universal sound of reggae. Hopefully it will get the coverage it deserves. **7**

### VARIOUS ARTISTS

Dancehall Rawkus

Rawkus Entertainment, USA

There are nuff designer artists, but no designer tunes, barring Barrington Levy/Bounty Killer's "Livin' Dangerously". Still, the American-based label has put together a useful album. At the moment, they're not equipped to compete with other compilations because they cannot secure enough big tunes. But a promising start nonetheless. **8**



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**The Core Foundation are:** Dougal & Mickey Skeedale, Billy Bunter, D-Zyne & Rob Vanden, Scott Brown, Hixxy & Bananaman, Vinyl Groover, Ramos, Supreme & Sunset Regime, Bass Generator, Alchemist, Lisa, Fade & X-Cess, Gordon Tennant, Technotrance, Stu J & Jon Doe / UFO, Jack Speed, M-Trax



## DJ DEMO You're Mine

Universal  
One of those tunes which works in any area of the country with an outstanding reaction.

Although this is a remix, the original only appeared on a few dub plates. With a pounding kick drum, powerful stabs and uplifting piano and vocals, it has all the ingredients to soar right to the top. 10



vital  
release

## DJ SLAM Dreamin' Hectic

The intro is excellent with a moody bassline and rap vocal. The main female vocal is lush with some proper piano to compliment it. The percussion is a bit on the crazy side with about 10 claps a second but the rest of the track fortunately makes up for that. The cappella dub version on the B-side is well worth a listen. 7

## SAN FRANCISCO PUSH Joyriders Clubscene

Something different from one of Scotland's finest hardcore labels with loads of nasty stabwork and some dirty 303-type sounds cut around with vocal inserts and unusual breakdowns. Not a Dougal or Vibes type tune but still worth a listen. 6

## ALCHEMIST FEATURING LISA Somebody Burnout

Very fast but not too furious, this is typical Alchemist with very clean sounding percussion and drums and excellent vocals from Lisa. With bundles of originality, "Somebody" is definitely not a run of the mill sound. If you're not into this style, the B-side may be more up your street. 8

## THE MIX Dreams Dup

From Billy Reid, one of Scotland's potential leading hardcore DJs, comes this three-tracker. In typical Scottish style, the sound is very clean and sparse with no breakbeat and a prominent kick drum. One thing which bothers

# hard core

trainspotting

Reviews by Slipmatt

"me though is the Pinky and Perky-style vocals. I thought they'd retired long ago. 5

## UNDERCOVER AGENT RIP

white label  
The main "You've had it oh boy" hook on this 10-inch will be recognised by all hardcore fans and comes complete with lots of other good old school samples from the likes of Orka and Phuture Assassins. Even though it's yet another rip off, Undercover Agent has put this together with style and it will go down a storm. 9

## DJ TAP-IT Can You Feel It First Contact

The first release for this new label kicks off with an Amen stomper which contains some pleasant vocals and piano rhythms. A dirty stab takes care of the middle section and some strings finish off the job. 6

## albums VARIOUS ARTISTS Hardcore Explosion 97

Supreme Underground Music  
From Supreme Underground comes this excellent compilation double-pack mixed by Force & Styles and Dougal & Hixxy back-to-back. This is the first in the series and the amazing track list includes "Heart Of Gold", "Love

Of My Life", "Sunshine On A Rainy Day", "Pretty Green Eyes" and "Let The Music" to name but a few. An absolute must for all hardcore collectors. 9

## VARIOUS ARTISTS Ecstatic Volume 2

Impact Recordings  
Impact bring you a trip from 1994 through to 1997 with 18 of their finest releases including "Let The Bass Kick", "Higher Ground" and "Bust The New Jam". This double-pack is one CD with 18 tracks unmixed and the other CD megamixed by the scratchmaster himself, DJ Sy. 8

## also released

INFERNUS - "I Want Your Love" (DJ Ham Remix) (Happy Trax)  
MC LUST - "Bassline Kickin'" (Happy Trax)  
SENSI TIZE - "Living Without You" (Kite Breed Records)  
DJ STOMPY - "I BELIEVE" (Force & Styles Remix) (Hectic Records)  
FUTURE VINYL COLLECTIVE - "Gizmo Music" (Hectic)  
CORTEX - "Eurosia" (XY2)  
HELIX - "The Fresh Air Of Liberty And Union" (XY2)  
BANG - "Cloudy Daze" (Next Generation)  
JIMMY J & CRU-L-T - "Runaway 1997" (Death Becomes Me)  
DJ MIXMAT - "Hold On To Your Heart" (Remix Records)

## singles SY & UNKNOWN Gonna Get Yours Quosh

Quality hardcore from the old school master and his side-kick with vocals from Public Enemy and a slow intro. Overall this is spot on with original sounds and programming. This won't be an anthem but will get its fair share on the decks. 9

## FORCE & STYLES United In Dance

Obviously a theme tune for the United Dance events. Most people have probably heard the exclusive dub mixes which include "Slipmatt/Force & Styles Are United In Dance". The track is packed with bounce, energy and the excellent vocal talents of Jenna and the superb piano playing of DJ Styles. 9

## DJ ENERGY You & Me Go Mental

A change of label for DJ Energy but no change of style for the young pirate DJ. "You & Me" is full of energy with loads going on including rap vocals and some interesting key changes. The lyrics to "Hardcore Exstasy" could have been better but it'll still go down a storm at Labyrinth and Die Hard. 7

## DJ EDC Hardcore Music Hectic

A simple little number with an intro similar to "Ravers Choice". If you can remember back that far, "Hardcore Music" is definitely not a Number One, but there are some pretty funky breakbeats behind a couple of breakdowns and thankfully it doesn't have hardcore vocals. 6

## SY & ERUPTION 12" Of Love (Remix) United Dance

A right bouncy little number here from United Dance with a real jump up sound. All the ingredients of the original are still there but with a 1997 flavour. 12-inches of excellent hardcore. 8

## JUICY CUTS Juicy Cuts 5

Juicy Cuts  
Number five in the naughty rip-off series and you can't get much

naughtier than this full-blown one-sided rip off of last year's best-seller, "Love Of My Life" with extra rap samples and typical hardcore stabs. "Juicy Cuts" will definitely do the business on the floor even though it gets a big zero for originality. 8

## DNA MEETS DOUGAL Hornz (Remix) Just Another Label

Some good new ideas have been mixed into this one, which was massive a couple of years ago. The DJ-friendly intro, end and the piano come from DNA, and the smiley new riffs obviously come from Dougal. A pleasant listen which will undoubtedly do serious dancefloor damage. 8

## GO MENTAL Hardcore Wonderland Go Mental

A prominent hard kick bangs through this one with stabs, piano and the vocals "Hardcore wonderland/Where your dreams will come true". A definite reply to DJ Vibes' techno wonderland. You'll either love it or hate it. 7

## THE UNKNOWN PROJECT Paradise Hectic

A sensible tempo with the usual drums and some loud stabs. Yet another one on the naughty vocal tip with samples from Seal and a stab riff which sounds like another tune but it isn't. Not original enough to be classy, but by no means cheesy. 7

## RAMOS, SUPREME & UFO Terminator GBT

Billy Bunter's label delivers yet another serious tune with an aggressive feel and an arrangement which has to be listened to from start to finish. The music builds and builds into a dramatic breakdown. One for GBT fans and connoisseurs. 8

## WHO DONE IT Or Not white label

I suppose somebody had to hardcore up The Fugees and Who Done It have gone and done it. Surprisingly, it's actually a well put together tune with loads of different sounds and a good arrangement. If anyone's got the front to play it out I'm sure it will go down well. 7

## production values

## CITADEL OF CHAOS' George Jones and Jan Salisbury on their twiddling exploits to date

### How would you describe your production sound?

Our hardcore is very minimal because we don't like the cluttered feel of most of the happy stuff. Our tracks are powerful and uplifting but in a dark sort of way, we don't use any piano riffs.

### What were your first and last productions?

Our first was "E-Z Man" on Boombastic Plastic. It was made in the days before the dance scene split into all its different sounds, so it had a bit of everything in there. Our latest release is "Let Me In" on Stage 1's new imprint, XY2. It's on a trancecore tip.

### What has been your biggest tune?

"Citadel Of Chaos (Part 3)" sold the most but "Ronnie's Revenge" is our favourite tune because it captured the 1992 vibe as far as we were concerned. We made it for the dancefloor and we were jumping around the studio like lunatics when we'd finished it!

### What's influencing you now and how is it affecting your sound?

Basically, our hardcore is just trance at a faster pace with straight kicks and breakdowns. We like raw, heavy, slow breakbeats and the funky samples Fat Boy Slim uses, we incorporate that sort of style into our hardcore tunes. The breakdown on "Let Me In" could be a trip hop track for 16 bars.

### Who have you most enjoyed working with and who would you like to work with in the future?

We worked with Dr S Gatchet in 1992 but over the past few years we have just been doing our own thing in the studio. We hope to do some stuff with Billy Bunter, Rob Vanden and M-Zone soon. We're all on the same wavelength when it comes to musical style. In 1993, the hardcore scene went a bit pear-shaped for us. Jungle was too dark and the happy hardcore was too fast so we started producing trance under the names Lost In Space, Criminal Minds and Headspace for FDN... oh and some trip hop tracks for Narcotics Inc as Agent Cain.

'Let Me In' is out now on Stage 1



# Tinrib Recordings Presents The D.R. Base CD Album - Fish Tales Vol.1 'Battered & Crispied'



A full 72 minute, thirteen track album of the best in Euro Techno by D.R. Base - digitally mixed from D.A.T. by Tony De Vit.

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D.J. Mag - Technohead

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Chris C Reviews from To The Core Magazine.



**Distribution: RTM**  
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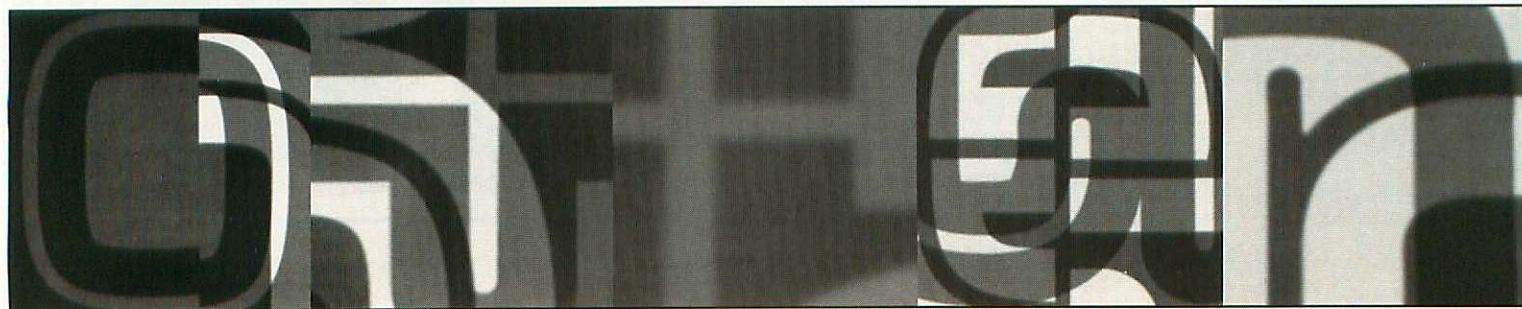
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- 5: *Landing (Part 1 & Part 2)* Sutra\*
- 6: *Other* #1\*
- 7: *Other* #2\*
- 8: *Eso Lo Que Va!* Beach Flea with Magic Juan\*
- 9: *Future* The Other Project featuring RMA
- 10: *Feel The Warmth (The Unreel Rub)* Reel Houze
- 11: *Brinca (Loose Leaf Dub)* Ralphie Rosario
- 12: *Hard to Dye (Trumpet Cut-up Remix)* Paramour
- 13: *Love Triangle* Coco Steel & Lovebomb\*
- 14: *It's a Party* A Man Called Adam\*



# progressive house

Reviews by Nick Hanson

## FAITHLESS

Reverence (Epic Mix)  
Cheeky  
Faithless return from their well deserved global chart domination with yet another outstanding innovation. Meticulously crafted to roll any dancehall, "Reverence" moves the goalposts once more, away from the pretenders to their Brit-house throne. This contains one of the slickest basslines to have emerged from a speaker this year. **10**



## singles

### JADE 4 YOU

Lover Sixth Sense  
Belgium

Good to see the Belgians back on form with Jade 4 You's third single "Lover". The Praga Khan mix surfacing as best with a sparse, stabbing analogue production which works effectively with the rather lusty vocal. A very good underground record which has the rare commodity of an excellent hooky song. **7**

### PHOKUS

Secrets/Flashback  
Module, Holland

The second release on Deal's sister label, served up by the talented Phokus team. "Flashback" is a disco-driven high-NRG lot emulating Donna Summer's classic bassline effectively, mixed with fizzy sounds and sturdy drums. While "Secrets" over on the flip is unfortunately one of those weirdy Dutch records which reminds me of the "Birdy Song". **6**

### ARIA

Ascention/One  
Deuce, USA

Our usual monthly platter from the fledgling Deuce imprint, and what a refreshing change from the usual swirling tosh, brain-whooshing us of late. Instead "Ascention" dons a rather stylish pair of trousers to an electro, R7S-style backdrop. Flipped over, we encounter a meaty ripper of a choon entitled "One". **7**

### BLUE FLUFF PROJECT

Crisp/Cosmic Fear  
Blue Fluff

A superb first release from London-based production team "Blue Fluff". Two solid Brit-House groovers covering the deep and hard spectrum. **8**

### SOUNDSTATION

Do You Feel It  
SOS

Sounding very much like a UK/Orlando soundclash on a good day, this includes all the epic ingredients—vocal effects, breakbeats and acid breakdowns. The original and the Lunn And Lathay remixes are

included, making this a most worthy purchase. **6**

### CANNY

Take Me Up  
white label

Another UK retro throbber in limited supply on white label. But certainly worth hunting around for. The A-side is an excellent chord-driven, pilled-up gummer with all the right influences, while the B-side slows down for the "all back to mine" moment. **7**

### AMETHYST

Babel/Tempest

Jackpot

After numerous releases the Jackpot imprint certainly seems to have claimed sound as their own. "Babel" flickers about creating just the right atmosphere for dancefloor bedlam, while "Tempest" sounds like "Brainbug" recorded in Frankfurt. All a bit predictable, but worth a listen. **6**

### ZEE

Say My Name  
Perfecto

Promoed as a double pack with four mixes to choose from, Zee's "Say My Name" benefits most from one-time Fabio Paras collaborator Eddie Fingers' "Epic Midnight Dub". Seven superb minutes of pure pumping perfection, which complement the awesome vocal extremely intuitively. A Robin S for 1997. **8**

### ROLAND KLIKENBERG

Funkateer  
Deal, Holland

Deal continue to run amok with their every release outstripping its predecessor, and this little hoedown from Roland Klikenberg is no exception. Frantically tearing the arse out of any disco dancefloor, "Funkateer" is absolutely essential to any Saturday night fever. **8**

### PSYCHOBLUE

I Wanna Love  
Cash, Germany

A very retro feel to this fired up beller straight out of Frankfurt, with the tried and tested formula, of building up, breaking-down, speeding up and kicking off to a guaranteed floor frenzy. The B-side provides a more moody

American-style mix from much the underrated Strictly Rhythm producer, George Arosta. Solid stuff for all the lovers of old skool! **6**

### SUNDAY CLUB

Healing Dream  
Stress Records, UK

An inspiring release from a real mainstay imprint in dance music, Stress Records. "Healing Dream" is a classically produced cut with a Sasha (circa 1995) influence, but still manages to retain the contemporary vibe with Platipus-style chords which indicate that the night is very much underway. **8**

### CRUZMAN

Ohm Sessions  
Quad Communications

A promising first release from Newcastle-based remix team, The Forth's Quad imprint. Opting wisely for a hi-fi Dutch production version featuring three excursions with the A-side definitely coming up ruffest. The B-side funks along nervously with a very Balearic overtone, while an excellent "Coloured Oxygen" reworking is included for those lovers of all things epic. **7**

### DAN FACTORY

Spook  
Skinny Malinky

More superior offerings from the Skinny Malinky label, this time featuring the talents of Beat Foundation's Dan Hewson with a very Anglo-Dutch production perfectly formed for that 6am elixir. Accomplished production which is setting the benchmark for all the gating-obsessed proggers to chase. **7**

### DJ JEAN PRESENTS DUB FOUNDATION FEATURING ENRICO & MARK VAN DACE

IT, Holland

Four cheerful productions from DJ Jean and friends Enrico and Mark Van Dace, all impeccably mixed and arranged in their usual cheeky Dutch fashion. All four tracks are ideal mixing tools for deck technicians, with solid basslines and other familiar sounds. **6**

### also released

SECTION X - "Atlantis (Way Out West Mix)" (Perfecto)

LSG - "Fontana/Venus Remixes" (Superstition, Germany)

RAISSA - "Your Summertime" (Superstition, Germany)

HORSE - "Careful (Sasha/BIR Mixes)" (Stress)

LITHIUM - "Ride a Rocket (Disco Citizens Mix)" (ffrr)

AUERNAUT - "Calm Your Mind" (white label)

THE SPACE BROTHERS - "Shine" (Manifesto)

HHC - "We're Not Alone" CSFM, UK

HELIOTROPIC - "Rich Bitch" (Skyway)

MANIAK - "Hazy Grooves (Vito Benito Mix)" (Pukka)



## RACCOON

What To Be  
Bosca Beats

Top Teutonic tastiness (of the kind which has been flooding Universal Prime Breaks and Jerk Records lately) gets given a whirl on the imprint of the instant. Nothing to do with animals other than the party variety, "Raccoon" comes with a screaming acid NRG reworking from Jon The Dentist. More messed up than Brian Harvey at Trade. **10**

## singles

### RAZOR'S EDGE

Peace In Our Time  
Metropolitan

Dougie Osbourne must have been 'avin a larf when he dreamt up the name for this chemically-laden, full-on amyl assault, "Exquisite Sin", this is the sort of secret weapon the beat-barons down at Warriors drop on unsuspecting citizens. E's in our time, surely? **8**

### PABLO GARGANO

Eve 14  
Eve

A three-tracker from the ever-improving Eve NRG trance stable. A classy Italian groover with perfectly formed 303s and oiled-up melodic definition to die for. A foray into the sways and swoops of a euphoric 8am at Turnmills. A rather wonderful record in a classy sort of way. **8**

### SASH

Encore Une Fois  
Multiply

Originally available only on import from the Byte Blue boys in Belgium, "Encore Une Fois", despite its Gallic title, is actually a German house track which marries UK-style big beats with Euro melody. More to the point, it's catchier than crabs at Amsterdam's yearly swingers' convention. Johnny Foreigner... what's he like, eh? **7**

### KULAK

Deep Down  
Shift

Produced by former N-Joi member, Mark Kulak (the man also responsible for "Trading Faces" by Cadenza), "Deep Down" hits the G spot with alarming hard house accuracy. So take it deep, take it down and enjoy every last drop of hot, pumping, aural pleasure. You know you love it, you slags! **7**

### HEADCRASH

Give It To Me  
Distinctive

Finally, a UK release for 1996's Dutch summer scorcher on the Move The Crowd imprint. Headcrash are Bruce and Jamie, whose work you might recognise from Outland and Rhythm Import. Sis Bliss, who needs no introduction, gives the cut a rub-down with extras on the flip. Pumpingly gorge. **7**

# hardbag

Reviews by Joey Balsadura



## THE SPIRIT

The Spirit  
Logic

Euro house NRG pop armed with a couple of club mixes. The Spirit is none other than Mike Koglin who has worked alongside a slew of stars including Boy George and Alison Limerick. For lighter, fruitier floors everywhere. **6**

## PIANOMAN

Party People  
London

What those whacky marketing people at record companies like to call an anthem "Party People", for all its dubious musical references, is undeniably a gorgonzola foot-tapper of the highest order. It's from Bradford apparently, but don't let that put you off. **6**

## BILLABONG

Nu Style  
Nu

The last Billabong cut was all Studio 54 and flaky Bolivian. Here, the Bong boys take a different approach... dense atmospheric textures, tinkly bits that Mixmaster Morris would be proud of, and a pumping leitmotif to keep you on the floor. Ambient disco, anyone? **7**

## DIPSOMANIA

Get Me Off  
Bosca Beats

Top doll Linda Cole hooks up with Zero B to produce a floor filling pumper of the highest order. Jon The Dentist performs the trance-touched honours on the flip. Watch out for the bitch reference in his mix. How can he possibly mix with claws like that? **8**

Records provided by Pure Groove, London. Telephone 0171-281-4877

## also released

JUDICIAL WEIGHT - "Wire" (Resolve)

SCOFF BOYS - "Dirty Habits" (Scaff)

FRED & GINGER - "The Feeling" (white label)

DJ MISJAH - "Magical River" (X Trax)

YO YO - "Funk 01" (White)

DAMIEN C - "The Nearly EP" (white label)

DONS - "Drop The Gun" (Urban)

VINYL VANDALS - "2/3 Break" (white label)

QUANTIFIER - "Tomorrow" (Pull The Strings)

Key 10-Dolphin 9-Shark 8-Stingray 7-Salmon 6-Cod 5-trout 4-Mackerel 3-Sprat 2-Minnow 1-Jelly Fish 0-Plankton

# down tempo

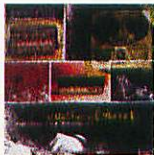
trainspotting

Reviews by Calvin Bush

## VARIOUS ARTISTS

Audio Alchemy - Experiments In Beat Reconstruction  
Ubiquity, USA

Proof that there's more to American downtempo magic than DJ Shadow, Ubiquity's latest compilation is bursting with glorious inventiveness, bone-rattling funk and mind-warping experimentalism. Ten exclusives from the likes of Q-Burn, Sharpshooters and the watch-'em-closely Mumbles throw the clippings of trip hop, jungle and ambience into the air, only to rearrange them in some mighty bang-on stoners' delight. **9**



## singles

**SONS OF SILENCE**  
Spring Forward Fall Back EP  
Leaf

Clearly a talented bunch of misfit bastards, SOS follow up last year's Leaf debut with eight tracks so infinite and far-reaching in their influences you'd need 133 Luke Viberts and Mike Paradinas to come up with the same breadth of vision. Lifting dub, freak-beat edginess and even moody loungecore all get a look in. **8**

**FINLAY QUAYE**  
Ultra Stimulation EP  
Haiku

A stunning debut EP from Tricky's uncle which offers the finest British reggae lilt 'n' croon since Bim Sherman, over a deeply sensual, African-tinged backing. See interview below for more and make sure you listen to this before you make your next skins trip to the 24-hour store. **9**

**URIEL**  
Funk Attack Phenomenon  
Beau Monde

Bristol's Scott Edward moves deeper into electronic bossa nova territory once more with what sounds like Antonio Carlos Jobim skanking in an opium den. "Under Compulsion", the lead cut from his forthcoming album, is particularly groovy, folks. If electronic jazz has a future, this underrated producer is going to find many a garland coming his way. We hope. **8**

**THE WISEGUYS**  
Casino Sans Pareil  
Wall Of Sound

As cheeky as Dennis The Menace on a date with Minnie The Moocher, "Casino" is the perfect reason to book into the Monte Carlo Hilton, cruise around in your open-top Spitfire and generally make whoopee like there's no tomorrow. Taken from their neglected album of last year, it's gloriously stooped fun stuff. **9**

**SCI FI SELECT**  
Tell The World EP  
Mephisto, USA

More evidence that San Fran's creative pot-boiler over, this EP epitomises the lazy, hazy cool which filters through most of the Mephisto (and Bay area) output. Nostalgic funk samples criss-cross languid beats and dulcet samples roll out the moodiness. Way above the current Balearic tide mark. **7**

## FREAKNIKS

Under The Sun Remixes Part 1  
Scenario

Four new versions of tracks from the superb "Under The Sun" long-player. The band themselves toughen up the smokin' "Kalimba", Love Lee injects the breaks fluid into "Slow Roll 77" and Search & Marquez vibe out on "Easy Alibi". Best of the lot is Vadim's powerfully moody minimal torch song transformation on "Lost". **8**

## METAMATICS

Dope For The Robot EP/Repeater EP  
Clear

A two-in-one release for a new act who Clear reckon are closest to characterising their sound. Metamatics clearly follow the Herbert book of kooky science, chopping up their DIY beats into spluttering rhythms with an electro-heavy feel. The housey "Repeater" and the lovely "Blue Water" nevertheless combine originality and funkiness in a potent unity. **8**

## JURYMAN

Playgrounds/Song For Future Town  
SSR/Crammed

Ex-Sandals man Iain Simmonds opens his account at SSR with a classy piece of hard funk mania in the shape of "Playgrounds", an absolutely stormer, nothing less. Flip over for some rather rambling cosmic poetry on "Song For Future Town". **8**

**ENVIROMENTAL SCIENCE**  
Coming Home In A Bodybag  
Skint

Inevitable hard-shock title for the Scientific trio's debut on Skint. As you'd expect, the lead cut and "Miss Adventure" are chocka with chemical beats working overtime, screaming analogue mayhem and basslines which would shred the fingers of lesser mortals. George Clinton on base speed doesn't even come close. **7**

**CONEMELT**  
Hunky Monk  
Spiky

Played at 45, "Hunky Monk" sounds like an over-heated turbo techno engine going into the red zone. But slow it down to 33 and feel that baby purr! Squelching around on electro thin ice and carving up some beautiful dub fuck shapes, this may not be what Conemelt intended but it's a perfect Clear-style throbber nevertheless. Top stuff. **8**

## DEADLY AVENGER

Where Fools Lay Dead

Whatever the Deadly Avenger takes in his morning coffee, it sure isn't honey. The Avenger twists and darkens his beats like he's got a serious grudge against lame breaks merchants, before throwing in the kind of orchestrated malevolence which would surely get John Barry tutting disapprovingly. Malicious rather than delicious. **7**

## AGENT CAINE

Carrera/Medicine Man  
Narcotix Inc

Two mighty fine pieces of rolling, breaking, squelching funky gear which will ease you out of your armchair with a strategically armed sense of gentle analogue tomfoolery and the odd bit of wah-wah guitar. "Carrera" is more likely to get your toes tapping while "Medicine Man" will get your head nodding. **7**

## albums

### BETTER DAZE

Remix Project  
Ubiquity, USA

Q Burn's Abstract Message, Fila Brazillia (twice) and the excellent Thievery Corporation are the ones to keep your eyes on as Better Daze give their "One Street Over" album the remix treatment. Mention should also be made of the lesser known American

remixers such as Bugs and Scribe who offer up proof that America's take on trip hop could be the wildest yet. **7**

## VARIOUS ARTISTS

Dig The Nu Breed  
Wall Of Sound

This isn't going to do much to refute suggestions that Wall Of Sound are currently painting themselves into something of a "big beat" corner, but credit where credit's due. "Dig" is 10 new tracks from a fresh roster of upstart wannabes like Mr Natural, Red Myers and the excellent Fruit Loop. A greater investment in the future of British independent ballistic, ballsy music. **7**

## TO ROCOCO ROT

Veiculo  
City Slang

There are a million too many Tortoise copyists out there but mercifully, To Rococo Rot aren't one of them. Their roots lie in the artscapes of Can and the brittle minimalism of abstract electronica which makes for an album that's so charmingly musical, whimsical and darn well offbeat, it's impossible not to be spellbound by it. **8**

## VARIOUS ARTISTS

Jaunt - Bass Heavy Excursions In  
Time & Space

Clan Analogue, Australia  
Given Australia's rather anaemic

take on most other forms of dance music, it's a heart-dizzing pleasure to discover this little treasure. A whole new clique of down under downtempo crazies work fucked dub, analogue weirdness and rumpastic basslines into a project Bill Laswell would be proud of. Gold medals should go to John Gillies and Atone. You can also hear the same crew firing on all cylinders on "Aphelion One". Definitely worth investigating. **8**

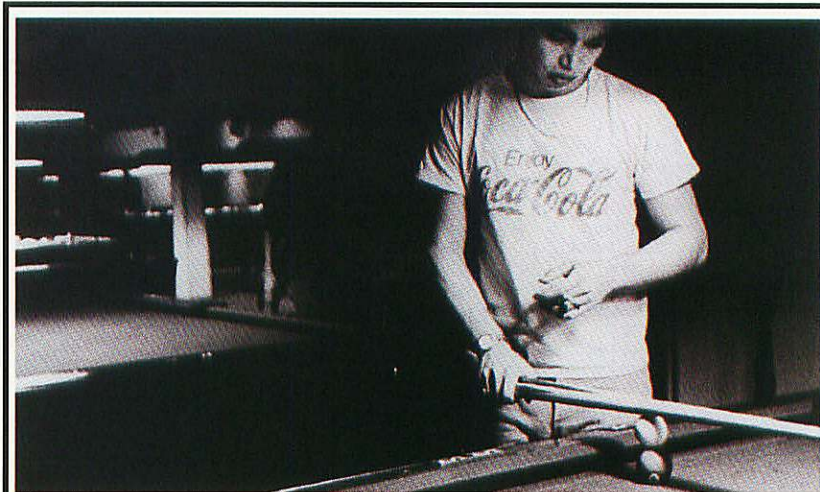
## also released

### singles

**STILLUPPSTEYPA** - "Divine Tautology" (Fire, Iceland)  
**SILVERKICK** - "Square Pin Plug" (Fused & Bruised)  
**D K FINN** - "Te Anei" (Freerange)  
**FIRE & THEFT** - "No Conference" (Narcotix Inc)  
**LIFE'S ADDICTION** - "Jesus In For The Kill" (Carter/Fearless Remixes) (London)  
**HIGHER DIMENSION** - "Stoked Out EP" (Far Out)  
**POLAR PAIR** - "Cool Panic EP" (Polar Pair)  
**SPACER IV** - "EP" (Pleasure)  
**ELITE FORCE** - "Mainframe Wrekka" (Fused & Bruised)

### albums

**FRIDGE** - "Ceefax" (Output)  
**BOWERY ELECTRIC** - "Beat" (Kranky)  
**VARIOUS ARTISTS** - "The Singles Bar" (2 Kool)



## State Of The Artist Not only Tricky's uncle, FINLAY QUAYE is ready to drop kick reggae into the 21st Century

So you think all reggae sounds the same, eh? Chances are you probably haven't dabbled in the old dubology since Lee Perry first lost his marbles. And that, as most of us know, was a long, long time ago.

One listen to Finlay Quaye's astonishing debut EP, "Ultra Stimulation", and all that should change. In the same way artists such as Maxwell and Lewis Taylor rewrite the book of soul, so too has Finlay leapt straight over the boundaries between reggae, world music, weird ambience and unearthly drum & bass. Here are the bare roots of reggae stretched like wire tendrils into a myriad of other areas of music where, by rights, they really shouldn't flourish. But with Quaye's singular vision and precocious confidence (he's still only 22-years-old), they do.

All rather strange, given that the younger Finlay was "more likely to be listening to Ozric Tentacles and Bongwater than Massive Attack", because it's the latter's spiritual magnificence that springs more to mind.

Getting information out of Quaye is no easy task. Either hopelessly vague, coyly reticent or just fantastically stoned, responses vary from loose

approximations of fact to nonsensical tangents.

Maybe that's what you get when you're Tricky's uncle (Finlay's sister, Maxin Quaye, is the Trickster's mum). What little we can glean tells us that he grew up listening to jazz, his mum carting him off to Ronnie Scott's regularly at the tender age of five or six. He cites Woodstock as the most inspirational thing in his life. And he makes no bones about turning up on A Guy Called Gerald's studio doorstep and blagging his way onto vocal duties for the classic "Finlay's Rainbow".

Now, the family ties are paying off. A collaboration with Tricky is leading to an album, provisionally entitled "Duppy Umbrella", while Tricky's connections have led to Finlay teaming up with ancient dog rocker, Iggy Pop. Meanwhile, he's promising his own album will have "a lot of different vibes. There's a lot of my soul in there."

So what's the best thing anyone's ever said about his music so far?

"It's like voodoo," he laughs. "Tricky said that."

Black magic indeed. Watch yourself fall under the Finlay Quaye spell.

*'Ultra Stimulation' is out now on Haiku*



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12.00 - 07.00. LAURENT GARNIER & GAYLE SAN

LEVEL THREE.  
10.00 - 12.00. GRAEME FISHER  
12.00 - 02.00. DERRICK CARTER (CHICAGO)  
02.00 - 04.00. MARSHALL JEFFERSON (CHICAGO)  
04.00 - 07.00. ALAN JINX CHAMBERLAIN

LEVEL FOUR. IT'S ON PRESENT BRUCE, ROWAN, GARETH AND JAKE.

### 14TH MARCH 1997.

LEVEL ONE. THE BIG BOTTOM END PRESENT ANDY CURLEY (EMISSIONS AUDIO OUTPUT),  
ASAD (REVERERATIONS), NO.9 AND HEADSTRONG.

LEVEL TWO.  
10.00 - 12.00. JON COOKE  
12.00 - 07.00. SVEN VATH (FRANKFURT)

LEVEL THREE.  
10.00 - 12.00. MATT TANGENT  
12.00 - 02.00. STEVE JOHNSON  
02.00 - 05.00. DAVID HOLMES  
05.00 - 07.00. GRAEME FISHER

LEVEL FOUR. MANGA ENTERTAINMENT PRESENTS "NINJA SCROLL".

### 21ST MARCH 1997.

LEVEL ONE. THE BIG BOTTOM END PRESENT ANDY CURLEY (EMISSIONS AUDIO OUTPUT),  
STUART PATTERSON (IN AT THE DEEP END), JO MILLS (HABIT).

LEVEL TWO.  
10.00 - 01.00. JON COOKE  
01.00 - 04.00. COLIN DALE  
04.00 - 07.00. STEVE BICKNELL

LEVEL THREE.  
10.00 - 12.00. TIN TIN  
12.00 - 07.00. DJ DAG (FRANKFURT)

LEVEL FOUR. TROMA PRESENTS A DOUBLE BILL OF "FEMME FONTAIN, KILLER BABE FOR THE CIA"  
AND "NYMPHOMANIAC BARBARIAN IN DINOSAUR HELL".

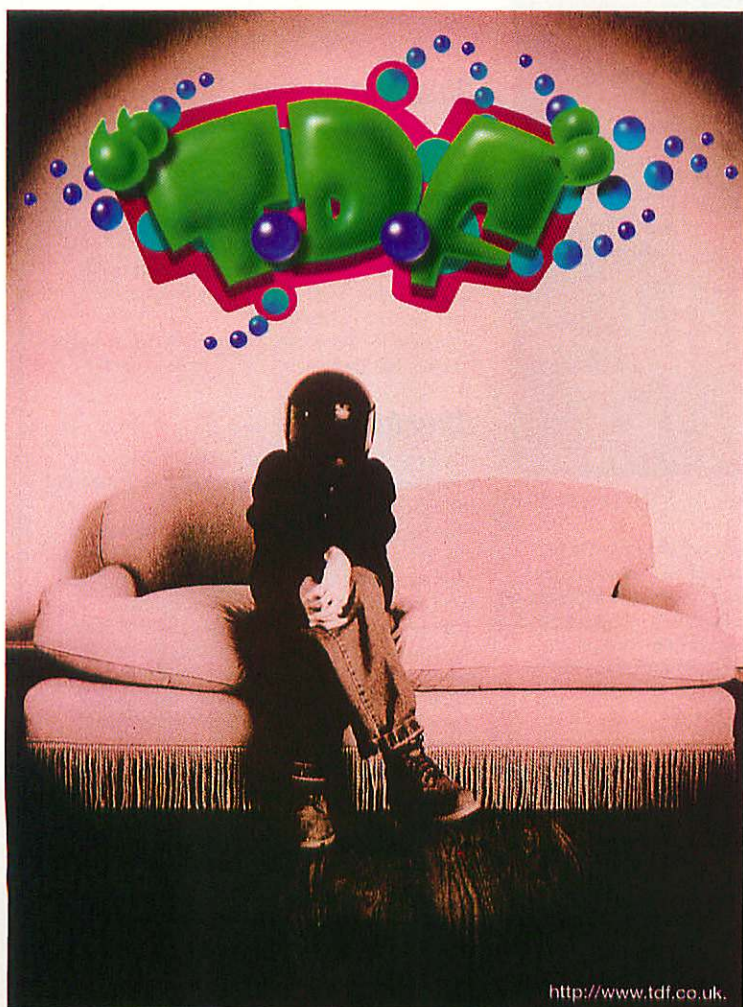
### 28TH MARCH 1997.

LEVEL ONE. THE BIG BOTTOM END PRESENT ANDY CURLEY (EMISSIONS AUDIO OUTPUT),  
SIMON (FAZE ACTION, NUPHONIC), GLENN GUNNER (STREET CORNER SYMPHONY).

LEVEL TWO.  
10.00 - 01.30. JON COOKE  
01.30 - 03.30. ROBERT HOOD (DETROIT)  
03.30 - 07.00. GAYLE SAN

LEVEL THREE.  
10.00 - 01.00. STEVE JOHNSON  
01.00 - 04.00. TYREE COOPER (CHICAGO)  
04.00 - 07.00. ALAN JINX CHAMBERLAIN

LEVEL FOUR. FENG SHUI PRESENTS THE MIDNIGHT MOVIE.



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## MANCHESTER MIDI SCHOOL

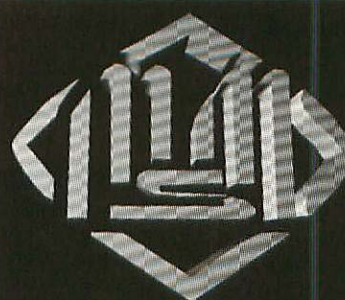


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# Vinyl countdown

## SKINNED

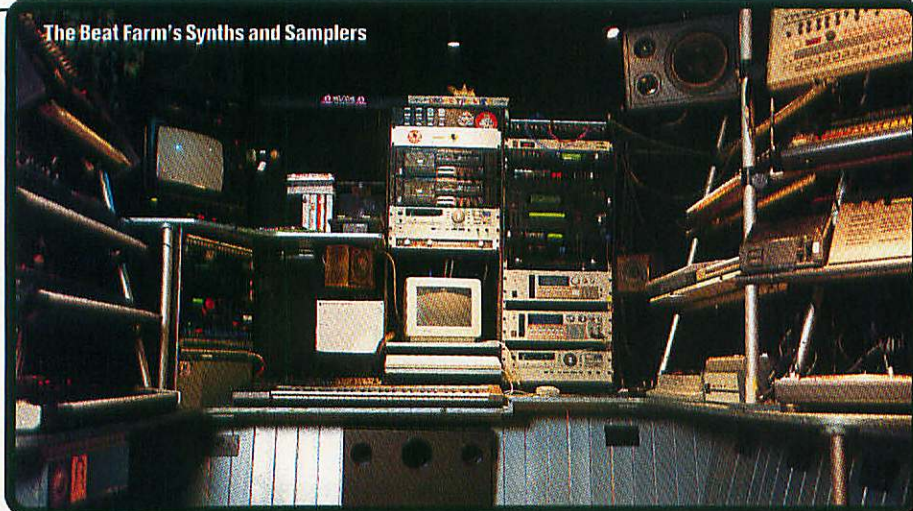
UP ONE TOO MANY? RECKON THAT THIS TECHNICAL MUMBO JUMBO IS JUST A COVER PUT IN PLACE BY FAT CAT PRODUCERS and DJs to stop the regular Joe Schmo from knocking out big-selling techno tunes at the same rate as Chocolate Hob Nobs? What's to stop you from transferring those masterpieces you hear in your head onto vinyl?

Over the next three issues, EQ presents the guide which should either make you realise that the whole process is easy peasy lemon squeezy and should be embarked upon immediately with no further delay, or that it all looks rather terrifying and you should leave it to others more committed than yourself.

Next month we'll take a look at the complexities of manufacturing your vinyl, with promotion and distribution explained in the third part, but we start this month with the recording process.

Assuming you already have a vague idea of the tune you want to record (we'll skip the "how to get inspiration and invent new genres" masterclass, if that's okay with you), we'll crack on with the money-spending options which are open to you.

### The Beat Farm's Synths and Samplers



## THE COMMERCIAL STUDIO

In many ways, hiring a studio can be the fastest and most cost-effective way of recording. Since the explosion of dance music, there are innumerable studios across the country which can offer high quality results for a good price. Studios which advertise themselves as "pre-production" or "MIDI studio" are often small affairs with no facility for recording live bands. Larger studios, popular with groups using acoustic instruments, are often prized for the unique quality of their "live room". These studios also need to have a large selection of instruments available, like drums, guitars and amplifiers, as well as a good collection of microphones for recording the drum kit and vocals. The live room, the expensive gear and microphones will all be wasted by the average dance recording session, hence the pre-production studio's

costs are far lower and consequently this can be passed on to the customer.

Most studios should have everything you need to make the music you want, and often (but not always) supply an essential time-saving ingredient, a recording engineer. Intimately acquainted with the gear, a good engineer will be able to operate all the equipment while you sit there and bark orders at him/her until your track sounds good.

### Advantages:

- ★ Someone who knows more about the technical nonsense will help you.
- ★ All the equipment you need should already be there, ready to go.
- ★ Some studios are relatively cheap.

★ The sense of discipline instilled by paying by the hour can do wonders to concentrate your mind.

### Disadvantages:

- ★ The engineer might not be competent and might make your idea sound crap.
- ★ If you don't have a home studio, you have no time to prepare, so you'll need to develop a solid idea of how to go about recording your track before even thinking about setting foot in the studio.
- ★ If it all goes horribly wrong, and stranger things have happened, it can cost you anything between £10 and £35 an hour. Or more.
- ★ An hour in a studio while you are paying for it passes far more quickly than most other types of hour.

### Checklist:

- ★ Ask the studio to send you a kit list or to tell you what they have over the phone. Does it have plenty of the right sort of gear (see panel)?
- ★ Do they offer special deals? A studio may charge £10 per hour, but offer a 12 hour day for £100. A day might cost £250, but you could get a week for £1000. Rates can be negotiated for longer sessions.
- ★ Discuss the musical idea you have. Do they seem receptive to it? Are they enthusiastic? Do they mention acts they've worked with which seem appropriate to the music you're hoping to make?
- ★ Ask how many records have been released from sessions recorded there.
- ★ Is the price quoted all in, or do you need to add extras like the engineer, VAT, cassettes, DATs, hire of any equipment etc?
- ★ Go and visit the place and ask to hear some recent work while having a good nose around before you make any decisions.

## DO IT YOURSELF

MIDI, the availability of high quality gear at relatively cheap prices plus the lasting interest in electronic music has meant that there has been a boom in home studio building. The ubiquitous home computer can be pressed into controlling any amount of gear, and it is entirely possible to produce good enough quality sound for a finished master in a spare room with only a few selected pieces of equipment.

### Advantages

- ★ While any money you spend in a studio allows you to use the equipment they have, spending money on your own gear means that you have it forever and ever, amen.
- ★ You can spend as long as you like perfecting your ideas, re-writing them, tweaking the mixes and generally behaving like a mad scientist inventing some top-secret new serum.
- ★ You can add to your home studio over time, gradually building the equipment up into something potentially pretty impressive.
- ★ Owning your own gear soon leads to you becoming technically competent as you discover new tricks and techniques all by yourself.

## Disadvantages

- ★ From scratch, it can very expensive compared to forking out for a couple of days in a MIDI studio.
- ★ The steep learning curves of some equipment can be very frustrating and there's a lot to learn. Most manuals are written by people who speak Martian more fluently than they do English, so days can pass in silent desperation trying to get a synth to do what you want it to, by which time you might have forgotten what it was you wanted in the first place.
- ★ Playing mixes at vast club-like volumes may prove anti-social and maybe even downright illegal in your house where the neighbours might have a job to go to in the morning.
- ★ The freedom to spend as long as you like perfecting mixes can have the counter-productive effect of you disappearing up your own jackies, spending far too long on material and making it sound worse and worse.
- ★ It really will cost you a very great deal of money indeed to come near to the convenience and suitability of a purpose-built studio.
- ★ You won't bother to get the gear insured and then it will be robbed/deluged by flood/burst into flames and it'll be your loss.

## THE THIRD AND MOST EXPENSIVE OPTION

Of course, many people use both of the above. They might have a small set up along the lines of a computer for the sequencing, a sampler, a drum machine and a synthesiser at home. Here they can sketch out ideas over time and get creative when inspiration hits. Rough ideas can then be honed ready for making the most of some time booked in a studio. This way, you can save time by

having the track pre-written as a MIDI file, all the samples saved onto disks which can then be loaded into the studio sampler, and know exactly what other sounds you are going to need. The process then is one of simply making the prepared track sound as good as possible, using the studios superior mixing desk and EQ, FX, and overall sound, plus the expertise of an experienced engineer.



## THE RIGHT SORT OF GEAR

It's difficult to gauge exactly what equipment you'll need, it really depends on the type of music you plan to record, but there are some staples which all studios should have.

★ A good sampler. An Akai S 3200XL (or S3000XL) is the current bee's knees, but most other recent Akai models will do the trick, such as the S3200 and the older S2800 and S1100. Akai seem to rule the roost here, but Emu, Kurzweil and Roland all make equally useful samplers.

★ A wide selection of synths. If you're looking to make an analogue bubblebath, make sure they've got some nice old synths. Most studios have, and are usually pretty proud of them, too. You should also check that they have some more modern workhorses in there too.

★ Sequencing. What sort of computer (if any) do they use and which programme is installed? The most important aspect here isn't necessarily that they have the latest, biggest and best sequencing package, but that they really know how to use it inside out. You don't want to waste

precious time watching the engineer pouring over the manual, now, do you?

★ A decent mixing desk. A bad desk will result in poor recordings while a good one will give your tunes clarity. The desk's EQ section is essential, so a well-appointed desk is a must.

★ Multi-tracking. Some particularly low-budget MIDI studios may not have any multi-tracking facility, which may suit you fine. It's entirely possible to record a dance track in one sweep with all the equipment playing live, but multi-tracking is desirable for more flexibility. Is it analogue (ie a tape machine like the Fostex R8 which offers eight tracks on 1/4 inch tape) or is it digital, like Alesis' new ADAT XL, which gives you eight digital tracks on VHS video tape? Find out which system the studio uses and why they prefer it.

★ Mastering. DAT is the mastering medium of choice, although there is a strong movement back to mastering onto half inch tape, and the industry standard is the Tascam DA 30 Mk II. The plain old DA 30 is a pretty good machine, as is the budget DA 20. The Panasonic SV 3800 is highly thought of as well.



Loads of outboard

## CONTACTS:

There is a London bias here, but there are more studios per square foot in the capital than the rest of the country put together. Probably. This is just a guide with pointers for prices and facilities. For studios nearer to you, check out the small ads in the local paper and in the window of your local music shop.

### South Coast Studio

Call them on 01424-838-338. They offer an eight track hard disk MIDI recording studio for a paltry £40 per day, and a sixteen-track facility for £70, and that includes DATs and cassettes!

### The MIDI Studio

Call Pete Seymour on 0181-520-8827. The MIDI Studio has a Fostex eight-track tape machine, an Atari running Cubase, an Akai S1000, a few synths and a Seck 18:8:2 desk. Recording costs £10 per hour, there is no VAT charge, but you do have to hire the multi track tape, which is quite normal practice. Pete also offers one to one tuition which covers all aspects of the recording process. Call for further details.

### Southside Studios

Another Pete, this time on 0171-627-2086. This Clapham-based studio offers 16-track recording on a half-inch tape machine with all the usual other gizmos for £15 per hour, with 12 hours for the price of 10.

### The Beat Farm

Call Marco on 0171-620-1317. This studio is stuffed stupid with analogue synths and is the one which illustrates these pages. You may want to get Marco to send you the kit list just so you can marvel at it. It's all patched up and ready to go and is the ideal place to concoct your techno masterpiece. Recording is done on either 24-track two inch tape, a Tascam DA 88 (eight-tracks on digital tape) or Soundcape, the eight track hard disk system, the choice is yours. Rates vary between £250 to £350 a day and you'll need to hire an engineer as well. The studio has around half a dozen on their books who all know the place like the backs of their pants.

### Orinoco

The number is 0171-237-6109. Favoured by the likes of The Shamen and Death In Vegas, Orinoco is a highly respected studio which has turned out more dance hits than you would want to cut a rug to. It has a two-inch, 24-track tape machine, an enormous desk, plenty of outboard and some lovely synths. The cost is £275 per 12-hour day, but you don't get an engineer, you need to either be one yourself, take one along or hire one, and they start at around £100 a day.

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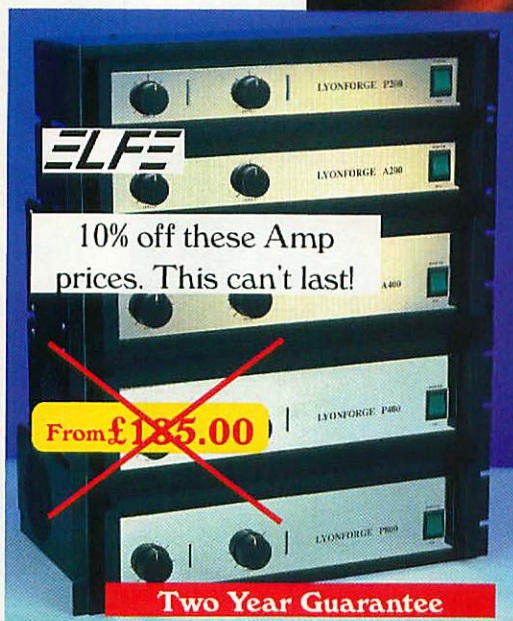
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## DANCE MUSIC PROGRAMMING SECRETS

A FEW months ago we mentioned a book called "The MIDI Files". Now, as promised by its publishers, there is a second book dedicated to uncovering the nuts and bolts of desktop programming. This time the weighty tome is aimed squarely at the dance music market, boasting on the front cover that it takes you through drum & bass, techno, house, garage and even "ambient hip hop".

Although all the examples in the book are constructed with Cubase, most of the tricks and basics can be applied to virtually any sequencing package. There's a CD-ROM included which includes 600MB of files for both Atari, Macintosh and PC. There's also a few audio demos of the various styles demonstrated which may show that the author knows how to manipulate

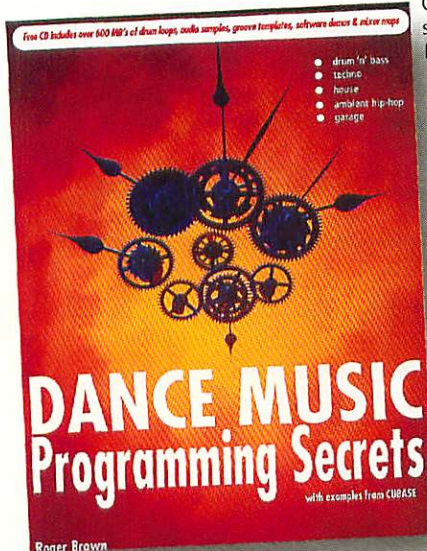
Cubase, but his songwriting leaves a little to be desired.

But that's not the point. In the 500 pages you'll find no end of little hints which will be of interest even to the most experienced programmer, while people who are new to the process will have a bible of reference which will shortcut the many hours of frustration it usually takes to get your beats and pieces sounding any cop. Easy to follow tutorials will have you

using your computer to coax filter sweeps, arpeggios, panning tricks and all sorts of aural acrobatics out of your gear. It's all just a mouse-click or two away.

There are a load of MIDI-type books around, but "Dance Music Programming Secrets" is the first one to directly address the dance market, using musical reference points which will actually mean something to this generation of bedroom noodlers and studio boffins alike.

**'Dance Music Programming Secrets' by Roger Brown** retails for £29.99. Muzik readers can enjoy a whopping five quid discount. Just send a cheque (no cash) for £24.99 made payable to 'IPC Magazines' to Muzik/Dance Music Book Offer, Prentice Hall, Campus 400, Maylands Avenue, Hemel Hempstead, Herts HP2 7EZ. And that includes post and packaging. Offer closes May 30.



## HOME ALONE

IN A NEW SERIES, EQ TRACKS DOWN TOP DJs AND BOTHERS THEM WITH QUESTIONS ABOUT WHAT GEAR THEY USE TO ROCK THE HOUSE.

TO KICK OFF, WE HAVE NOVAMUTE RECORDING STAR AND BUSY DJ, **LUKE SLATER**

**Which type of mixer do you use?**

"A Numark 177SA. I've had it for years. When I play out I like to see a mixer with EQs on each channel and a cross-fader. There seems to be a lack of cross-faders in France."

**Decks?**

"1210s, of course."

**Stylus?**

"Stantons. I'm not into those Concorde things, though."

**Headphones?**

"I go through about one pair a month. I either lose them or they end up getting broken at gigs. I usually go for Sennheisers."

**Power amp?**

"Whatever is available."

**Speakers?**

"Ditto."

**Any other bits and bobs?**

"Sometimes FX, or a DAT if I've got a new track to throw."

**Record box?**

"I haven't found a box tough enough to handle Heathrow. They start by looking expensive and end up like a cardboard box at Tesco. The well travelled look does me fine."

**How much do you spend on records in a week?**

"It depends on what's around, but generally between £50 and £200. I also get sent a lot of good stuff, between 15 and 60 records a week."

**What gear did you first start DJing on?**

"My dad's wind-up gramophone playing 78s."

Luke Slater on the wheels of steel



## NEWS

- Yamaha is having a bit of a push on their MD4, a four track portastudio which uses Mini Discs for no hiss, infinite bouncing and instant access digital recording fun. Expect a review here soon.
- Roland have launched their eagerly awaited JP-8000. It's the Jupiter for the Nineties in all but name, the name Jupiter is actually owned by someone else! It costs £1,499 and we'll be trying to get hold of a review model asap. Still in Roland world, they have also released the DJ 70 Mk II, the updated version of their DJ sampler. And while we're here, those of you

with web tendencies can audition the MC 303 Groovebox by visiting <http://www.roland.co.uk> You can hear the box in action, mute parts, fiddle with the frequency, the works! Incidentally, Roland have set up a new brochure hotline. Call 01792-515-020 to fill your postbox with Roland promo material.

- There's a new TB 303 clone on the streets and it's decked out in a truly eye-wrenching orange livery. The FB 383 is made by Freeform Analogue Technologies and costs a mere. For more information call Turnkey on 0171-240-4036, or

email them at [sales@turnkeypro.compulink.co.uk](mailto:sales@turnkeypro.compulink.co.uk)

- Korg are weighing in with a new synth module, the NS5R which, for £599, offers 64 note polyphony and 32 MIDI channels - a lot in anybody's book. There are 32 drum kits, 1049 patches and 47 FX types in there, too. More from Korg on 01908 857100.
- By the time you read this, EQ will be on the road with the Muzik Masterclass Tour. We will be on hand with a clutch of gear we've reviewed for you to get your hands on. Check the adverts and the news section for dates and we'll see you there!



## BEDROOM BEDLAM TOMORROW'S DJs TODAY

### APRIL 1997 WINNER

**NAME:** Colin Millar  
**CONTACT:** 0131-659-5192  
**BORN:** St Andrews 1972  
**EXPERIENCE:** "It's just been a bedroom hobby as I've not played any clubs, just a few house parties for friends."  
**FAVOURITE DJs:** DJ Noyze, Q-Bert, The Psychonauts and Grooverider.

**FAVOURITE CLUBS:** Manga at La Belle Angele and Tribal Funktion at The Venue, both in Edinburgh. They play everything, there's no pretence and the residents are really good.

**FAVOURITE LABELS:** Grand Central, Cup Of Tea and Bite It.

**ALL-TIME FAVOURITE TRACKS:** Fred Wesley And The GB's - "Blow Your Head", Coldcut - "Say Kids What Time Is It?", Paris - "The Devil Made Me Do It", T Power - "Mutant Jazz".

### WHICH DJ SHOULD MAKE WAY FOR YOU AND WHY?

"Any DJ who doesn't really make an effort when it comes to mixing. James Lavelle and Kris Needs are two of the main exponents."

**WINNING TRACKLISTING:** The Miracles - "Mickey's Monkey", Purple Kola - "Travel Mat" EP, London Possee - "Style" (Acapella), Beth Orton - "Tangent", Delta House Of Funk - "Fuckwit", The Aloof - "Wish You Were Here" (Postcard From The Edge), STS - "Trip To The Graveyard", Paul Hunter - "Drop The Joint", Busta Rhymes - "Woo-Hah! Got You All In Check", DJ Q-bert - "Kill Bonita", DJ Q-bert - "Bu-ta-ers", Geoffrey Sumner - "A Journey Into Stereo Sound", Fred Wesley And The JB's - "Blow Your Head", A Tribe Called Quest - "1nce Again" (Instrumental), "1nce Again" (Vocal), Mr Scruff And Mark Rae - "How Sweet It Is", Melaez And La Funk Mob - "Je Marche En Solitaire", Purple Kola - "A2 And The Thing" EP, DJ Shadow - "Lost And Found" (SFL), Mobb Deep - "Shook Ones" Pt II (Acapella), Galliano - "Prince Of Peace" (Attica Blues Mix), Mary J Blige - "Real Love" (Acapella), Stereo MCs - "Tone", DJ Shadow And The Groove Robbers - "Back To Back Breaks", Scarecrow Willy And Darth Fader - "Bionic Booger Breaks", DJ Shadow - "The Number Song", James Taylor Quartet - "Theme From Starsky & Hutch", The Miracles - "Mickey's Monkey", Scarecrow Willy And Darth Fader - "Bionic Booger Breaks", Mixmaster Mike - "Terrorwrist", Scarecrow Willy And Darth Fader - "Bionic Booger Breaks", Bally Sagoo - "Tum Bin Jiya" (Grooverider Mix), LTJ Bukem - "Music" (Happy Raw), LTJ Bukem - "Horizon", Essence Of Aura - "So This Is Love '96", PFM - "Chasing Detroit", Fallen Angels - "Taken Over" (Alex Reece Mix), Skin Divers - "Size 12", DJ Pulse And The Jazz Cartel - "Destiny", DJ Pulse And The Jazz Cartel - "Destiny" (Flytronix mix), Intense - "Careless Minds", PFM - "One And Only", JMJ And Flytronix - "In Too Deep" (Blame Mix), Earthling - "1st Transmission" (Bombay Mix), Bally Sagoo - "Chura Liya" (DJ Hype Mix), Space Travellers - "Phrases", Mindbomb - "Stop Ya Skemes", Kool DJ EQ - "Death Of Hip Hop", Mixmaster Mike - "Terrorwrist", Scarecrow Willy And Darth Fader - "Bionic Booger Breaks" and Public Enemy - "Flava Flav".

**MUZIK'S VERDICT:** After that monster line-up, it seems there's little else to say other than, phew! What set Colin apart from the rest was not only his mammoth choice of dope cuts, (from Coldcut white labels to Grooverider's re-work of Bally Sagoo) but his ambi-deck-tous scratchin' skills. This is clearly a man with a masterplan. Carefully studying beat-techniques, Colin deftly switches from trip hop to hip hop to drum & bass and back again with the odd diversion into soul. Splicing Fred Wesley And The JB's "Blow Your Head" into a continuous loop, snipping Eric B & Rakim with JTO, nothing is beyond Colin's imagination. He's even gone to the length of drilling an extra hole into the Stereo MCs "Tone". Psychonauts, beware!



### THE NEXT FIVE

- 1 RICHARD FARMER (Auckland)
- 2 DAINJA (Stroud)
- 3 DJ SPIRIT (Essex)
- 4 ANTOINE (Hull)
- 5 DAMIEN CHICKEN (London)

## BEDROOM BEDLAM WINNERS UPDATE

- Rick Hopkins. Resident at Bloodsugar and guest spots at Voyager (London) and Slump (Reading).
- Lindsey Edwards. Recent gigs include Synergy at Warwick University and various Fopp Records parties in Coventry.
- Mathew Anderson (The Maestro). Played at Logical Progression (Cambridge), PM Scientists and Plastic People (both London). Hosts a show on Frequency FM and is recording his own material.
- Kevin McDiarmio (DJ-K.). Currently launching his own club in Preston ("on a Trade tip") and recently played in Switzerland and Greece.
- Gian-Paolo Arpino. Spins regularly at Spectrum and 110% (Catapult Records night).
- Paul Farris. Manager of Uptown Records and a regular at The Satellite, Garage City and Bump 'N' Hustle (all London) and The Manor (Ringwood). Currently setting up a label called Solution.
- Tom Harding. Plays monthly at the Melkweg (Amsterdam) and guests at Lakota and The Complex. Also a fortnightly resident at Deluxe in Nottingham.

## FORTHCOMING BEDROOM BEDLAM DATES

- Steve Bridger appears at the Muzik Party at Athletico (Birmingham) with Afrika Bambaata and Stacey Pullen on March 8 and Muzik Masterclass at Liverpool Uni (May 16) with Jon Carter, Derek Dehlarge and Krash Slaughta.
- Marcus James appears at the Muzik Party at The Vaults in Edinburgh with Al Mackenzie (March 15). He also plays in the Courtyard at Cream, Liverpool (March 29) with Paul Van Dyk and Les Ryder.
- Rick Hopkins plays at the Muzik Party at Substance (Glasgow Tin Pan Alley) with James Holroyd, Lars (Funk D'Void) and Percy X (March 29). He also spins at Muzik Masterclass at Luton Uni (March 19), Bloodsugar (April 4), Voyager (April 11) with Billy Nasty and Muzik Masterclass at Mid Glamorgan Uni (May 8) with Trevor Rockliffe.
- Deep techno star Timmy S plays at the Muzik Masterclass date at Leicester's De Montfort University on March 15 with Mr C and Tony De Vit and also at Bristol's West Of England Uni on June 14 with Darren Emerson and Mrs Woods.
- Philip Jones and Sean Martin spin at Muzik Masterclass at Cardiff Uni on March 22 with Fabio, Grooverider and Kemistry & Storm.



## TEN FOR TODAY

**ALISON MARKS (London, UK)**

- 1 JEEP GRRLZ MEETS CAUCASIAN BOY - "El Magnifico" (El Chocolates)
- 2 D-REN FEATURING BILLIE GODFREY - "Inside" (Ugly)
- 3 TROMOLU HIRATA - "Facing Up" (Interstate)
- 4 KORSKOW - "The Man" (BCC)
- 5 THOMAS BANGALTER - "Spiral Scratch" (Roule)
- 6 BYRON STINGLY - "Get Up (Derrick Carter Remix)" (Manifesto)
- 7 SOLO WEST PROJECT - "SPs Theme" (Low Pressings)
- 8 IDJUT BOYS - "Roll Over And Snore" (Nuphonic)
- 9 DIMITRI FROM TOKYO - "Love Love Mode" (Disorient)
- 10 THOSE NORWEIGANS PRESENT - "The Kilpis Jarvi EP" (Paper)



**PHILIP JONES & SEAN MARTIN (Birmingham, UK)**

- 1 BIG BUD - "Millennium" (Creative Source)
- 2 JONNY L - "Underwater Communication" (XL)
- 3 FUTURE BOUND - "The Ephemeris" (Timeless Recordings)
- 4 JAZZ CARTEL - "Blue Haze" (Creative Wax)
- 5 PHYZIX - "The Way" (Vibz Recordings)
- 6 MOULY & LUCIDA - "Untitled (Nautilus Remix)" (Renegade)
- 7 SOURCE DIRECT - "Black Rose" (Source Direct)
- 8 BOYMERANG - "Urban Space" (Prototype)
- 9 ARTIST UNKNOWN - "Destiny (Flytronix Remix)" (All Good Vinyl)
- 10 DANNY BREAKS - "The Bear" (Droppin' Science)

## DIRECTORY

**CHILL OUT:** Simon Cross (Hertfordshire 01582-766-748)

**DOWNTempo:** Steve Bridger (Birmingham 01527-521-067)

Lindsey Edwards (Oxford 01926-429-264)

Colin Millar (Edinburgh 0131-659-5192)

**DRUM & BASS:** Matthew Anderson - Maestro (Essex 01255-671-395)

Paul Wallace (Middlesex 01553-774-796)

Philip Jones and Sean Martin (Birmingham 0121-749-3069/0121-747-6207)

**HARDBAG:** DJ-K., aka Kevin McDiarmio (Liverpool 0151-424-0901)

**HOUSE:** Alison Marks (London 0181-208-0789)

Dave Purnell (Leicester 0116-270-6955)

Gian-Paolo Arpino (Cardiff 01222-495-046)

Steve Bridger (Birmingham 01527-521-067)

**GARAGE:** Paul Farris (Surrey 0585-417-786)

**OLD SCHOOL:** Tat (Chesterfield 01246-205-489)

**PROGRESSIVE HOUSE:** Marcus James (0976-899-674 / 0171-407-0043)

**TECHNO:** Timmy S (London 0181-856-8549)

Rick Hopkins (Hertfordshire 01438-362-775)

Tom Harding (Nottingham 0115-947-5512)

Alexander Cooke (Sheffield 01246-419-942)

Tony Jones (Portsmouth 01329-280-266)

Simon J (Chester 01557-330-343)

Andrew Morrison (Oxford 01865-726-795)

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# wired up

## Techknow

Techknow asks why some sites haven't been updated since they were first uploaded and gives you the lowdown on Digital Postcards, this season's must-have

**WE** HAVE ALL BEEN THERE. YOU FIND THE URL OF what sounds like a really cool site and decide to check it out. Turn on, tune in and set your browser in the right direction. Your Netscape or Internet Explorer software whirs into action and connects. The page arrives on your screen and begins to download. When it's finally sorted, it's a case of "Doh"! The page is hopelessly out of date. Yes, you have been cobwebbed.

Unfortunately, out of dates sites are a common find on the Net. Pages which haven't been updated in months (even, in some cases, years) taking up space and wasting your time shouldn't exist but they do.

By rights, there should be no such thing. The Net is supposed to be an immediate communication tool, possessing the ability to respond to breaking news at the click of a mouse button. If something happens at 11.00am, the Net (if all goes according to plan) should have the info by 11.02am.



But, following January's high jinks on Radio One's breakfast show with the departure of Chris Evans, the station's Web site still had him as the Ready Brek voice of the nation for a full week after the event. Or, in the case of DJ Rap, the site went up in June of 1996 and has had several thousand visitors since then but was last spring-cleaned on 31 July 1996.

It could be a mere oversight, someone forgetting to update the site and concentrating instead on other media to get the news across. However, in this case, what's the point in having a website in the first place if you choose to ignore it in this manner? Unfortunately, many companies still regard the Internet as a hip,

fashionable short-term play thing. They discover it, become absorbed in it, lavish attention on it and then discover some other toy. Like DVD or even one of those Fisher Price activity sets...

... Or even Digital Postcards, the new hip attachment which your site, it would appear, must now have if it wants to be hipper than the pack.

Digital postcards are unique web pages which are created when someone completes and submits a postcard form. When completing the postcard request, the sender gives the name and e-mail address of the person to whom they're sending the card. An e-mail is then sent to the recipient informing them that there's a postcard waiting for them at a certain URL and the code needed to unlock it. They go to the relevant page, enter their unique password and voilà, a cool postcard which can then be printed off and stuck on a wall.

All postcards can be customised with different backgrounds, colours and even sound files. Some, like the Dublin-based Arthouse multi-media centre ([www.arthouse.ie/digicards/index.html](http://www.arthouse.ie/digicards/index.html)), have used a large artistic database to create different Christmas and Valentine cards. Others, like the Australian Geekgirl crew ([www.geekgirl.com.au/geekgirl/](http://www.geekgirl.com.au/geekgirl/)) or the Go! Beat imprint ([www.godiscs.co.uk](http://www.godiscs.co.uk)), have utilised designs relevant to their site's theme and purpose.

It's an excellent promotional tool and a swish way of avoiding having to send cards for those pesky special occasions by snail-mail. Indeed, because of the diverse range of designs on each site, you can send off an entire bundle of cards to different people without ever having to repeat a design or greeting. In-built safeguards prevent the transmission of any viruses and it's virtually impossible for anyone but the recipient (or the site's Webmaster who is not, let's be honest, going to wade through hundreds of mails) to access the postcard.

**For further information on Digital Postcards see any of the sites mentioned above or from [www.all-yours.net](http://www.all-yours.net)**

## BYTES AND PIECES



★ **MP in UK-Dance Drugs Shocker!** The best mailing list on the Net houses some strange bedfellows from time to time but the arrival of an e-mail from MP Paddy Ashdown's office in the House Of Commons was something of a UK-Dance first. Forwarded to the list as part of the ongoing debate over MP Barry Legg's anti-clubs bill, it's one of hundreds regarding the campaign which have filled digests in the last month. For the full monty on where UK-Dance contributors stand on the issue (as if you're not sure), go to the list's archive at [www.uk-dance.org](http://www.uk-dance.org)

★ **And does anyone out there know who the hell DJ Gripper is,** the disc-jockey who took up loads of bandwidth in the last few months with tales of loadsamoney fees and big gigs?

★ It certainly beats trying to find the number of the bird/bloke you pulled the night before. Cream have introduced a Sunday IRC chat session ([www.cream.co.uk](http://www.cream.co.uk)) where Cream bods can go to gossip, chill and, of course, chat. Perfect way to gauge views on Paul Oakenfold's set the night before.

★ **Neat tale in circulation about Graham Gold DJing at Ultra-Vegas in Milton Keynes** taking to the mike to encourage the crowd and mistaking the place for Luton. Nice one!

★ **Guidance Records**, the original home of Blueboy's sublime "Remember Me", have what estate agents would describe as a "nicely-appointed" site at [www.33rpm.com](http://www.33rpm.com) where you can take a peek into their warehouse and see what else they have to offer. It also contains a useful section on Love From San Francisco releases.

★ **No surprise to learn that the top Yahoo! search request word is "sex"** with 1.5 million entries per month. Pamela Anderson snuck in at Number 12 while there were only seven requests for "bicycle pump" and three for "chicken korma".

★ **And talking of Yahoo numbers**, there are already over 170 pages dedicated to the Nintendo 64 on the Web, including a cheat library at [www.geocities.com/TimesSquare/Arcade/6356](http://www.geocities.com/TimesSquare/Arcade/6356).

★ **The plush Plus 8 site** ([www.plus8.com](http://www.plus8.com)) has undergone a spring clean and now features once-a-month mix sessions from such peeps as DJ Hell and (of course) Richie Hawtin.

★ **Take a look at [www.thinkelectric.com](http://www.thinkelectric.com)** for ongoing information on The Big Chill following their Valentine's Day benefit show in London and a close-up look at The Prodigy in Australia.

★ **Top reggae reissue label Blood And Fire** have a suitably tasteful site outlining what they're up to at [www.bloodandfire.co.uk](http://www.bloodandfire.co.uk)

★ **If you've woken up this morning with the fragments of a weird dream** running through your mind, take a look at the Dreams Archive to see what the hell it means. You'll find the stuff of sleepless nights at [www.tbtye.com/people/joe/dreams/mainmenu.htm](http://www.tbtye.com/people/joe/dreams/mainmenu.htm)

★ **Go! Discs** may have disappeared but Go! Beats is definitely alive and kicking. Home to Gabrielle, Portishead, David Holmes and the Pharcyde, find out what they're up to by going to [www.godiscs.co.uk](http://www.godiscs.co.uk)

## CLICK!

### Mouse-traps of the month



#### Presence

[www.presence-online.org](http://www.presence-online.org)  
One of the classiest e-zines we've encountered on the Web, Presence comes complete with an ever so slightly pretentious manifesto and some excellent streamlined designs. An underground

publication covering musical styles for the headz, the current issue evontains dope features on DJ Shadow and LTJ Bukem, loads of nu-jazz charts and provocative chat on the state of the scene in the US. One to return to time and time again.



#### Spice Girls

[www.mental.co.uk/spice.html](http://www.mental.co.uk/spice.html)  
A sideways look at pop's famous five, this site reads like a "Smash Hits" feature written by an out-of-control Hunter S Thompson. "Did you know that

Emma Spice has her ear-wax registered as a deadly weapon and that her mother is a top-notch Ninja warrior? Or that Mel C is actually 29 and brings her daughter down her local for a few pints?" The membership scheme section is a scream. A must for every pop kid over the age of 12.

#### Geekgirl

[www.geekgirl.com.au/geekgirl](http://www.geekgirl.com.au/geekgirl)  
This top-notch Australian site is proof that the Net is no boys club. Geekgirl includes fine features, reviews and links on grrrl issues and, the best bit, a grand selection of suitably themed postcards to send to on-line friends and foes. With many of the hipper sites now featuring postcard add-ons, expect this feature to be the new Shockwave (see Techknow for more on digi-cards).

#### De La Soul

[www.clarkson.edu/~currieat/dela/](http://www.clarkson.edu/~currieat/dela/)  
Hip hop is one of the most under-represented styles on the Net but this site goes some



way to make amends. Complete with a readers' poll to find the top De La Soul tune of all time ("Buddy" from "3 Feet High & Rising" gets the nod from this on-line voter), there's a neat diary section to find out what the collective are up to as well as a rundown on releases, videos and tours.

#### Jackie Chan

[www.jackiechan.com](http://www.jackiechan.com)  
The veteran kung-fu-fighting megastar gets connected! There's a personal message from Jackie, a rundown on all his films and even some photos of Chan in action, complete



with shit-eating grin. If this is not enough to satisfy you, point your browser towards <http://www.shaolin.com/shaolin/> for the whole nine yards on the origins and rituals of kung-fu. Most bodacious.

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**MOUNTAIN BIKE RIDER**

first issue on sale from March 7th with **FREE** action video

## Muzik Playstation League

This months thumb-twisters are 'Cool Boarders' and 'Victory Boxing'

### MONTH

THREE OF THE MUZIK Playstation League and we've got a bit of a Manchester United/Liverpool FC situation on our hands with Reinforced and Metalheadz. But keep your eyes peeled for the Muzik Maestros who's brilliant Newcastle United-style comeback makes them the current dark horses. Okay, so we're blowing our own trumpets here but we're very proud of our scores this month and we didn't need a change of manager to achieve them.

This month our teams have been getting all sporty thanks to "Cool Boarders" and "Victory Boxing". These two titles



"Victory Boxing" on the other hand is an extremely slow, strategic challenge game.

We had a bit of a mixed response to these titles.

The snowboarding game proved to be completely addictive for many of our leaguers, with A Guy Called Gerald extolling the virtues of playing the game with accompaniment from a fat blunt.

"I got a 3D headset from Japan," he explains. "When you play 'Cool Boarders' with that on and with a good smoke as well, it's totally incredible."

No surprise then that Gerald clocked up an impressive 5,007. Also steaming ahead were Bloodsugar who scored a huge 7286 and proclaimed in their excitement that the game was "the bollocks".

Sadly not everyone thought "Cool Boarders" was the dog's testicles. Fluke were so bemused by it they sent in another zero "TOSH" score. It was funny last month, but a second time around? We say "Oi Fluke, no!". Next they'll be saying "Victory Boxing" was a bit of a "Thumper".

Actually if their score was anything to go by they probably did. As did Metalheadz who confirmed their title bid with an impressive 10 fights to reach the top.

And that's yer lot until next month.

### TOP FIVE SALES CHART

- (1) DESTRUCTION DERBY 2 (Psygnosis)
- (-) MORTAL KOMBAT TRILOGY (GT)
- (3) TOMB RAIDER (Eidos)
- (-) COOL BOARDERS (Uep)
- (-) VICTORY BOXING (JVC)

Chart supplied by Electronics Boutique

Position	LPos	Name	Cool Boarders	Points	Victory Boxing	Points	This Month	Total
1	(1)	Reinforced	5,300	11	Champ - 4	15	26	75
2=	(3)	Metalheadz	4,840	9	Champ - 10	8	17	62
2=	(6=)	Muzik Maestros	5,645	12	Champ - 6	13	25	62
4	(2)	Mo'Wax Bounty Hunters	7,418	15	-	0	15	61
5	(6=)	The Tunnel Visionaries	6,303	13	Champ - 10	8	21	57
6	(5)	Bloodsugar	7,286	14	4 only	5	19	58
7	(9)	Dave Clarke	4,050	7	Champ - 10	8	15	49
8	(4)	Price's Pacemakers	3,771	6	-	0	6	48
9	(6)	Emerson Ramraiders	4,435	8	-	0	8	46
10	(10)	Fluke Freestylers	-	0	Champ - 7	11	11	42
11	(11)	A Guy Called Gerald	5,007	10	Champ - 6	13	23	41
12	(13=)	Carl Cox	-	0	-	0	0	15
13	(12)	Liam Prodigy	3,541	4	5 only	7	11	11
14	(13=)	3D Massive Attack	3,600	5	4 only	5	10	10

"Victory Boxing" was judged by lowest number of fights to become champ, non champ scored by highest number of unbeaten fights. "Cool Boarders" by "total score" on the "Advanced" course.

### CHEAT OF THE MONTH

#### CRASH BANDICOOT (Sony)

We had a huge response to last month's requests for top cheats. Unfortunately just about everyone sent in the "Wipeout 2097" farmyard cheats which were printed in every gaming magazine in the universe after we'd gone to press. As for a topless Lara Croft? Get real. We knew it was just an Internet hoax but thanks Allan Jameson of Plymouth for your suggestions, all of them were unprintable!

Winning cheat this month comes from Neil Robinson from the wonderfully named Cowplain, Waterlooville who suggests this configuration for "Crash Bandicoot".

100 per cent complete, both keys, all gems. Go to PASSWORD screen and enter the following:

▲, ▲, ▲, ▲, X, ■, ▲, ▲, ▲, ▲, ■, X, ▲, 0, ▲, ▲, ▲, 0, ■, ▲, X, X, X, X.

Neil wins copies of "Victory Boxing" and "Cool Boarders".

To win next month's games send your cheats to Martin James @ Game On at the usual Muzik address.

## reviews

This month the boys down at Bloodsugar check out 'Soul Blade' and 'Namco Museum 3'

### SOUL BLADE (Sony)

#### GRAPHICS:

It's even better than "Tekken 2" for the visuals. Very fast with weird Medieval characters. The swords leave traces when they're moving so it's a bit like you're on acid. In fact, there are loads of traces through the air throughout.

#### SOUND FX:

Loads of clanking swords and stuff and kind of Medieval mystical music. It works because you couldn't exactly have banging techno with the game. It just wouldn't work.

#### PLAYABILITY:

Really good. As you play in the one player mode the swords get bigger so you get stronger with each fight you win. Then you can take your all-new, stronger character into the two player mode.

#### OTHER COMMENTS:

Excellent beat 'em up. A total thumb-bruiser.

#### MUZIK'S VERDICT

The long-awaited British version of Japan's "Soul Edge" is totally cool. Should give "Tekken 2" a run for its money.

**MARKS OUT OF TEN:** Bloodsugar: 8 Muzik: 9

### NAMCO MUSEUM 3 (Namco)

#### GRAPHICS:

It's a proper retro game like the one's we used spend all our money on in arcades. Really nostalgic stuff like "Ms Pacman" swallowing stuff and that. It makes you kinda miss the innocence of the old games a bit.

#### SOUND FX:

Proper bleeps. Old skool techno noises. You know the stuff which used to come out of the Atari. The source material for an endless list of tracks.

#### PLAYABILITY:

Transfers quite well to Playstation although it hasn't got the same excitement of the original.

#### OTHER COMMENTS:

The best thing about the Playstation is the graphics so the old stuff is a bit dull in comparison. But as a trip down memory lane, it's cool.

#### MUZIK'S VERDICT:

With retro games including "Galaxian", "Dig Dug", "Pole Position 2" and "Ms Pacman", this is a must for people who long to return to their misspent youth. Like adolescence without the puberty problems.

**MARKS OUT OF TEN:** Bloodsugar: 6 Muzik: 7

### WATCH OUT FOR...

Sony's top racing title, "Porsche Challenge". Textured map, five courses including interactive circuits (shortcuts, catch up features etc) and that

legendary penis substitute of a motor car.

Also check out "Legacy of Cain", BMG's latest horrorcore game, and the 3D shoot 'em up "Hexen".



# Scanners

## It's back

**"DER** DER DU DU DEE DUR DUR DU DEE DEE DER DER du dee dee der".

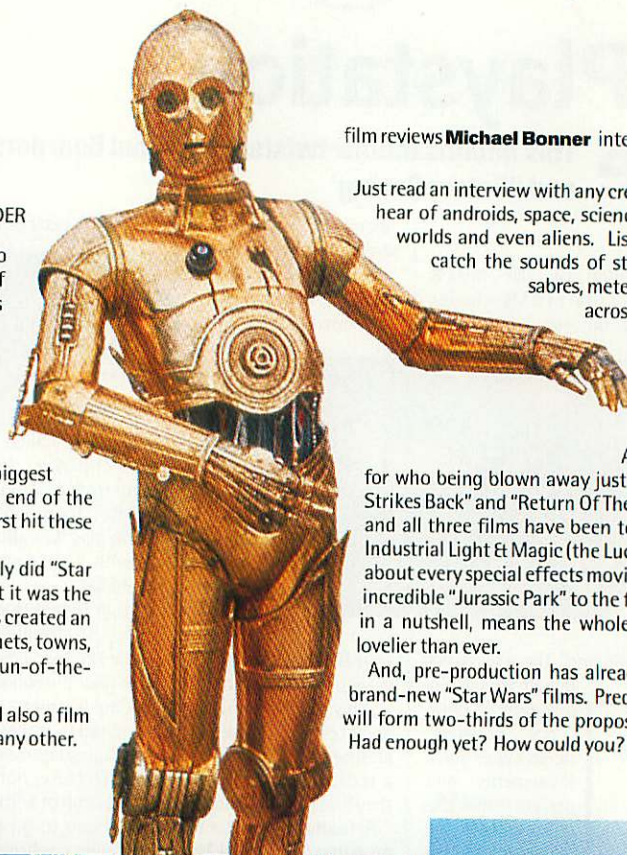
Twenty years ago, a film hit the silver screen which was to change lives forever. It was a simple story of good versus evil, of how a farmer helped save the universe and picked up a princess in the process.

George Lucas, the film's director, said the movie was intended for a generation growing up without fairy tales, he believed its target audience was 14 years old and under. How wrong could he be? The film he unleashed on an unsuspecting world was called "Star Wars".

Its recent re-release in the United States has made it the biggest grossing film of all time and its reappearance over here at the end of the month is sure to cause the same kind of stir it created when it first hit these shores way, way back in 1977.

So what's all the fuss about? Well, everything really. Not only did "Star Wars" set a precedent for the other-worldly action movies, but it was the first sci-fi film which actually seemed real. Lucas and his writers created an entire universe in which to unfurl their tales. Solar systems, planets, towns, outposts, inhabitants, a world where piloting a spaceship was as run-of-the-mill as signing on.

"Star Wars" is without question one of the all-time classics and also a film which seems to have touched the dance community more than any other.



film reviews **Michael Bonner** interviews **Stephen Cameron**

Just read an interview with any creator of future music and you will hear of androids, space, science fiction, virtual reality, distant worlds and even aliens. Listen to their music and you will catch the sounds of stars exploding, laser guns, light sabres, meteorite storms, spaceships warping across galaxies... Need we go on? We think not. "Star Wars" is in a league of its very own and is set to blow you away again, just like it did when you were 10 years old.

And if you're one of those people for who being blown away just isn't enough, then "The Empire Strikes Back" and "Return Of The Jedi" are also being re-released and all three films have been technologically tinkered with by Industrial Light & Magic (the Lucas-owned company behind just about every special effects movie going at the moment from the incredible "Jurassic Park" to the fabulous "Mars Attacks"), which, in a nutshell, means the whole "Star Wars" caboodle is even lovelier than ever.

And, pre-production has already begun on the first of three brand-new "Star Wars" films. Prequels to the existing trilogy, they will form two-thirds of the proposed nine-part "Star Wars" story. Had enough yet? How could you? It is "Star Wars" after all.



### STAR WARS SPECIAL EDITION

Director: George Lucas

Starring: Mark Hamill, Harrison Ford, Carrie Fisher  
"So we meet again, Obi-Wan..."

You can run but you can't hide. Touched-up, extended and remixed for the Nineties, "Star Wars" is back with a vengeance, wooing an entire generation with the vicarious thrill of nostalgia and another, weaned on effects blockbusters from "T2" to "ID4", by showing them just how it was in the Goode Olde Days before morphing, James Cameron and CGI came along.

The re-release of the entire trilogy, with their extra footage, cleaned-up special effects, new sound and prints, may be a marketing tool designed to prep the world and their bank accounts for the next three proper films, but only the most jaded heart will fail to beat a little faster at the thought of Luke, Han, Chewie, Leia and the gang once again doing battle against the malevolent Empire and, of course, Darth Vader. He may have wheezed like a pneumatic pensioner in a January freeze, but with his big black roboskull, sightless eye sockets which stretched into infinity, and the handy knack of being able to strangle people just by thinking about it, Vader was hard as you like.

A classic, generation-defining film. No shit.

**'Star Wars Special Edition' is released on March 21**



### THE EMPIRE STRIKES BACK SPECIAL EDITION

Director: Irvin Kershner

Starring: Mark Hamill, Harrison Ford, Carrie Fisher  
"There is another..."

Far and away the best of the trilogy, "The Empire Strikes Back" not only maintained the pace, excitement and creativity of the original but amplified the story line to give it an almost Biblical sweep.

The set-piece battle on the ice planet Hoth at the start was as relentless and exhilarating as any shoot-out Peckinpah committed to celluloid, while Luke's spiritual rites of passage under the tutelage of the diminutive Jedi master Yoda complimented Han and the others' danger-fuelled antics on the cloud city of Bespin. Luke levitates X-Wings in a swamp, Han gets frozen in Carbonite and Vader reveals himself to be Luke's dad. Understandably, the prospect of having to send the ultimate personification of evil in the universe a Father's Day card grates somewhat with Luke, but it's a magnificent plot device which sets the scene perfectly for the trilogy's denouement in "Return Of The Jedi".

**'The Empire Strike Back Special Edition' is released on April 11**



### RETURN OF THE JEDI SPECIAL EDITION

Director: Richard Marquand

Starring: Mark Hamill, Harrison Ford, Carrie Fisher

"Just for once let me look on you with my own eyes..."

Apparently, there were riots at cinemas when this, the final part of the "Star Wars" trilogy opened in America. Maybe it was the sight of a thousand teddy bears getting tooled up and taking on the Empire, or maybe it was the shocking revelation that Luke and Leia were brother and sister (leaving the way open for Han to get in with her, and thankfully nipping any "Brookside"-style incest between Luke and Leia in the bud). Maybe, though, it was the fact that "Jedi" was perhaps the messiest film of the three, forced into finding a tidy resolution at the expense of narrative development. Certainly too much went on for the average eight-year-old to keep up with. After the undoubtedly impressive opening, as Luke, Leia, Chewie and Lando rescue Han from the Muppet-infested stronghold of Jabba The Hut, the film introduces too many new characters (effectively sidelining the B-tier cast, like Billy Dee Williams' Lando Calrissian) and races too fast towards its climax to be as satisfying as its predecessors.

But who cares?

**'Return Of The Jedi Special Edition' is released on April 25**

# 'STAR WARS' TWENTY YEARS ON...

As the trilogy makes a welcome return, we caught up with three floor fillers who have been well and truly bitten by the 'Star Wars' bug



Jedi Knights



Juan Atkins



James Lavelle

## JEDI KNIGHTS:

"As far as I'm concerned, 'Star Wars' was the first cinematic experience that really hit me," explains Tom Middleton. "I was seven-years-old when it came out and it blew my head off. I really got into it, the role-playing, the toys, the whole thing. It was, and still is, the definitive fantasy adventure of the century. It's rivalled only by 'Blade Runner' in my opinion."

Along with studio partner, Mark Pritchard, Tom is responsible for lush textural soundscapes as Global Communication, composes ultra-funk house workouts under the name Secret Ingredients and embarks on wild drum & bass missions as Chameleon. Somehow, Tom and Mark also find time to make stunning, spaced-out releases under the "Star Wars"-inspired Jedi Knights banner.

"I think 'Star Wars' has very definitely moulded a whole generation," declares Tom. "There's a whole planet of 20 and 30-somethings who can relate to everything which goes on in that trilogy. It certainly inspired us. Our music seems to be the imaginary soundtrack to a futuristic space-funk odyssey..."

"'Star Wars' is such a crucial film, its impact on dance music is completely awesome. If you listen to P-funk, electro or hip hop, you'll hear plenty of references to 'Star Wars'. I'd bet that most of today's artists, DJs and producers would put it in their top ten favourite films of all-time."

"I played in Spain last year and the Spanish 'Star Wars' fan club came to interview me. I couldn't speak Spanish so we conversed in 'Star Wars' sign language, proving that George Lucas is a communications genius, he inadvertently created a universal language!"

"I'm sure that many musicians have dreamt about playing in the bar at Mos Eisley Spaceport with the Cantina Band... I certainly have. It would achieve a kudos rating as high as jamming with Herbie Hancock, Jaco Pastorius and Billy Cobham... in my dreams! I hope Mr Lucas sorts us Force freaks out with a film about the Cantina Band on tour, with the Jedi Knights supporting of course."

## JUAN ATKINS:

"'Star Wars' was a monumental film," maintains Juan Atkins. Currently putting the finishing touches to a new model 500 album ("I'm hoping for a June release," he says, confiding that the new album is likely to be a radical departure from 1995's exceptional "Deep Space" long-player), Atkins went to see the movie during its original US release in 1977 and has been hooked ever since.

"There have always been people who have tried to forecast the future and science fiction films have been around since movie making began, but George Lucas put so much into the 'Star Wars' trilogy that even now, 20 years later, those films still have something to say. And I think the fact that its US re-release has just made another \$40 million dollars at the box office says a lot about its lasting value and validity."

"I can't really say that the film confirmed anything for me when I first saw it because what I do has always been an intuitive, natural thing but 'Star Wars' sort of felt like it was the visual side of what I was working on. The future is really the most open-ended subject you can have. It can be whatever you want it to be. You're not confined to any kind of parameter. And that's what Lucas did with 'Star Wars'. He just let his imagination take over and he dreamed up all this incredible stuff."

"'Star Wars' was the foundation of a lot of things. To me, it's interesting that people are going back to these reference points, these techno reference points, as if they're finally ready to embrace them all. 'Star Wars' is back, electro is back, it's like 'damn, I'm in 1985 again!' It's almost like a dream come true. It's as though people are really ready for the technology and everything that comes with it. For me, that's a good sign..."

Although he hasn't had a chance to build it up yet, Juan has a scale model of the Millennium Falcon which he intends to install in his Metropex studio.

"It'll hang from the ceiling so that when you come in, you'll see it floating there. It'll be like a little mental preparation thing for everything you're about to hear."

## JAMES LAVELLE

A giant cardboard Stormtrooper? A vast array of "Star Wars" toys and figures in the corner of the office? A life-sized Yoda? Mo' Wax's James Lavelle has been collecting "Star Wars" memorabilia since he was just seven-years-old.

The reason? "Inspiration," he declares, pure and simple. The theme of the "Star Wars" trilogy, according to James, who's currently in the studio working on new material for his U.N.K.L.E project, is one with a very understandable appeal.

"It's all about life," he says. "Think of it in the same style as a Greek tragedy. 'Star Wars' changed the way that films are today. It changed the way that fantasy could be done in a film. I look at music in the same way as I do a film."

Maybe that's why his interest in wired sci-fi jazz, fantastic grooves and deep, blunted atmospherics collide in Mo' Wax's impeccably spaced output. The connection between Lucas' \$400 million-grossing celluloid classic and London's once most eligible indie label isn't readily apparent. But stirring deep inside those looping, jazzual rhythms and super-horny melodic sensibilities, you can hear the whirr of R2-D2 and the kinetic thrill of the Millennium Falcon as it travels through distant galaxies.

"My next plan is to do some shit with George Lucas," warned Lavelle in an interview two summers ago. "It'd be pretty amazing watching one of the new 'Star Wars' flicks with DJ Shadow cutting up."

Now that the first new chapter in Lucas' proposed nine movie sequence is very much on the horizon, Lavelle is in a better position than ever to make this particular wish come true.

"I want to record at Skywalker Sound Studios," he muses, dreaming aloud about the state-of-the-art recording facility which George Lucas financed from his personal slice of the "Star Wars" profits.

It's easy to imagine Lavelle engineering behind the mixing desk at the LucasArts complex near San Francisco. After all, like George Lucas himself, Lavelle has a talent for dreaming big that's equalled only by his talent for pulling things off. But why just "Star Wars" and not "Star Trek"?

"Compare in your mind," replies James dryly, "Captain Kirk and Han Solo, the Klingons and Boba Fett. The answer is obvious..."

# plastic fantastic

**PLA  
STIC  
CITY**

Germany's **PLASTIC CITY** label is leading the way in groovetastic techno and house that you don't have to be a Teutonic turbo-nutter to dance to. Das ist good, ja?

## EVER

HEAR THE STORY ABOUT THE LABEL BOSS WHO MET CARL Cox and ran away? Sort of.

Inside a swinging coffee shop in the heart of Germany's oldest university town, Heidelberg, Alex Plastic, the major-domo behind the top Plastic City label, is laughing quietly at the memory.

"Carl had been really into the Awex track, 'It's Our Future'. He was spinning at a rave in Germany so when he was busy DJing, I just went up to the booth and put all these Plastic City records in his record box when he wasn't looking. When he was next looking in his box, he must have thought 'Where are all these records coming from?' I'm not really the kind of guy who goes [adopts fake smile] 'Hi there! Listen to these!' Forget it!"

Poor Carl's probably been putting it down to some mislaid extra-terrestrial cargo until now. At least the mystery's been solved.

THINK OF TECHNO AND TWO EXTREMES SPRING TO MIND. ON THE ONE HAND, YOU'VE got your Jeff Mills school of action. Techno as a brutally edifying experience, all harsh, twisted metallic loops and ascetic hammer-hard rhythms. Techno as a fierce, cathartic experience. Home-listening definitely off the agenda.

**"I'm not really into all this minimalism because sometimes it's just boring. It's important there should somehow be a house influence in there"**

Then, particularly in Germany, you've got your techno-pop charlatans. Your Marushas and Scooters and a million others, all dyed body hair,

lowest common denominator melodies and easy riffs, fluoro music for disposable times. Techno for the masses.

What makes Plastic City so cool is their unfailing dedication to music which is both uncompromisingly tough yet eminently sweet to the ear. Alex would be the first to admit a passion for the music of Jeff Mills, but he adds swiftly...

"I'm not really into all this minimalism because sometimes it's just boring. For me, it's really important that there should somehow be a house influence in there. It shouldn't just be cold, thumping music. It must have some soul."

Only three years old, Plastic City have led

the way in fusing the crisp futurism of techno with the deep 'n' warm reverberations of pure house music. Classic tunes such as Awex's

"Plus 1" (and its subsequent licensing to Tribal America) and Awex's anthemic, Love Parade-destroying "It's Our Future" to put Plastic City on the global map. Here at last was German tech-house that was original,



(left to right)  
Front row: Andreas Horwath/Tesox, DJ HANZ.  
Back row: Alex Plastic, Norman Feller (Terry Lee Brown Junior), Tilmann Bussler (Tesox), Arno Kammermeier (Trashbox/Splat Graphics), Walter Merziger (Trashbox/Splat Graphics)

huge, 50,000-selling track "It's Our Future", Timewriters' pulsating "Did My Time", Future Funk's excellent "Black Classical Music" and Terry Lee Brown's truly awesome "Terry's House" album all epitomise the Plastic City manifesto. Clean, crisp productions tighter than the chuff of a constipated gnat combined with a fiery dancefloor passion which refuses to descend into the pitfalls of wanton experimentalism. If it's on Plastic City, chances are it rocks, rolls and funks like a motherfucker. And everyone from Carl Cox to Danny Tenaglia to Sasha has checked into the Plastic City disco at some time or another.

Not bad for a label which began life, loosely, as a "progressive house" imprint.

"When we started, techno was brand new," explains Alex. "So it was really hard to get hold of good stuff. So I said, 'Okay, let's license the first three tracks:'"

They seem like strange choices now. Desert Storm's eponymous acid trancer, Sourmash's "Pilgrimage To Paradise" and Soundcraft's "The Movement, The Message".

British, progressive and hardly eternal classics. It took Atom's superb Carl Craig-esque house EP,

"Plus 1" (and its subsequent licensing to Tribal America) and Awex's anthemic, Love Parade-destroying "It's Our Future" to put Plastic City on the global map. Here at last was German tech-house that was original,



Alex Plastic

authentic and blindingly good. Even if Atom were two geezers from Japan.

Like all the best regional labels (think Glasgow's Soma, Hull's Pork or Holland's Outland/Spiritual), Plastic City have triumphed by fostering a roster of home-grown talent with a similar vision. Preferring not to simply rope in some obvious big names, they've concentrated instead on encouraging a dedicated posse of producers.

In the past three years, Plastic have helped establish the likes of Awex (a Tom Wax collaboration with Torsten Adler), Timewriter, Terry Lee Brown Jr, Tesox, Splat Graphix and Bruce Wayne & DJ HANZ, some of whom already produce under a myriad of alter-egos, others who are just starting out. All of them offering alternative perspectives on the Plastic City blueprint.

And if there's one thing Alex detests, it's parochial narrow-mindedness. Hence the creation of Plastic City's both here in Britain and over in America.

"Plastic City should have a global appeal, a global sound. Some people think it's strange because there's a lot of different styles. You've got Tesox getting more into the harder acid stuff, Terry doing more housey stuff and Trashbox just doing something totally new. I think the only common element is me and my taste."

Browse through the recent "Plastic City - The Age Of Search & Destruction" compilation album and you'll even find tripped-to-fuck downtempo burners from Lexicon and Debug. Plus a spoken-word intro from the imprint's biggest fan, one Marshall Jefferson!

THESE ARE TOUGH TIMES FOR GERMAN LABELS. AT HOME, THEY'VE got a major credibility problem as soon as their records sell substantial quantities. It may be out of their

control, but if, heaven forbid, anything remotely "underground" catches on with the general public and manages to make the national charts, they find themselves with the appeal of a Turk's turd. Which is ridiculous really.

"It's a big problem in Germany", frowns Alex. Later, he says he thinks the Love Parade is now no different to Munich's "Oktoberfest" beer festival. He's got a point.

And so Plastic City are simply looking outnationally. Fostering a futuristic sci-fi image with mock hi-tech philosophies, splattering their product with images and scenes from the imaginary Plastic City (a kind of 21st Century techno metropolis)

and even creating their very own video game set to the sound of the Plastic City artists where the player is a morph searching for new biochips to programme his computer self. Even Plastic City's sub-labels, Suburbia and Energy, mirror, in Alex's own words, "different parts of the city. Suburbia is much more mellow, housey and deep. Energy is like the power plant, the generator. We want do a label more for home listening called Sub-Oceanic, but let's just say it broke down during construction!"

Plastic City. Architects of the future of sound, cities and damn funky music. All roads should lead this way.

### DOPE ON PLASTIC

Five Plastic City tunes everyone should own  
**TERRY LEE BROWN JR - "Terry's House" (album)**  
**AWEX - "It's Our Future"**  
**BRUCE WAYNE VERSUS DJ HANZ - "Mad Sax"**  
**ATOM - "Plus One EP"**  
**TESOX - "View Through The Past" (album)**

**Plastic City are re-releasing Awex's 'It's Our Future' this month. Alongside the original version are remixes by Tony De Vit and Timewriter**

Metropolis Music presents

# RETURN TO THE SOURCE

## The New Spring Ritual

### MAIN ROOM

Deck Wizards: Tsuyoshi Suzuki, Mark Allen, Han Solo  
On Stage: System 7, Medicine Drum, The Sushumna  
Ritual Dance Theatre

### TRIBAL FOYER

The Joi Sound System, Azukx (live),  
Dub Mission - 'Mashing Up Creation'

### AMBIENT CIRCLE

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Saturday 29<sup>th</sup> March 9pm til 6am

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MCP PRESENTS

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CENTRE

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FRIDAY 11<sup>th</sup> APRIL  
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THURSDAY 17<sup>th</sup> APRIL  
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Friday 11 April  
SOUTHEND CLIFFS PAVILION  
8pm - 12.30pm

Tickets from box office,  
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Saturday 12<sup>th</sup> April  
BRIXTON ACADEMY  
9pm - 6am

Tickets from box office 0171 924 9999, Stargreen  
0171 734 8932 & Ticketmaster 0171 344 4444

Wednesday 16<sup>th</sup> April  
GLASGOW BARROWLANDS  
9pm - 2am

Tickets from Virgin Records (Glasgow & Edinburgh)  
Tower Records, credit cards 0141 339 8383

Thursday 17<sup>th</sup> April  
NEWCASTLE UNIVERSITY  
8pm - 1am

Tickets from Student Union, City Hall,  
credit cards 0191 261 2606

Friday 18<sup>th</sup> April  
BIRMINGHAM QUE CLUB  
9pm - 2am

Tickets from B/O 0121 643 6103, Odeon, Tempest, Way  
Ahead 0121 643 0671 & Poster Place Coventry

Saturday 19<sup>th</sup> April  
SHEFFIELD UNIVERSITY  
9pm - 2am

Tickets Student Union, City Hall  
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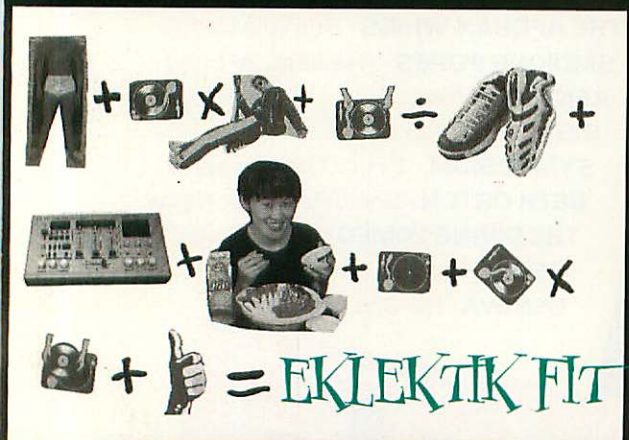
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# EKLEKTIK FIT



30th March  
Bank Holiday Sunday  
11 - 6pm

## Room 1

Richard Fearless  
Jon Carter  
Kahuna Brothers  
Dan & Jon

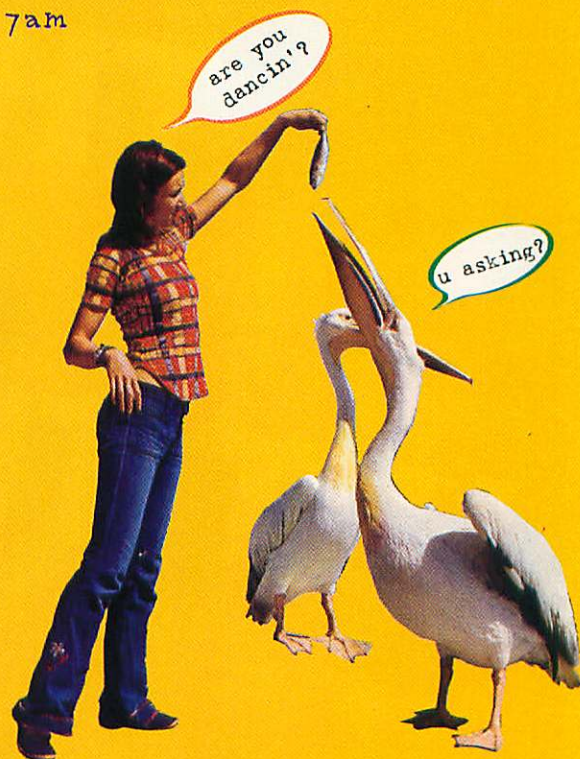
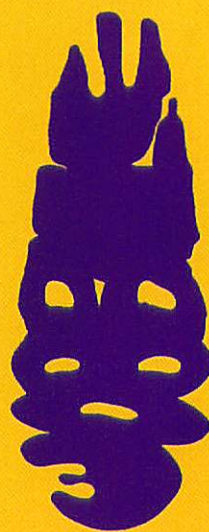
## Room 2

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Rude Phil  
MC Dynamite

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The Venue  
Branston Street

Saturdays 11pm - 7am



8th Mar DJ SNEAK  
Kemistry & Storm  
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15th Mar It's our BIRTHDAY BASH!  
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22nd Mar Residents Party  
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12th Apr Jon Pleased, David Holmes

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# Muzik's essential club guide **insomnia**

THE DEADLINE FOR NEXT MONTH (April 9 – May 13) IS WEDNESDAY APRIL 16

PLEASE FAX ALL CLUB LISTINGS TO: 0171-261-7100

Discobolos, Prague

pic: Jamie B

## TEN FOR THIS MONTH

### FUNGLEJUNK

The Steering Wheel, Birmingham. Info 0121-622-1150  
Saturday, March 15

Funglejunk continues to up the ante with it's wild mix of Midlands eclectica, tonight joined by the cool Ultimate Dilemma crew, MC Navigator, Runaways and Skintagger, Req.

### HAYWIRE

Planet, Coventry. Info 0113-293-4666  
Saturday, March 15

The brightest star on Coventry's club circuit promises a night of sheer electronic nirvana. Claude Young skips over to provide a snapshot from Detroit while Bugged Out! residents, James Holroyd and Rob Bright join all the dots inbetween.

### COOL LEMON

The Arches, Glasgow. Info 0141-221-9736  
Friday, March 21

Cool by name and cool by nature, the monthly 'Lemon' night at the Arches is building a strong reputation along those underground vines. House legend, Marshall Jefferson, Belfast bar-fly, David Holmes and Trevor Price do the honours this month.

### BUGGED OUT!

Sankeys Soap, Manchester. Info 0161-950-4230  
Friday, March 21

As if Bugged Out! didn't rock any Friday of the month, there's only one man who can rock it even more. We're

talking about Dave Clarke of course, who likes the club so much that he even played there on his birthday. Now that's what we call dedication. Joining Clarke at the helm are DJ Hell (who's actually very nice, apparently) and those fabulous Paper boys.

### VOODOO

Clear, Liverpool. Info 0151-733-6097  
Saturday, March 22

Dark, sweaty, smokey... what else could you possibly ask from a Saturday night spent on the tiles? Still going strong, Voodoo is all these things plus a pulsating, pummelling soundtrack of knife-edged grooves. Flexing the scalpel tonight is 1997's hot techno tip, the Surgeon.

### LOGICAL PROGRESSION

Turnmills, London. Info 0171-250-3409  
Thursday, March 27

LTJ Bukem, if you hadn't noticed, is on a mission. A mission to take drum & bass to the masses. It has taken him from the Ministry Of Sound to Ibiza to the handbag clubs of the north. His latest destination is a new fortnightly residency at Turnmills where you can expect all the usual suspects. The only way is up.

### THE LEGENDARY BRIGHTON BOP

The Event, Brighton. Info 01273-729-455  
Sunday, March 30

Something dope on Easter Sunday for Brighton beat-headz and bass cadets everywhere. Progressive stateside hip hop crew, Spearhead, Dana Bryant, new

kid on the block Lewis Taylor and cool French chap, Jean Jaques Perrey all get with the programme.

### QUADROPHONIC

The Kitchen, Dublin. Info 00-353-1-868-1929  
Friday, April 4

Our Irish chums seem to be exceptionally good at getting into the spirit of the occasion, be it the local Ceilidh or their weekly Saturday night knees-up. And explosive drum & bass event Quadrophonic is no exception. Bringing the cream of breakbeat talent to Dublin, including LTJ Bukem and Grooverider, tonight sees Super Sharp Shooter DJ Hype take control.

### MANGA

La Belle Angele, Edinburgh. Info 0131-225-2775  
Friday, April 4.

A kitsch Japanese theme, tough beats and toasting MC's, Manga is swiftly becoming a hard act to follow. Rolling out the tunes tonight are swaggering-noise distorters, Technical Itch.

### LOST

A warehouse, London. Info 0171-791-0402  
Saturday, April 5

There are few clubs who could genuinely put their hands on their hearts and call themselves "underground". But Lost has got to be one of them. Returning to their fugitive roots, this cool monthly techno night transcends the hype and disappears into the undergrowth with Jeff Mills, Steve Bicknell and Jay Denham in tow.

## Thirst Aid

The tap sign signifies clubs where cold drinking water is freely available. For further details of Muzik's Thirst Aid campaign, telephone us on: 0171-261-5993.

**BATH: THE PAVILLION** North Parade Road. **KARANGA** (8-late. £10/£8. Info 01225-316-198). Easter spesh with Tall Paul, Brandon Block and Craig Campbell (Friday March 28).

**BELFAST: THE ART COLLEGE.** Info 01232-776-084. **CHOICE** (9-late. £11). Rob Tissera (March 15), residents (22), Jay (29) and Michael Kilkie (April 5).

**THE NETWORK CLUB** Lower North Street. 01232-237-486.

**WISDOM** on Saturdays (£8/£6. 9-1.30am). Mark Jackson and Eamon Beavon play host.

**BIRMINGHAM: BAKERS** Broad Street. 0121-633-3939.

**REPUBLICA** (10-late. £9/£6) Saturdays. Brandon Block and Alex P (March 15), Tall Paul and Nipper (22), DJ Sonique and Sarah Chapman (29) and Seb Fontaine (April 5).

**THE QUE CLUB** Corporation Street. **RENAISSANCE FIFTH BIRTHDAY** (9-6am. Info 0792-717-874). Dave Seaman, Paul Van Dyke, Ian Ossia, Jon Pleased, Justin Robertson and Nick Warren are glam while Wall Of Sound, Nuphonic, The Propellorheads and Les Rythmes Digitales are eclectic (Saturday March 15).

**SANCTUARY** Digbeth Road. **THE FACTORY** (9-late. Info 0121-608-9090) Fridays. Charlie Hall (March 15), Tony Sapiano and Darren Price (22), DJ Skull (29) and Daz Saund and Blu Peter (April 5). **SANCTUARY** (10-2am. £8/£6. Info 0121-616-2688) Saturdays. Midland eclectica from the Athletico crew with The Chemical Bros, The Propellorheads live and Tony Sapiano (March 22), Dope On Plastic feat. Krash Slaughta, John Stapleton, Kitachi live, DIY and DJ Skull (Djax) (29) and Annie Nightingale, Death In Vegas live, Daz Saund and Blu Peter (April 5).

**THE STEERING WHEEL** Wrottesley Street. 0121-454-9560. **FUN/FUNGLEJUNK** (9.30-late. £10/£8. Info 0121-622-1332/1150) on Saturdays. CJ Mackintosh, Patrick Smoove, Ultimate Dilemma tour with MC Navigator, Runaways (Mo Wax) and Req (Skint) (March 15), Pearl & Dean, Mark Jarman and Bentley Rhythm Ace (22), Graeme Park, DJ Chillfreeze and DJ Ainsley (8 Ball) (29) and Judge Jules, Steve Lawler and the Psychonauts (April 5).

**SUBWAY CITY** Livery Street. **SYNERGY** (9-4am. £6/£5. Info 0121-605-4558). Orange Peel, Adrenalin and Shark Eye get into a trance/techno frenzy (Friday March 14). **KLEPTOMANIA** (10-3am. £4/£3). Jake Smith and Shaolin spin drastic drum & bass (Friday March 28).

**SUNDISSENTIAL** Hurst Street. 0121-643-4715. **SUNDISSENTIAL** (2-10.30pm. £8/£7. Info 0121-454-9560) Sundays. Cool private members club with residents, Tony De Vit, Andy Farley, Lisa Lashes, Paul Kershaw, Fergie and Mark Jarman.

**THE SYSTEM** Bristol Road. **WET**

**DREAM** (10-4am. £8/£7. Info 01905-619-069) Saturdays. Deep and dishy vibes from The Idjut Boyz (March 22), Digs & Whoosh and John McCready (29) and Dave Camacho (April 5).

**THE VENUE** Branton Street, Hockley. 0121-233-0339.

**WOBBLE** (11-7am. £10/£9/£7) Saturdays. Birthday bash with Dave Clarke and Andrew Weatherall (March 15), the residents (22), Jon Da Silva (29) and DJ Deep from Paris (April 5).

**EKLETIK FIT** (10-late. Info 0121-233-0339). Richard Fearless, Jon Carter, Dan & Jon Big Kahuna, DJ Krust, MC Dynamite and More Rockers (Monday March 30).

**BOLTON: KISS NITE SPOT** Spring Gardens. 01204-437-3131. **BASS** END (10-2am. £6/£5) Fridays. Northern drum & bass with Da Intalex, Jamac and MC Mad Rush. Launch party with Evil D (March 14).

**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. **VIBEZ EXPRESS** (10-2am. £5/£4.50) alternate Saturdays. Featuring Pete Reilly (March 22).

**THE ENIGMA 10**, Ship Street. 01253-328-439. **MUFFLEWUFFLE** (10-2am. £4/£3) on Fridays. Ultimate Dilemma Records night with MC Navigator, Req and Runaways (March 21).

**THE ESCAPE** Marine Parade. 01273-606-906. **VIBRATION** (10-late. £3) alternate Mondays. Zinc (March 13) and Peshay (31).

**DFUNKT** (10-2am. £4/£3.50. Info 01273-686-556). Colin Favor trawls the technoid deep with Christian Vogel (Thursday March 13).

**FOOL'S GOLD** (10-late. £5). Andy Weatherall, Billy Nasty, Phil Perry, Jim Masters and Kenny Fabulous (Thursday April 1).

**CLUB FOOT** (10-late. £8/5) on Fridays. DJ Pierre (March 14), Steve Johnson (21), Kenny Hawkes and Luke Solomon (28) and Murk Records with Oscar G and Ralph (April 4).

**KINKY CASINO** (10-2am. £7/£6) Saturdays. Nick Holder (Definitive, Canada), Marshall Jefferson (22), Chad Jackson (29) and Smokin' Jo (April 5).

**THE EVENT** West Street. **THE LEGENDARY BRIGHTON JAZZ BOPE** (7-2am. £10. Info 01273-729-455).

Spearhead, Dana Bryant, Jean Jaques Perrey and Lewis Taylor

(Sunday March 30th).

**THE JAZZ PLACE** Ship Street. 01273-694-669. **THE WIG** (10-2am. £3/£2) Wednesdays. Freestyle frequencies with resident, Robert Luis.

**THE ZAP 191**, Kings Road Arches. 01273-887-876. **LEGENDS OF THE DARK BLACK** (10-3am. £5.50) alternate Wednesdays. Fabio, Grooverider, Kemi & Storm (March 12).

**SOUTH** (10.30-5am) on Fridays. Dave Randall, DJ Jose and Phil Perry (March 14), Eric Powell and Charlie Hall (21), Danny Rampling (29) and tbc (April 4).

**THE PUSSYCAT CLUB** (10.30-3.30am. £8/£6) on Saturdays. Andrea Mendez live (March 15), DJ Pants (22), Chris Coco (29) and tbc (April 5).

**BRISTOL: LAKOTA** Upper York Street. 0117-942-6193. **CANDY FOUNTAIN** (10-4am. £4/£3) alternate Wednesdays.

**TEMPATION** (10-5am. £7/£6/£5) on Fridays. Phuture Wax present Awex live and Timo Maas (March 14), Andrew Weatherall and Marco Zaffarano (21), Commander Tom, Blu Peter, Roni Size, DJ Krust and Suv (7am spesh, 28) and tbc (April 5).

**FANDANGO** (10-4am. £10/£8) Saturdays. Judge Jules, Gordon Kaye and Craig Campbell (6am spesh, March 15), John Kelly and Smokin' Jo (22), Graeme Park and Mark Moore (6am spesh, 29) and tbc (April 6).

**CAMBRIDGE: NEW HALL COLLEGE**. **FAZED** (8-2.15am. £10). Dave Clarke, The Surgeon, Peshay, Pulse and Ben Simms and Russ Jones (Wednesday March 12).

**CARDIFF: THE EMPORIUM** High Street.

**P'TANGYANGKIPPERBANG...YEAH!** (9.30-3am. £4. Info 01222-233-932) alternate Fridays. Social-type beats with Johnny Acid, Neil Hinchley and Matt Jarvis (March 14 and 28).

**THE HIPPO CLUB** Penarth Road. 01222-341-463. **SACRED GROOVES** (10-late. £4) Fridays. Rob, Ed, Gareth and Paul spin underground house and techno.

**COVENTRY: PLANET COX** Street. **HAYWIRE** (9-2am. £8/£7/£6. Info 0113-293-4666) monthly Saturdays. Freestyle electronica. Claude Young, Daz Quayle, James Holroyd and Rob Bright (March 15).

**DERBY: THE ECLIPSE** Babbington Lane. 01332-341-441. **PROGRESS** (10-late. £8/7) Saturdays. Jon Pleased and Lisa Loud (March 15), Boy George

and Anthony Pappa (22), Farley "Jackmaster" Funk (29) and Mark Moore and Chris & James (April 5).

**DUBLIN: THE KITCHEN** Essex Street. 00-353-1-677-6635.

**QUADRAPHONIC** (10-late. Info 00-353-1-668-1929) monthly Fridays. Boombastic drum & bass with Grooverider (March 21) and DJ Hype (April 4).

**DISCOAKIMBO** (11.30-late. £5/£4. Info 353-1-670-5128) Sundays. "Nujackswingsoulgroovediskofusionfrenzy" with Kenny Hawkes (March 16), Outlaw Records (23), Andi Mackin (30) and the residents (April 6).

**RED BOX** Haecourt Street. **INFLUX/BUGGED OUT!** (10-late. £12. Info 00-353-1-497-0780). The Chemical Brothers, James Holroyd and Rob Bright (Sunday March 16).

**THE TEMPLE BAR** Curved Street. **THE BASSBIN** (10-late. £8.50. Info 00-3531-660-9153). Homegrown drum & bass with Ajax Disco Spanner joining Ed Rush and Nico (Saturday March 22).

**TEMPLE OF SOUND** Ormond Quay. 872-1811. 11-late. £8. Saturdays. Billy Scurry and Mark Williams reside.

**DUNDEE: FAT SAMS** South Ward. **GLAM** (10-late. Info 0410-559-228) Sundays. Sister Bliss and Shy Brothers (April 6).

**EDINBURGH: CLUB** **MERCADO** Market Street. 0131-226-4224. **COLORS** (11-4am) monthly Saturdays Collin Patterson (March 22) and Angel (April 5).

**LA BELLE ANGELE** Hasties Close. 0131-225-2775. **MANGA** (11-3am. £5/£4. Info 0131-220-5575) alternate Fridays. DJ Lee (March 21) and Technical Itch (April 4).

**THE HONEY COMB** Blair Street. **SOLEFUSION** (10.30-3am. £6. Info 0131-334-2361) monthly Fridays. Garage City night with Bobby & Steve and Craig Smith (Saturday March 28).

**ROYAL HIGHLAND SHOWGROUND**. **REZERECTION & DREAMSCAPE** (8-8am. Info 01661-844-442). Mega rave with Paul Elstak, Brisk, Dougal, Hixxy, Sy, Slipmatt and Clarke (March 22).

**WILKIE HOUSE** Colgate. **GLITCH** (10-late. £7/£5) alternate Fridays. Underground techno with the residents (March 21) and Bigfoot live (April 4).

**EXETER: Legends** Okelhampton Street. **FRUITY ANTICS** (9-1am. £4/£3). Underground grooves from Bazil and Iain "Lazy" Smith (Saturday March 22).

**GLASGOW: THE ARCHES** Midland Street. 0141-221-9736. **COOL LEMON** (11-4am. Info 0141-339-0598) monthly Saturdays. Marshall Jefferson, Trevor Price and David Holmes (March 21).

**THE SUB CLUB** Jamaica Street. **SUB CULTURE** (11-5am. £10/£8. Info 0141-248-4600) Saturdays. Undiluted house with Harri and Domenic plus Basement Jaxx (March 15) and Dimitri from Paris (April 5).

**TIN PAN ALLEY** Mitchell Street. **THE LEISURE BOX** (11-3am. £3/£2. Info 0141-248-7034) Thursdays. Kevin McKay and Andrew Wickes dig deep into their record boxes. **WHAT'S YOUR FUNCTION?** (1-3am. £5. Info 0141-248-7034) alternate Fridays. Steve Bicknell (March 14) and David Holmes (28).

**URBAN SOLE** (11-3am. £6. Info 0131-334-2361) monthly Fridays. Ashley Beedle (March

## THOSE WHO ROCKED IT



Laidback Luke

- Laidback Luke at Checkpoint Charlie, Reading
- Derrick May at Phuture at Zouk, Singapore
- Simon Atkinson at Wiggle, Woolwich
- Angel Molina at Sonar at Midem, Cannes
- Phillippe Zdar (Motorbass) at Scaramanga, London
- Rob Playford & Goldie at Back To Basics, Leeds
- Joolz (Nuphonic) at Wobble, Birmingham
- Dave Angel at Rotation, Glasgow
- DJ Die at Jungle Fresh, Plymouth
- Eric Morillo at The Canal Club, Wolverhampton
- Gilles Peterson at Phuture at Zouk, Singapore
- Chemical Brothers at Cream, Liverpool
- Dub Pistols at Back To Basics, Leeds
- DJ Lewis at Future Rhythm, Greenock
- Kris Needs at Culture, Warwick

## THOSE WHO FAILED TO SHOW

- Grooverider at Promised Land, London
- Roni Size & DJ Krust at Jungle Fresh, Plymouth
- CJ Mackintosh and Frankie Foncett at The Canal Club, Wolverhampton

- If you feel you've been let down by a DJ or a club, then call the MUZIK complaints desk on: 0171-261-7518

## DOUBLE EGG



JIM MACDONALD



FREDDY FRESH

:20/10

# The Southport Dance Music Weekender

20th Birthday. 10 Fabulous Years  
April 25.26.27.1997

This April will once again see almost 5000 people converge on the beautiful North West coastal village of Southport, attending the legendary Southport Dance Music Weekender. The Weekenders began back in 1987 before the start of the current House scene, long before many of today's clubs opened their doors. Our agenda has always been to stay ahead of commercial trends, keeping our faith in the atmosphere of our events

This Weekender we are celebrating 10 fabulous years of being right at the cutting edge of dance music. We intend to celebrate the occasion with style. Again taking over a complete holiday centre for a full weekend, with four individually themed indoor dance venues consisting of only the very best DJs, Live Acts and PAs covering all musical genres from house and garage to soul and funk, jazz, rap, swing, and drum'n'bass

## Over 40 of the worlds best DJs including

**Pete Tong, Danny Rampling, Graeme Park, Roger Sanchez  
Lord G, Allister Whitehead, Paul 'Trouble' Anderson, Dj Disciple  
Norman Jay, Trevor 'MadHatter' Nelson, Steve Wren, Bob Jones  
Snowboy, Kevin Beadle, Peshay, Richard Searling  
Simon Dunmore, Jonathan, Bob Jeffries, Scott Bradford  
Dave Morrison, Bigger, Bob Povey, Jon Coomer, Gary Dennis  
Ronnie Herel, Plus Others**

## Live Acts and PA's

We are currently working on some very special names to commemorate the 20th  
Acts already confirmed include

**Adeva. Loleatta Holloway. Jocelyn Brown. D-Influence. Lewis Taylor**  
with many more to follow

## Booking Details

The total cost is still only £80.00 per person  
This includes accommodation for the weekend, free use of all the facilities,  
plus entrance to all dance venues, pa's and concerts

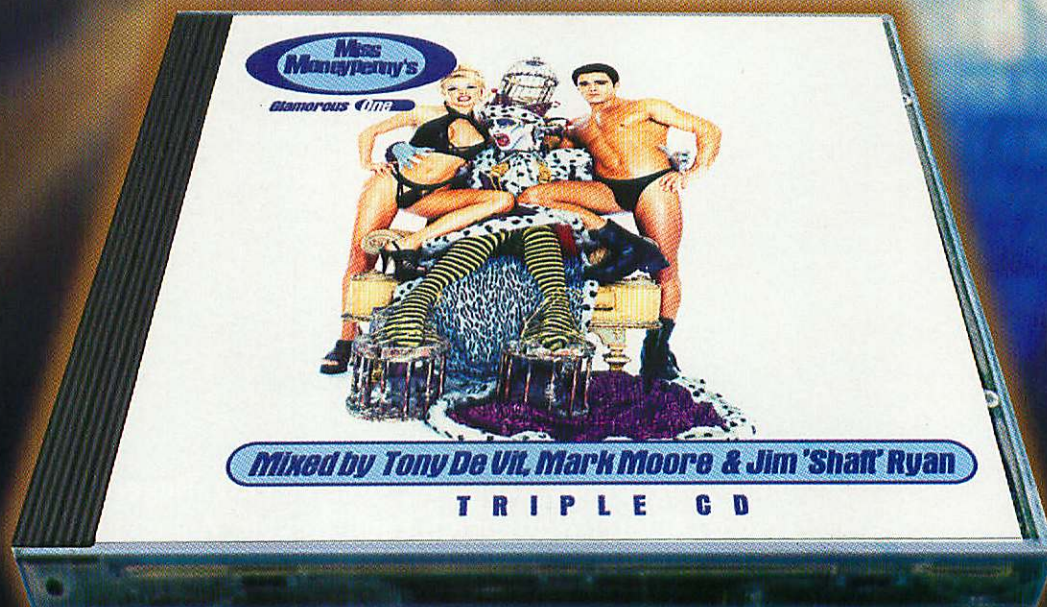
**For booking forms write to us at: Po Box 16. Chester le Street. Co Durham. DH3 3XT**  
or call

**T.0191. 389. 0317** for further information

[Http://www.Southport-Weekender.co.uk](http://www.Southport-Weekender.co.uk)

**Southport Dance Music Weekender** The Album  
2 1/2 Hour continuous Mix. 2 x CD / 2 x MC Available May. 1997

# from birmingham with love



## miss moneypenny's 'glamorous one'

One of the UK's most glamorous clubs brings you an upfront mix with Tony De Vit, Mark Moore and Jim 'Shaft' Ryan. The style and energy of a decade of clubbing is captured right here.

Jim 'Shaft' Ryan and Money Penny Residents will be appearing live at the The Megastore, 14-16 Oxford Street, London on Thursday 13 March between 6.00 pm - 8.00 pm.



Listen to it on **Virgin listening posts**  
between 10 March to 23 March



**MEGASTORES**

**beyond**  
entertainment

21). **BLACKOUT** (11-3am. £6. Info 0141-248-7034) Saturdays. Deep grooves from DJ Rush (Detroit (March 15), Spira (22), James Holroyd (29) and tbc (April 5)).

**HASTINGS: 2 PIER PRESSURE** The Pier. 01424-428-306. **DEEP COVER** (9-2am. £5/£4). Mickey Finn, Jumpin' Jack Frost and Ray Keith (March 21), Randall and Andy C (28) and tbc (April 4).

**HULL: THE ROOM** George Street. 01482-323-154. **NINJA TUNES** (10-late). The Herbalizer and DJ Vadim (March 13). **PORK RECORDINGS** (10-late) monthly Thursdays. Ashley Beedle, Baby Mammoth and Porky (March 27). **MANTRA** (10-4am. £8/£7) monthly Saturdays. Paul Dundee and Bullitnuts (March 15). **A HIGH SOCIETY** (10-4am. £8/£7) monthly Saturdays. Richard Fearless and Death In Vegas (March 29).

**LEEDS: 2 THE MEX** Call Lane. 0113-242-8522. **DOPE** (10-3.30am. £7/£6) on Fridays. Drum & bass ruffage.

**2 NATO** Bear Lane. **HARD TIMES** (10-late. Info 01924-488-220) Saturdays. Kenny Carpenter, Paul "Trouble" Anderson, Dr Bob Jones (March 15), DJ Pierre and John McCready (22), Nuphonic party with Pete Heller, Dave Hill, Jules and Dave Picchioni (29) and DJ Disciple (April 4).

**2 THE PLEASURE ROOMS** Lower Merion Street. **TWO HALVES** (10-4am. £9/£7) Fridays. **BACK TO BASICS** (10-late). Huggy, Ralph Lawson and James Holroyd cut the crap with Terry Farley and Pete Heller (March 15), Derrick Carter (22), the Fathers Of Sound (29) and tbc (April 5).

**2 THE UNDERGROUND** Cookridge Street. **THE COOKER** (10-2am. £5/£4) Fridays. EZ and Jip rock the joint with some original funk. **THE YARBIRD SUITE** (8.30-2.30. £6/£5) Saturdays. The assorted flavours of jazz with residents Chico, Lubi and Jip.

**2 THE WAREHOUSE** Somers Street. **MAGIC** (10-late. £10/£9/£8) monthly Saturdays. Beats n' flavas with Alex Baby and Michael K (March 29).

**LEICESTER: 2 THE WHITE ROOM** Newark Street. 0116-255-7067. **ZEN** (10-2.30. £5) Fridays. Detroit techno with Ampo plus Andrew Weatherall (March 28). **SOLUTION** (10-2.30. £5) Saturdays. Deep house with Maximilian (March 15), Ashley Beedle (22), OJ & Meni (29) and tbc (April 5).

**LIVERPOOL: 2 CLEAR** Mount Pleasant. 0151-733-6097. **VOODOO** (10-4am. £8/£7) on Saturdays. Andy Nicolson and Steve Shiels get together some serious techno tackle with Surgeon (March 15), David Holmes (22), DJ Skull (29) and tbc (April 5).

**2 NATION** Wolstenholme Square. 0151-709-1693. **FULL ON** (10-6am.) monthly Fridays. Full On (10-6am.) monthly Fridays. Alistair Whitehead, Graeme Park, Andy Carrol, Tony De Vit, Nick Warren and Smokin' Jo (March 28).

**CREAM** (10-late) Saturdays. Still no other club like it with residents, Paul Oakenfold and Paul Bleasdale rockin' alongside Derrick Carter and The Chemical Brothers (March 15), X-Press 2 and Jon Pleased (22), Paul Van Dyke (29) and tbc (April 5).

**LONDON: LOST** (11-7am. Info 0171-791-04020). London's coolest underground techno night moves to a new warehouse location (phone for details). Jeff

Mills, Steve Bicknell and Jay Denham provide the soundtrack (Saturday April 5).

**2 BAR NUBA** Shaftsbury Avenue W1. 0171-287-2715. **THAT'S HOW IT IS** (10-3am. £3) 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 Jon Marsh (March 12), Derrick Carter (19), DJ Pierre (26) and tbc (April 2). **MOVEMENT** (9-3.30am. £5/£3.50) Thursdays. Excursions into drum & bass with Bryan Gee gets it on with Jumpin' Jack Frost (March 13), DJ Die (20), Hype (27) and tbc (April 3).

**THE KAT KUB** (10-4am. £7) Fridays. Funk and rare groove with Ronnie Herel and Kierean B. **GARAGE CITY** (9-6am. £10) Saturdays. Paul Anderson (March 15), Flying Records (22), Ricky Morrison and Craig Smith (29) and tbc (April 5). **BUBBLING OVER** (9-late. £3) Sundays. Boogie, funk and soul with Matt White and Barry Norman.

**2 THE BLUE NOTE** 1 Hoxton Square. N1. 0171-729-6440. **ANOKHA** (10-2am. £5/£3) on Mondays with Talvin Singh, Earthtribe and the Future Sound of India. **LONDON XPRESS** (10-5am. £8/£6) monthly Fridays. Featuring The Ballistic Brothers (Beedle, Hill, Rocky & Diesel), Ross Allen, Ben Wilcox and Jools Butterfield (March 21). **BLOODSUGAR** (10-5am. £8/£6) monthly Fridays. Lord Weatherall reigns alongside Alex Knight and special guests (April 4).

**ATHLETICO** (10-5am. £10) monthly Saturdays. Alex Sparrow, Kirstie McAra and Simon Fathead play breaks n' bleeps (March 15). **FAR EAST** (10-5am. £8) monthly Saturdays. Gilles Peterson, Ben Wilcox and guests take off into abstract flight (March 22).

**METALHEADZ** (7-12pm. £8/£4) on Sundays. Goldie is joined by Fabio, Grooverider, Kemistry & Storm, Doc Scott and Randall on rotation with Cleveland Watkiss on the mic.

**2 CAFE INTERNET** Buckingham Road. SW11. 0181-883-0972. **SPRAWL** (7-11pm. £3/£2.50) monthly Thursdays. Multi-sonic vibes with Si Begg and Christian Vogel (March 27).

**2 THE CLINIC** Gerrard Street. W1. **MUKATSUKU** (10-3am. £4/£3) on alternate Tuesdays. Mikkel Togsver, Nik Weston and Marlon Celestine. **AGIT CUTS** (10-4am. £6/£3) alternate Tuesdays. DJ Debra and friends (March 21 and April 4).

**2 CLUB 9** Young Street. MOOV (9-late. £3. Info 0171-937-9403) alternate Thursdays. Massimo, Rob Da Bank, Mr High, Saxon & Kwest (March 23, April 3). **RICOCHET** (9-3am. £5/£4. Info 0181-964-6130) monthly Fridays. Beat-fest with the Ricochet jocks and Rugged Vinyl (March 28). **40,000 LEAGUES** (8-3am. £7/£5. Info 0171-228-6821) monthly Saturdays. With Mr Dan, DJ Soup, Nick Moog, Curly and Ben Willmott (April 5).

**2 CLUB LOCO** Borough High Street. SE1. **NO SOUND TOO TABOO** (10-late. £3. Info 0973-719-663) monthly Saturdays. Essential freestylers, Patrick Forge, Stuart Patterson, Lindy Layton, Muzik's Dave Mothersole and Phil Mison (April 12).

**2 THE COMPLEX** Parkfield Street. N1. 0171-428-9797. **VOYAGER** (10-

late) Fridays. Sven Vath and David Holmes (March 14), DJ Dag and Colin Dale (21), Robert Hood, Gayle San and Tyree Cooper (28) and Misjah, Tim and the Joi sound system (April 4). **CAMOFLEAGE** (10-5am) Saturdays. Alex Baby, T-Money, Dodge, James Lavelle, Fraser Cooke and Matt White on rotation.

**2 THE CROSS** Goods Yard. N1. 0171-837-9828. **FUNKAGENE** (10.30-6am. £15). Breeze, Steve Butler and Richard Frost (Friday March 14). **CLOCKWORK ORANGE** (10.30-6am. £15). Seb Fontaine, John Kelly and Lisa Loud (Saturday March 15). **NAKED** (10.30-5.30am. £10). Craig Jensen and Lisa Pin-Up (Friday March 21). **MISS MONEYPENNY'S** (10.30-6am. £15) John Kelly and Nic Loveur (Saturday March 22). **SERIOUS** (10-late. £10/£8. Info 0181-340-6123). Judge Jules and John Kelly get it on with a four hour back to back set (Thursday March 27). **MILKIN' 2 SUGARS** (10.30-4.30am. £10). Dave Camacho (NY) and Ben Davis (Paper) (Friday March 28). **RENAISSANCE** (10.30-6am. £15). Andrew Weatherall and Nick Warren (Saturday March 29). **THE BIG PICTURE** (9-6am. £10. Info 0171-837-0828). Tony Humphries and Kid Batchelor (Sunday March 30). **GLITTERATI** (10.30-4.30am. £10). Smokin' Jo (Friday April 4).

**2 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.

**2 THE END** 18, West Central Street. WC1. 0171-419-9199. **MOST** (10-late) monthly Wednesdays. MK, Diablo and Shorty Blitz (March 19). **SLOW MOTION** (10-3am. £3) monthly Wednesdays. Goldie, J Majik, Kemistry and Storm (March 26). **BULLET** (11-5am. £12/10) monthly Fridays. Cajmere, Layo, Mr C, Doc Scott and Kuno (March 14). **PROMISED LAND** (11-5am. £12/£10) Fridays. Fabio and Grooverider (March 21, 28 and April 4). **SPOOKY** (10-6am. £12) monthly Saturdays. Tobi, Matt Handy and Trixta (March 15). **KISS FM** (10-late). Gilles Peterson, Patrick Forge, DJ Food, Bob Jones and Manassa (Saturday March 22). **TRIPTONITE** (10.30-6am. £12/£10) monthly Saturdays. Pete Doyle (Mambos), Sweet Peach, and Giles & Tanya (March 29). **ULTIMATE** (10-6am) monthly Saturdays. **SUB-TERRAIN** (10-late. £13/£10) monthly Saturdays. Darren Emerson, Mr C, Muff and DJ Carlin (Amsterdam) (April 5).

**2 THE FITZ & FRION** Great Portland Street. **THE RUMPUS ROOM** (6-late. £3/£2. Info 0181-923-7922) Sundays. Electronic showcase with Mixmaster Morris (March 16), Harvey (Zzonked) (23) and tbc (30 and April 6).

**2 THE GARDENING CLUB** Covent Garden. WC2. 0171-497-3154. **THE PINCH** (10-2.30am. £5) on Tuesdays. **HARDWARE** (10-3am. £5/£3) Wednesdays. Technohousefunkgrooves. **WHOOPI UP!** (11-5am. £8/£6) Fridays. Andy Morris (March 14), Al Groves (21), residents (28) and Nigel Dawson (April 4). **CLUB FOR LIFE** (10.30-6am. £13/£11) Saturdays. Lisa Loud (March 15), Darren Stokes (22), Jeremy Healy (29) and tbc (April 5).

## DJ OF THE MONTH

DTPM superstar and hot production talent  
**STEVE THOMAS** is this month's man who can

### WHEN AND WHERE WERE YOU BORN?

Cardiff, Wales, October 11, 1965.

### HOW DID YOU START DJING?

Some friends bought me decks for my 23rd birthday. It was very nice of them, particularly as it wasn't really what I wanted. It was all a bit of an accident, I suppose. I'd been going out with them for a few years and they all clubbed together... that's exactly what friends are for! After a few local gigs, I managed to get a residency at the Labyrinth in Dalston, London. It was very ravey. I spent my Saturday nights playing very hard Belgian nu-beat and drum & bass. It sounds odd now, but it seemed a good combination at the time. You should hear the tapes, they're fucking mad! I hung around on that scene for a while, then also started doing parties at the Linford Film Studios, Surf & Turf, Heaven & Hell, all that sort of thing. Then DTPM stumbled across me and after trying out with Dave Randall at their second ever party, four years later, I'm still there.

### WHAT WAS THE FIRST RECORD YOU EVER BOUGHT?

I bought "Money, Money, Money" by Abba and "Denis, Denis" by Blondie on the same day. They cost 32p each from Woolies, if you must know.

### AND THE LAST?

"Return Of The Borg" by Kinetic Atom on Phuture Wax.

### WHAT CHANGES WOULD YOU LIKE TO SEE IN THE CLUB SCENE?

I would like to see parts of it staying strictly underground. Things are really getting too commercial at the moment. I'm trying like mad not to sell out and play stuff which has a guaranteed hands-in-the-air style reaction. There's a place for that sort of stuff... but it ain't in my box!

### WHAT ARE YOUR STRENGTHS AND WEAKNESSES?

I'm conscientious and hard-working, even if I do say so myself. I always show up and I'm a perfectionist. The downside of it I can sometimes get impatient and become short-tempered, especially when people come up to me when I'm playing and attempt to have a conversation. I mean, I don't walk into their offices and distract them when they're at work, do I?

### FAVOURITE LABELS?

Sharp, Tripoli Trax, Phuture Wax, Noom UK, Jerk and Eukatech. I used to play a lot of American stuff too, but I can't get hold of any good tracks these days.

### FAVOURITE DJ'S?

Daz Saund, Queen Maxine, Blu Peter, Tony De Vit and Carl Cox for his mixing.

### FAVOURITE CLUBS TO PLAY?

Trade and DTPM (London), The Hippo (Cardiff) and Twilo (New York).

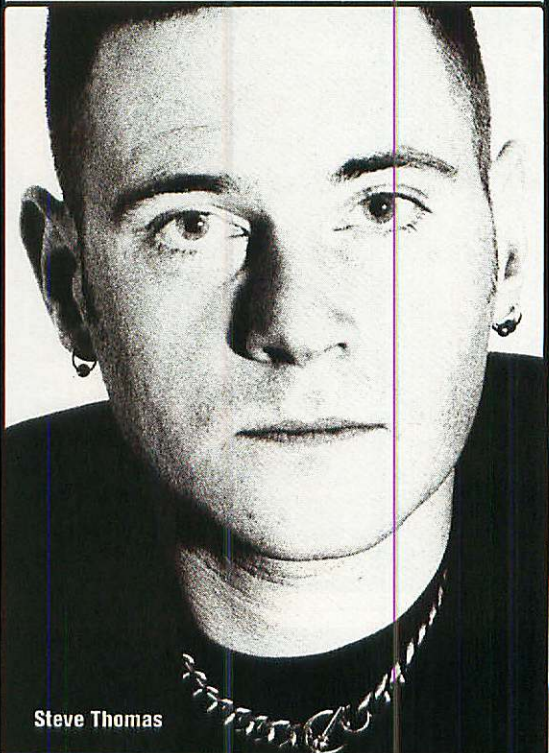
### WHAT WOULD YOU BE DOING IF YOU WEREN'T A DJ?

I'd be a panel beater. Every time I look at the jobs section in the newspaper, there are always loads of jobs for them. I don't know what they do exactly, but I'd never be out of work, would I?

### WHAT'S NEXT FOR STEVE THOMAS?

I'm mixing "Trade Volume 4" at the moment, as well as remixing JP's "Sexy Thing", Tall Paul's "Rock Da House" and Shazamm's "Funky Music". I'm also looking forward to going to Tokyo to do a string of dates and I've got the possibility of going to Beirut as well. I'm not sure if I'm exactly looking forward to doing that one, but I'll certainly be looking to expand my DJing and production schedules. As long as I get four hours sleep a night...

Steve is releasing a track by the experts on Tripoli Trax (un-named at time of going to press) and is mixing "Trade Volume 4", as well as doing the remixes listed above



Steve Thomas

## SATURDAY NIGHT FEVER

Shindig resident and the force behind New Phunk Theory and Cultural Mambo **SCOTT BRADFORD** reports on a messy weekend from the North

**WHAT DID YOU FEEL WHEN YOU WOKE UP ON THE SATURDAY? WHERE HAD YOU BEEN THE NIGHT BEFORE?**

Oh dear. For a start, I'd only been asleep for about an hour before being woken up by some strange drilling noises from the hotel room next door. This was around 9am so it was time to get up even though I was feeling as rough as a badger's backside. My girlfriend and I and Shindig promoter, Jim Maudsley and his girlfriend had all decided to go and check at Duff Punk at Slam on Friday night. I think it was interesting, but I can't remember much because beer was only a pound a bottle and I had to leave at 3am because I felt so drunk. We went back to our hotel room where there were extra, err, stimulants waiting and then Musique Tropicane's Kevin McKay turned up with even more.

**WHAT DID YOU DO DURING THE DAY?**

We went round the shops and I bought some stuff from the Disney shop for my little girl. We went to see my mate, Kevin Wilson in Bomba Records and before we knew it, it was time to travel home.

**WHAT CLUB WERE YOU PLAYING AT? WHAT WAS IT LIKE?**

Well, you can imagine what state I was in when I got home. I just had time to get ready and sort out my records before I had to get to my weekly residency at Shindig. Actually, I was quite happy with my set, always seem to pull off better ones when I'm not feeling too grand. After I'd finished, K Klass played and I carried on with the drinking. Luke Solomon finished off the night and needless to say, by the end, we were all in a right state.

**WHERE DID YOU GO AFTER THE CLUB?**

I went home and sat up with my brother. I had a drink with him and we played Tomb Raider on my Sony Playstation. I'm a bit of an addict actually, so I'm thinking of entering the Muzik league.

**TELL US ONE FUNNY THING WHICH HAPPENED THAT WEEKEND?**

It was the state of me and Kevin McKay in that hotel room after Slam. We were trying to have a serious conversation about music when we could barely focus on each other. I thought I handled it pretty well, but in the morning my girlfriend told me that she hadn't heard me speak such junk for ages.

**HOW DID YOU FEEL ON THE SUNDAY?**

I lay on the settee with a wet sock over my head - they're really good for hangovers. I watched the Nottingham Forest match (we got beat), followed by The Simpsons and the X-Files, which me and my daughter love, and then I just had to go to bed.

*New Phunk Theory's 'Phunk Theory Theme/Dancer' is out now on Paper Recordings. Cultural Mambo's 'Welcome Mami' is out in April on Twisted*

### SCOTT BRADFORD - TEN FOR TODAY

- 1 CULTURAL MAMBO - "Welcome Mami" (acetate)
- 2 PET SHOP BOYS - "The Boy" (white label)
- 3 COLUMBIAN DRUM CARTEL - "The House is Surrounded" (acetate)
- 4 TTL FEATURING MARLA MCLEAN - "Kamera" (Twisted)
- 5 EXPLOSIVE PRESENTS - "Directions" (Explosive)
- 6 CELEDA AND THE HEAVYWEIGHTS - "Messin' With My Mind" (Twisted)
- 7 GOLDEN GATE RECORDS PRESENT... - "Run Away" (Golden Gate)
- 8 FREDERICK BLAIS - "C'est La Vie EP" (Vinyl Peace)
- 9 LATI KROMLUND - "Drums From Hell" (white label)
- 10 GLASGOW UNDERGROUND - "Just A Mood" (Glasgow Underground)

Scott Bradford at Shindig



**MIDDLESBOROUGH:** **THE ARENA Newport Road, 01642-231-886.** ON IT (9.30-late. £8/£6) Saturdays. Rollin' tunes from Dego and Boymerang (March 15), Doc Scott and Subject 13 (22), DJ Die and Future Loop Foundation live (29) and Doc Scott (April 5).

**MILTON KEYNES:** **THE WINTER GARDENS 01508-612-262.**

**ULTRA VEGAS (9-4am. £9/£7)** Saturdays. Tony Pressland and The Lovely Helen (March 15), Club classics night (22), Seb Fontaine and Ashley (29) and Renaissance (April 5).

**NEWCASTLE:** **2: RIVERSIDE**

**Walsburn St. 0191-261-4360.**

**SHINDIG (10-late. £9/£7)**

Saturdays. With Scott and Scooby bring the noise with Luvdup and Luke Slater (March 15), Gordon Kaye and Charlie Hall (22), K Klass and Phil Gifford (29) and Simon Dunmore and Slam (April 5).

**NOTTINGHAM:** **2: THE ESSANCE**

**Goldsmith St. 0115-950-8945.**

**FUSION (9.30-3am. £8/£6.**

**Info 0458-430-252).** DJ Skull, DJ Hype, 168, Adi Fenton, Gary Marsden and Catfish live (Friday March 28). **ZERO 6 (9-3am. £10/£9)** Saturdays. Allister Whitehead resides.

**2: THE HOUSE** **Huntingdon Street**

**0115-956-5324.** **THE SESSIONS (10-late) Fridays.** Monsters At Work (March 14), Outhouse Records (21), Rubber Neck (28) and tbc (April 4). **THE HOUSE (10-late) Saturdays.** Marshall Jefferson (March 15), Al McKenzie (22), Martin Pickard (29) and tbc (April 5).

**OXFORD:** **2: THE COVEN** **Oxpens Rd. METRO (Info 01865-244-577.**

**9.30-2am. £8/£5)** monthly

Sundays. With Andy C and DJ Kane (March 30).

**READING:** **2: ALLEYCAT LIVE** **Ram Street. 01754-561-110.**

**CHECKPOINT CHARLIE (9-4am.**

**£10/£8.** **Info 0171-486-1877)** Fridays. Richard Ford, Pierre and Sirpis get it on with Tall Paul and The Psychonauts (March 14), Jon Pleased and Dave Angel (21), Sister Bliss, Darren Emerson and

## GURNER OF THE MONTH

As spotted at Heart & Soul, London



**SLOUGH:** **2: THE STUDIO** **A412, George Brown. 01753-605-150.**

**FULL CIRCLE (4pm-11pm) bi-monthly Sundays.** Phil Perry carries on where he left off the night before with Colin Dale and Russell Small (March 30).

**SOUTHAMPTON:** **2: 606AM**

**VILLAGE. CERTIFICATE 18 (9-2am.**

**Info 01425-480-855).** LTI Bukem and D'Rat (Friday April 4).

**STOKE-ON-TRENT:** **2: THE**

**STAGE Brunswick Street. SOUND (9-2am. £5/£4.** **Info 01785-282-848)** Saturdays. With Kelvin Andrews, John Taylor and Mike Smith peer through the

commercial fog with Pate Wiggs (St Etienne) (March 22).

**SWINDON:** **2: THE BRUNEL**

**ROOMS, Havelock Square. 01783-631-384.** **THE FRUIT CLUB (9-3am.**

**£4/£5/£6/£7)** Fridays. ANVL and Allister Whitehead (March 14).

Doc Scott and Seb Fontaine (28) and Dougal Vinylgroover and Graham Gold (April 4). **FRISKY**

**(9-2am. £5/£6/£7)** Saturdays.

**DJ Sonique (March 15), Club**

**classics night (22), Judge Jules**

**(29) and Norman Jay (April 5).**

**WORCESTER:** **2: 24/7** **St**

**Johns. WET DREAM (9.30-2am.**

**£5/£4.** **Info. 01905-619-069)**

alternate Saturdays. With guests Miles Hollway (March 15) and Ben Ryder and Mark Hughes on the sets of steel (29).



Teletext 363

Tune into ITV  
and go to page 363

CLUBZ 365  
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**FEBRUARY**

27 'BING BONG ROOMS' NEWCASTLE

28 'PHAR OUT' GLASGOW

**MARCH**

1 'HOMELESS' DUNDEE

2 'PELICAN CLUB' ABERDEEN

13 'FUNKY MULE' LEEDS (TBC)

15 'FUNGLE JUNK' BIRMINGHAM

19 'FAT CITY 4TH BIRTHDAY' MANCHESTER

21 'MUFFLE WUFFLE' BRIGHTON

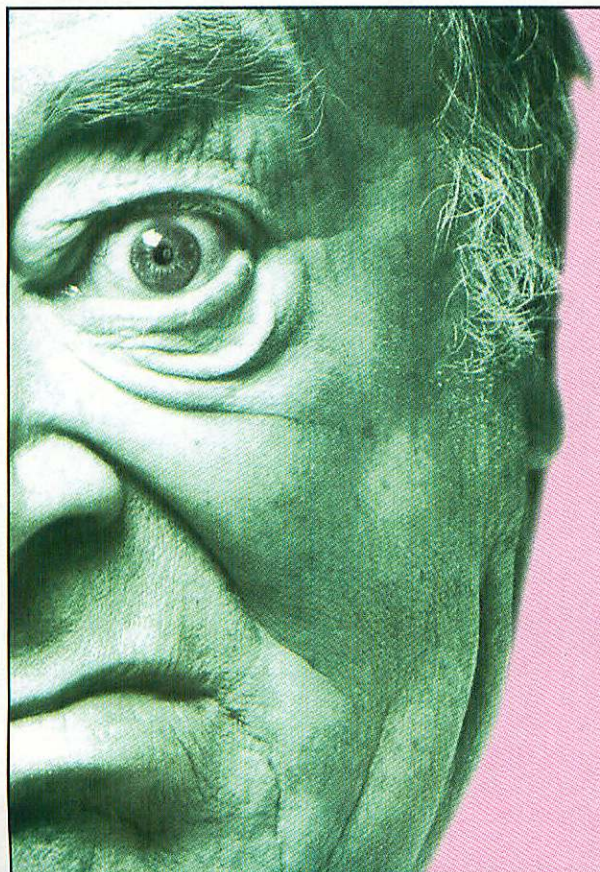
22 'CHOCOLATE CITY' BRISTOL

25 'THE OLDSCHOOL' SHEFFIELD

**APRIL**

2 'PM SCIENTISTS' LONDON

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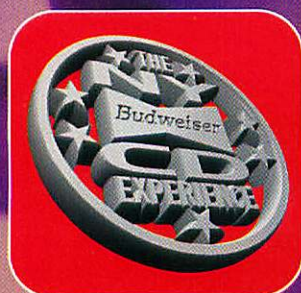
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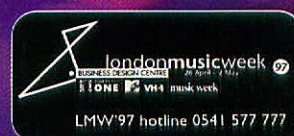
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# SETS OF STEELS

**1 ONE 97-99**

Listings from Radio One's "ESSENTIAL MIX". Saturday nights, 2am

## FEBRUARY 2

Marshall Jefferson

DJ Sneak - "Who's Knocking" (Relief)... Kivana Tana - "Lifeorce" (Centrestage)... Kym Lajoy - "I Live 4 This" (PPL)... Byron Stingly - "Get Up" (Nervous)... Aphroqueens - "Piano Anthem" (US)... Paris Red - "Love Hurts" (UCA)... If You're Down With This - "If You're Down With This" (PPL)... Dee Jacobee - "I'm Alive" (Mercury)... Rah Band - "Living For The Nightlife" (Skinnymallory)... D.P. Projects - "Get Down" (Damon)... Terry Lee Brown Jr - "Impact State" (Plastic City)... Terry Lee Brown Jr - "Terry's House" (Plastic City)... Bohannon - "I Wanna Dance All Night" (EMI)... Mijan - "Alright" (Slip 'N' Slide)... Mankind - "Make It Hot" (Z Records)... Absolute - "There Will Come A Day" (Tribal)... Thelma Houston - "All Of That" (Azuli)... Kym Mazelle - "Useless" (EMI)... Roy Davis - "Heart Attack" (Power Music)... Andrew Livingstone - "Signs Of Life" (Mars)...

## FEBRUARY 9

Scott Hardkiss

Faded Idjuts - "Dust Of Life" (U Star/Other)... One Dove - "White Love" (Frrr)... God Within - "Acid Funk" (Hardkiss)... Republica - "Ready To Go" (RCA)... Rabbit In The Moon - "D.B.E." (Hardkiss)... Symbolis - "Of The Mind Of The Spirit" (Hardkiss)... Reese Project - "Direct Me" (Network)... Elton John - "Rocket Man" (Harkiss Remix) (Rocket)... Grace - "Not Over Yet" (Perfecto)... Slim Morrison - "Stoned" (NYC KGB)... Rollin' Gear - "I Know" (Beats) (UFG)... God Within - "Raincry" (Hardkiss)... Crucial Introspection - "Why, Why, Why" (Hardkiss)... Future Sound Of London - "Papua New Guinea" (Jumpin' & Pumpin')... The Sandals - "Feet" (Frrr)... Crucial Introspection - "Indian Summer" (Hardkiss)... Bob Williams - "Snare Trappin" (Relief)... Sheila - "Acid Kiss" (Quark)... God Within - "The Phoenix" (Hardkiss)... The Temptations - "Plastic Man" (Motown)...

## FEBRUARY 16

"Little" Louie Vega

Nuyorican Soul - "Runaway" (Talkin' Loud)... The Chameleon - "The Missile" (Henry St)... Giselle Jackson - "Love Commanders" (white label)... Kenny G - "Havana" (Arista)... Roy Davies - "Gabrielle" (Large)... Groove Box - "More You Want" (Nite Grooves)... Loni Clark - "Searchin'" (Groove On)... Mutiny - "See The Sunshine" (Sunflower)... Groove Box - "Cascoo's Theme" (Nite Grooves)... Mysterious People - "Love Revolution" (Yoshitoshi)... Gigolo Supreme - "After The Storm" (Nervous)... Masters At Work - "Voices" (white label)... Black Beatniks - "Dohhhhhh" (Ran)... The Knowledge - "Until The Day" (Sun Tune)... Nuyorican Soul - "It's Alright" (Talkin' Loud)... Roy Davies - "Gabrielle" (Large)... Kings Of Tomorrow - "Ancestors" (Deep Vision)... Braxtons - "The Boss" (Atlantic)... Chris Cuevas - "Hip Hop" (Atlantic)... Mark Anthony - "Ride On The Rhythm" (Atlantic)... Nuyorican Soul - "Runaway" (Talkin' Loud)... Roni Size - "New Forms" (Talkin' Loud)...

## FEBRUARY 23

Nick Warren

T Metheny Group - "Falcon And The Sandman" (EMI)... Roxy Breaks - "Apache Rock" (303)... Roxy Breaks - "Acid Rock" (303)... Basco - "Rok Da Funky Beat" (Concrete)... Litter Inc - "Funky Dancer" (Drizzly)... Nick Holder - "Paradise" (NRK)... Nax - "Cafe Del Mar" (Dig 1)... Eric B & Rakim - "Let The Rhythm Hit Em" (MCA)... D'Ream - "Unforgiven" (Leftfield Mix) (east west)... Daft Punk - "All Around The World" (Virgin)... This Mortal Coil - "Song To The Siren" (4AD)... Chicane - "Offshore" (Modena)... Awex - "360" (Plastic City)... Metro Dade - "Tainted Clubnight" (Music Man)... Mikerogenics - "Schattermund" (Global Ambition)... Dooging - "Good Feeling" (Brainiak)... Isao Tomita - "The Planets" (RCA)... LSG - "Netherworld" (Hoop)... George Acosta - "Turn It Up DJ" (Strictly Rhythm)... Section X - "Atlantis" (Perfecto)... Millennium - "Radio Freedom" (Master Sound)... Empiron - "B.E.T.A." (XL)... Canny - "Take Me Up" (White Label)... Disco Citizens - "Footprint" (Acetate)... LSG - "Hidden Sun Of Orins" (Platipus)... Cruzeman - "OTM Sessions" (Quad)... Judicial Weight - "White Island" (Resolve)...

## MARCH 2

Daft Punk

Daft Punk - "Work Essential Intro" (Daft Trax)... Paul Johnson - "Summer Heat" (Peacefrog)... Armand Van Helden - "Funk Phenomena" (Dope Mix) (Henry Street)... CZR - "Chicago Southside" (IHR)... Unknown - "Get Down Saturday" (Dance 6)... Remix Deluxe - "Dee's Knots" (Remix Deluxe)... Paris Mitchell - "Ghetto Shout Out" (Dance Mania)... Daft Punk - "Teachers" (Daft Trax/Virgin)... Martin Luther King - "I Have A Dream" (20th Century)... The Godson EP - "Drum Patterns & Memories" (KDJ)... Jammin' Gerald - "Get The Ho 94" (Dance Mania)... DJ Attack - "Da Way It Work" (UC)... Thomas Bangalter - "Spinal Beats" (Roule)... Thomas Bangalter - "Spinal Scratch" (Roule)... The West Spiders - "Waxscratch tracks" (Dance Mania)... Fantom - "Faithfull" (Prassay Mix) (Source)... Fantom - "Faithfull" (Original) (source)... Fantom - "Faithfull" (Da Creay Mix) (Source)... i:Cube - "Disco Cubizm" (Daft Punk Mix) (Versatile)... Daft Punk - "Rock 'N' Roll" (Daft Trax/Virgin)... DJ Hyperactive - "Chicago" (Contact)... Daft Punk - "Oh Yeah" (Virgin)... Cajmere - "Only 4 U" (Cajual)... Tranklou - "Champagne" (Kif S.A)... Artist Unknown - "And Da Beat Goes On" (Dance 6)... DJ Funk & Gerald - "Hold Up" (Universal Funk)... Ween - "Freedom Of 76" (Flying Nun)... Zdar - "Foxy Lady" (Cassius)... Gusto - "Disco's Revenge" (Bumble Beats)... DJ Deon - "Deon Doe Disco" (Dance Mania)... Sweet - "Somebody's Watching" (white label)... Da Mongoloids - "Spark Da Meth" (Strictly Rhythm)... Roller Rink 2000 - "Shining" (Kumba)... Roy Davies Jr - "Gabrielle" (Large)... Robert J. Hainston - "Preacher Man" (White)... Daft Punk - "Around The World" (Motorbass Mix) (Daft Trax/Virgin)... Kenny Dixon Jr - "U Can Dance If U Want 2" (KDJ 12)...

## SUNFLOWERS (8-3.30am. £6)

Sundays. Darren Poole and chums keep it on.

GEORGE IV Brixton Hill. SUW2.

VENT (8-3am. £6/£4. Info 0171-278-9802) monthly Fridays. The Mellowtrons (March 21).

GOSSIPS Dean Street, Soho. IT'S ON (10-late) monthly Fridays. More bad tunes and shite mixing. Where will it all end? (March 14).

HOPE & ANCHOR Upper Street. N1. THE SAUSAGE MACHINE (10-late. Info 0171-228-661).

Leaf/Twisted Science night with The Sons Of Silence live (Friday March 14).

HQ'S Camden Lock. NW1. THE LOFT (9.30-2am. £4. Info 0171-485-6044) Wednesdays. Paul "Trouble" Anderson and chums get down and get funky.

## THE LEISURE LOUNGE Holborn.

EC1. 0171-242-1345. THE SESSIONS (10-4am. £12/£8) on Saturdays.

The Metalheads crew lock horns, featuring Goldie, Grooverider, Fabio, Kemi & Storm, Doc Scott, Peshay, Randall, Jumpin' Jack Frost, Marly Marl, Bailey, Clarke, Loxly and Ink.

MARS BAR Sutton Row. W1. 0171-738-6356. TEMPO (10-2.30am) on Thursdays. Fabio and Grooverider get it on.

MINISTRY OF SOUND Saunt Street. SE1. 0171-376-6528. LOGICAL PROGRESSION (10.30-late) monthly Thursdays. FRISKY?

(10.30-6.30am. £10/£8) on Fridays. COMIC RELIEF PARTY with Pete Tong, Judge Jules, Tony De Vit and Brandon Block (March

14), Danny Rampling and Jeremy Healy (21), Mark Moore and Seb Fontaine (28) and tbc (April 4).

RULIN' (11-9am. £15/£10) on Saturdays. Pierre and Jon Marsh (March 15), Derrick Carter (22), Lenny Fontana and Kerri Chandler (29) and tbc (April 5).

PLASTIC PEOPLE 37-39 Oxford Street. 0171-439-0464. NASA (10.30-3am. £4/£3) on Tuesdays.

Richard Taylor hosts. FRIDAYS 'R' FIRIN' (11-5am. £7/£6) on Fridays.

Kenny Hawkes and Harri house you. WHO'S IN TOWN? (8-12am. £4) Sundays. Who indeed?

RAW CLUB Great Russell Street. WC1. I HAVE A DREAM (10-4am. £7/£5) 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) Thursdays. Pure vibes.

SMITHFIELDS Farringdon Street. EC1. PM SCIENTISTS (10-2.30am. £5/£4) on Wednesdays. Damian Lazarus, Zoe Richardson, Bill Riley, MC Rage and DJ

Charmaine get it on with the Psychonauts. Artcore 3 launch party with Peshay and Dego

(March 12), Mickey Finn and Aphrodite, Breakbeat Science 2 launch and James Lavelle (19), PFM and Basement Jaxx & Corinna Joseph (26) and Ed

Rush, Trace and Ultimate Dilemma with Req, Runaways and MC Navigator (April 2).

THE SOUNDSHAFT Hungerford Lane. WC2 0171-930-2020. SEX, LOVE AND MOTION (10.30-late. £8/£7) Saturdays. Cellie (March

15), Alex Knight (22), Colin Dale (29), Emissions Bank Holiday special with Andrew Weatherall, Alex Handley and Turbulent

Force live (Sunday March 30) and tbc (April 5).

THE SPITZ Commercial Street. E1. SCRATCH (7-12pm. £6/£4. Info 0171-228-66160) monthly Thursdays. Experimental

eclecticism with Cujo, Fridge and The Underdog (March 20).

SPRINGS Kennington Lane. SE 11. 0171-735-0860. SEE THE LIGHT (10-6am. £5. Info 0958-285-692) Fridays.

Marcia Carr, Michael Morley and Johnny Reckless keep the fires burnin'. OPEN HOUSE (10-late. £6/£4. Info 0171-727-4046) alternate Fridays.

Deep house with The Idjut Boyz and Rob Aceteson (March 21).

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.

TEA ROOMS DES ARTISTES Wandsworth Road. 0171-652-6526. SUNDAY BEST (8-1am. £1.99) Sundays. Rob Da Bank is

a purveyor of folk techno and chip shop beats.

TURNMILLS Clerkenwell Road. EC1. 0171-250-3609. MOLECULAR BEATS (10-late) alternate

Thursdays. A Guy Called Gerald spins beats and bleeps (March

13 and April 3). LOGICAL PROGRESSION (9-4am. £7/£5) alternate Thursdays. LTJ Bukem

and the Gook Looking crew (March 27). THE HEAVENLY SOCIAL (9.30-3.30am. £8/£7) Saturdays.

Big beat fest from the Socialites.

THE UNION CHAPEL Compton Ave. N1. THE BIG CHILL (4-12pm. £10/£6. Info 0181-372-9735).

Returning to its original home, the Big Chill gets laid back with

Boymerang, Richard Norris, The Lost Music Of Celta Arabia,

Summit, Endemic Void, Diversity Of Life, Nelson Dilation and

Brazilian beats (Sunday March 30).

VELVET UNDERGROUND Charing Cross Road. WC2. ULTIMATE BASE (10-3am. £6/£5) on Thursdays.

Coxy, Jim Masters and chums play housey-techno with David

Holmes (March 13), Adam Freeland (20), Tony Sapiano,

Trevor Rockliffe and Daz Saund (27) and tbc (April 3). EGO TRIP (10.30-4am. £10/£8) with Nicky

Holloway and guests.

TOMORROW PEOPLE (10.30-4am. £8) With Nicky Holloway and Chris Good.

MANCHESTER: THE BOARDWALK Little Peter Street. 0161-220-3555. DECADE (10-3am. £6/£5) on Saturdays.

Residents Herbie Sacanni, Phil Morse and Terry Pointon dust off their old classics.

CLUB CODE New Wakefield Street M1. 0161-236-4899. RECONSTRUCT (10-3am. £7/£5) Saturdays. Rob Bright and

chums play funky techno.

THE HACIENDA Whitworth Street West M1. 0161-256-5051. HARDWARE/THE PLEASURE PRINCIPLE (10-3am. £5/£4)

Fridays. Nick Holder (Toronto), Billy Scurry and Chris Jam MC

(March 14), Phil Asher, Simon DK and Charlie Attica Blues (21),

Kerri Chandler and Strata 3 (28) and tbc (April 4). FREAK (10-3am. £10/£8) on Saturdays. You can

Expect the unexpected with guest Marshall Jefferson (March

15), Jon Da Silva (22) and tbc (29 and April 5).

THE MUSIC BOX Oxford Road M1. PLANET DRUM (10-3am. £6/£4. Info 0161-273-3435). Hidden

Agenda and Klute (Cet 18) live (Friday March 14). SONAR (10-4am. £6) monthly Fridays. David

Holmes and Rob & Ian Fletcher (March 21). DRAMA (10-3am. £7/£5. Info 0161-224-8869)

Saturdays. Tonal techno and deep house from the Rainy City

crew and pals.

NEW ARDRI Coupland Street. HERBAL TEA PARTY (9-2am. £6. Info 0161-445-4826). Mr C, Rob

Fletcher and Psyche (Thursday March 13).

SANKEYS SOAP Jersey Street, Ancoats M4. 0161-950-4230. GUIDANCE (10-3am. £9/£8)

monthly Thursdays. Fabio, Grooverider and Kemistry & Storm (March 13). BUGGED OUT!

(10-3am. £7/£6) Fridays. The Chemical Brothers and Johnny

Moy (March 14), Dave Clarke, DJ Hell and Paper (21), Ed Rush

(28) and tbc (April 4). GOLDEN (9-3am. £10/£8) Saturdays. Mark

Moore and Tall Paul (March 15), Kenny Carpenter (22), Tony De

Vit and The Psychonauts (29) and tbc (April 5).

SOUTH South Kings Street M1. 0161-861-7270. BLUEPRINT (10-late. £4/£3) monthly Thursdays.

Jason Boardman and the Nuphoric crew (March 13).

ROBODISCO (10-late. £4/£3) monthly Thursdays. Miles

Hollway, Elliot Eastwick, Ben Davis and Rocky (March 20).

BLOODSUGAR (10-late. £5/£4). Andrew Weatherall and Alex Knight (March 27). SLEUTH (10-late. £5/£4) monthly Thursdays.

Justin Robertson and Richard Hector-Jones dig out their

deerstalkers (April 3). STEREO (10-late. £6/£4) on Saturdays.

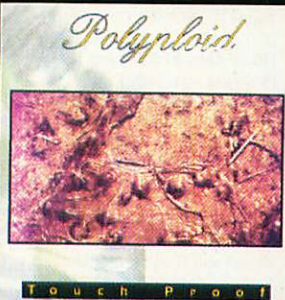
Mike Chadwick crams both ears.



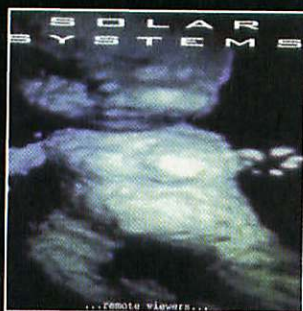
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FUGLES - READY OR NOT (DJ HYPE MIX)  
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OASIS & PANOFAN - CHAMPAGNE SNOWA  
UNDERWORLD & PANOFAN - LARGER  
BRAIN BUG - NIGHTMARE  
HELLIER FAHLEY - ULTRA FLAVA (REMIX)  
SLACKER - SCARED (LOADED PROMO)  
CHAKRA - I AM (JACKPOT PROMO)  
SOURCE & CANDI - YOU GOT THE LOVE  
L'ATOUR - BLUE (HERMES TRANCE)  
ARMAND VAN HELEN - ALL NEW & OLD 12"  
V.O.A.T. - MOONCHILD  
SHADES OF RHYTHM - SOUND OF EDEN  
PORN KINGS - UP TO NO GOOD  
NATURAL BORN GROOVES - ALL RELEASES  
GOLDEN GIRLS - KINETIC (ORBITAL MIX)  
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MY FRIEND SAM - IT'S MY PLEASURE  
AMEN - PASSION (ORIGINAL - REMIX)  
SAM MOLLISON - CRY  
LIBERATION 2 - SMILE THROUGH TEARS  
BT - ALL OLD & NEW RELEASES + ALBUM  
SUZI CARR - ALL OVER ME  
CRESCENDO - ARE YOU OUT THERE  
SPOOKY - LITTLE BULLET  
SABRES OF PARADISE - SMOKEBELCH 2  
JACO - SHOW SOME LOVE  
JIMI POLO - BETTER DAYS (SASHA REMIX)  
QUENCHI - DREAMS (2 x 12")  
INNER CITY & REMAKE - TILL WE MEET AGAIN  
C.E. ROGERS - SOMEBODY  
FRANKIE KNUCKLES - TEARS  
MIGHTY DUB KATS - MOST TRACKS  
TOM WILSON - TECHNO CAT  
BYRON SINGLEY - GET UP  
SPECTRUM - BRAZIL  
MEMPHISTO - STATE OF MIND  
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KARIVA - LET ME LOVE U FOR TONIGHT  
2 BAD MICE - ROMISCARE - DUB PACK  
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SUNSCREAM - PERFECT MOTION (REMIX)  
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DAVE CLARK RED 1 + RED 3  
K KLASS - LET ME SHOW YOU LOVE  
K KLASS - RHYTHM IS A MYSTERY  
KING BEE - BACK BY DOPE DEMAND  
JACKSON SISTERS - I BELIEVE IN MIRACLES  
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MORY KANTE - YEKE YEKE  
GRACE - HAND IN HAND  
LANDLOLD - I LIKE IT  
SUNSCREEN - PERFECT MOTION  
CRESCENDO - ARE YOU OUT THERE  
DEGREES OF MOTION - DO YOU WANT IT  
OUTRAGE - THAT PIANO TRACK  
FIRE ISLAND - FIRE ISLAND  
BJORK - VIOLENTLY HAPPY  
THE SOURCE & CANDI STATON  
ORB - 8 ORBITAL RARITIES  
SUZI CARR - ALL OVER ME  
ICE-T - NEW JACK HUSTLER  
K KLASS - RHYTHM IS A MYSTERY

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TC 1991-1992-1993  
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CLS - CAN YOU FEEL IT  
LIBERATION 2 - SMILE THROUGH TEARS  
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CONGRESS - 40 MILES  
COLLAPSE - MY LOVE  
LEMON INTERRUPT - DIRTY  
B M EX - APOLONIA  
ROACH MOTEL - MOVIN ON  
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JAYDEE - PLASTIC DREAMS  
ALISON LIMERICK - WHERE LOVE LIVES  
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LIL LOUIS - FRENCH KISS  
SHADES OF RHYTHM - SOUND OF EDEN

PRODIGY - WHAT EVIL LURKS EP  
R ROSARIO - U USED TO HOLD  
L'ATOUR - BLUE  
MR MONDAY - FUTURE  
MY FRIEND SAM - IT MY PLEASURE  
NEON - DON'T MESS WITH THIS BEAT  
ORBITAL - BELFAST  
HELICOPTER - ON YA WAY  
MR FINGERS - WASHING MACHINE  
N JOI - ANTHEM  
RHYTHM INVENTION - CHRONOCLASM  
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# Paranoia

## BOY'S OWN SPECIAL

As J80 releases its second compilation, we look back at some classic articles from the long-lost Boy's Own 'zine. Many remain relevant to clubland today, while others are simply embarrassing. We'll let you work out which DJs and which industry figures may have been behind them! We begin our series with the "Smiley Not Snidey" issue, which featured Norman Jay's brother on the cover.



### "Plotted Up" - The Real Chill

The "Art Of Chilling". Much has been written about going around your mates for a "sesh," both instead of, or after a club. Most of what's been said is crap. Wet fish tales of sipping warm Ribena, eating popcorn and listening to arty arty music - all this in an equally crappy suburban Manc flat - whatever next? The truth is more ugly, more vindictive, more real. Read on...

#### 1.00 AM.

The club's bollocks. Too many odds and sods bods who were vauging last summer, now trying to be outrageous. I feel another middle class punk revival on the cards - it's time to nitt. Everyone's up for it, off to the plot.

#### 1.30 AM.

Everything's going well. Everyone left at the club is getting slagged by our friends. We have a common enemy - them, and for a while we are all - us.

#### 2.30 AM.

The decks have been hijacked by the up-and-coming DJ. Every sesh has one and he's proving that he too has every Leftfield remix ever commissioned. "Chill out music?" No way Pedro, that's for squats in Ladbroke Grove. We're all "Up for it" and it's pumping house time y'all.

#### 3.30 AM.

By now the DJs and music know-it-all's have fucked off the deck destroyer and are picking holes in the careers, style and sexual habits of every other DJ in town not present. The rest of the people who don't give a monkeys about music are talking (quickly and loudly) about everybody else's drug problem. "This is my first one for ages" is the most common quote of the evening.

#### 4.30 AM.

The DJ contingent are now in deep debate about who first played "Bridge Over The River Kwai" (On Italian New Music) or who first did the MFSB "Love Is The Message," with the Poll Pott "Dig Deep Cambodia" speech over the top. The non-DJs neck up again to relieve the boredom.

#### 5.00 AM.

By now there is always someone who's lost it badly and sadly. Kodak instamatic photos of them are already on the mantelpiece and everyone laughs just in case the chirpy banter turns your way. The plot has split into two. The people with dosh are sitting with the people who matter, while those without money (To be called the have-not's from now on) are starting to feel a bit uneasy. Things have started to go a bit Pete.

#### 6.00 AM.

The stick is now squarely aimed at the have-not's. "Look at the state of you." Old Mr. Noidy has settled into the small bunch of skint and grey looking people huddled into the corner on the other side of the room. It's time for another "... and have I told you I always thought you was a top DJ?"

#### 7.00 AM

The have-nots would leave but that would draw further attention to them and "What would they say about me when I'm gone." Better to ride the storm.

#### 7.30 AM

The stick's still coming fast and furious. The have-nots try to get a couple on tick... Ever heard the words, "No way matey"?

#### 8.00 AM

Most of the have-nots have now left our friendly "Chill out." By a rule, all post-club sessions have to be at least ten miles from where anyone lives and under no circumstances anywhere near public transport. As for taxis, if you couldn't afford a cheeky half then what chance of any sherbert fare? The Marks & Sparks shop girls on the way to work look at you knowingly. You feel empty, look shit and wonder why this always happens to you.

#### 8.30 AM

Back at the sesh, our heroes have opened a bottle of Moet, sent a cab out for a gram of charles, built another spliff and generally find life splendid. "It's better now that that lot have gone, the real firm's left now."

#### 9.00 AM

Poor old have-not walks through his front door. His girl says fuck all, but the look on her face says much more... the art of chilling.

### Smiley Culture

Happy shiny people, if you ain't happy, you ain't shiny.

The new bagel bar at Spurs - top scoff for the home boys and hours of fun from the away enclosure.

Cape Fear, AKA "The Steve Mayes Story."

Resting your beer on Kylie's head.  
Pouring your beer on Dannii's head.

Shouting out "Leave It Out Pat," in a Pingu The Penguin voice.

The backlash against the house backlash. We love it.

Weatherall's barnet hanging next to Bill Wyman's guitar at the Hard Rock Cafe.

Liza Minelli, live in London. The top London crime family night out.

London - the best!

Being able to sell Camilla Deakin's phone number for loads of money to her enemies.

The George Power show on Kiss. More please.  
Disco boogie from an originator.

Toppers - top post-suedehead shoes, ready for a summer revival. Also coming up, Converse.

Being a sunny Jim.

### Snidey Culture

Miserable, moany nose-up nauses (Fuck off and stay in)

The anti-E brigade. "I haven't done one for months." You ain't fucking danced or smiled since either.

Rugby - a crap game for posh fuckers and rozzers.

The strange stripsearching habits of the "doorpeople" at Kinky Disco.

All the London DJs who fell for Tony Humphries' Cuba joke.

The same old colour of the South African cricket team.

Not being able to find anyone who will admit to being a "sycodelic skinhead".

Posh fucker humour - "The Mary Whitehouse Experience," and "Whose Line..."

Germans - The lot of 'em.

Ministry Of Sound - London needs it, but no real clubbers like it. Shape up please. Knobhead American DJs and their wanky attitudes, silly vests and London lackeys.

John Major's road from Brixton to Westminster. "It ain't in our A-Z mate."

E-deafs (Pardon - Ed).

## Do It Yourself Balearic Network Club

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- 2) Get yourself a cardboard cut-out of Justin Robertson.
- 3) You then need a warm-up DJ. By rule of law, he will come complete with spots, Fila trainers and a box of Leftfields. He is also always the mate of the younger brother of the promoter and is doing it for nish, cos it's, "A golden opportunity." He also by law, must play every one of cut-out Justin's top tunes.
- 4) You also need a Dean Thatcher Doggie Doo Darr, an essential balearic item for any club and post-club chill out session. Have hours of fun playing, "Pass the Doo Darr," "Name that Doo Darr." Who knows, someone might even write an article about it.
- 5) You then need the Boy's Own Guide to the Balearic Network DJs Set...
  - a) Start your set with an atmospheric, moody and always too long intro.
  - b) Then start building up the set with, "chunky," "chugging," and "chinkly" choons.
  - c) Then chuck in a couple of records that you've stolen from Big Tony, now that you're playing American house.
  - d) It's starting to go barmy, fuck the garage, start to bang it. Who needs lyrics when you've got a crossfader.
  - e) It's the end of the night and time for that crap end of night hands in the air sing-a-long-a-faded-popstar-tune, that only the DJ is old enough to remember. Easy eh! See you in Scunthorpe for the Mr. Bojangles reunion party.

## My Mate's New Friend

*So neat and clean and witty,  
he used to be such fun,  
He always got a welcome when  
he walked into the pub  
He ran and he played football  
He never even smoked  
He had a lovely girlfriend  
But now he's just a joke.*

*His new friend is called Charlie  
it's become his favourite word  
it's all he ever talks about it,  
it's making him absurd  
He's dirty and unshaven  
His nose is always running  
I sometimes have to turn away  
When I see him coming.*

*He's borrowing to do his deals  
He's pushing drugs and selling pills  
Up to his neck in debts and bills  
All for the sake of Charlie.*

*He's stealing now to get a snort  
Him who used to be the sort  
That you could turn to for support  
If you were in trouble.*

*It's made him think that he's elite  
He'll walk right by you in the street  
Because it makes him feel so neat  
Arm in arm with Charlie.*

*I tried to tell him what I thought  
I told him he would go to court  
We argued and we nearly fought  
It made me feel so helpless.*

*He's changed so much, he's gone so thin, I  
don't know what to do for him  
He said 'Fuck off' and with a grin  
He walked away to Charlie.*

## You Still Up For It Or What? : Part 36

There's more than a few miserable bastards out there, spreading doom and gloom around London's club scene. It seems their one role in life is to tell as many people as possible what a shit time we are all having. What these people's problems are, I'm not quite sure. . . the lack of "pucker bumbles," no decent girls on the firm, a lack of classic tunes. Apart from the bum problem, the only thing wrong with London clubs I can see are these people's attitudes. If you can't put energy and positivity into clubs then stay at home with your memories of Spectrum and a grubbly half a gramme of charlie, we don't need you. The summer's coming and if all that people can do is moan, then it's time to move on from them and let some people with energy on to the scene - any club or party is only as good as the crowd's attitude. It's not drugs or the DJ that makes a party (Although they can ruin it - Ed), it's the crowd, so let's get pumping.

## SAINTS & SINNERS

APRIL 1997

### LISA LOUD

Well, she did insist on spending a night on the tiles with the Muzik staff. And what happened? She stumbled home somewhat the worse for wear, tripped backwards over a wayward rug on the floor and had to spend the night in hospital recovering, before attending an A&R meeting the next day with a right shiner of a black eye.

### DAFT PUNK

No one was more delighted than us at the Punksters top chart showings for their albums and singles. But that can't excuse what we saw in Tower Records recently. Monsieurs Thomas and Guy ogling their own Muzik front cover with a look akin to marshmallow goo in their eyes.

### MOVING SHADOW

Or more specifically, Rob Playford and Goldie for dressing up in full Mod regalia for the launch of "Quadrophenia". The next day, they found themselves having breakfast in Brighton's most hardcore rockers cafe, but luckily made a sharp exit and spared themselves death by greasy biker's spoon.

### MOVING SHADOW

For doing absolutely anything for publicity. Including phoning the Muzik every day with the most spurious of non-stories just to get a mention in this column. They even went as far as trying to get a congratulatory telegram out of the Queen for their 100th release. From now on, we'll be keeping their junglist gossip jive strictly in the shadows.

### LAURENT GARNIER

Yeah so he's our cover star, but that doesn't mean he's above reproach. Namely for doing an interview in top French magazine Coda and having the audacity to call us "The Hello of dance music". In which case, you, Larry Gardener, are the Percy Thrower of house.

### THE ALOOF

Bit of an old one this, but a goody. One hapless Muzik journo was kind enough to invite the Loofers over after the pub one night. And how did they repay the favour? By stickering the lift of his ultra-plush building with their tawdry promo stickers. Thanks for nothing, boys.

### SCANNER

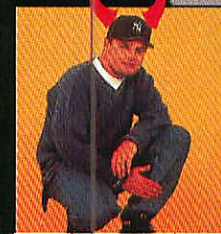
The chrome-dome techno boffin totally lost the plot at a London Sunday chill-out sesh. He was quietly asked if he'd come off the decks 10 minutes early and threw an epic wobbler, pulling the needle off record and moaning, "If I was Weatherall, you wouldn't have done this". Actually, Andy played the same club two weeks before, without any unnecessary kerfuffles.

### DAVE PEARCE

For filling in for Pumpers Rampling on Saturday nights while Danny was on holiday and coming up with what was, frankly, a pretty appalling show. Stick to Sundays when we're all in bed mate.

### FOZZIA SHAH (HARTHOUSE PRESS PERSON)

An infamous girl about town, Ms Shah became somewhat emotional at the Beth Orton gig, shouting drunkenly "I didn't move all the way from Manchester to hear this indie shit!". She then went on to Bloodsugar where she tried to help Wevvers DJ by climbing on stage and scratching his records hip hop stylee while he was in the mix.



# Mouth Off!



Need to get something off your chest? Send your letters 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

## DOOR TREATMENT PART ONE

AFTER two hours of uninspiring music at the Heavenly Social, myself and a friend were subjected to harsh physical abuse at the hands of a burly bouncer.

Trying to reach the cloakroom to collect our belongings, we were stopped by the aforementioned bouncer's arm. My friend (five foot two inches, blonde and petite) made a passing comment about him having a "nice jacket". She was then dragged down the stairs with her head under his arm and literally kicked out of the emergency exit. Enquiring what was going on, I was also physically removed. Asking if we could re-enter to collect our coats, house keys and money, we were told to "fuck off".

I have never been treated like this before. EC1 at 2.30am on a Sunday morning is not a particularly friendly place. I hope this letter will help avoid risking the health and safety of anyone else due to the steroid-fuelled, coked-up bouncers at Turnmills.

**CLAIRE, London**

## DOOR TREATMENT PART TWO

WE'RE writing to tell you about our door whore hell at The Zap. Every poor soul in the queue came under scrutiny from an over made-up hag who asked a barrage of questions from, "Which clubs in London do you attend?" to "What music are you into?"

Our hands were then checked too, maybe this was to see if we had tattoos or even dirty fingernails. Meanwhile, the couple in front of us, who were a little grey round the gills, were turned away for being too old! We finally got inside to an evening that at best was mediocre.

The Zap? Nah, The Crap!  
**KAREN & BRAD, Brighton**

## DOOR TREATMENT PART THREE

I FELT I had to share this experience with you, as I'm hopping mad about the whole episode. So much for The End being the only club in the West End with any idea of what's going on. They couldn't organise a piss up in a brewery.

Three of us rang the club to try and find out how we could get hold of tickets for the Carl Cox/Laurent Garnier/Jeff Mills night on Saturday, February 8. We were told tickets weren't needed as we could pay at the door on the night. The conversations went something like this, "Can we get tickets in advance?" "You don't need to. Just turn up on the night." "Is there anywhere we can buy tickets?" "There are a few record shops in the West End, but all you need to do is turn up on the night, no problem."

And so a top celebration was lined up. Everything was sorted. Nothing could go wrong or so I thought... Having travelled 200 miles to get to London, we arrived at the club at 11pm and queued, in the cold, for one and a half hours. And guess what? We didn't get in.

We were told in no uncertain terms by a not so charming promoter and an even less charming bouncer that we would not be getting into the club as it was a ticket only event!

I think you should know about this because The End is featured in your magazine as a "real clubber's club" blah, blah, blah, but everything which happened to us proves otherwise.

**SARAH, Merseyside**

## A FLIGHT MESS

AFTER your airports losing record boxes story (Issue 22), how about this. Last summer after playing at BCM in Ibiza, my flight back landed at Heathrow, Terminal

Two at 6.30pm. I then had to go to Terminal One for the British Airways flight to St Helier, as I due to play at The Venue in Jersey.

At 8.15pm, it was announced that this flight would be delayed due to bad weather. This was confirmed at 8.30pm when we then had to wait an hour and 40 minutes to get our luggage. After being told to go to three different carousels, we had to go back through security to yet another carousel.

A couple of the BA staff thought this was really funny and when I said I'd diss their company on the radio, he just replied, "That's your prerogative, sir!"

They didn't give a toss and to make matters worse, BA at St Helier had not been informed, leaving the promoter of The Venue hanging around for hours.

Bunch of arse, mate!  
**GRAHAM GOLD, London**

## SCENE & NOT HERD PART ONE

I'M writing in response to Ben Turner's comment in his "Future Sound of Paris" album launch review (Issue 21). He says, "Wasn't house music supposed to transcend classes?". In a perfect world, yes. But in the cold light of today's somewhat undirected hype-induced club climate, the answer is no.

These days, it's the Healy/George sound-alikes moving in the right circles who are keeping the true up-and-coming talent down. Open attitudes and sincere hearts don't mean jack shit but designer bullshit and flash lifestyles do.

So what is the answer? Well, for one, the majority of clubbers themselves must realise they can still have a wicked night out dancing to talented unknowns as opposed to many of the over-hyped, over the hill DJs on the circuit.

And secondly, all promoters who are genuinely in it for the "good of the scene" should sit down and think how it can be brought back from the brink of collapse. If this happens, one day we can really say that house music unites through love of the scene.

**JACK, Northampton**

## SCENE & NOT HERD PART TWO

I HAVE been moved to write by Stephen Gibson's letter (Issue 21). I also felt that there was no need for the Fantazia cassette on the cover of your magazine.

However, Stephen goes on to slag off the rest of the mag and a whole generation because of it. But I think we shouldn't overlook the power and the creativity of dance culture. In its own way, it's helping to unite people in a society which likes to divide and keep us suspicious towards one another.

Muzik on the other hand, is much more positive than negative. You get the feeling of knowing that the culture is going on all around you with reports on raves, clubs and releases from all over. Then there's the creativity of your cover photographer, Vincent McDonald, and the way out EBD cartoon on this very page (I've collected every episode).

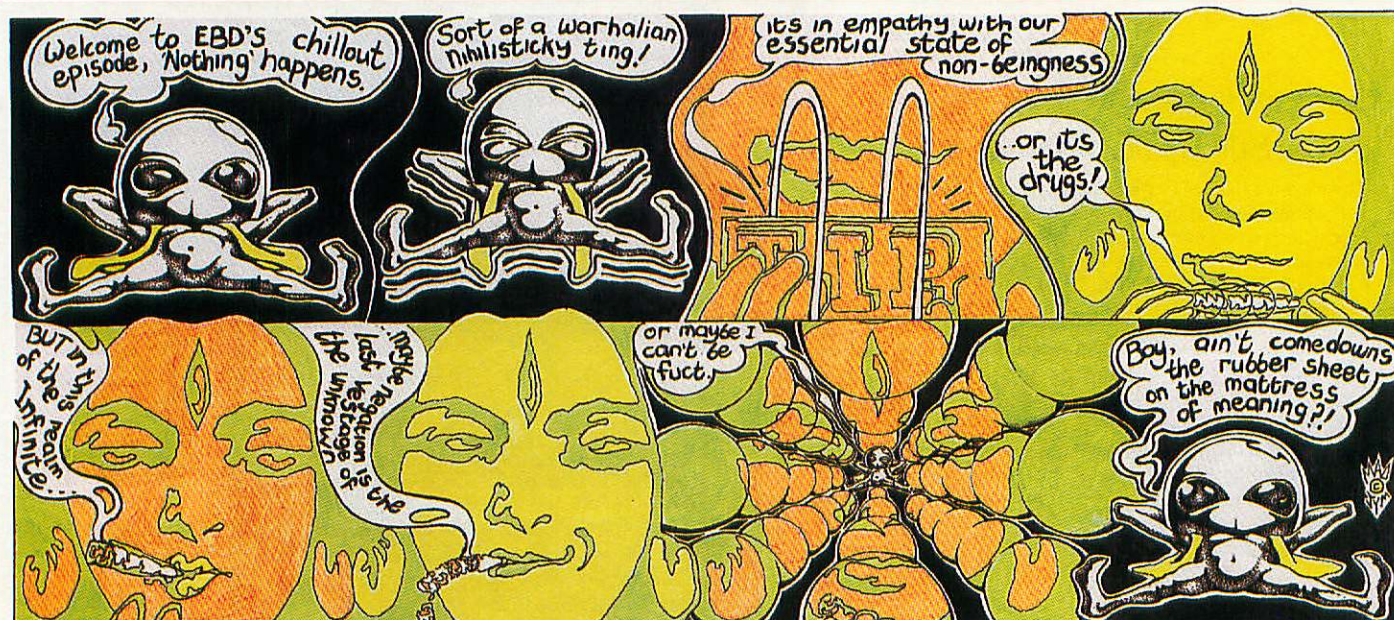
All in all, Muzik reflects "dance culture" well. There are bound to be crap bits but let's not let them block our view of the many gems which we've managed to cobble together under a government that would ban fun if it thought it could get away with it.

**AOLIFE, Brixton**

## SMILEY, HAPPY PEOPLE

READING Richard Hemming's letter about hardcore (Issue 21), it's amazing how he seems to have gained such an in-

**EBD...** by Mad Jym



depth knowledge from such a superficial viewpoint. To hold such concrete views just from "browsing through" a magazine shows the kind of narrow-mindedness and lack of tolerance which is inherent in the dance scene.

Contrary to what Richard Hemming believes, happy hardcore is the scene which best epitomises happiness and unity. The Dielectric club in Leicester recently ran an advert which said, "If you are coming to dance and be friendly, you are welcome. If you are here to stand and stare, stay away... For happy people only."

Such notices are the exact sentiments of true happy hardcore ravers. All I would ask is that people give happy hardcore the chance it deserves before they make such condescending and unfounded generalisations.

**MARSHALL TIVNAN, Eire**

### VOTE FOR LUCK

ONE expects the representatives of the three major political parties to come out with clap-trap when trying to appeal for younger votes, but Jonty Adderley's comments (The X Files, Issue 21) made the politicians look like amateurs.

We know the system stinks but it's no use sitting on the side-lines just bitching. By abdicating any responsibility, we get what we deserve. Whether it's the way the club you attend is going, or it's the way this country is going, if we have not spoken clearly, what's the point in complaining when we're ignored?

**RICHARD WELLS, Aylesbury**

### WEST COAST EXPLOSION

YOU guys have to mouth off more about what's happening on the West Coast of America. It's absolute fucking madness. I'm the label manager from Moonshine and the shit these guys are bringing out is seriously hot.

I was glad to see reviews for The Crystal Method but how about giving producers like DJ Icey, Mr Funkster, Bass Kittens, Robbers Of Antiquity, Mephisto Odyssey and the whole Hardkiss posse a mention in your esteemed mag? Label profiles might also be in order for City Of Angels, Rampant, Mephisto and Black Dahlia.

Also, a big shout to all the international DJs who have popped down to party, Carl Cox, Josh Wink, Danny Rampling, Jeff Mills, Derrick May, Blu Peter, Mrs Woods, Tony De Vit and the guys from the Ministry Of Sound who are still here and can't leave!

Now that the commercial sector has got the dance community by the balls, it's nice to see local guys (G-Force, Nicky Life & Alan) tearing up the dancefloors with their West Coast-influenced grooves. How about a summer holiday down here?

**LEYTON SMITH, USA**

### KICKIN' ASS

JUST a letter to thank DJ Sy who rocked Kick at The Venue, Burton-Upon-Trent on Saturday February 16. What a set, what a club, what a night.

Big thanks go out to all the staff and everybody at Kick. The MCs, the maddest and most up for it crowd in the Midlands and most importantly, DJ Sy.

**MONA, Cannock**

### SETTING THE RECORD STRAIGHT

IN response to things I have read in your publication recently, I would like to

inform you of three things.

1. Continuing the subject of can Jeff Mills mix? I believe he can, but he's not really very good at it. I have enclosed an original tape of his work with this letter to show you how terrible his idea of a well constructed set is.

This may not be how Jeff Mills always performs but how can a professional DJ allow such a shoddy tape to be unleashed on the public? I am a bedroom DJ and have been for about two and a half years. If I cock up on a tape, I don't play it to anyone until it's about as good as it gets.

So what is Jeff Mills playing at? Yes, he's good at producing tunes, so why not forget the decks Jeff and play live sets instead?

2. On the subject of playing live, your And Another Thing (Issue 22) was true and correct. Live music is the way forward and I think every producer's dream should be to perform live.

I witnessed an example of incredible live music when I visited Atomic Jam at The Que Club in Birmingham to see the Advent live. They absolutely hammered the place down and created an atmosphere which couldn't be achieved on two turntables. I loved the set they played so much, I can only describe it as the finest hour of electronic entertainment my audio receptors have ever been graced with.

3. Although Carl Cox is having trouble pissing in the right place and even though he turned up late to Lakota for his own promotional tour, he was outstanding. Fair play to everyone at Lakota for staying open extra late to allow him to finish his set. It was my best night at Lakota yet!

**ANDREW CARRUTHERS, Gloucestershire**

### TOO MANY COOKS?

AHOY There! I see that Muzik has had a face-lift for the New Year. Everything looks a bit more spanky, great etc, but I am not too sure about one thing. How come you have so many different sections in your Trainspotting section?

I mean, you've now got a breakbeat section as well as jungle and hardcore too. Where do you draw the line? And whose definitions of jungle, hardcore and breakbeat are you taking?

I don't think it's a good idea to try and pigeonhole music too much, especially as a lot of the stuff coming out now is so mashed up and diverse that it is almost impossible to define which musical genre it belongs to.

Indeed, why should we be bothered if it is/isn't jungle or hardcore or trance or Euro or garage or handbag or trip hop or downtempo or reggae or hip hop or electro or hardstep or techno or Detroit or breakbeat or dance or handbag or dream house or house?

At the end of the day, it's all electronic music of some form, and while I think it's okay to use broad genre classes such as techno, jungle, house etc, I think trying to break it down further will just confuse matters even more.

Yours mashing-it-up-in-a-big-music-melting-pot-ingly.

**IAN BAXTER, Peterborough**

## AND ANOTHER THING...

**SO**, Junior Vasquez has finally decided to let UK clubland hear him play with the announcement of his 8,000 capacity event at the London Arena in May. But does anyone care? Should we really allow a man who refused to play here for years the opportunity to relaunch his career? Let's face it, nobody in this country is inspired by his music anymore. Sure, everyone has their memories but once Vasquez left the Sound Factory, the truth was out. He was not a proper DJ. He fooled everyone.

By playing British-made music (anything and everything on Junior Boy's Own), he had Terry Farley and his merry men creaming at the vibe he created at the Sound Factory (now Twilo). Nobody is denying that the spectacle helped continue the legacy of New York clubland, and hearing a DJ who played entire Sade albums in the middle of the morning is something we wholeheartedly support. But the point is, when he left Sound Factory to spin at The Tunnel, without his sound system, his fridge and the firework show in place, he just couldn't pull it off. The opening night was probably the most disappointing DJ set I've ever experienced.

That night proved to me that he, as an individual, was not a talented DJ. The fact he turned down every offer to spin in the UK and the rest of the world during the highest point in his career suggests he was well aware of that too. At the time, we didn't really want him to destroy his own myth. It was also great that dance music had such a huge focal point as Sound Factory. And whether he was scared of flying, or scared to leave his job for one week in case someone like Frankie Knuckles filled in and took it to

another level is irrelevant. But when we really wanted him here because of the hype, he should have played. But no. The most selfish spinner in the world didn't want to play the game.

We'd given him everything. We gave him the hype and Farley and co put their necks on the line for him. And what did we get back? Nothing.

So people carried on with their lives. Vasquez went through a number of New York venues, Danny Tenaglia proved to be house music's premier DJ with his residency at Twilo, and producers all over Europe got their heads down and started showing the Americans how it should be done. Vasquez even had

Tenaglia ejected

from his club, in an incident not dissimilar to when Sasha was ejected from the booth at the Sound Factory. How paranoid is that?

As we all know, a good DJ is someone who can rock a crowd under any circumstances. But Vasquez can only DJ in an environment which he has total control over. Maybe he would like to hand-pick his crowd for the London Arena? No chance, mate. Because we'll all be there. We'll be ready to either cut him wide open and pick out every major fault or we'll come home and praise him. For that, he has only himself to blame.

If he'd been respectful to the UK crowd who helped hype him up into the household name he now is, none of this would have happened and we could have gone down to the London Arena and simply partied hard. As it is, he's probably made that day the biggest headache he's ever had. It's great for UK punters that they can hear him spin at last, but I hope for his sake they feel inspired. If not, one of the great dance swindles of all time will have been achieved.

Teaming up with Universe for Juniorverse is a wise move. If anyone can pull off the production needed, you would think they could. But it has to be said that hearing Vasquez at the Ministry Of Sound is what everyone in this country was waiting for.

As a club, they deserved to have him play there, regardless of politics. But then why would Junior want to play to just 1,500 people? Financially, it wouldn't be worth his while. On that count alone, you have to hand it to him.

But I'd rather be bottled off stage by 1,500 people rather than 8,000, wouldn't you? It could go either way but one thing is for sure... it will be well documented in one of Muzik's three regular DJ performance columns. Those who rocked it, those who lost it, or those who failed to show.

What do you think?

**BEN TURNER**



Junior Vasquez... On your bike mate

# hang the DJ

This month we hang  
**GOLDIE**  
For crimes against...

MUZIK. We're afraid. Very afraid. No bones about it. Like, is there any prospect more likely to induce a sudden weakening of the old bowel control and an unstoppable shaking of the knees than the prospect of an irate Goldie? A man with teeth so formidable, it's rumoured he chomps on girders for breakfast, suspension bridges for lunch and the entrails of journalists he dislikes for dinner. But hey, we're pretty brave characters here in the Muzik office. We'll stand tall with our Claymores and our trusty steeds, our body armour and our fierce dedication to truth, honesty and preserving our sorry souls at any price whatsoever. So what do we care for the wrath of Goldie? Let him pour forth his anger on the Muzik office, we say. We all stand together on this one, right? Right? R-r-r... Er, hang on a sec, where's everyone gone? Why's the office suddenly become deserted? With notices to quit on every desk? Hello-o-o-o? Oh well. I'll soldier on alone. Because, you see, something strange has happened to Goldie's taste-buds of late. Once a man of impeccably good choice, a real aficionado of underground goodies, the last six months have seen a marked decline in the great man's nous. Not that his music isn't utterly beyond reproach, no sirree. It's just that... Well, his choice of remixes has been troubling us more than a little. There are some artists who are quite clearly worthy of having a Goldie remix bestowed upon them. Producers and bands who might actually be aware that the Golden one is not a character from a bear-infested fairy tale. People who understand that "jungle" is not where the lions and the cheetahs live. However, sadly but unquestionably, Babylon Zoo, Garbage and Bush are not among them. If Goldie was going to be let loose on these very sorry excuses for modern music, it should have been with his unmuzzled pit-bull after a visit to the dentists to get his metallic incisors sharpened. Instead, Goldie (and producer Rob Playford) couldn't resist giving it a go. With, it's widely agreed, not entirely successful results. A brave man, but a reckless one nevertheless. We hope this is the end of it. Goldie on the case of Reef might just send us all to an early grave. As it is, we are all probably on our way there anyway, if rumours of the Golden One's lust for revenge are true. So, hangman, don't mess! And goodbye cruel world while we're at it.

Goodbye.



# MUZIK masterclass

part one

## A Unique University Tour

### **NORTHUMBRIA UNIVERSITY – WEDNESDAY FEBRUARY 26**

DJs Carl Cox, Trevor Rockliffe and Muzik Bedroom Bedlam DJs  
Party in association with Ultimate's "FACT 2" tour

### **READING UNIVERSITY – THURSDAY MARCH 6**

DJs Fabio, Grooverider, Kemistry & Storm and Alison Marks (Muzik Bedroom Bedlam Winner)  
Party in association with Groove Connection

### **UNIVERSITY OF WARWICK – FRIDAY MARCH 7**

DJs Darren Emerson, Darren Price and Steve Bridger (Muzik Bedroom Bedlam Winner)

### **DE MONTFORT UNIVERSITY LEICESTER – SATURDAY MARCH 15**

DJs Mr C, Kelvin Andrews and Timmy S (Muzik Bedroom Bedlam Winner)

### **UNIVERSITY OF LUTON – WEDNESDAY MARCH 19**

DJs Billy Nasty, Pierre Mansour and Rick Hopkins (Muzik Bedroom Bedlam Winner)

### **MANCHESTER UNIVERSITY (at THE PARADISE FACTORY) – THURSDAY MARCH 20**

DJs Billy Nasty and Alexander Cooke (Muzik Bedroom Bedlam Winner)

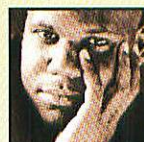
### **CARDIFF UNIVERSITY – SATURDAY MARCH 22**

DJs Fabio, Grooverider, Kemistry & Storm, Philip Jones and Sean Martin (Muzik Bedroom Bedlam Winner)

Muzik Masterclass is a PLUG Production (0171-486-1877)

Details are subject to change

Carl Cox



Alison Marks



Billy Nasty



Steve Bridger



Fabio



Rick Hopkins





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