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MUZIK

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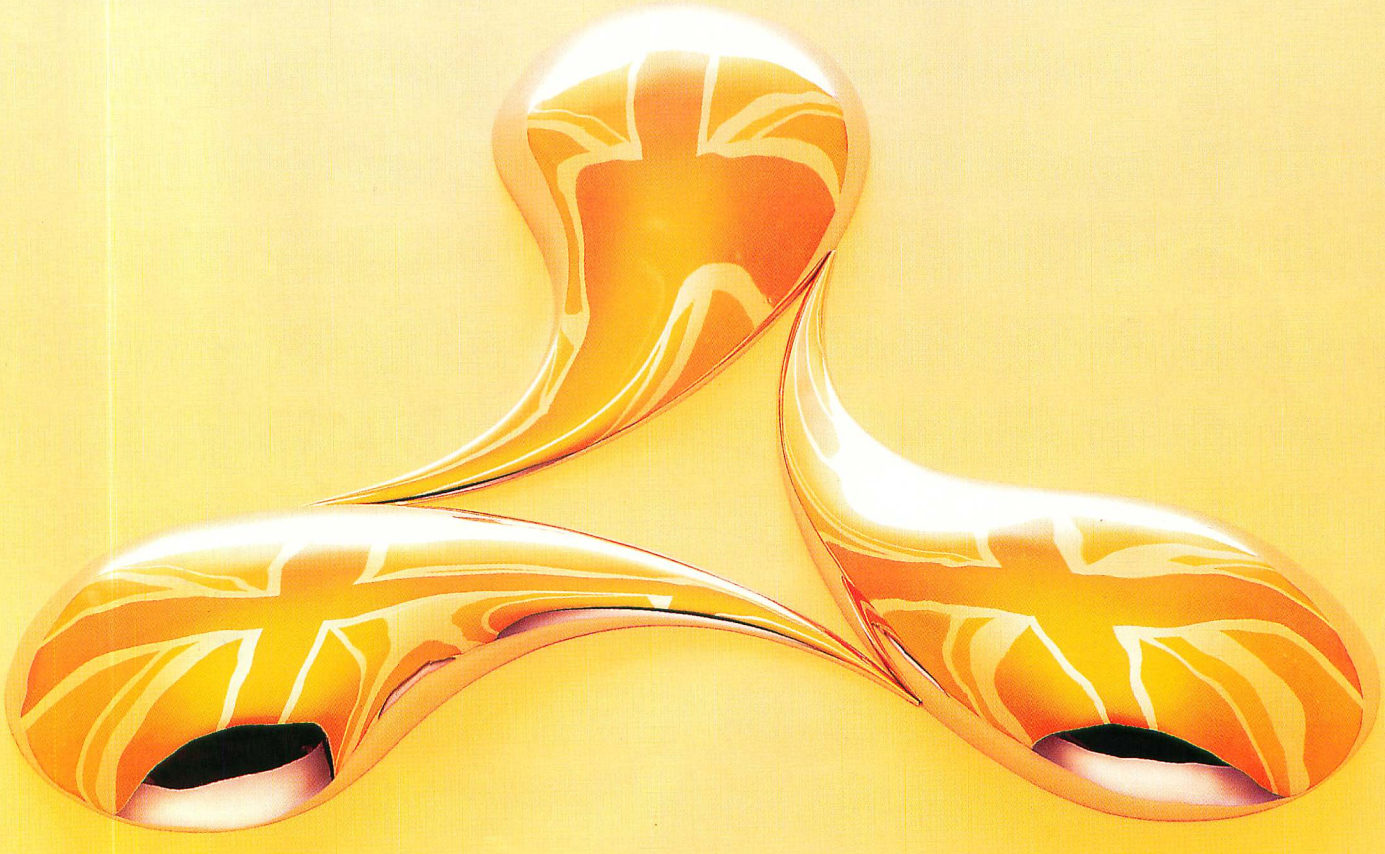

cream

Cream Residents:
Paul Oakenfold, Nick Warren,
Paul Bleasdale, Les Ryder
Percussion: Mav

Notice
Cream are proud to introduce the new Front Room weekly resident:

Nick Warren

21.06.97
Paul Oakenfold (3 hrs)
Nick Warren
Tony De Vit
Tall Paul
Satoshi Tomiie (NYC)
Paul Bleasdale
Les Ryder

28.06.97
Very Special Guest Appearance:
Armand Van Helden

Nick Warren
Doc Martin (US)
Rocky
Paul Bleasdale

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Nick Warren
DJ Sneak (U.S)
Eric Morillo (U.S)
Paul Bleasdale

12.07.97
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full on

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Jon Pleased Wimmin, Andy Caroll
Percussion: Mav

FRIDAY
27.06.97
FRONT ROOM
Graeme Park
Allister Whitehead
K-klass
Andy Carroll

ANNEXE
Jon Pleased Wimmin
Dave Seaman
Judge Jules
Paul Bleasdale

CREAM SOUTH AFRICA
14.06.97
Nick Warren
Allister Whithead
Electric Workshop, Johannesburg

15.06.97
Nick Warren
Allister Whithead
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Armand Van Helden's debut album will be released on FFRR in July

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Stirling - Fopp: 01786 449 059

cream
MUZIK AWARDS

Photograph by Jason Tozer

MUZIK
The new testament of club culture

in the mix

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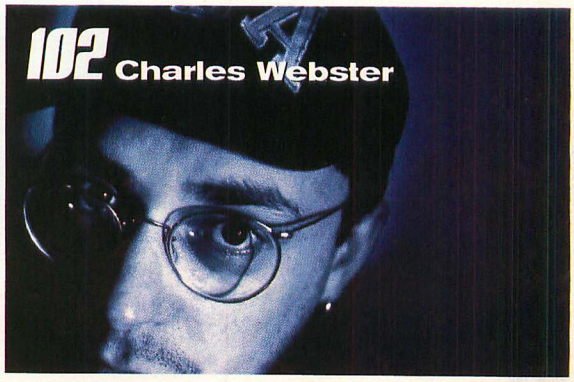

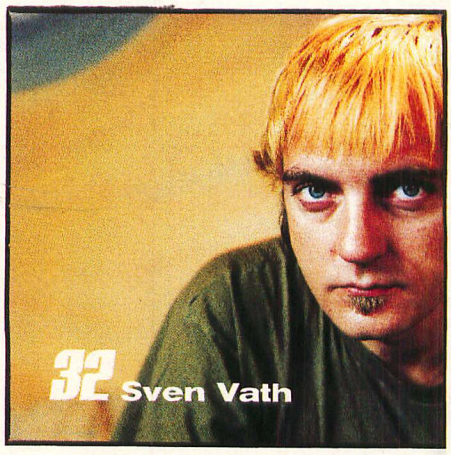

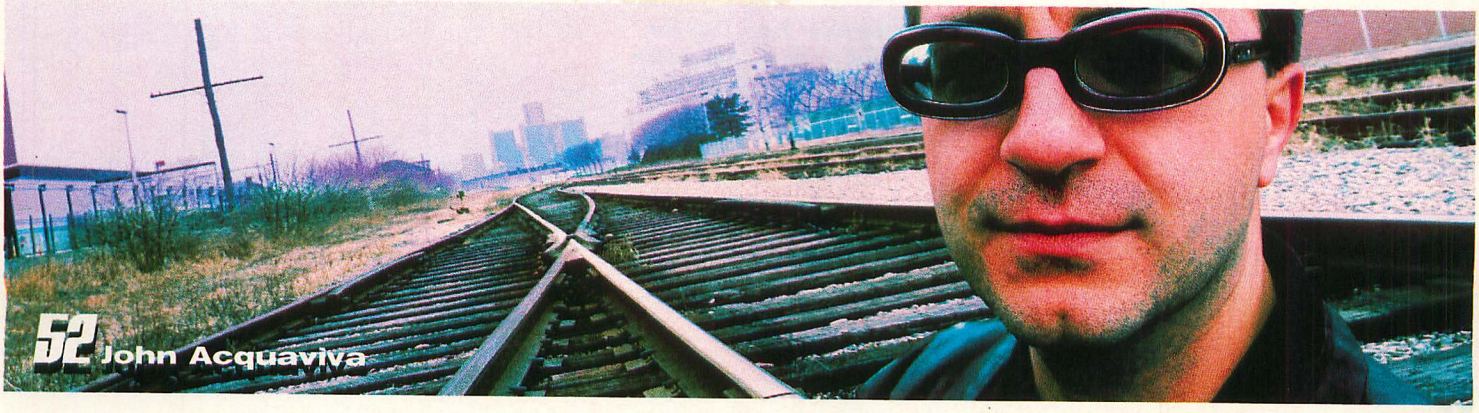

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› Robert Owens › Marshall Jefferson
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› Robert Owens › Marshall Jefferson
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27:06:97 — THE STUDIO : WOLVERHAMPTON
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28:06:97 — LAKOTA : BRISTOL
› The S Men. . .
(Junior Sanchez, DJ Sneak, Roger Sanchez)
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in the mix

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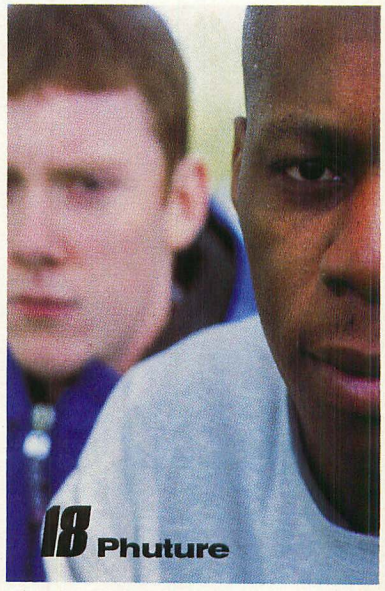

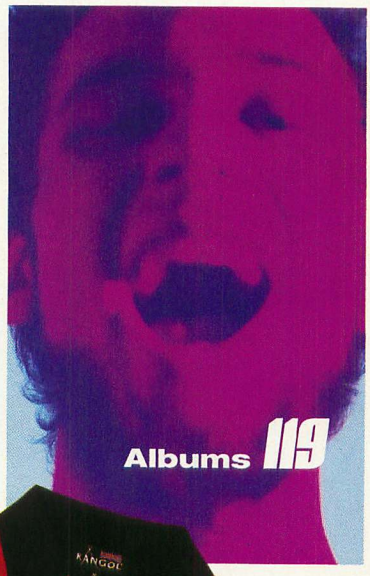

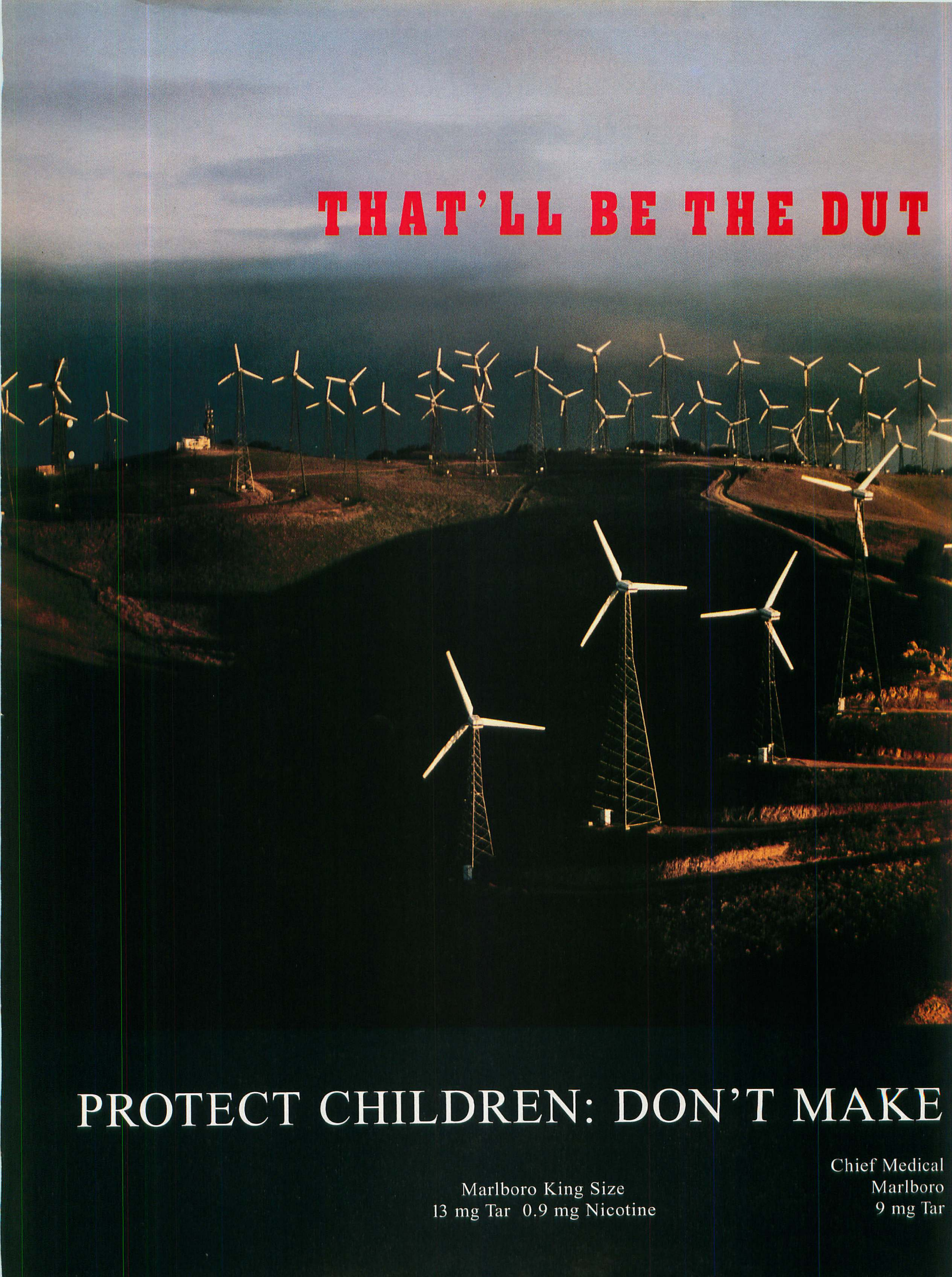
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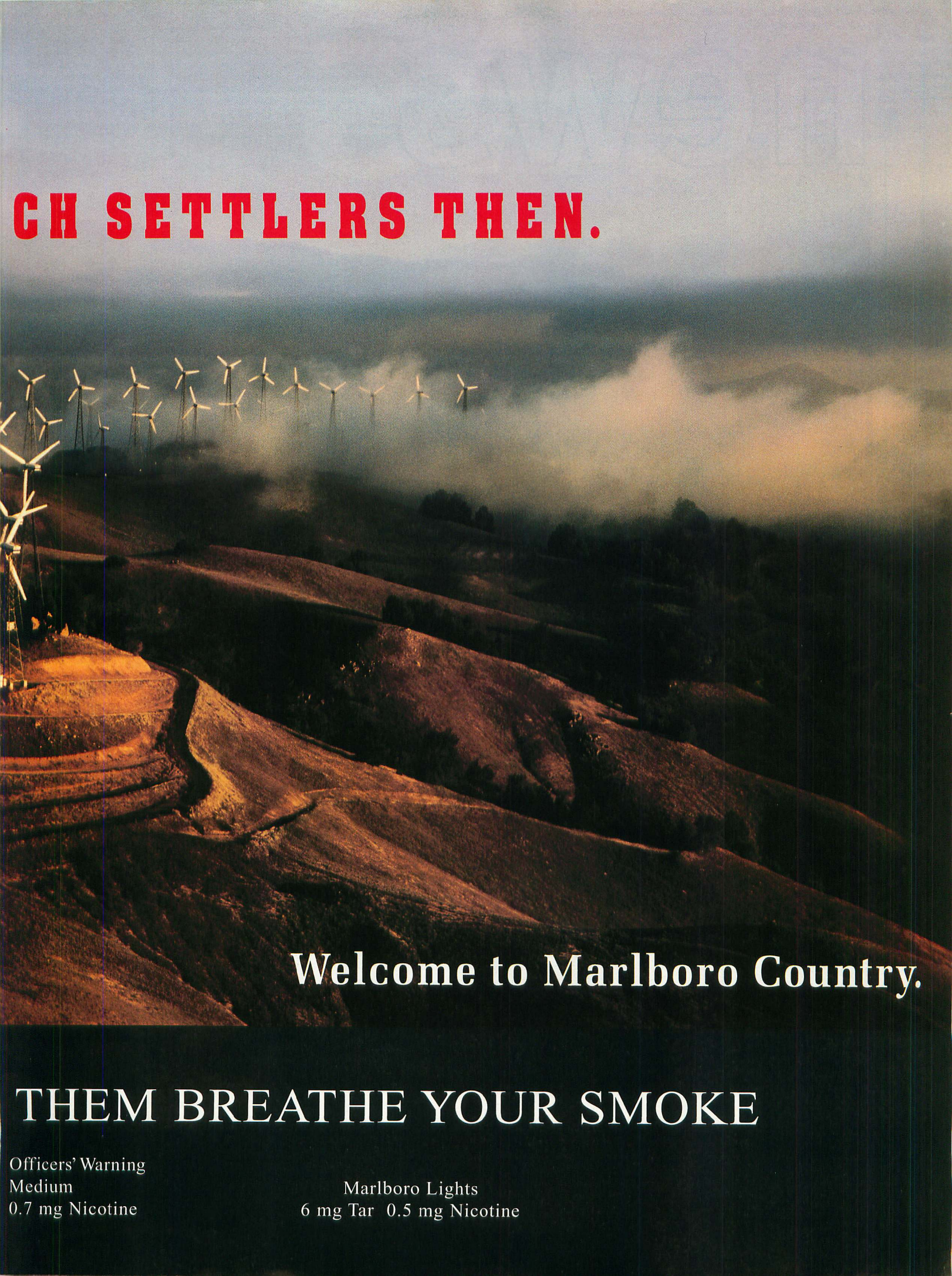
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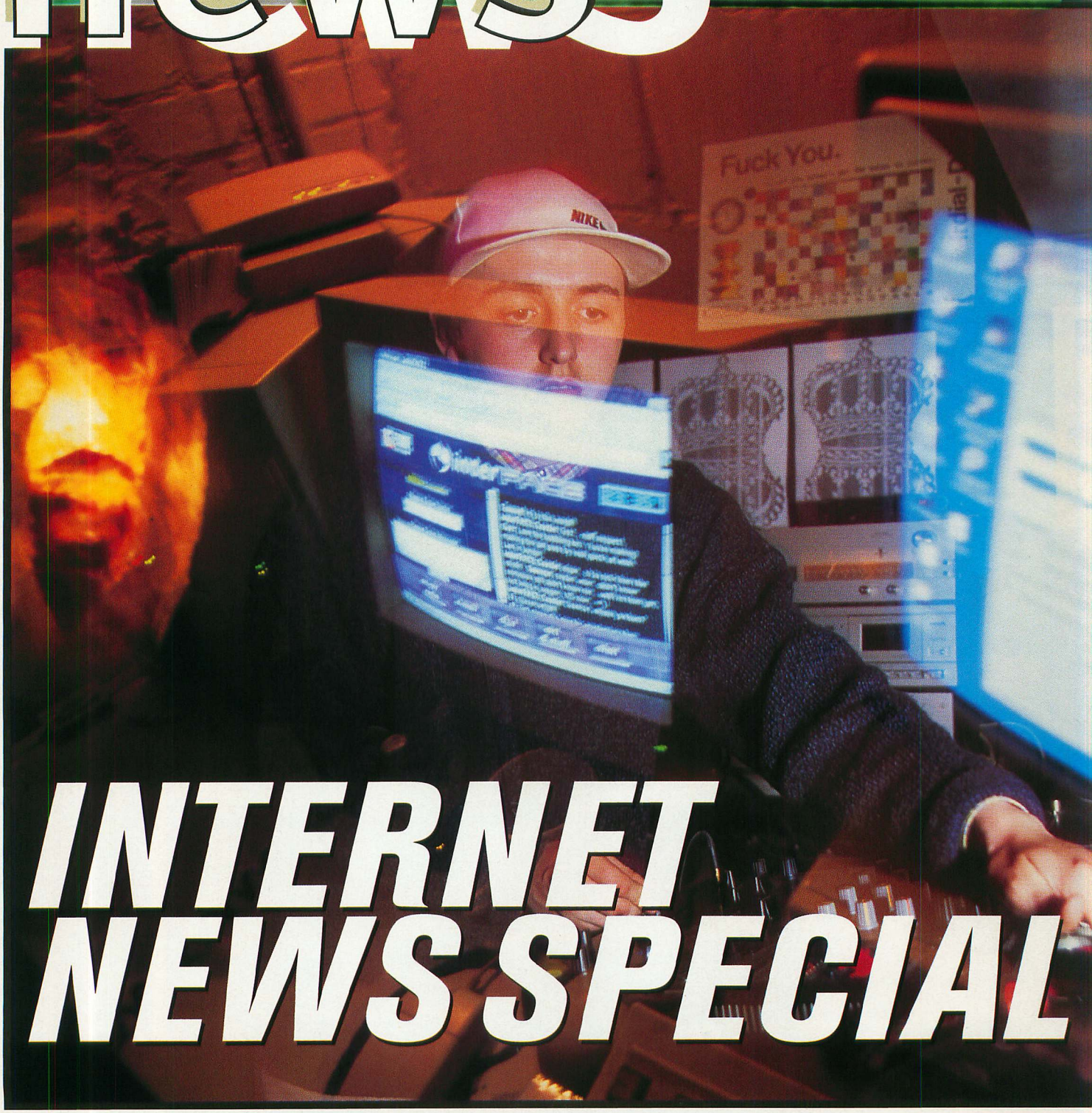


INTERNET NEWS SPECIAL

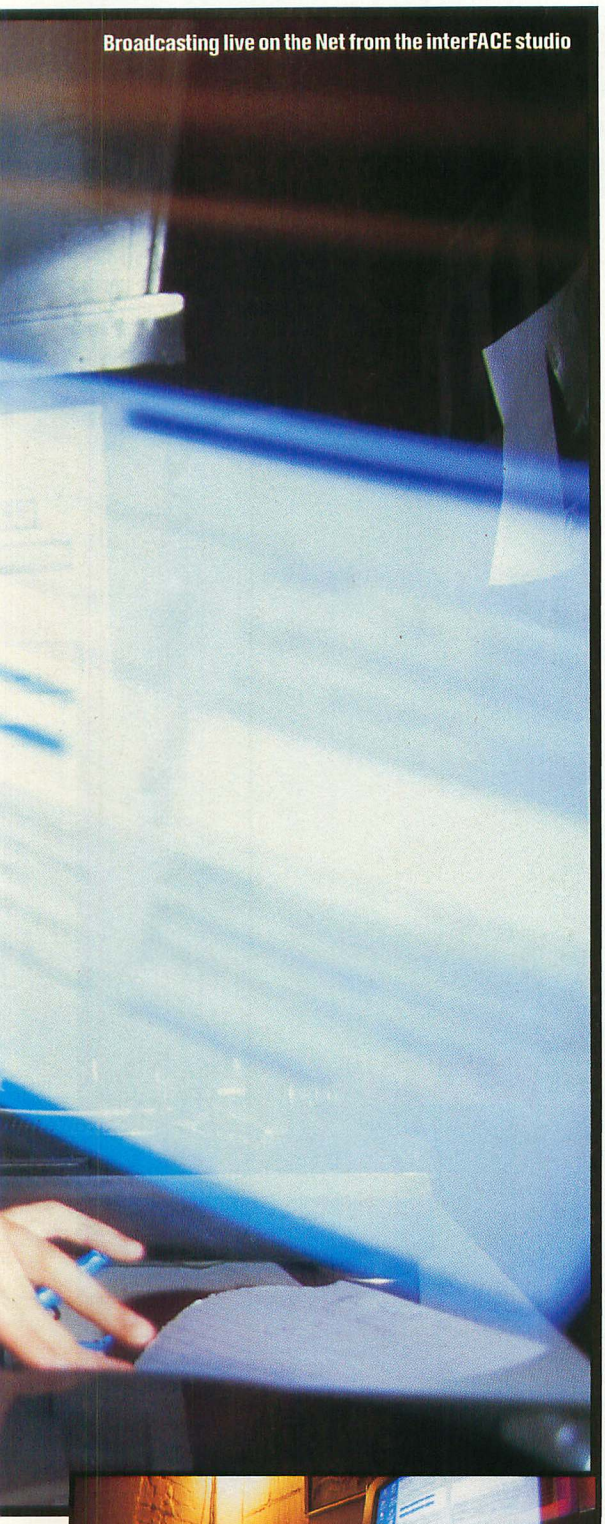
PETE TONG E-MAIL IMPOSTOR

PETE TONG is currently the victim of an impostor who is sending e-mails masquerading as the Radio One DJ. Several messages have arrived at Muzik with the fake Tong making a series of hostile comments at exactly the time the real Tong was at home recording his radio show. The messages appear to have come from Pete Tong's Radio One address, although the DJ is definitely not behind them. A representative told us this was not the first time the impostor had struck.

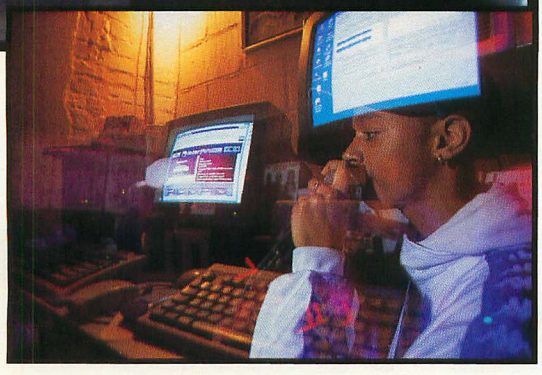
"Six months ago, someone sent an e-mail message, in Pete's name, inviting a DJ to do the 'Essential Mix' show. The reply from the DJ came back to us, so it was all quite embarrassing really. It's a highly irritating situation but we don't know what we can do about it to be honest."

The last time e-mail impostors made such a big impression on the dance scene was last year, when someone at Reading University issued an e-mail stating that Brandon Block was dead, having overdosed on cocaine. It is thought that this followed Block cancelling a gig at the university.

★ Oasis are currently locked in battle with the numerous unofficial websites that have sprung up in their name. Oasis' management have taken offence at the way the bogus sites have copied lyrics and pictures from the band's official website and are threatening to take legal action unless all offending material is removed from these sites immediately. In the US, however, a collective called OWIF (Oasis Webmasters For Internet Freedom) are pledging to fight on, claiming they are ready to go to court over the matter if necessary.



Broadcasting live on the Net from the interFACE studio



INTERNET RADIO STORMS THE AIRWAVES

ON February 24 1997, the first live Internet radio show in the UK started broadcasting from a basement studio in the heart of London. interFACE, the brainchild of former pirate DJ Mad Ash, has reached approximately 467,000 listeners since its launch and remains the only live radio show on the Net in the UK (although there are some pre-recorded commercial ventures currently in operation).

With over half a million pounds-worth of donated equipment (some by benefactors, others by software companies eager to show off their technology), interFACE is just like any other radio station, except listeners type their requests onto the station's home page, rather than phoning in.

"The other difference is we're a collective of people fighting our own battles to get our product out there without selling out," explained Ash. And it seems to be this spirit which has attracted shows from the likes of Charlie Hall, Reinforced Records and Journeys By DJ, as well as Muzik's very own weekly show. More importantly, Internet radio is an innovation which could herald a whole new era for radio broadcasting.

When Muzik spoke to the DTI we were told Internet radio, "is not radio under current regulations because there are no radio waves". A Radio Authority spokesperson said, "Internet radio isn't regulated at the moment. It's something the Government will have to look at. We're not over-keen to regulate it, but as we are a Government organisation, we will act if told to".

In the meantime, Internet radio in the UK remains an infinite slice of cyberspace waiting to be filled, as has been happening in the States for years. Ash told Muzik, "In the future, we want to have a server in every single country. We want to open three more stations in the next two years, with different priorities such as charity work or arts programmes, and have local primary schools in to do work on the Net, as well as continuing to support new music".

Perhaps the most exciting development will be the introduction of video footage to accompany radio broadcasts. With interFACE planning live broadcasts from cybercafes from June, the digital cameras and ISDN technology they will be using will allow anyone on the Net to tune into an audio-visual interactive show 24-hours a day for the cost of local telephone call.

Ali Knapp from London's Cafe Cyberia concluded, "The Internet has always posed a potential threat to centralised broadcasting, be it radio or television. With the new technology, that threat has become real as more and more people have the sufficient technology to receive live audio-visual elements".

Muzik's show is live on interFACE every Thursday from midnight until 1am. We will also be joining interFACE at London's Cybercafe on a regular basis.

You can find interFACE on the Net at HTTP://www.pirate-radio.co.uk

CONFESSIONS OF A SUPER-HACKER!

MUZIK has managed to make contact with one the country's most notorious electronic swindlers. A 22-year-old dance music fan and regular clubber, he was only 15 years old when he first became involved in an international team of hackers who illegally accessed free telephone calls from various US communications companies and the US Secret Service (resulting in costs exceeding $19 million), and then used them to distribute pirate software. He was arrested in 1994 for his part in the operation and his court case was heard in September of last year.

Eventually, he pleaded guilty to lesser offenses thanthat of "conspiracy to defraud" which he was originally charged with. This revised plea allowed prosecutors in the UK and America to chase the ringleaders more effectively.

Wishing to remain anonymous because he now runs a successful legitimate business, he agreed to reveal details of his former life.

"There were about 20 people involved in this country and as many as 400 around the world," he explained. "Basically, we were supplying software to this underground scene of about 10,000 users. Although some people were making money out if it, most were just doing it for the glory and the buzz."

Recalling the day when the law finally caught up with him, the super-hacker continued, "I was still at university at the time. I had a tip-off that the authorities were after me, so I rushed home and destroyed as much evidence as I could. I went back to my lecture at university and then suddenly the British police and American FBI stormed into the room and took me away."

He explained that most of the people involved were aged 16 to 20, and admitted that the film "War Games" had inspired him to have a go.

"It all looked so easy in that movie. When I had a go, I soon found out that, yes, it really was that easy. But it's definitely a young person's game because you really need endless energy and enthusiasm. I mean, I once called every 0800 number in the country to see if there were any that I could tamper with in some way.

"Another great memory I have of those days was the time I hacked into the voicemail service of BP in America. I was listening to the messages and I came across a few lovey-dovey ones that this secretary had left for her boss. Then I found a message from the boss' wife. She had left her work number so I rang her up and told her that her husband was having an affair! It's a great way to spend your childhood. You can travel the world and meet people without leaving your house."

Our source also spoke of another hacker called "Kuji" from Cardiff, who had penetrated the computer networks of several secret military bases in the US.

"I contacted him to tell him the authorities were onto him. He thought because they hadn't got him yet they wouldn't get him at all. A couple of days later a SWAT team swooped on his house. He's completely disappeared since then, which is interesting. It's possible he could be working for MI5 or that he's accepted a massive salary to work for the Chinese."

And the nature of our source's business now?

"I work in computer security. The way most companies think is that if I can't hack into a system, then nobody can."

Pics: Jamie B

A recent survey conducted by Reading University has revealed that 19 per cent of students who choose to study there do so because it's close to CHECKPOINT CHARLIE!... CJ BOLLAND's "The Analogue Theatre" album is set re-release by Internal and will include Armand Van Helden's acclaimed remix of "Sugar Is Sweeter"... DAVID HOLMES provides Radio One's "Essential Mix" on June 14, followed by Roni Size on the 22... MAXWELL, the platinum-selling soul star, returns to the UK for shows at Manchester Palace Theatre (June 19), Birmingham Symphony Hall (20) and London Royal Albert Hall (22)... Techno label DANCE PARADOX has been in touch with Muzik to state that they have nothing to do with the new drum & bass label of the same name... Ace new house imprint PAGAN has releases from Urban Farmers, Housey Doingz and House Of 909 out now... FLUKE have put back the release of their new album to August. The reason, apparently, is that they've got so many remixes to complete... Tracks from PAUL VAN DYK, Energy 52, Baby Doc and Marco Zaffarano all appear on the Silver Planet label's new "Silver Planet Collection Volume 1" compilation, which is mixed by Jody from Way Out West... LOVE TO BE is under attack from all sides with both Rolls Royce and the British Trading Standards office threatening to sue after the Sheffield club "borrowed" their logos for use on flyers... MC DET has been collaborating with Red Snapper. Should be intersting..

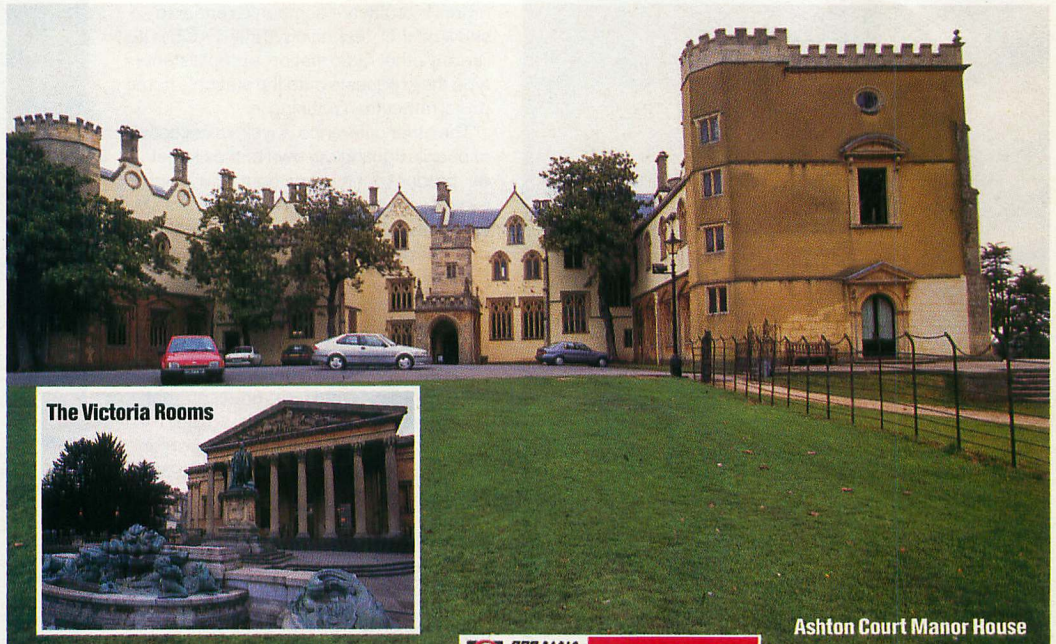
SAS AWARDS

SAS AWARDS: YOUR FINAL CHANCE TO VOTE

PREPARATIONS for this year's SAS Awards are hotting up and this is your final chance to vote. Brought to you by Muzik, in association with Radio One, the awards take place at the Victoria Rooms in the music department of Bristol University on July 31.

We've already been bombarded with readers votes - the response having doubled from last year - but that doesn't mean that we don't want more. The closing date is June 27. Next month, we will reveal the five nominees in each category.

Additionally, we can now confirm that leading local spinners Daddy G, Mushroom, Rob Morris and Queen B will be playing in the backroom at the after-show party, which take place at Ashton Court Manor House. The front room will feature Full Cycle DJs Roni Size, Krust, Die and Suv in action.

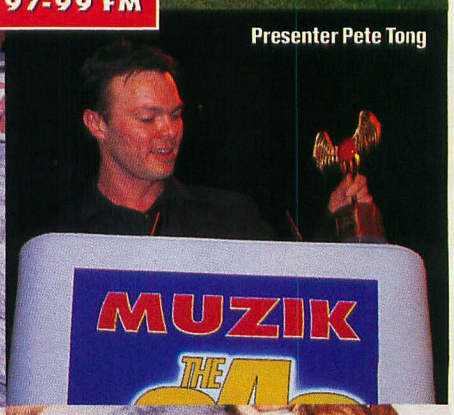


The Victoria Rooms

Ashton Court Manor House

BBC RADIO ONE 97-99 FM

Full Cycle



Presenter Pete Tong

Daddy G

Mushroom

MUZIK SAS Awards Voting Form

1 ALBUM OF THE YEAR Reprazent - New Forms

2 SINGLE OF THE YEAR Ultra nate - Free

3 BRITISH DJ OF THE YEAR Nick Warren

4 INTERNATIONAL DJ OF THE YEAR Roger Sanchez

5 BEST NEW DJ Ray Hurley

6 CLUB OF THE YEAR – UNDER 500 CAPACITY Fresh - Rhyl

7 CLUB OF THE YEAR – OVER 500 CAPACITY Cream

8 COMPILATION OF THE YEAR M.O.S Sessions 7

9 REMIX OF THE YEAR NU YORICAN SOUL - IT'S ALRIGHT (AVH)

10 INDEPENDENT LABEL OF THE YEAR Nice N Ripe

11 MAJOR LABEL OF THE YEAR AM - PM

12 RADIO SHOW OF THE YEAR Essential Selection

13 ESSENTIAL MIX OF THE YEAR – VOTED FOR BY RADIO ONE LISTENERS/MUZIK READERS Brandon Block & Alex P

14 LIVE ACT OF THE YEAR Daft Punk

15 VIDEO OF THE YEAR – VOTED FOR BY MTV VIEWERS/MUZIK READERS Prodigy - Breath

16 PRODUCER OF THE YEAR Armand Van Helden

17 RECORD SHOP OF THE YEAR 3 - Beat, Liverpool

18 BEST CLUB VENUE Nation - Cream

19 BEST FLYER/ADVERT Back To Basics - No Ordinary Shit House

20 CANER OF THE YEAR Aaron Scott

21 OUTSTANDING ACHIEVEMENT IN DANCE MUSIC

NAME .....

AGE .....

ADDRESS .....

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DAYTIME TELEPHONE NUMBER .....

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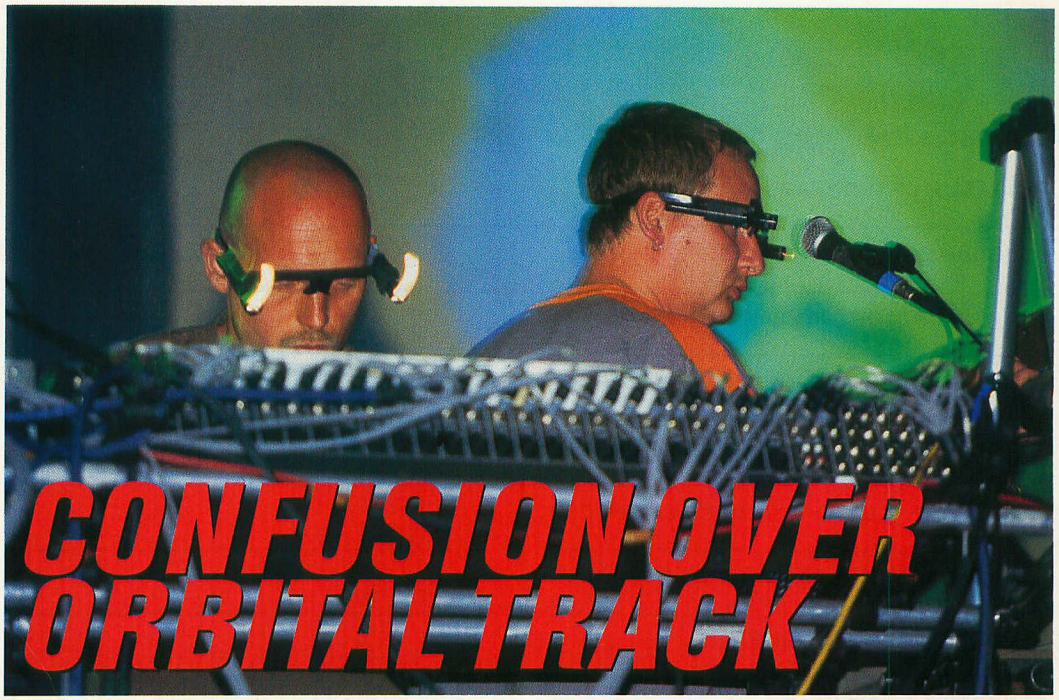
news

ARMAND VAN HELDEN visits the UK to play at Manchester Bugged Out (June 13), London Adrenalin Village (14), Dublin Red Box (27), Glastonbury and Liverpool Cream (both on 28). Underlining his eclectic credentials, he says he's going to play r&b at Cream... PHIL PERRY is to mix Jackpot's album of Guerilla label remixes which features tracks from Tenth Chapter, React To Rhythm and Superreal. The album will be launched at Phil's Full Circle club on August 31... The BLUE NOTE launches "Foreign Exposure" this month. It's a night which aims to champion overseas dance. Dimitri From Paris, Mighty Bop and DJ Yellow appear on June 17, DJ Cam and DJ BNX on June 18, Switzerland's 5 Star Recordings on July 9 and Spain's Cosmos Records team on July 23... French duo ALEEM are due to release their debut album, "Sound Season", on Concrete next month... LI'L LOUIS has revamped Laurent Garnier's "Flashback" single. The house legend's first ever remix, apparently, it's due out through F Communication on June 23. His classic "French Kiss" is set for a re-release on Go Beat shortly... The organisers of the BRIGHTON DANCE PARADE, which is being dubbed as Britain's answer to the Berlin Love Parade, is looking for sponsors to provide an additional £15,000 which is needed before the event can take place on July 12. Contact them on 01273-704-600... BLAKE BAXTER has completed an album for Disko B. The label also has a 12-inch from Gemini on the way...

news

Transcendental Experience, who is also known as DJ Cher from Singapore's ZOUK club, releases an EP called "Vertigo" through React this autumn... DR S GACHET is set to remix and re-release his stonkingly fine "Remember The Rollers" track on Audio Maze shortly... 200 American radio stations took part in a tribute to NOTORIOUS B.I.G. on May 14. All the stations played tribute tracks "I'll Be Missing You" by Sean "Puffy" Combs and LOX's "We'll Always Love You Big Poppa" before observing a 30-second silence... Lydd Airport in Kent is the location for WORLD DANCE on July 5, with DJ Hype, Grooverider, Kenny Ken, Andy C, Trevor Fung and Ratpack among the players... Roni Size's jungle supergroup, REPRAZENT, play live at Swansea Spacebase (June 13), London Brixton Academy (14), Bristol Lakota (15), Manchester Sankey's Soap (18) and London Finsbury Park (August 2)... Old punk bloke JELLO BIAFFRA has supplied the vocals for one track on Coldcut's forthcoming album... Germany's COMPOST label has freaky disco releases from Moon Machine and Markus Krieg on the way... Birmingham club ATOMIC JAM return on August 30 to celebrate its second birthday having taken July off. So far, the guest DJs are Dave Clarke and Chris Liberator... NO U-TURN are to release a single by German drum & bassers Megashira shortly... Fabio Paras is rumoured to be among the five DJs who've been approached to perform remixing duties for the excellent BLACK GRAPE...



CONFUSION OVER ORBITAL TRACK

GOLDEN GIRLS' famed "Kinetic" track is at the centre of a bizarre amount of interest this month. Originally a 1991 collaboration between Orbital and Pied Piper (aka Kudos Distribution's Mike Hazel), the track was first released by Absolute before appearing on R&S. Renewed interest centres around Burger Queen, who have sampled the celebrated techno cut on a 12-inch called "Boom And Pound". At first it was thought this release would be limited to 2,000 copies, but now it seems that deConstruction are picking the track up, having beaten seven other labels for it.

Apparently, TAG Records are refusing to stock the track, describing it as "sacrilege". Adding to the confusion, there are rumours that London Records want Orbital to re-release the track under their own name.

Mike Hazel told Muzik that the first time he became aware of Burger Queen's version was when he received a cassette of it from R&S' lawyers. It appearsd that the Belgian label, which owns the rights to the track until this September, is also considering a re-release!

"To be honest, we'd rather wait until R&S' ownership of the track ends and then decide for ourselves what we want to do with it," said Hazel. "Then we could remix it ourselves or get people we respect to do it. R&S called us saying they wanted people like Junior Vasquez and David Morales to remix it. That would take the track so far away from its original feel, so we told them to forget it."

Craig from Burger Queen said that R&S had also approached them about remixing the track. He said their "Boom And Pound" version, "is not a bootleg and I don't know why people are saying it is. London apparently want Orbital to put the original out under their own name to make the most of the hype. Sample clearance problems? Yeah, you could say that.

"Orbital are fucking hypocrites as far as we're concerned," added Craig. "They built their career on sampling other people, but when someone samples them, they don't want to know."

It's thought Orbital had planned to finish their set at Tribal Gathering with "Kenetic", but decided against it, opting to preview the set they'll be playing on the Lollapolooza tour in America this summer.

Appearing alongside Snoop Doggy Dogg, Tricky, John Spencer Blues Explosion and Ben Folds Five, *Orbital* are the closing act on the East Coast leg of the tour, which runs from June 21 to July 13. The Prodigy will replace Orbital as the closing act on the mid-American stretch of the tour.

Erykah Badu
DJ Ron (inset)

JUNGLE BADU!

DJ RON is believed to be behind a drum & bass dub plate which samples this month's cover star, Erykah Badu. The track contains the line, *"Who gave you permission to re-arrange me?"* from Badu's "Certainly" track.

It seems Badu is set to become this year's most sampled singer.

An insider on the drum & bass scene said, "I know of at least six people who are working on tracks which use her voice. You can't blame them really, she's got such a fantastic voice.

"If these producers had any chance of getting her over to the UK to work with her properly, they'd do that. But as that's not very likely, this is the next best thing."

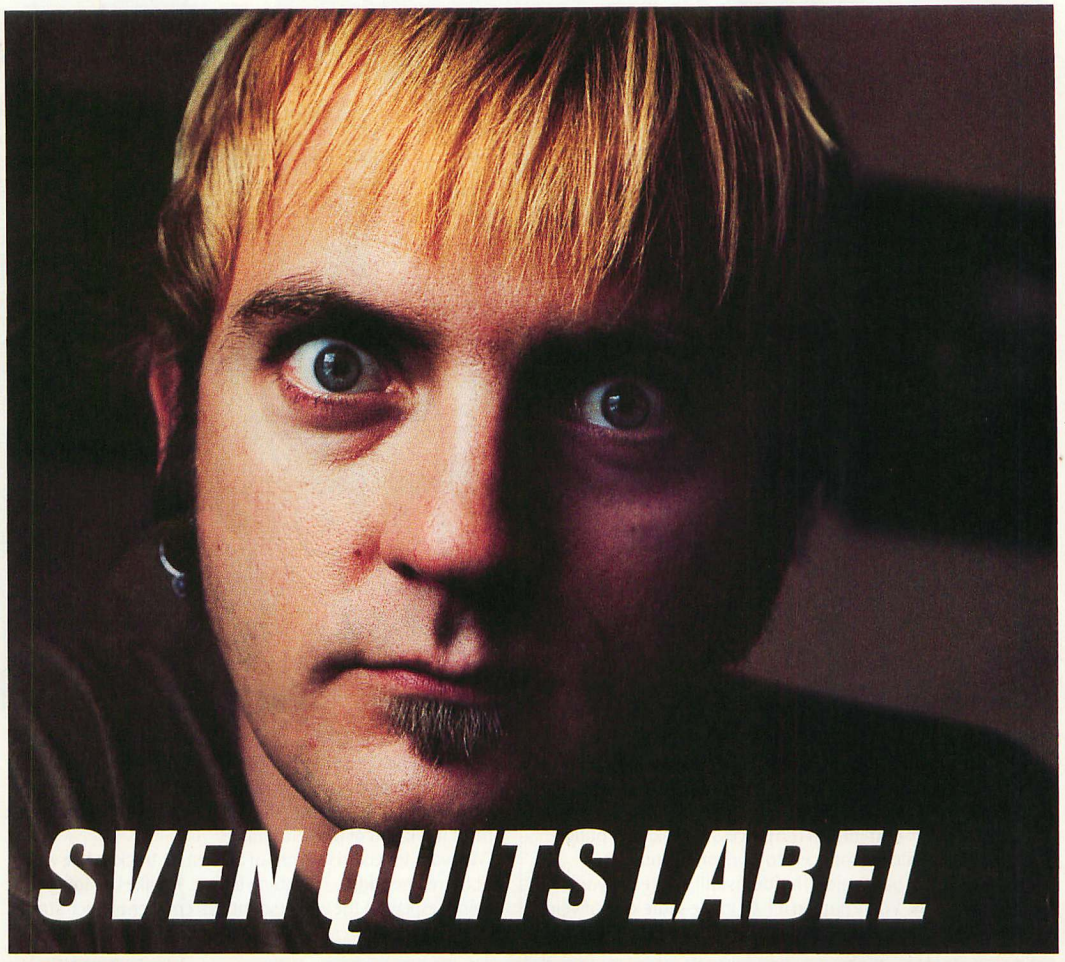
HOTSHOTS & HOTSPOTS

MUZIK is launching two new charts this issue in our Phuture section which will highlight the star producers and very best clubs of the month.

The new Hotshots list, topped this month by speed garage demons Matt "Jam" Lamont and Karl "Tuff Enuff" Brown, will celebrate those producers who're going all out to keep dance music moving forwards. Hotspots, meanwhile, will list the top 10 UK clubs that should on no account be missed.

It should be stressed that both charts will not be dictated to by large organisations with cash to splash, hence the inclusion of London's leading underground deep house bash, Wiggle, at Number Two in our first chart.

See page 24 for July's rundown.



SVEN QUITS LABEL

SVEN VATH has been talking to Muzik about his split from Harthouse/Eye-Q, and his decision to curtail his legendary drug intake.

"I told myself it was a new chapter in my life," commented Sven on his break from the label. "I've always been involved in partnerships but now I want to dedicate more time to myself. I am very conscious of the fact that the choices I make now will affect my life for the next for the next 10 years or so."

On drugs he said, "Two years ago I stopped taking Ecstasy. In Germany, the whole drug scene is starting to take more out of club culture than it is giving in the first place."

Commenting on Sven Vath's departure from Harthouse/Eye-Q, Dean O' Connor, Harthouse's UK boss, said, "Basically, it seems as if he didn't want to leave Frankfurt, whereas for me, I'd much rather be going over to visit an exciting, creative place like Berlin than Frankfurt. To be honest, his departure hasn't made that much difference to us. The UK office has struck out on its own and for the last two years we've been finding it harder and harder to accommodate the records Sven wanted us to release in the UK. There just isn't any interest in them over here.

"I hope he'll still support the label, though. If I had to offer Sven Vath some advice, it'd be simply to stick to the DJing. He doesn't need to waste his time running labels."

For the full story on the new, clean-living Mr Vath, see page 32.

MATT 'JAM' LAMONT SPLITS FROM TWICE AS NICE

MATT "JAM" LAMONT has commented on his departure from the hugely successful Sunday-night party, Twice As Nice at London's Coliseum, a venue he had played at for six years. Rumours suggest he left after an argument concerning guest list places for his friends.

"I was sad to leave," he said. "It was heartbreaking in some ways because it's the most successful Sunday night club in London. At least now I can spend time with my girlfriend on a Sunday. After all, it is the day of rest."

Lamont is planning to open a new club night in the autumn. Also, he and Tuff Jam partner, Karl "Tuff Enuff" Brown, have provided the mix for "Underground Frequencies Volume 1", a compilation of new wave garage tracks which comes out through NorthWestSide this month. It includes contributions from Double 99, Rosie Gaines and Smokin' Beats. There is also the possibility that Lamont and Brown will shortly be collaborating with Bryon Stingly.

T'S ARE GOOD

SLAM/MUZIK's tent at this year's T In The Park festival at Balado Airfield in Kinross, Scotland on July 12 and 13, is set to feature live appearances from Green Velvet, Death In Vegas, Olive and Slam.

The full line-up is as follows: Laurent Garnier, Daft Punk, DJ Sneak, Andrew Weatherall, Nightmares On Wax, James Lavelle, Olive and Jon Carter appear on July 12. While July 13 features Carl Cox, Bandulu, Green Velvet, Stuart McMillan, Orde Meikle, Death In Vegas, Global Communication and DJ Deep.

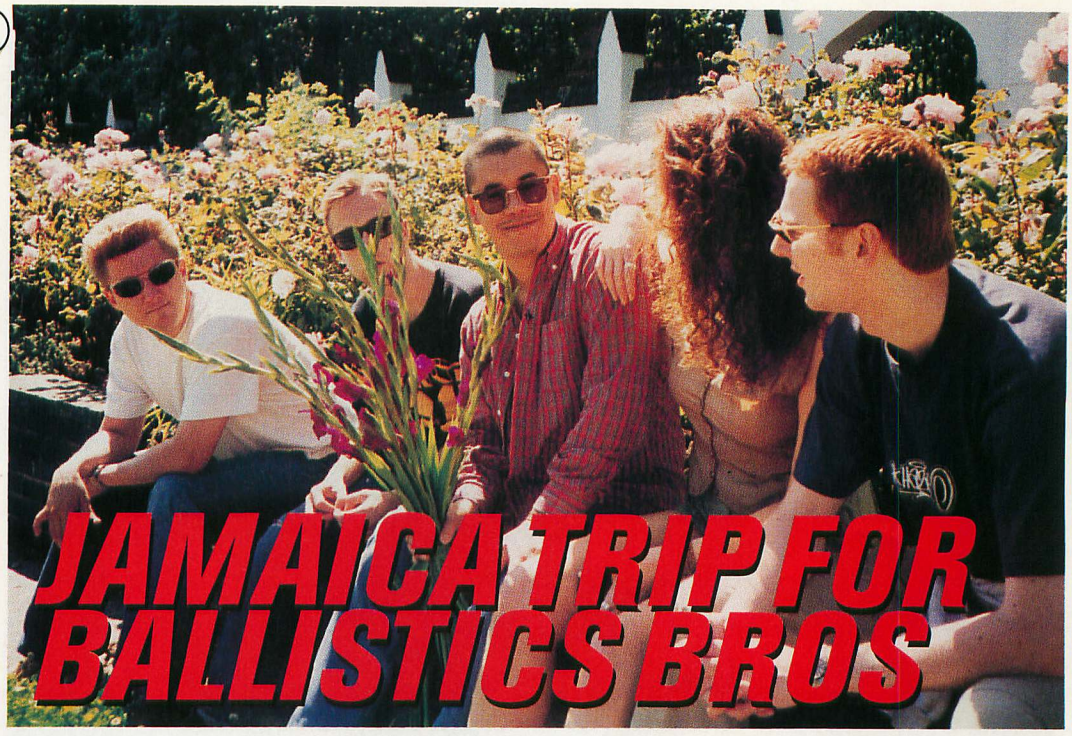
Dave Clarke from the Slam club and Soma label said, "We're aiming to run it as if it's a club event rather than rock 'n' roll festival. The music's going to build up through the night and we're going to treat the DJs properly. They're not there just to fill time between the bands."

Clarke added that organising the event had whetted their appetite for putting on other large scale parties.

"We've stayed away from the big parties because it all went too rave for our liking up here in Scotland. We can definitely see some scope for another event next year," he said. "Nothing as big as Tribal Gathering, though. The capacity of the tent at T In The Park is 6,000 and that seems about right. We don't want anything so big that we have to start compromising our own musical tastes."

GLOBAL COMMUNICATION have remixed The Beloved's "Sun Rising" and Depeche Mode's new single. They are also finishing a new single, which is likely to feature deep house on one side and drum & bass on the other... The FORMATION jungle label is releasing an compilation called "Colour Series" shortly... KRUST's "Maintain" track is coming out again with a heap of new remixes... According to a new MINTEL survey, dance music makes up 41 per cent of all music sold across the world. 41 per cent and rising, natch... A late addition to our Harthouse feature on page 152. Andrew Weatherall says of the label: "I always knew Mr O'Connor had good taste as he, or rather his mum, used to buy the best jumpers from the shop I used to work in all those years ago. Now it seems that the good taste has been used to turn a record label upside down, or rather, the right side up"... "DOPE CLASSICS", a compilation of old skool grooves from the likes of Depth Charge, Mantronix and Kicks Like A Mule compiled by John Stapleton, is due on React soon... Volume 4 in SLIP 'N' SLIDE's "Jazz In The House" compilation series is to feature tracks from A Man Called Adam, Eric Kupper, Groove Box and Ruffneck... Apparently, A&R staff from EMI's London office have visited KRAFTWERK in Germany and, yes, heard some new material. When or if it'll ever be released is another matter... Veteran German DJ WESTBAM is launching a club night called Born To Bang at The End...

MINISTRY OF SOUND have decided to change the direction of their various record labels. Having chosen to not release a number of one-off tracks they'd licensed, they are concentrating on the development of a roster of Orbital/Chemical Brothers-style electronic bands... SCHOOLY D's name has been added to the list of collaborators who it seems are likely to feature on Leftfield's forthcoming album... FULL MOON SCIENTIST, fomerly of Leftfield's Hard Hands label, have signed to Botchit & Scarper. The Botchit posse will also be running a tent at Glastonbury... MASSIVE ATTACK's album has been put back to January 1998. There will, however, be a limited edition single in July... SACRAMANGA are staging the launch party for the "Freezone 4" compilation at London's Dogstar on July 5. Invites are available from Atlas Records, Mr Bongo, Soul Jazz and Dog Star... NU BIRTH, whose "Anytime" single on XL is Muzik's single of the month in this issue, is the work of none other than Danny Harrison (formerly of Nush, Gant and Congress) and Julian Jonah (a pioneer of British house and garage). "Anytime" began life as a remix of Richard Derbyshire's "Whenever Love Is Found". It mutated into its current form when the duo re-recorded it for release on their own Nu Jak label. Mixes of the track will now be coming from Tuff Jam and RIP Productions. Now you know...



JAMAICA TRIP FOR BALLISTICS BROS

THE BALLISTIC BROTHERS are planning to record a dub version of their new "Rude System" album in Jamaica this autumn, possibly in the Tuff Gong studio which was used by Bob Marley.

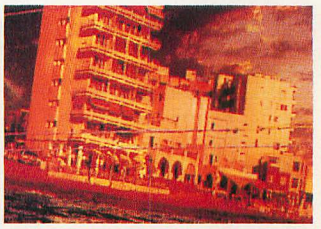
The Ballistics are currently in the process of looking around for suitable Jamaican producers to work on the project.

Ashley from the band said, "The idea is still in its embryonic stages right now. We're hoping it'll be in the same kind of vein as Massive Attack and the 'Protection In Dub' album they did with Mad Professor. We first started thinking about the idea after Dave Hill [also of the Ballistic Brothers] went over there last year and came back saying what a wicked time he'd had. Also, you've got to suss out whether Kingston is going through one of its violent or peaceful stages.

"We want to record versions of at least six tracks while we're out there," he added. "It's going be fun. It's like I'm going to be paying respect to the whole sound system scene which started me off in music."

VINCENT McDONALD, Muzik's illustrious photographer, staged an exhibition of his work at London's Alchemy Gallery in April. The opening was accompanied by huge quantities of free tequila supplied by Jose Cueverz, while music was supplied by Jim Masters, the Fish-head crew, and Billy Nasty.

Vincent would like to thank everyone involved, especially Dave Jewel, his partner in the Screaming Pixels company.



NEW CHILL-OUT BAR FOR IBIZA

CAFE MAMBO, the pre-club bar next door to Cafe Del Mar in San Antonio, Ibiza, is opening a brand new venue this summer which they hope will "re-create the original spirit of Cafe Del Mar".

Named Savannah, the bar, which is apparently modelled on Singapore's famous Raffles bar, will open on the right hand side of Cafe Del Mar.

"It's going to be a really tranquil place, nowhere near as full-on as Mambo. It will be somewhere to go to *really* chill-out," said one Mambo/Savannah representative.

The bar will also have a conference room from which promoters can run their operations.

"Most promoters end up trying to work on the beach," he continued. "We're going to have all the facilities they need to work professionally."

When asked whether Savannah was intent on squeezing Cafe Del Mar out of business, he replied, "We could never do that. Cafe Del Mar might have changed over the years, but it does what it does really well".

PRECISION

MOVEMENTS

5 YEAR
INTERNATIONAL GUARANTEE

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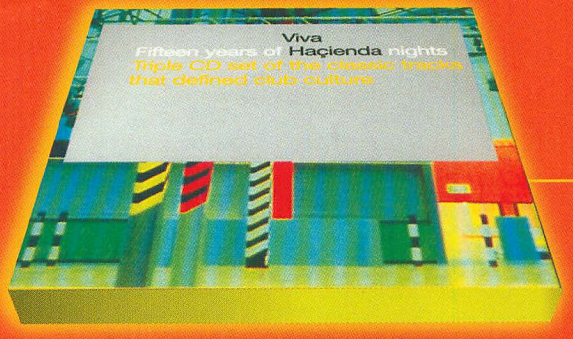
the most important election this year... maybe

words **Calvin Bush**

Well, as you probably know by now if you've been paying attention, this year's Muzik SAS awards are nearly upon us. July 31 is the day the verdicts are delivered. Will Nosecore Bleediness win label of the year? Will the Colchester Grain Harvester's Ball scoop event of the year? And just who has got the worst toilets in clubland? While you're pondering over these (and hopefully filling in your nomination form), let's see what some of last year's winners would have voted for.

djs	album of the year	single of the year	dj of the year	compilation of the year	club of the year	caner of the year
Robert Miles (Single Of The Year)	Snooze - "Man In The Shadow". Simply magic.	Prodigy - "Breathe". Pure energy.	Jeff Mills - good selection.	"Legally Stoned On Drum & Bass". An excellent selection.	The Escape Theatre in Amsterdam. Have a look.	No comment! Too many!
Derrick Carter (Best New DJ)	Erykah Badu - "Baduizm". Cos it's just dope! Great songs, excellent production, the whole shit.	The Heartists - "Belo Horizonti". Have you heard it? Pure class!	Hmmm... Can't really say. I've not been to enough clubs to hear enough DJs to say.	No answer	Club Food in Belgium. Really good people, excellent atmosphere and strong drinks.	Mark Jones from Wall Of Sound. Heh, heh...
Laurent Garnier (International DJ Of The Year)	Carl Craig - "More Songs...", Nu Yorican Soul - "Nu Yorican Soul". And Dan Curtin and Autechre.	Nasty Habits - "Shadow Boxing". Fffooouuaaahh!	2 DJs gave me the strongest emotions this year - Lil' Louis and Richie Hawtin.	"Soma 50" and "Music From The Bassment" on Heavenly. Listen to them and you'll know why.	The Rex Club in Paris - sound lights and atmosphere! The End, London. Voodoo, Liverpool. Checkpoint Charlie, Reading.	The Soma crew. Have you ever been out with them?
Brandon Block (Caner Of The Year)	Luther Vandross. Has he got a new album out? I'm sure he has.	Future Files - "Baby Talk"	Alex P.	"Eighties Soul Weekender".	Malibu Stacey. Club For Life. And the Emporium in Coalville.	Andy Manson from Clockwork Orange.
Cream (Club of the Year)	Daft Punk - "Homework". We all just think it's fucking brilliant.	Prodigy - "Breathe". Wicked video as well.	Paul Oakenfold. For breaking new music and developing anthems that don't leave a bad taste in your mouth.	"Cream Separates". Just because we really believe in the concept behind it.	Ourselves. For being the only club taking risks and still setting standards.	Miami Rick, Rocky's mate. For his infamous "quadruple drop".
Ken Ishi (MTV Award - Video Of The Year)	Beck - "Odelay". Nicely produced pop music with hard-edged underground tricks.	Squarepusher - "Squarepusher's Theme". Really challenging, but really musical as well.	No answer.	"Coldcut - Journeys By DJS". Tracks of various styles. Slow and fast, new and old... a totally new concept of a mix CD.	Reel Up in Tokyo. Techno, drum & bass, house, electro... you can enjoy various styles surrounded in futuristic visuals for one ticket.	What is "caner"?
Paul Oakenfold (Essential Mix Of The Year)	It hasn't come out yet!	Olive - "You're Not Alone". Massive.	Me. Come and see the annexe at Cream and you'll know why.	"Fluoro" on Perfecto. The most musically progressive album out there that takes one step more than any other compilation	Cream. You know why.	Nicky Holloway.
Brian Transeau (Remix Of The Year)	Global Communication. It's the bomb, all else pales in comparison. (We think he means "78:14" which came out in 1995! - Ed.)	Smashing Pumpkins - "Eye". Because Billy Corgan rules. He knows how to use guitars and electronics and make it work.	Grooverider. Nobody does it better.	"The Prototype Years" on Higher Ground. Diverse and essential.	Clubs suck.	Who gives a toss?
Carl Cox (British DJ Of The Year)	The Nu Yorican Soul album. An awe-inspiring album for people who are into music.	Jamiroquai - "Cosmic Girl". A brilliant song performed by a great artist.	Laurent Garnier, because he's my brother.	"Logical Progression Level 2" because it's pioneering and breaks musical boundaries.	Cream, because of the new Courtyard room and the best sound system in the world.	Paul "Numbnuts" Brooker, because he clears out hotel mini-bars all over the world.
LTJ Bukem (Compilation Of The Year)	"Logical Progression Level 2".	Blame - "Solitude"	Kool Herc. The guy is a legend and has never stopped believing in the scene nor the music he creates.	"Earth"	Turnmills. I didn't appreciate the club until we moved there. Being family-owned and run makes a big difference.	You!!

the fourth dimension

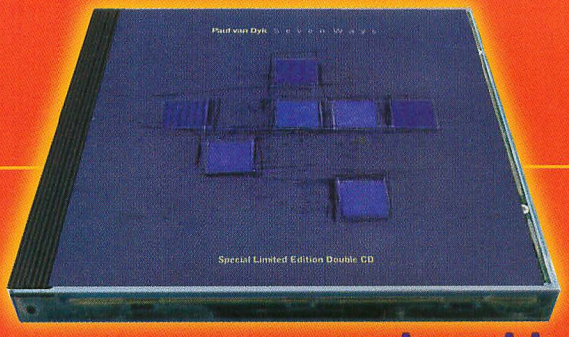


15 years of hacienda nights
'viva hacienda'

A collection of the musical madness that has been going on in the most important club in British house history over the last 15 years. This is an album that will make you cry, shout and possibly even jump for joy.

wu tang clan
'forever'

The razor sharp Wu-Tang style returns, lyrics and beats slicing through the opposition with ruthless intent. No-one else can even come close.



paul van dyk
'seven ways'

Integral to the Berlin club scene since 1991, Paul Van Dyk is one of the elite breed of 'Super D.J.'s', overwhelming clubbers worldwide with an uplifting vision of house and techno, captured perfectly on this cd.

roni size
'new forms'

Musical boundaries cease to have meaning on an album where Reprazent mixes the D.J. talents of, amongst others, Roni Size and Krust with the vocals of Onnallee and Bahamadia. As Size says 'It's a vocal, drum, bass, break-beat, hip-hop, dark, light, urban, industrial thing.'

- dance
- rock
- soundtracks
- roots
- country
- classical
- jazz

this month's recommended dance releases

Virgin MEGASTORES beyond entertainment

phuture

Setting the agenda

LIFESTYLISH

Straight out of Manhattan's world renowned Dancetracks record store comes the coolest label currently on the block. Joe Claussell's SPIRITUAL LIFE imprint is so funky, deep and jazzy, that it's going to put the 'new' right back into New York

"WHEN we do music, it's about what we feel. We're not out for commercial success. There's too many people out there who are making tracks which are disposable after a couple of months. That's just not us. We're into longevity."

So speaks Joe Claussell, co-owner of New York's deep and jazzy Spiritual Life imprint. And he should know. Because, in addition to running the label with his partner Stefan Prescott, he also co-owns Dancetracks, Manhattan's high-profile record store.

"There are a lot of people out there who are tired of hearing the same old music," he continues. "And as a store owner, I've been listening to complaints for years. We can sell the biggest track any big-name DJ is playing and then, three or four months later, people come up to me and say, 'Why did I buy this shit? I can't even play it anymore.' Tell me how many records came out last year that you can still

play now and people get excited about? Maybe two at the most? Just why should I get caught up in that style of music?"

And so, instead of putting out tracks which most New Yorkian labels seem to be stuck on, Joe took Spiritual Life on a different vibe altogether. Which means there's a distinct lack of the kind of throw-away songs and simple, looped-up sample grooves which have been flying out of the Big Apple of late.

There's more live instruments, real musicianship and the kind of releases that'll live with you for a long time to come. Just check Mateo & Matos' awesome cut "Shades Of Time" or Jephte Guillaume's breathtaking "Lakou-A" for some of the deepest, funkiest music to come out of New York in ages. Or even dip into some of Joe's own productions, like the highly-rated mixes of Ten City's "All Loved Out" or his recent work with Kerri Chandler on Ibadan, the label he helps his friend, Jerome Sydenham, run.

"It'd be easy for me to do a big track," he offers. "Anything people are currently doing, I can come back the next day with keyboards, drum machines and a sequencer and do exactly that. But there'd be no satisfaction in it. There are so many people who are just doing that, they're not really feeling it, they're just putting it out for the hype. That's not what my point is. My point is doing music that I feel. I don't need anyone's approval, and If people are into it then cool, if they're not, then that's cool too. But let me tell you, we have an amazing amount of support for the music we do."

Whereas most labels working in New York would point-blank refuse to release the kind of material which has appeared on Spiritual Life, giving reasons like, "Oh, it's too deep", "It's not hard enough" or "It's too musical", Spiritual Life has succeeded where those labels have dared not venture.

"Our music does very well around the world," confirms Joe. "I mean, I wouldn't say it's the most commercially successful label but then that's not what we want. We do sell a lot of records which is good because we get to open people's minds to music which is different from what they're listening to."

That same desire to introduce new music to people has just recently got Joe back into DJing. And Body & Soul, the club he plays at on Sunday afternoons, is (according to half the music industry in New York) currently the only club worth going to.

"For a long time, I'd been refusing to DJ anywhere," he explains. "There was too much hype but Body & Soul isn't about hype. There's no attitude and there are no DJs hanging around trying to find out what you're mixing or what the latest record is. Everyone there is just enjoying themselves."

words **Kevin Lewis** picture **Raise-A-Head**

Discography
TEN CITY – "All Loved Out"
MATEO & MATOS – "Shades Of Time"
JEPHTE GUILLAUME – "Lakou-A"
AFRIKAN JAZZ - "Stubborn Problems"
INSTANT HOUSE – "Asking Forgiveness"
JEPHTE GUILLAUME – "The Prayer"
MATEO & MATOS/AFRICAN JAZZ – "Mixed Moods"/"Rhythm Version"

Forthcoming
JEPHTE GUILLAUME "Kampe"
LUCHO – "Symbols Of Life"
MATEO & MATOS – "Love Of Life EP"

uppers & downers

MUZIK's guide to modern clubbing

Uppers

★ Ultra Nate's "Free". The summer record for 1997
★ **Forthcoming albums from David Holmes, Two Lone Swordsmen, Ballistic Brothers and Dave Angel. A welcome return to Premier League action**
★ Todd Terry spotted playing other peoples' records at Ministry Of Sound
★ **The great British techno revival. Mosaic, Bluespirit, Cheap Knob Gags, Aubrey, Schatrax, Green, Textures. The beats goes on. . .**
★ Ministry Of Sound's radio show on Kiss FM. The London club gets back on it
★ **AM:PM records played on "Eastenders" and Cream on "Brookside". The soaps cash in**
★ Erykah Badu's charming jingle for Jumpin' Jack Frost's Kiss FM show. You lucky, lucky man
★ **Those "E-Mail" Ecstasy tabs in US clubs. Get online. . .**
★ David Bowie playing a secret drum & bass set in Dublin for Quadrophonic, and checking out Witchman and Dr Rockit at Scratch in London. "Dead Man Walking" or what. . .

Downers

★ Fake Pete Tong e-mail hits on the internet. As if the man had time
★ **The S-Men. Sorry chaps, but we just don't buy it**
★ Van Helden's forthcoming dates being billed as his first UK gigs in three years. So just who played Muzik's first birthday party at UK Midlands 14 months ago?
★ **Hotels which don't allow clubbers in after 2am**
★ Derrick May throwing record sleeves at punters at the party for Checkpoint Charlie's relaunch. Now, now. . .
★ **Trying to get from the Brighton Festival to Tribal Gathering**
★ Todd Terry and Luke Vibert refusing Muzik permission to take pictures of their home studios. What, or who, are you protecting?
★ **New studies which reveal that pursuing a sex life takes years off your life**
★ Sven Vath quitting Eye Q and Harthouse. The end of an era

MR LOVERMAN

A healthy love of music, an insatiable appetite for all things female and a working knowledge of saucy, funking fun, fun, fun, makes TIM 'LOVE' LEE's musical hotch-potch a bit of a must. . .

"TO all the ladies in my life, especially my mum", reads the dedication on the back of "Confessions Of A Selector", Tim "Love" Lee's debut long-player. Harmless enough you may think, but you should always make a mental note to read the small print!

Look closer and you'll see the sub-title of the album is "A fin de siecle orgy of young girls, music and money"! Unsurprising then that shortly after meeting Tim (A deadringer for Spinal Tap bass-player, Derek Smalls) in his local drinker, he should choose some rather "classy" strip joints for the photo shoot.

First stop is Tim's favourite East End picture house, The Willow Club, a sleaze cinema frequented by shuffling men with their hands in their pockets. Next, we head to the sore thumb they call the Sauna And Massage Parlour, before ending up at Ye Olde Axe for the full-on strip experience. And last but not least, it's back to Tim's to inspect his harem and puruse his collection of vintage jazz mags. . . oh yeah, and to talk a tad about his music too!

Having run his Peacefeast imprint for three years, Tim started the fledgling Tummy Touch label (named after a poem by comic artist/madman, Vaughan Bodes) last year. As with Peacefeast, he is the A&R man, the designer, record presser and publicist. Boasting a £25,000 overdraft for his efforts while living off the profits of his records, Tim is evidently in the game for love, not money. And love is what he gets!

After six girlfriends in the last few months, Tim claims to be single. But upon entering his warehouse flat, we find another conquest waiting (im)patiently across the room. And strangely enough, Tim seems far more interested in talking to her than to us!

It's got to be said that Tim also manages to woo the punters as well. His music may be sample-laden, but the old slices of funk mixed with more contemporary influences only serve to beef up his musical stew. Taking "Chic and Deep Purple" as the starting point, his new long-player turns out to be a real foot-tapper which can be enjoyed equally on the diamante-studded dancefloor as in the sack with 'er indoors.

This really is a case of art imitating life in grand style. But it's Tim's carefully trimmed whiskers which best sum up the oxymoronic nature of his music. In other words, an immaculately shined cocktail cabinet of funkin' tunes sat on top of a thick-shag carpet of sleaze.

So to summarise, Tim "Love" Lee is a man "pissed off with experimental business" and determined to inject a well-needed dose of fun and sauciness into an arid desert of dried-out beats. More importantly, Tim used to play Hammond organ for Eurovision Song Contest winners, Katrina And The Waves. He must be kicking himself. . .

'Confessions Of A Selector' by Tim 'Love' Lee is released by Tummy Touch on June 25

Words **Rob Da Bank** Pictures **Jamie B**

WHERE THE HELL IS. . . PETE NAMLOOK?

Two years ago you couldn't move for the deep ambient grooves emanating from PETE NAMLOOK's Fax label, but where are they now?

IT turns out that the German has still been pumping out the chill-core at a rate of at least two CDs a month, though fewer of his releases have made it to the UK. That, however, is about to change.

Namlook has now set up EMC (Electric Music Centre), through which he aims to distribute and promote music from labels such as Low, KM20, Source and Interference, as well as Fax.

"EMC is built on the philosophy of a network," explains a representative of Namlook. "The press hasn't been that interested in writing about the releases recently, but we want to change that."

Namlook is also starting a music school in the German countryside.

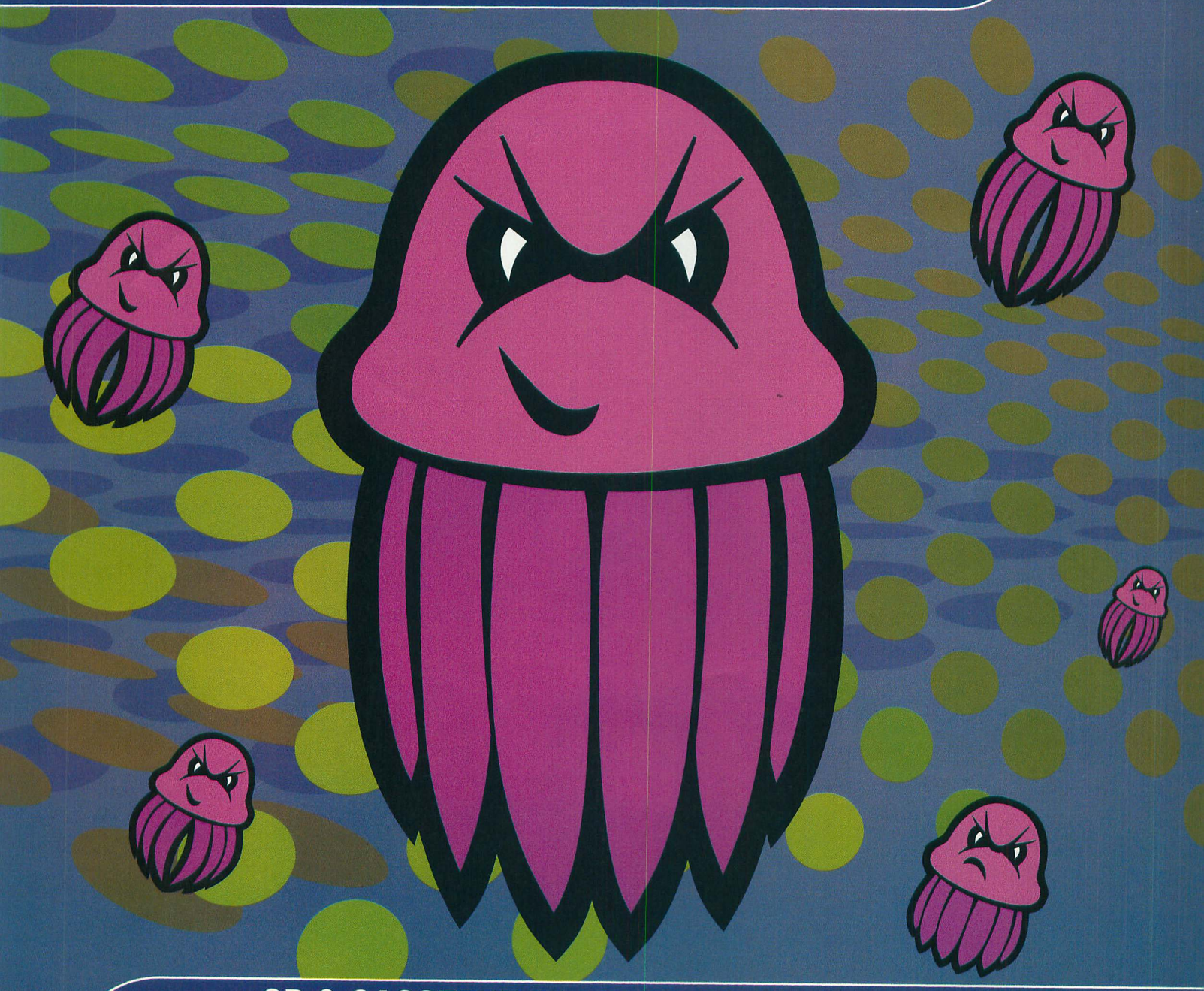
"He's bought a big house in this very calm, beautiful place. People can get together to share knowledge and create a real cultural mix. Then each groups' output will be released on a Fax CD."

Peter Namlook is currently lining up collaborations with Biosphere and Higher Intelligence Agency. EMC's mail order service can be contacted on 001-49-6039-45-406

REACT

REACTIVATE 12

PULSING SUB-AQUA VIBRATIONS & THUMPING JELLO BEATS



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Pablo Gargano Everyone's Future
Pablo Gargano Trance In Saigon
De Donatis The Sound
DJ Randy Pandomia
Transa Prophase *X-Cabs Remix One*
Extract Remember Last Summer
Quake-X Up-Riser
Nuclear Hyde Axis
Incisions One Million Faces
Vincent De Moor Flowtation
Natural Born Grooves Groovebird
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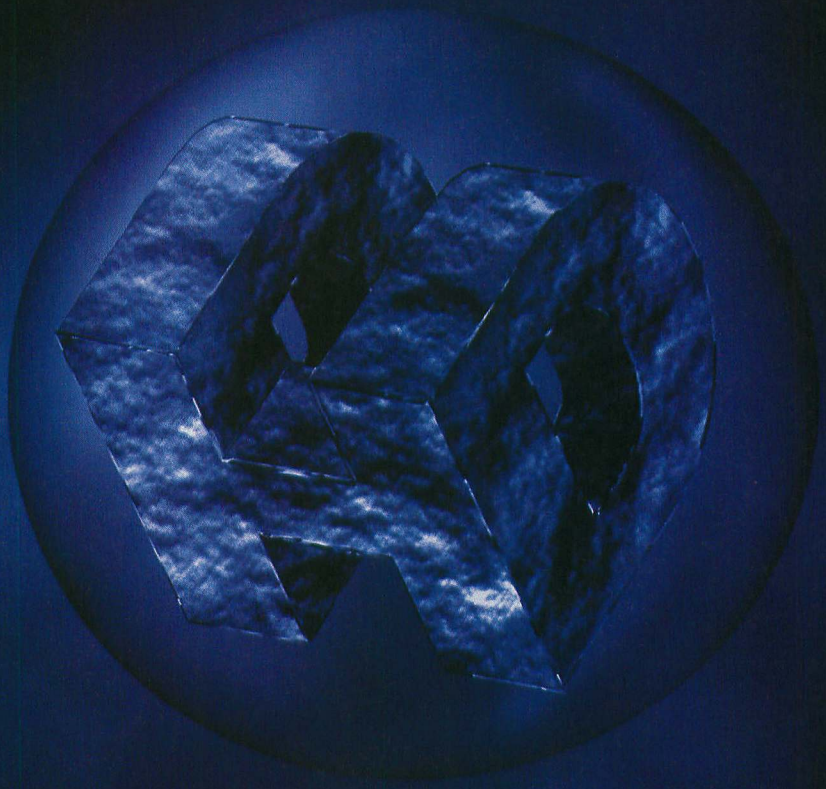

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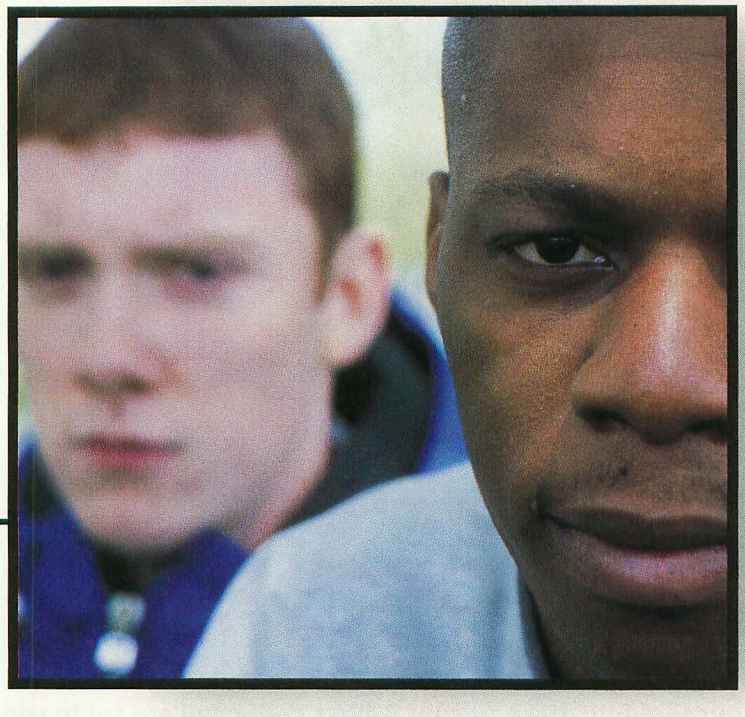


MELTDOWN

It's fast, it's furious and you can hear the buzz for miles. Speed garage is clubland's freshest sound and first past the post are the in-demand ICE CREAM label with Double 99's 'Rip Groove'. Stop them and buy one . . .

Ice Cream. Who they?

Ice Cream Records was set up in July 1995 by the Islington-based Tim Liken, Omar Adimora and Andy Lysandrou. Tim (aka MOS DJ, Tim Deluxe) and Omar also make up RIP Productions, Ice Cream's music-making arm. The pair met over the counter at Islington's now defunct Time Is Right record emporium where Tim was chief buyer of all things US. Andy had set up a hardcore label, Boogie Beat, with George Power of Nice 'N' Ripe fame, to which he signed Grant Nelson under the name of Wish Doctor. Ice Cream was formed after Andy's relationship with George went off the boil. Their 10th release, Double 99's "RIP Groove", sold 2,000 copies in four days and has now been signed to BMG's new imprint, Satellite.

Ice Cream. The sound of. . .

The moment. The label was started to create a sound for clubs in London and the South East incorporating US sounds and the production techniques of stalwart US house producers like Masters At Work and Smack. With heavy basslines, progressions and breakdowns from harder tracks alongside hard and fast drums, time-stretched vocals, blips and spin backs, Ice Cream were at the front of the queue when the speed garage shop opened for business.

Ice Cream. They say what?

- "People say 'RIP Groove' sounds like Van Helden's remix of CJ Bolland. Sure, it's got Armand traits but he's not the first guy to time-stretch."
- "RIP Productions are the only artists to have a crossover track from the garage Sunday Scene. The underground DJs cut their acetates of 'RIP Groove' from day one, now it's Dave Lambert, Graham Gold, Pete Tong, they're all cutting slates."
- "The house scene has become stale. There are two or three US producers who have pioneered a sound and now everyone is doing the same thing. Grant Nelson sounds like Jazz 'N' Groove, who sounds like Mousse T, who sounds like Smack Productions did two years ago. We're looking for different ways to do things."

RESPECT

LUKE VIBERT talks us through some of the people he's said thank you to on his new album for Mo' Wax, 'Big Soup'

MUMMY AND DADDY

They're not actually together any more but they've been so supportive. I lived with my mum in Falmouth in Cornwall until 1992. She's a medical receptionist. Dad's retired, but he used to be head of English and theatre studies at Cornwall Technical College.

MY SISTER

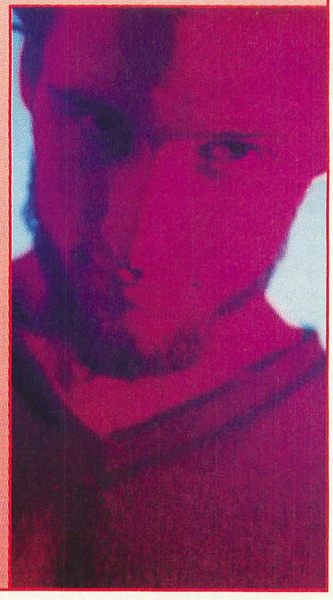
She really helped me out when I moved up to London, because I was shit at living on my own. She did everything for me. She was like a live-in help and made me get my act together.

APHEX TWIN/BOYMERANG/VOAFOSE

Voafose is Jeremy Simmonds. It's just a stupid old name we used to call him. I see a lot of these three because we live near each other. Plus we tend to play each other everything we do.

JAMES LAVELLE

He heard my Wagon Christ "At Atmos EP" back in 1994 and gave me a ring. From that point on, I've been playing him tracks and we just slowly picked out the ones for the album. He'd pick maybe one every couple of months, so it's taken a lot longer to put the album together. I think that's made it a lot more solid.



ALL MY FRIENDS

That's all the people I've known since the Cornwall days. They're all really artistic. Most of them are graphic designers. One of them, my mate Will, did the photos of my grandpa doing magic for the cover of the Plug album. I used to thank Our Price on my albums because I worked in the one in Cornwall, but I've stopped doing that now.

'Big Soup' by Luke Vibert is out this month on Mo' Wax.

Ice Cream. The phuture?

Right now, with offers coming in from every direction for a piece of Sunday Scene action, it's remix city for RIP. "We don't want to do a Grant Nelson and we certainly don't want to accept every piece of junk for remix," explains Tim. "We want to remix records we already know and like and if not, we want a good voice." Omar adds, "As for future productions, we've got the scope to do things of a similar nature with different sounds. We're going to do some work with vocalists in America too. Now we've been successful though, we won't be able to get away with the cheeky vocal samples we've used so far."

words **Michael Morley** picture **Hamish Brown**

Double 99's 'RIP Groove' is out now on Satellite. The follow-up, 'Jump To It', taken from the original Ice Cream double-pack, is out soon. RIP remixes of Ultranate's 'Free' are also out now on AM:PM. Remixes of Roy Davis Junior's 'Gabrielle' (XL), Mighty Dub Kat's 'Magic Carpet Ride' (Southern Fried), Kim English's 'Learn To Love' (Hi-Life) and Dawn Tallman's 'Steal Away' (Catch 22) are all due shortly

hot shots

The world's 10 hottest producers

1 MATT "JAM" LAMONT & KARL "TUFF NUFF" BROWN (London, England)
The dons of speed garage who are currently riding extremely high with remixes of Brand New Heavies and Deep Bros.
2 SLACKER (London, England)
XL's Shem (DJ Streets Ahead) and Simon Rodgers (Ex-Fall member, Lightening Seeds producer), leaders of the prog house pack.
3 MOOD II SWING (New York, USA)
New York's hottest producers who have created the summer anthem that is Ultranate's "Free". Nuff said.
4 RZA (New York, USA)
King of spaz-chords, crab-beats and the transmigration of soul, RZA reinvents hip hop. Check the Wu-Tang LP.
5 RONI SIZE & DJ KRUST (Bristol, England)
Worshiped by MAW, they've even made it into the sets of DJ Heaven at MOS. Unstoppable as their Reprazent album proves.
6 RIP Productions (London, England)
In-demand speed garage producers with the massive Double 99 on Satellite and their rework of Ultranate's "Free".
7 BASEMENT JAXX (London, England)
With "Flylife" topping Radio One's playlist, they've just recorded with Sanchez and are also remixing Roy Davis' "Gabrielle" for XL.
8 FIRE ISLAND (London, England)
Farley & Heller's "White Powder Dreams" is their finest yet with Farley's songwriting as close to the bone as his "Boys Own" zine.
9 CHARLES WEBSTER (Nottingham, England)
His sublime Symetrics album on Skyway should sit proudly on everybody's coffee table. Forget Olive, these are proper songs!
10 BOYMERANG (London, England)
Graham Sutton follows his powering "Balance Of The Force" album on Regal with a remix of Ed Rush's "Technology" on No-U-Turn.

Bubbling under: Joe Claussell (New York, USA), Nautilus (Bournemouth, UK), Mateo & Matos (New York, USA), Robert Hood (Detroit, USA), Steve Sullivan (London, UK).

hot spots

The UK's 10 hottest dancefloors

1 ATOMIC JAM (Monthly Saturdays, The Que Club, Birmingham)
A tribal gathering of musical genres which last month saw the Liberators clash withSpeedy J, Hawtin and Dave Angel. Amazing.
2 WIGGLE (Monthly Saturdays, south London)
Terry Francis, Nathan Cole and Eddie Richards do London's big blow out. Deep, chunky house and techno for a cheeky crowd.
3 SUNDISSENTIAL (Sundays, Sundissential, Birmingham)
Don't know how to stop? Then Sundissential on Sunday afternoon with De Vit at the helm is for you. Putting Brum back on the map.
4 TRADE (Saturdays, Turnmills, London)
The end of Trade means the end of gay club culture. In other words, it's here to stay. An total institution. Long may it reign.
5 BIG BEAT BOUTIQUE (monthly Fridays, The Concorde, Brighton)
Ballistic beats and breaks with Fatboy Slim, Cut La Roc and the Skint boys. A wall of sound with the lowest ceiling around.
6 SUNDAY BEST (Sundays at Tearooms Des Artistes, London)
Chill-out's best kept secret features low-key sets from sussed DJs. The UK's indoor answer to Ibiza's Cafe Del Mar. Honest.
7 KARANGA (Fridays, The Tropicana, Weston Super Mare)
Three years old and now stablished as one of the big nights out for the likes of Jon Pleased, Tall Paul, Rampling and De Vit.
8 FRIDAYS 'R FIRIN' (Fridays, Plastic People, London)
London home to Glasgow's Harrii, this is a deep house haven. Motorbass are on the decks and Deep Dish are often at the bar!
9 CREAM (Saturdays, Nation, Liverpool)
With Nick Warren and Oakey now both established, Cream keeps rocking with the finest residency in the north.
10 METALHEADZ (Saturdays, Leisure Lounge, London)
Goldie's Saturday night out for a mixed jungle crowd, dancing to the darkest of beats and basslines. Proof of where we're at.

Bubbling under: Movement (Thursdays at Bar Rumba, London), Gatecrasher (Saturdays at The Republic, Sheffield), Heart & Soul (Saturdays monthly in deepest South London), The Gallery (Fridays at Turnmills, London), Republic (Saturdays at Bakers, Birmingham)

phuture

phuture

Setting the agenda

NAUTI BUT NICE

A Bournemouth-based drum & bass collective are set to win yet more underground support as the dark school of jungle leave their overcoats behind this summer. Welcome to the bright sounds of NAUTILUS

Nautilus. Who they?
Nautilus is not a submarine. It is, in fact, the combined musical prowess of Matt Brooks, Ben McColl and the mysterious DJ Orbit, three 24-year-olds born and bred in Bournemouth and raised on a diet of house, hardcore and later, drum & bass. Ben and Orbit met while working at Flying Records in Bournemouth, with Matt keeping himself busy running his hardcore PA outfit, Morphasis at the seminal Fantastic Ibiza parties in Homerton. A few years down the road, Ben and Matt record as Appaloosa and DJ Orbit plays on the Logical Progression tour around the country. The lack of decent club nights in Bournemouth and in particular the absence of any nightlife after 1am led to the trio heading for their studio rather than twiddling their thumbs.
Fact: DJ Orbit was the model for Fido Dido, the creation of his cartoonist brother.

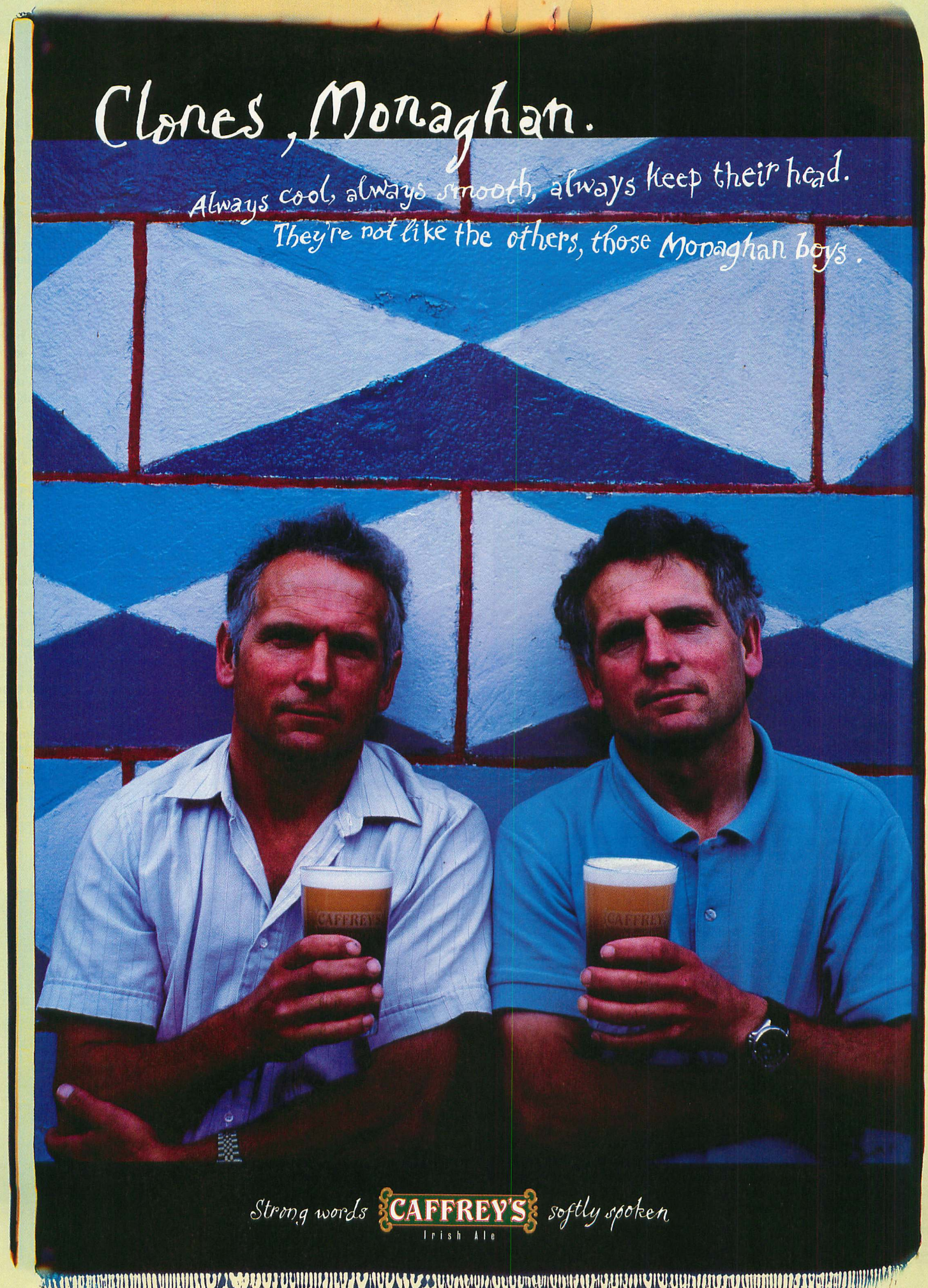
Nautilus. The sound of...
Impossible to pin down to any one style, the trio veer across a many-laned highway passing across ambient drum & bass and deep house, stopping off for beat refills at anyone of a number of musical service stations manned by the likes of Prince, Bob Marley and Mark Pritchard from Global Communications. Best remembered so far for the epic Balearicisms of "Small Adventures" which Weatherall caned at an unconventional 33 rpm. Guaranteed success with their follow-up "Channel Blue EP" and in particular the track "Marlin". Dancefloor in a laid-back, knotted hanky on head-style

Nautilus. They say what?
- "We're into any music so long as it's good. Even Billy Ray Cyrus."
- "We want our sound to get out to as many people as possible. We want to play our dub plates to people all over the world."
- "We spend our whole lives in the studio... apart from when we're doing weird deviant things that we can't tell you about."
- "Anyone who plays one of our tunes gets our respect, whether it's a house DJ or a troupe of morris dancers."
- "We don't give a toss about specific scenes like the Bristol or London sounds. The Bournemouth sound is zimmer frames falling down the steps leading down to the beach."

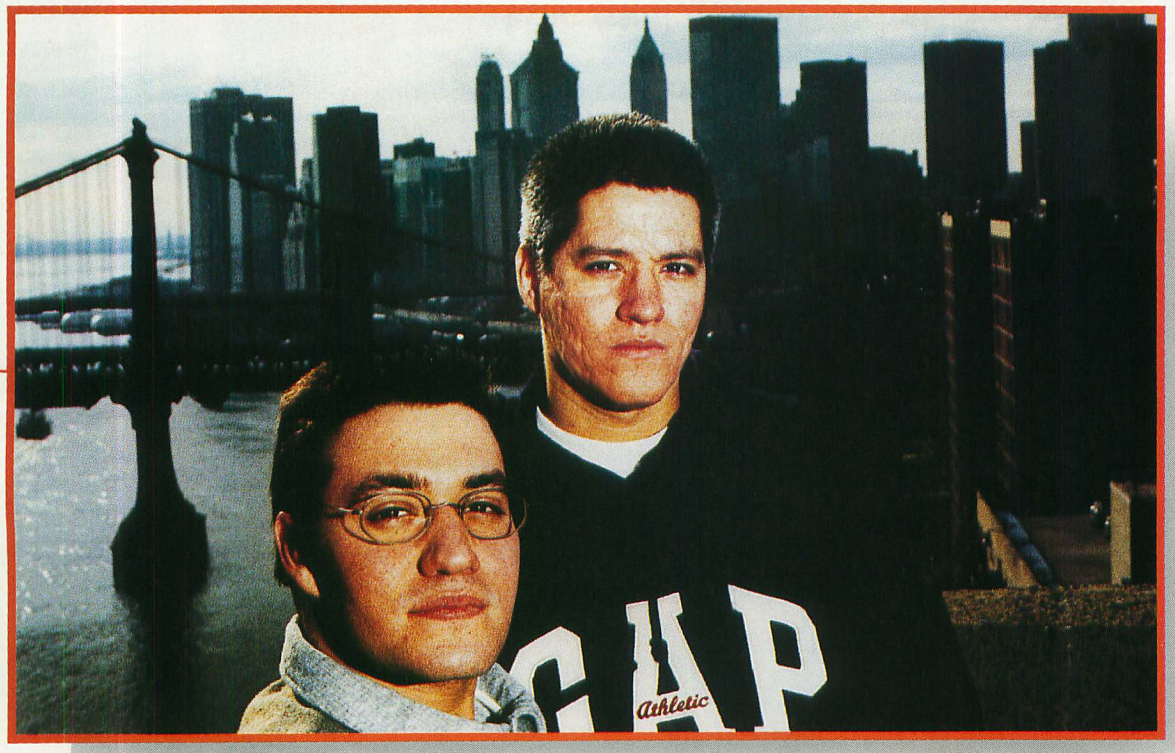
Nautilus. The phuture...
With so many different outlets for their music, their affable modesty and a desire to stay well clear of the mainstream music markets, Nautilus will surely continue to conquer the underground. Watch out for forthcoming releases on their own excellent Pepper label as well as continuing to work with experimental drum & bass stalwart label, Precious Material.

words **Rob Da Bank** picture **Jo Kettle**

Nautilus' 'Channel Blue EP' is out now on Precious Materials



Brewed in Co. Antrim and Great Britain.



CLEVER TRUCKERS

New York deep house duo Mateo & Matos are in love with all things musical, as witnessed on their dazzling productions. How did they meet? CB radio. . .

CB RADIO and house music. Not the most obvious of connections in the music business. Unless you're Mateo & Matos that is. For without that Eighties craze, New York deep house producers Eddie "EZ" Mateo and John "Roc" Matos might have never got together. They might never have started releasing records, and sweat boxes like Glasgow's Sub Club and London's Plastic People would have missed out on any number of the superfat sex house monsters they've been producing. Like the pure funk delights of their "Creative Logic EP" on Freeze or the heart-stopping late night grooves of "New York Style", the cut they recorded for Joe Clausell's cooler-than-cool Spiritual Life imprint.

"Yeah, it's kinda funny," laughs Eddie Mateo. "Most of the friends I'm closest to, I've met through the CB. And with John, well he was doing something you're not supposed to do on CB, he was playing music. Like DJing on his own little radio station on one of the channels. Or it might have been vice versa, I can't really remember. But anyway, we got talking and found out we were both DJs, so we were like 'Let's have an eyeball', meaning meet up, face-to-face. So we arranged to meet at a jam which was being thrown in a park nearby. That was July 1985 and we've been friends ever since."

From there they started throwing their own parties, where the two of them would play around on fours decks at the same time. They hung out at clubs like Hearthrob where a young DJ called Louie Vega would be mixing up freestyle cuts from Information Society and the Cover Girls. As they got to know Vega better, he'd invite them along to his studio sessions where they'd get their first taste for production. After that, it was only a matter of time before they would put their first record out.

But that was back in 1989 and, as you can see from their discography, they've come along way since then. Nowadays, their style seems evenly split between the kind of simple, loopy disco grooves which DJ Sneak and the like have made so popular, and the type of deep-as-you-like wonder workouts that, say, a New York version of Mr Fingers might do. And, even though it's the disco cut-ups that have the labels screaming for more, they'd rather see their more musical side come to the fore.

"Maybe it's because we're strange," offers Eddie. "But we just really like instruments. We really like pianos and saxophones, you know? Real music. We like that moody feeling that you get in your soul when you start to hear something truly deep and very beautiful. But when you try and offer that kind of stuff to labels, they're like, 'No. We don't want it. It's too musical, have you got any of the disco stuff you do?' We're just like , 'Whatever'. It's the same all over New York. The stuff that's really, really big at the moment is the harder and more mechanical progressive stuff, which, as you may be able to imagine, isn't really our kind of thing."

Thankfully for Mateo & Matos though, there are some things happening in the Big Apple for those who don't want straight-up, head-twisting drug music all night long. Francois Kevorkian and Joe Clausell run a Sunday afternoon club called Body And Soul dedicated to the kind of clubbers who want a return to a more musical-based experience. It's the kind of club where you could hear anything from Ten City to Bobby Konders and where the DJs play records from labels as diverse as Wave and Bob Jones' Black On Black.

"It's awesome," enthuses Eddie. "You walk into a club on a Sunday afternoon and it's like you're in the middle of a Saturday night. It's the kind of club where nobody is there to show off their latest clothes and there's no industry bullshit. It's more like it used to be with Larry Levan at Paradise Garage. People come because of a love of the music. They come to dance. That's incredible."

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

Mateo & Matos' 'Love Of Life EP' is out shortly on Spiritual Life. 'Sound On Sound' is out now on Nite Grooves

Discography

"House Faze/Deep Dimensions" (Final Cut)
"Raw Elements" (Final Cut)
"2 Trax" (Final Cut)
"Alex-M" (Final Cut)
"Raw Elements 2" (Final Cut)
"After FX I & II" (Cultural Vibe)
Raw Elements 3" (Deep Level)
"Vex" (Deep Level)
"Yesterday For Today - Retro Vibes" (Bumble Beats)
"Yesterday For Today - Retro Active" (Bumble Beats)
"Urban Concept" (Oxygen Music Works)
"No Props" (Henry Street)
"Back In Tyme" (Dig It)
"Relapse" (Nite Grooves)
"M&M Express" (UMD)
"Hardzone" (Freeze)
"Groove Selection" (Freeze)
"No 2 Props" (Henry Street)
"Deeper Dimensions" (Nite Grooves)
"New York Style"/"Loft Sensation" (Spiritual Life)
"Mix The Vibe" (Nite Grooves)
"Digital Sources" (Distant)
"Creative Logic" (Freeze)
"Shades Of A New Generation" (Nite Grooves/Overdose)
"Kronik Fusion" (Overdose)
"Early Reflections" (4th Floor)
"3 x Soul" (Nervous)
"Madd Deep" (Spiritual Life)

The best bars have a code. Serve authentic German bier.

Serious Bier

blaggers

Yep, the Sun has got its Kangol beanie on, sun-kissed bods are busy exposing as much flesh as possible and naturally the Blaggers team's thoughts turn to... T-shirts. Where would we be without them? Half-naked probably. So, in honour of this ubiquitous item of clothing, we hung out in lots of fashionable places and robbed the shirts off the trendiest of backs. Here's what we got away with...

Diesel
Men's cotton box-pattern T-shirt, £25
For stockists call 0171-833-2255

Replay
Women's cotton logo T-shirt, £25
For stockists call 0171-267-5632

Junior Boy's Own
Men's cotton Eagle motif T-shirt
Limited-edition promotional gift

Reprazent
Men's cotton logo T-shirt
Limited-edition promotional gift

Hooch
Men's velour v-neck T-shirt, £32
For stockists call 0161-273-1274

Burro
Men's nylon Aertex T-shirt, £39
For stockists call 0171-823-1002

Katherine Hamnett
Men's cotton stripy T-shirt, £80
For stockists call 0171-823-1002

Manga
Women's cotton Manga motif T-shirt, £30
For stockists call 0181-960-1462

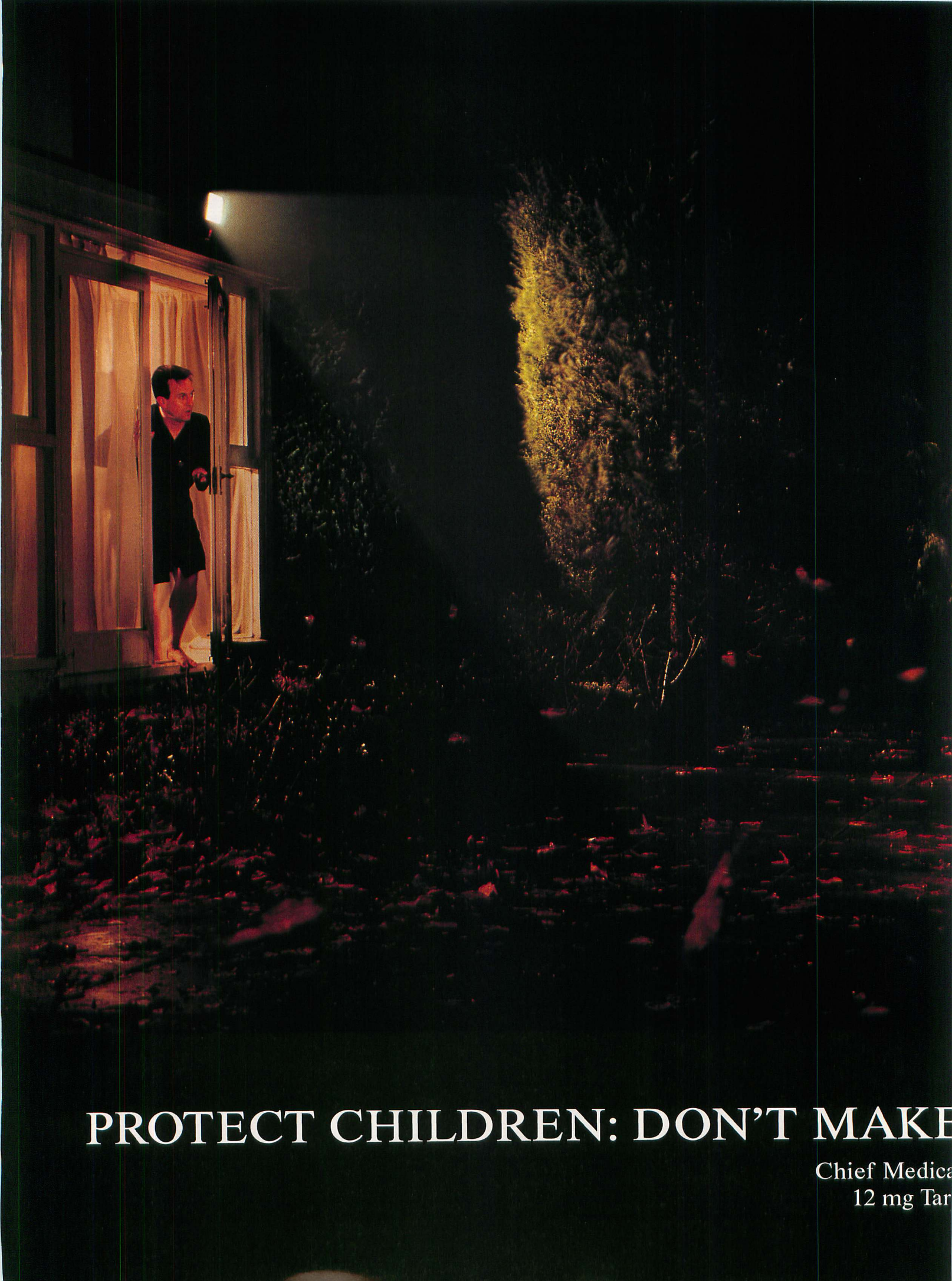
Bella Freud
Women's cotton/Lycra photo-print T-shirt, £47
For stockists call 0171-713-6466

Evisu
Men's cotton pocket motif T-shirt, £40
For stockists call 0171-487-9222

Hysteric Glamour
Women's nylon cap-sleeve T-shirt, £50
For stockists call 0171-224-2656

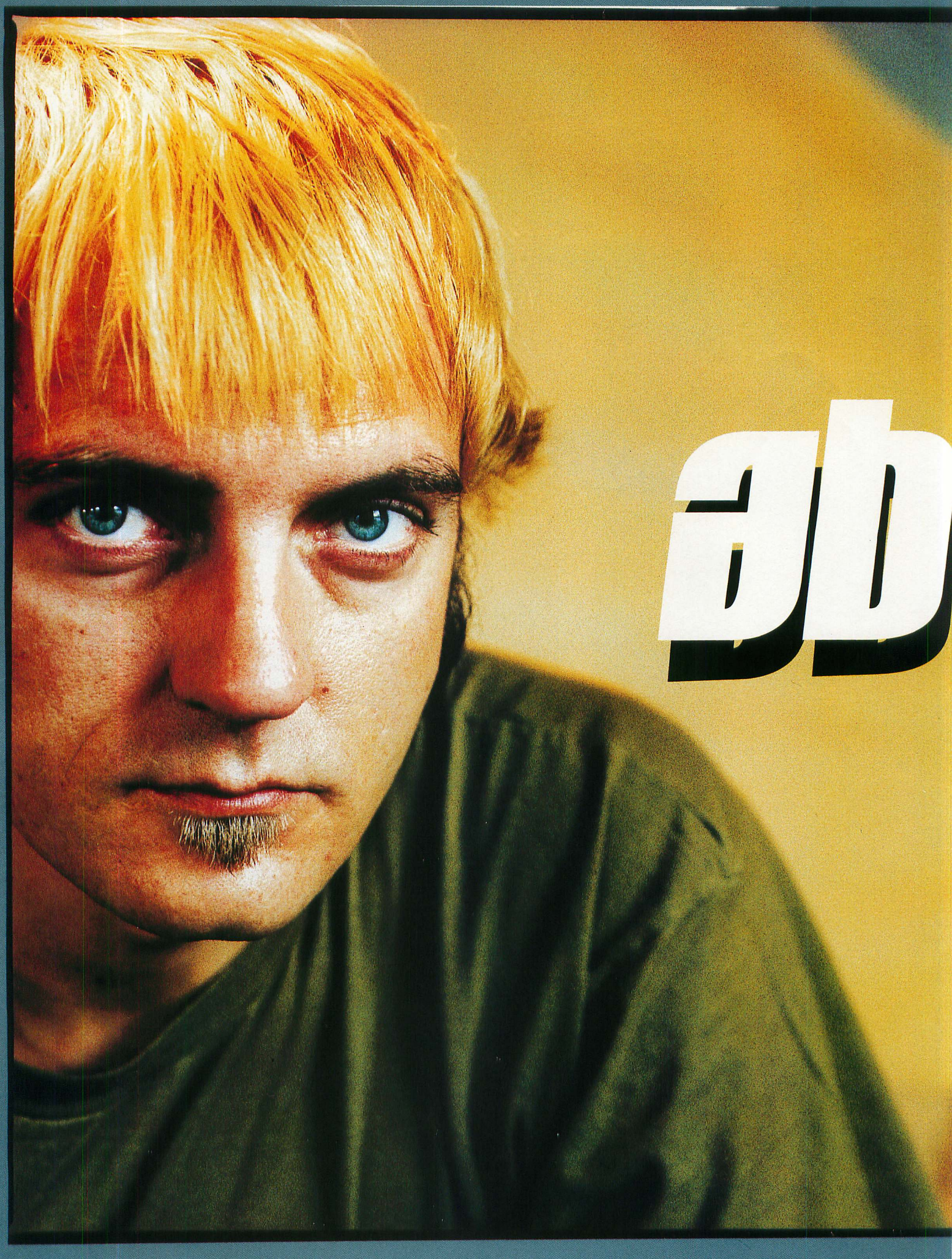
Kangol
Women's cotton v-neck collared T-shirt, £25
For stockists call 0171-487-4888

Antoni & Alison
Women's cotton glitter motif T-shirt, £30
For stockists call 0171-275-7033


PROTECT CHILDREN: DON'T MAKE
Chief Medica
12 mg Tar

THEM BREATHE YOUR SMOKE

fficers' Warning
mg Nicotine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world exclusive!

the kaiser dicates

SVEN VATH quits Eye Q/Harthouse

THE MURMURINGS ON THE FRANKFURT TECHNO GRAPEVINE WERE AS INCREDIBLE AS they were shocking. Sven Vath, the Franz Beckenbauer of electronica, connoisseur of beer, co-founder of the definitive Harthouse and Eye-Q stables, creator of the legendary Omen club and mentor to acts from Hardfloor to Der Dritte Raum, was rumoured to have quit the imprints he had made synonymous with quality. Walked out. Gone. For good.

Harthouse and Eye Q without Vath, word had it, was now a reality. The unthinkable had happened. Like a pub without beer, a club without a DJ, a dealer without pills, the situation seemed oxymoronic. A techno nation wept. The Kaiser had abdicated.

Our mission was simple, to locate the great man and unearth the truth, however distressing. One Lufthansa flight, two Turkish taxi rides and eight foaming lagers later, we finally found him in exile at the bar of Frankfurt's Helium cafe. This is what the amiable deckmeister himself had to say...

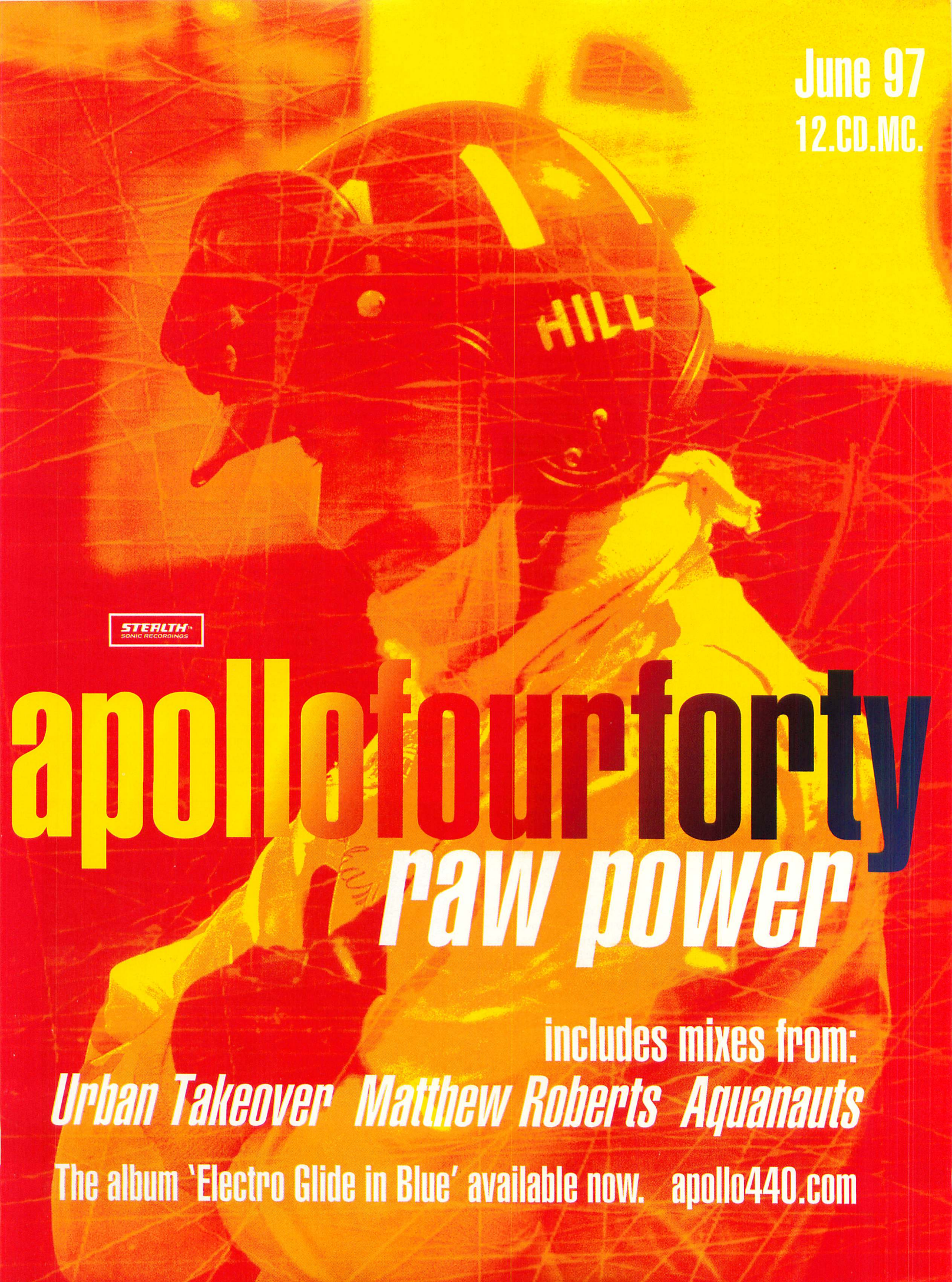
Muzik: You've been quiet lately...
Vath: "Ha-ha! You're subtle for an English journalist! Yes, I suppose so. The last major project I was involved with was a soundtrack for a movie at the end of 1996, but I also did a couple of remixes, AttRed for Harthouse and Eye Q and travelled a lot. I've had a few health problems with my stomach, though. [Pats ample stomach]. Lately, I've needed to chill out, and take especially good care of what I eat."

Sven Vath

Muzik: But you've had more on your mind than food, haven't you?
Vath: "Yes, I think I know exactly what you mean! 1997 has been a time for reflection. I have spent a lot of time thinking about what it is I should be doing, about what my priorities in life are. When I came back from my holiday in Thailand in March this year, I had a long talk with Matthias [Hoffman], and we decided in principle to part company as far as the labels were concerned. It was a difficult decision, because Heinz [Roth], Matthias and I started Harthouse back in 1992.

"That's quite a long time to work with someone, but there was more to our relationship than just time. We set a benchmark in Germany. Musically, we took everything as far as we could. The typical Harthouse sound when we started was like 'Energy 52', 'Vernon's Wonderland', all that stuff, but we had to change it and move on. It was hard work, but I think over the last two years we succeeded. We widened the scope of the label. Now it stretches from house to jazz to techno to ambient. Last year, as we issued our 100th release and Harthouse was once again voted the best label in Germany. That's some success story."

Muzik: But if you were still so successful, why quit?
Vath: I had achieved what I set out to do. I felt we had reached our goal. The idea was to give artists a stage, develop them and take them into other markets. We grew as a label for years, but I soon got the impression I was just doing the same old things again and again. It was the time to think new thoughts, have a new vision. I took the decision to step out of the repetition of the label and make more time for myself. For years, I worked on the label, the club, DJing, producing. Every day there was something else to do. Now I feel much more relaxed. Much better. I feel free at last."
Muzik: Free to do what, exactly?
Vath: "To be myself. To spend more time in the studio. Free to see how I want to direct my life. I may start a new label. I've had offers, but I need to think about them."
Muzik: Are you afraid that you might never be as successful again as you were when you were at Harthouse?
Vath: "My biggest success was way before Harthouse. During 1986/87, when I was the singer in OFF [Organisation For Funk], we released 'Electrica Salsa' and it went on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includes mixes from:
Urban Takeover Matthew Roberts Aquanauts
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Sven Vath

to sell millions of records all over Europe... Except in Britain! It was Number One all over South America. We toured all over the world with The Cure, Swing Out Sister and Kim Wilde. It was a great time. Anyway, I think my success is my lifestyle. The way I live is more important to me than anything else. My success is my inner peace."

Muzik: What about the rumours that Harthouse/Eye Q are better, let's say, at making music than running a business?

Vath: "I don't really think they've had that many problems. Sometimes, though, there are a lot of small issues which may have come together to make a big one."

Muzik: Like moving the studio from Frankfurt to Berlin?

Vath: "Yes, that was a little bit strange. I never understood why we had to go to Berlin. We started here , so why go to Berlin? I wasn't really involved in making the decision because everyone knew I would stay in Frankfurt. I wouldn't want to move to Berlin or Munich or Cologne for that matter. I've been in Frankfurt for the last 16 years."

Muzik: How did the people at Harthouse take your resignation?

Vath: "Well, they had known it for about six months. Leaving Harthouse is something I thought about for quite a while but you can't just get up and go. There are people who depend on you, like all the people here and in the UK who are doing a great job on the label. Leaving isn't an easy thing to do. Some of the artists weren't too happy when I decided to go, but the decision was made. I'm still on good terms with all the people at Harthouse and Eye-Q. The label is much more than just me."

Muzik: Did it feel odd leaving the building for the last time?

Vath: "Yes. There is so much of my blood in that label. But I told myself it was a new chapter of my life. I've always been involved in partnerships but now I want to dedicate more time to myself. I even asked myself if I wanted to spend my whole lifetime in Germany. When you have a lot of options in front of you, it isn't always easy. I am very conscious of the fact that the choices I make now will affect my life for the next 10 years or so. You have to make your decision and stick to it."

Muzik: Any regrets?

Vath: "No. When we did things we always tried to do them to the best of our ability. We were innovators. We were the first people to take electronica to the Montreux Jazz Festival. We did many new things. I do regret the way drugs have developed on our scene, though. Two years ago I stopped taking Ecstasy, which I had taken for years. In Germany the whole drug scene is starting to take more out of club culture than it is giving in the first place.

"Drugs give us the ability to be sensitive to the music, but the other side of that is people are rushing into clubs straight up to the dealers, not the DJs. They are more concerned with getting out of it than listening to the music. Sometimes I think the drug thing is getting ugly. People overdose. It's too much. I know what I'm talking about because I'm 32, I've done it all, and I'm still on the scene. People who read this might say, 'what is this old hypocrite trying to tell us?', and to be honest, I loved drugs when I did them, but you certainly have to be careful.

"These days drugs are too important. Too much money is involved. It's dangerous, and of course I run a club so I know what I'm talking about. People are investing too much in getting their kick for the weekend. They would rather take drugs than eat, drink or listen to music. Of course people go out clubbing, but I think many of them couldn't tell you which DJ was playing, or what the style of the music was. They don't care. But maybe that's just me getting old."

Muzik: How will your departure affect the sound of the label?

Vath: I haven't A&Red for Harthouse since February, so I don't really know what they are doing now. I want the label to go from strength to strength, especially in Britain.

Muzik: Come on! Isn't Harthouse suffering from an identity crisis at the moment? How does Hacienda, for example, fit in your roster?

Vath: "That a label only stands for one sound, that sound is developed and then the label dies, that's a very English attitude. Not many labels have been around for as long as Harthouse. Anybody who has a label for any length of time has to work on the sound. You have to stop yourself getting bored, and you have to stop the record-buying public getting bored as well. Of course, when you change, people can be surprised at first. It can be a good or a bad surprise, that's up to them. The important thing is that we can still surprise them."

Muzik: Looking back, what were the highs at Harthouse?

Vath: "Producing the very first Harthouse release, then Barbarella, Metalmaster and Hardfloor. After that, everything went so fast I can hardly remember.

"The beginning in general was incredible. We had all listened to industrial music since the early Eighties and had been living and working in the same, relatively small, city for years. By 1991 everything was in place for something big to happen. DJ Dag, Pascal FEOS, Resistance D and everybody were all hanging together. Frankfurt went boom and The Omen was at the centre of the explosion.

"Of course, after a while people developed their own style, travelled, and grew apart. Today, everybody is somewhere else on their own mission. Things have changed. Music changes, or at least it should. I made a conscious decision to break away from the Frankfurt trance sound in May 1994. That hard trance sound is fine, people are still doing it, but I've always wanted to be one step ahead. There have to be new elements in the music to keep me going.

Muzik: So would you say that trance is dead now?

Vath: "Not dead, just boring. Trance with harmonies, melodies and string breaks is something we have already lived through. It's time to move on. The time for trance was when we released tracks like 'Vernon's Wonderland'. That was when the door was open for us in the UK. Everybody loved us, especially the English press! I see now that the trance scene in Britain is huge, especially the crossover with the Goa sound and psychedelia, but to be honest, I've done all that and it's time for a change."

Muzik: How would you describe your sound these days?

Vath: "A mixture of minimal techno and psychedelic tribal beats. Sort of sci-fi house! I still play eight-hour sets starting with instrumental house and electro beats.

"I've been DJing since 1982, I've had nine years at the Omen, which you could say is my home. The Orbit in Leeds, where I've been playing for four years, is a similar venue. It has always been my favourite club in England, the reaction of the crowds in both clubs is quite special. Of course, crowds have changed a lot since I started DJing."

Muzik: Do you feel old now?

Vath: "Not old exactly, but I have experienced a lot over the past 15 years, with the drugs and everything. I've taken a close look at what I put in my body. I've got a daughter, Paulina, who is seven, and she has started to ask questions. Because of her, I think about things much more closely than I did, say, 10 or even five years ago.

"I have to take care of myself now and not waste time doing things like all the after-hours parties. I've done enough of that. I remember how I used to get wasted and go mad every weekend, but I'm 33 this year and I want to continue my career for the next few years, so I have to find a balance. Now I just smoke spliff and drink beer!"

Muzik: So you take chilling-out seriously?

Vath: "Sure, it's a serious business! This year, I went with my girlfriend Patricia to the south of Thailand, close to Phuket. Some Swiss friends of mine bought an old Indian cargo boat, a dow, and they've lived on it for 15 years. They do cruises for friends. We meditated on the boat, did nothing, just communed with nature. After that, we took a two-week trip through Burma which was very interesting, as they only opened the border up a couple of years ago. The countryside is untouched. It's inspirational. Sometimes we all live too fast, especially in countries like Germany and Britain. The best thing to do is to go on a boat and chill out, then you can see if you really are capable of relaxing. You can't just jump off. It's like a test."

Muzik: And you passed?

Vath: "Yes! All that Ecstasy is out of my system, I'm sleeping well, and I've established a good rhythm. Now I'm really looking forward to working in the studio again. At the moment I'm writing songs with Ralph Hildenbeutel. This time, I decided to go into the studio and just do what I feel like doing, simple as that. Things are looking good, we're doing some jazzy ambient stuff, minimal techno, trying loads of different things out."

Muzik: So you're not about to retire just yet?!

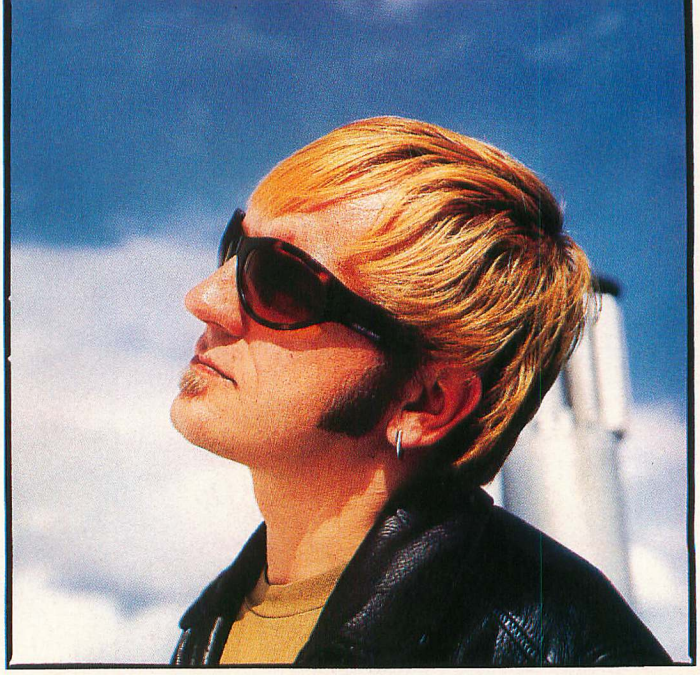
Vath: "No, not just yet. Ha ha! I'll still be going for a few years. If the quality is still there, there's absolutely no point throwing the towel in. And if you're not making music yourself, you can always help others to do so. That was the whole point with Eye-Q and Harthouse. As long as there is work to be done, I'll be doing it."

VATH'S LIQUID FAVES

1. Weissbier
2. Beck's
3. Roemer Pilsner
4. Grolsch
5. Guinness
6. Dos Equis (only in Summer)
7. Altbier

VATH'S 'DID YOU KNOW'?

1. "I stopped smoking a year ago... But only fags."
2. "I love swimming and diving."
3. "I don't drive because I love drinking."
4. "I really like salsa, samba and bossa nova."
5. "I'm trying to learn Spanish."



FRIDAY
27 / 06 / 97
INVERNESS
BLUE
01463 222712

SATURDAY
28 / 06 / 97
ABERDEEN
PLAYHOUSE
01224 642211

FRIDAY
04 / 07 / 97
PERTH
ICE FACTORY
01738 630011

THE TUNNEL
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NEW RANGE - JUNE

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The paint wars have exploded. For many, the illegal art of graffiti has become a powerful youth culture encapsulating the expression of a late 20th century ghetto generation. For others, it's just writing on the wall. . .

Graffiti

words **Rachel Newsome** pictures **Jamie B**

Kelzo, Aulme

Bandulu, Fulham

"I FIRST BECAME AWARE OF THE POLICE WHEN A friend of mine died. We'd done the same yard every night that week, but I didn't go the evening it got raided. They were at Neasden depot, running across a junction of about 30 tracks with the police chasing them. That's when you start getting a blur, like running down an escalator. My friend tripped and got electrocuted on the tracks. His death didn't deter most of us. If anything, we were more determined than ever. It was like, 'The police killed our mate,' and we went loo-loo."
E.L.K, UK

A BASEBALL PARK, THE BRONX, NEW YORK, 1983. A CREW OF GHETTO kids move deftly under cover of the night. As dawn breaks across the city, their nocturnal labour leaves behind a riotous eruption of colour, shape and form, spread-eagled across a 30x25ft wall. The creation of renegade aerosol artist Sharp, Zephyr and Reckon, this "Wildstyle" mural, as it comes to be known, is an illicit advertisement for Charlie Aherne's groundbreaking hip hop movie of the same name. Put in a wider frame, it becomes a worldwide blueprint for aspiring writers, from Manhattan to Manchester.

Chalk Farm Road, Camden, north London, 1996. Cars are slowing down in a busy street. They are being diverted by a group of artists assaulting nine billboards in broad daylight with an ammunition of aerosol cans. Within the same day, their vivid graphic expression has transformed the polluted street into an ad hoc urban gallery. Curated, if you like, by Fosters Ice beer, the event is part of a major promo campaign, which also includes a competition to unearth new talent. The mission? To "ennoble" (their words) graffiti artists by providing a safe, yet credible space where their art could be displayed. And, of course, to promote Fosters Ice.

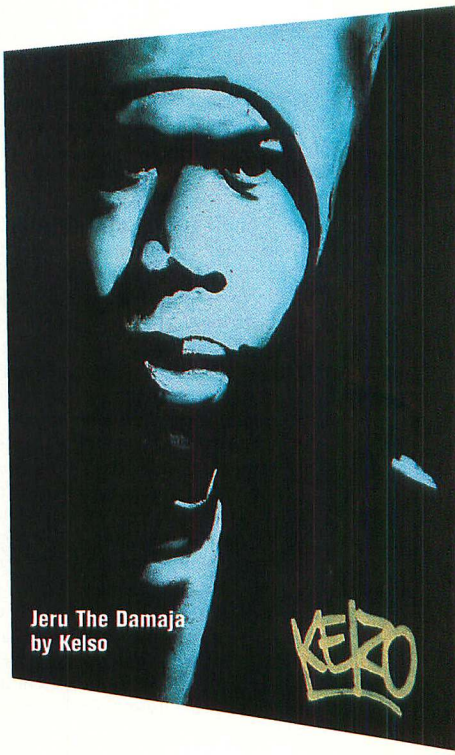
"THE AEROSOL CAN WAS INITIALLY MORE OF A MAGIC MARKER. For me, the big influence was '2001: A Space Odyssey', and Futura was the name of a car and a typeface. The name I chose had a dreamy quality, which I was into visually and romantically at the time. People like Snake and Phase 2 were already painting before me. They were my real heroes, much more than any movie stars."
Futura 2000, New York

THE "WILDSTYLE" MURAL WAS ONE OF THE FIRST WALLS OF ITS KIND IN New York (the city's suburbs had already been "bombed" from end to end, via paintings on trains). It belonged to a flourishing underground programme based around communication, identity and expression, which had all begun with the lone tag of a young white writer, Taki 183, in 1971. Arrows, cartoons, bubbles and clouds bloomed into a new camouflaged language, which gave a voice to the marginalised blacks, hispanics and poor whites of New York's suburbs. Beating the system from an anonymous concrete underground.

"I remember seeing signatures on trains – you'd maybe get Zephyr on one, then Futura on another running right through the Bronx. And you'd think to yourself, 'Where are these guys going?'. It was all totally mysterious," recalls Sharp.

A smoky backdrop to hip hop (in particular) and alternative culture (in general), what began as a tight clan of friends in one city, has become the biggest youth art movement to occur in the 20th century. "Rocking the city with your name on a train," (as described in the seminal film, "Style Wars"), has become a figurative subway, snaking a trail of explosive graphics across the planet. It's a flowing art.

"People like Degas or the Italian Modernists had tremendous talent, but did they inspire thousands of kids to paint in the same way as them?" explains Sharp.



Jeru The Damaja
by Kelso

"IT'S THE WHOLE BUZZ. THERE WERE ALL THESE HIP HOP CREWS UP IN Harrogate Green in 1983 and we'd all be wearing windcheaters and fat laces sent over from New York. You still looked like a casual, but also a bit weird because you had ski-goggles on your head. It's late at night, you go out, you're on a mad mission and the next day you go back and there's something artistic to look at."
Bandulu, UK

"IT'S THE LEADING CONTEMPORARY ART FORM," CONFIRMS EMMA ATKINSON, curator of the Blue Note gallery. This is the conviction which lies behind her long-term graffiti project, Unified. Hoping to gain serious recognition for graffiti, she has plans for a series of bi-monthly shows involving both established and new artists.

You need only watch the speed with which copies of graf-zine "Graphotism" disappear off the shelves to know there's still a hungry audience out there, while a recent Mo'Wax exhibition, featuring Futura, Stash and Lee, reinforces this growing appreciation of graffiti's cultural importance.

And you can see why. From Wildstyle to stylish marketing, in the 26 years since it was conceived, graffiti has slipped into the landscape of everyday life. From bus stops to corporate marketing campaigns, clothing and graphics; from derelict housing across Paris, Berlin and Chicago, to the Museum Of Modern Art, New York and advertising billboards worldwide; graffiti has been absorbed by a mass media/arts industry keen to buy into its sharp, subcultural cred.

But will this vast chasm between the fugitive underground and the anodyne mainstream ever be bridged? What has skanking around in the middle of the night, nicking paint, getting electrocuted and being chased by police, got to do with professional art? Has this hip-to-be-cool lust for graffiti merely scrubbed it up into a squeaky-clean version of its former self? Or does it give aerosol artists the opportunity to make a decent living from their art? Or perhaps the seduction of aerosol art is that it can be whatever you want it to. No rules, no laws, no limits.

"IT ALL GOES BACK TO THE NAME, SO YOU CAN IDENTIFY WHO YOU ARE AND where you come from, whether it's the Bronx or uptown. It's not to do with how old you are or what colour you are. It's a youth culture, and youth has no boundaries."
Stash, New York

LIKE MOST OTHER 20TH CENTURY ART FORMS, THE RELATIONSHIP BETWEEN graffiti and commercialism has not always been a happy one. When Weetabix commissioned London crew the Chrome Angels, the Artful Dodger and a young b-boy from Wolverhampton called Goldie to take part in an ad campaign back in the Eighties, the crew were soon ditched for the next trendy "gimmick".

And so this classic cycle would've continued, were it not broken by a series of related cultural shifts. The emergence of UK heroes Goldie and Massive Attack's 3D, and their subsequent success as producers, has helped propel graffiti into the cultural psyche, regardless of trends. There's also DJ Cam, Bandulu, Skint's Req (also a winner of the Fosters Ice competition) and Roger Sanchez, who all began their creative careers with a bag of stolen paints and a bare wall. Then you have the obligatory sex, drugs and rock 'n' roll provided by the incendiary Jean Michel Basquait. Wooed by Andy Warhol and fleetingly dated by Madonna, he tragically died from a heroin overdose, aged 27.

In turn, these evangelists have converted a whole generation of kids who've grown up accepting graffiti as just another part of city life. So unlike their parents' chums back at Weetabix, young advertising creatives nowadays are likely to value graffiti as much more than just another throwaway craze.

And just like the independent labels which began operating from bedrooms the size of cardboard boxes on Essex housing estates, graffiti has enrolled in the globe's spiralling DIY culture. Some have responded by setting up their own graf wear, like old school NY writer Haze and the younger Stash (with Haze and Subware, respectively). These days though, original visionary Futura 2000 is more known for his abstract sleeve designs with Mo'Wax than for his assassination of New York with an aerosol can. Then there's his Project Dragon Internet site, which marks graffiti's flow from tangible to virtual surfaces. Well, it was bound to happen.

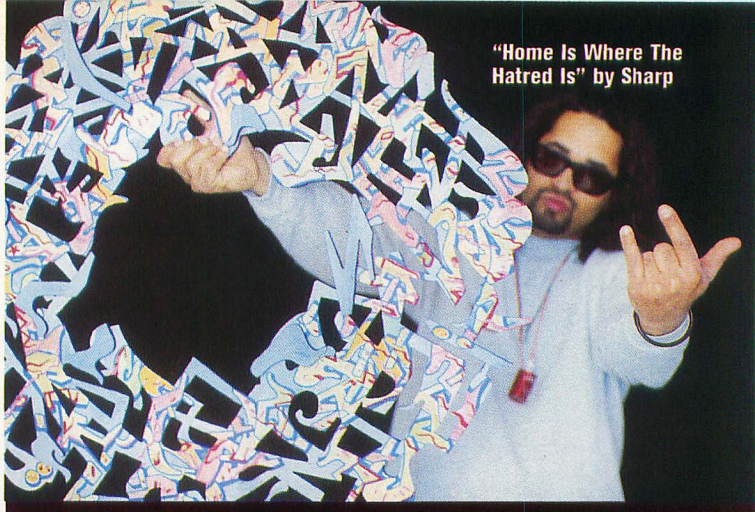
No longer universally damned, graffiti's unstoppable evolution has U-turned from violation to vocation. And people are beginning to realise that this annoying nuisance can have social potential, too. From homeless projects in London's West End to Bengali groups in Fulham and youth schemes in Hammersmith, councils are waking up to the sense of purpose graffiti can give the disaffected.

"I think society needs graffiti," believes Req, who, when not bombing walls, records for Skint. "If you get children who are open yet restricted by their parents, they reach rebellion point. Graffiti provides a safety valve."

When the CID turned up on the doorstep of Manchester graffiti writer Kelzo, his local Hulme community protested the charges against him, on the grounds that his work gave them a sense of identity. Manchester Council, recognising that Hulme (a deprived inner-city area marked for demolition) lacked social cohesion, gave Kelzo a letter with permission to paint on nearly all the buildings nearby. The area has since been razed and Kelzo has become an official part of his community's regeneration via a commission to paint a mural for the new market place.

"We've identified graffiti as part of the city's cultural industry," notes Hulme Regeneration's Ann Taylor. "There are a lot of young people and ex-students on the dole in Hulme and we're trying to encourage them to use art in a more commercial way and make a living out of their talents."

"I've always had everyone in Hulme involved in what I do. There's always young kids watching and helping me. You should reflect your positivity on them," Kelzo adds.


"Home Is Where The Hatred Is" by Sharp

WHAT THE RAILWAYS SAY...
"We will not stand for graffiti on our trains or at our stations. We have a zero-tolerance campaign, which means, as soon as it appears, we will erase it and fight for the highest penalties for offenders. Graffiti is ugly, unwelcoming and our customers often find it threatening."
Connex South Central

"EVERY WEEK, I PAINT THIS RECORD SHOP IN BRIGHTON. YOU GET ALL KINDS OF responses. There's mums with kids saying, 'Naughty boy! He's doing graffiti.' Some people even try to call the Police."
Req, UK

"SOCIALLY BENEFICIAL"... "ESSENTIAL TO THE COMMUNITY"... HANG ON, HASN'T this acrobatic flip from alienation to integration somehow missed the point? Like the criminalised pirate radio stations and free party network, graffiti in its purist form can never be marketed because it's still illegal. A fact thrown into stark relief by the high-profile arrest of Barnsley graffiti artist, Simon "Sista" Sunderland, who was sentenced to six months last year for painting on a motorway bridge (although nationwide outrage helped to reduce this). Tony Blair's zero tolerance pledge for, "The graffiti on the wall", meanwhile, only underscores the deepening schism between commercial aerosol art and underground urban expression.

So, will graffiti survive another two decades? The New York trains may be long in their graves, but "beating the system" still goes on, no longer combating the corporate empires, but subverting them all the same through seduction and infiltration.

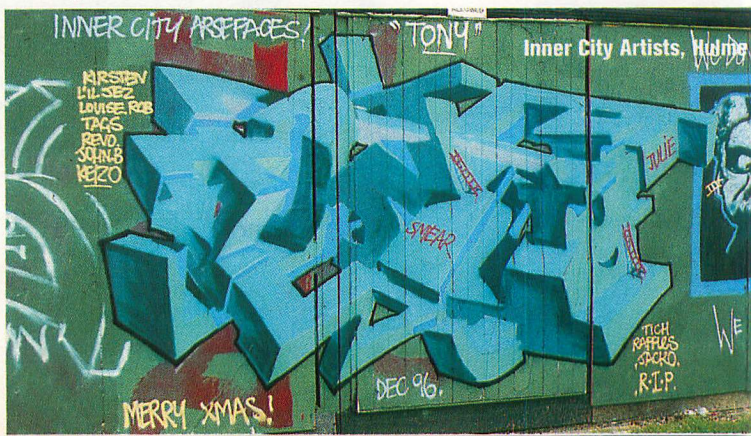
"THERE'S A LOT OF SHIT WITH GRAF. YOU'RE CARRYING A HEAVY BAG OF PAINTS, it's cold and dark, you're jumping over fences and risking arrest. Then, you get home and spend four hours in the bath because you're trying to soak off the paint."
Madtempa, UK

IN 1997, GRAFFITI'S FLUID AND DISPOSABLE NATURE SEEMS MORE RELEVANT TO our turbulent times than ever. It's a creative schizophrenia, surfing the dynamics between purism and populism. Someone who's all too aware of these contradictions is E.L.K, the driving force behind London's legal Unity graf jams. Currently involved in an advertising campaign for Budweiser by day, he admits that the real attraction still remains the illegal thrill of the night.

"I started Unity to show that graffiti doesn't just have to be about writing on trains. But at the same time, I'm completely into rebellion and I just thrive on painting them. It's the surface, the adrenaline rush, the challenge of painting in the dark. As long as tax payers pay for graffiti to be removed, you won't be able to mass-produce it. We can't be marketed and that keeps it underground," he pronounces.

Will graffiti survive? Just go to Camden or Ladbroke Grove, take a look around Birmingham, Berlin or Boston and you'll see ID tags from hundreds of anonymous bombers. On council estates, across playgrounds, in disused warehouses. You could say that as long as there are kids and cities, it'll never go away.

Coming to a bus shelter near you soon.



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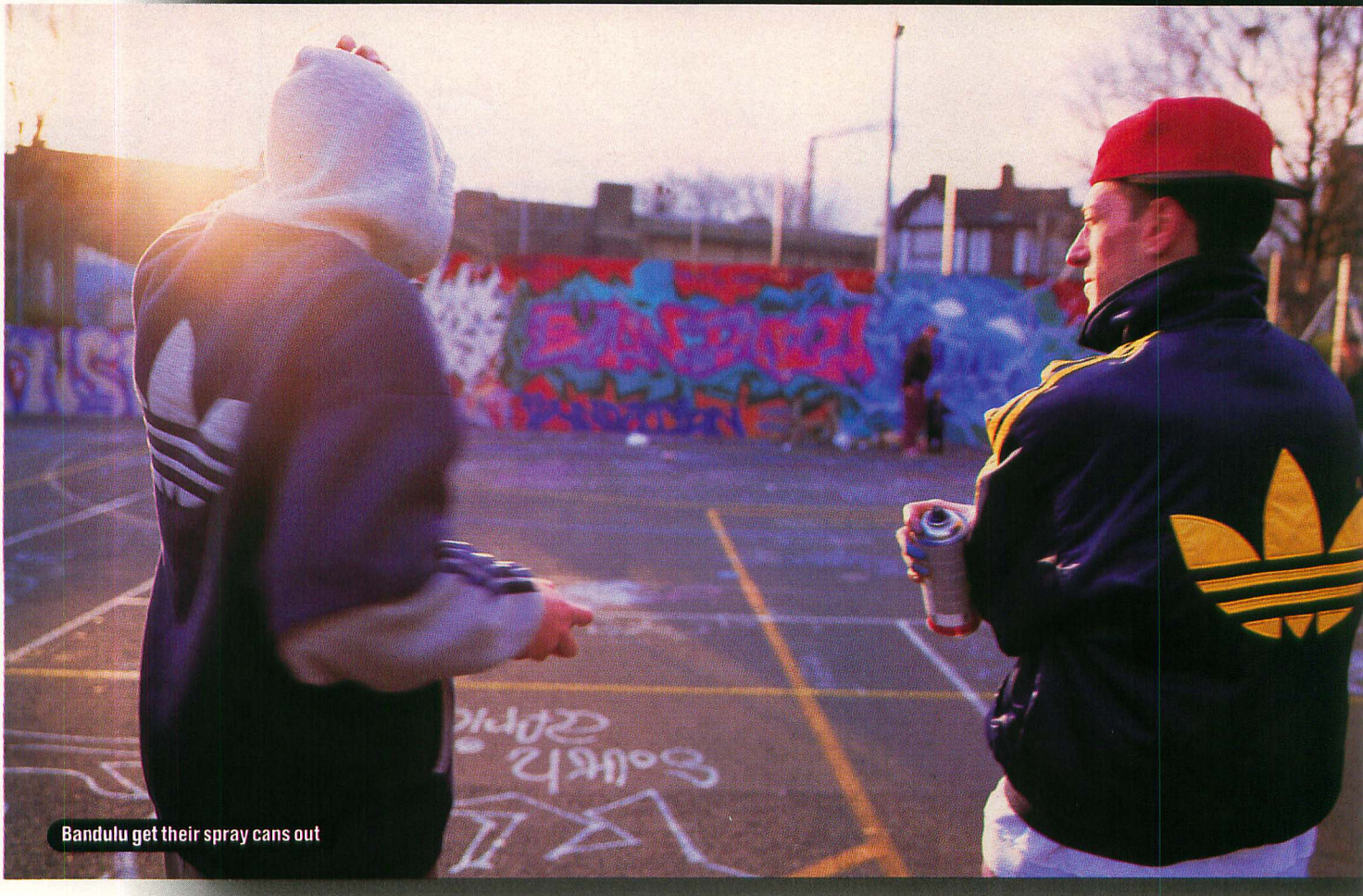
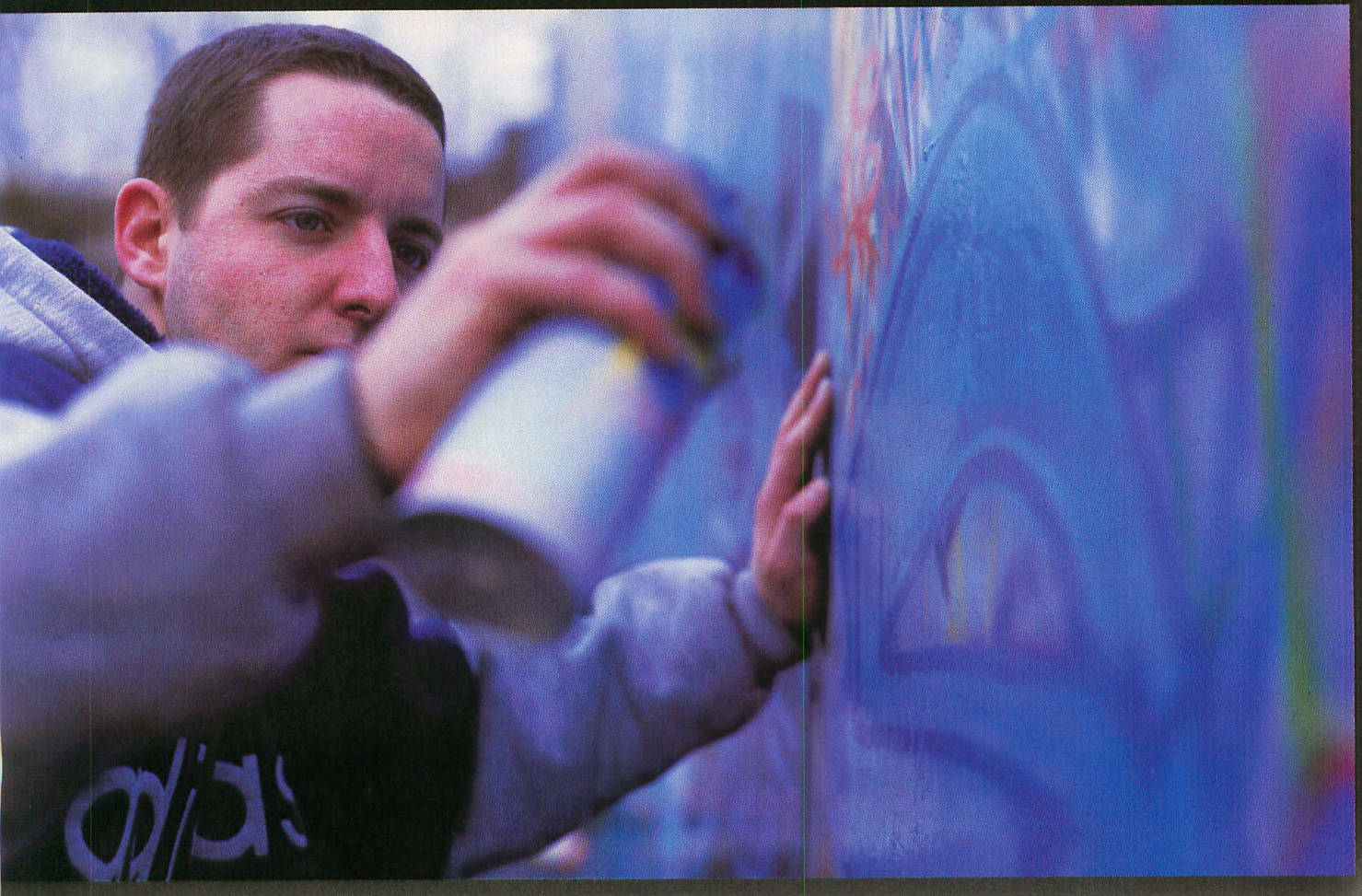
All pics: Jamie B

UK Artists, Bandulu

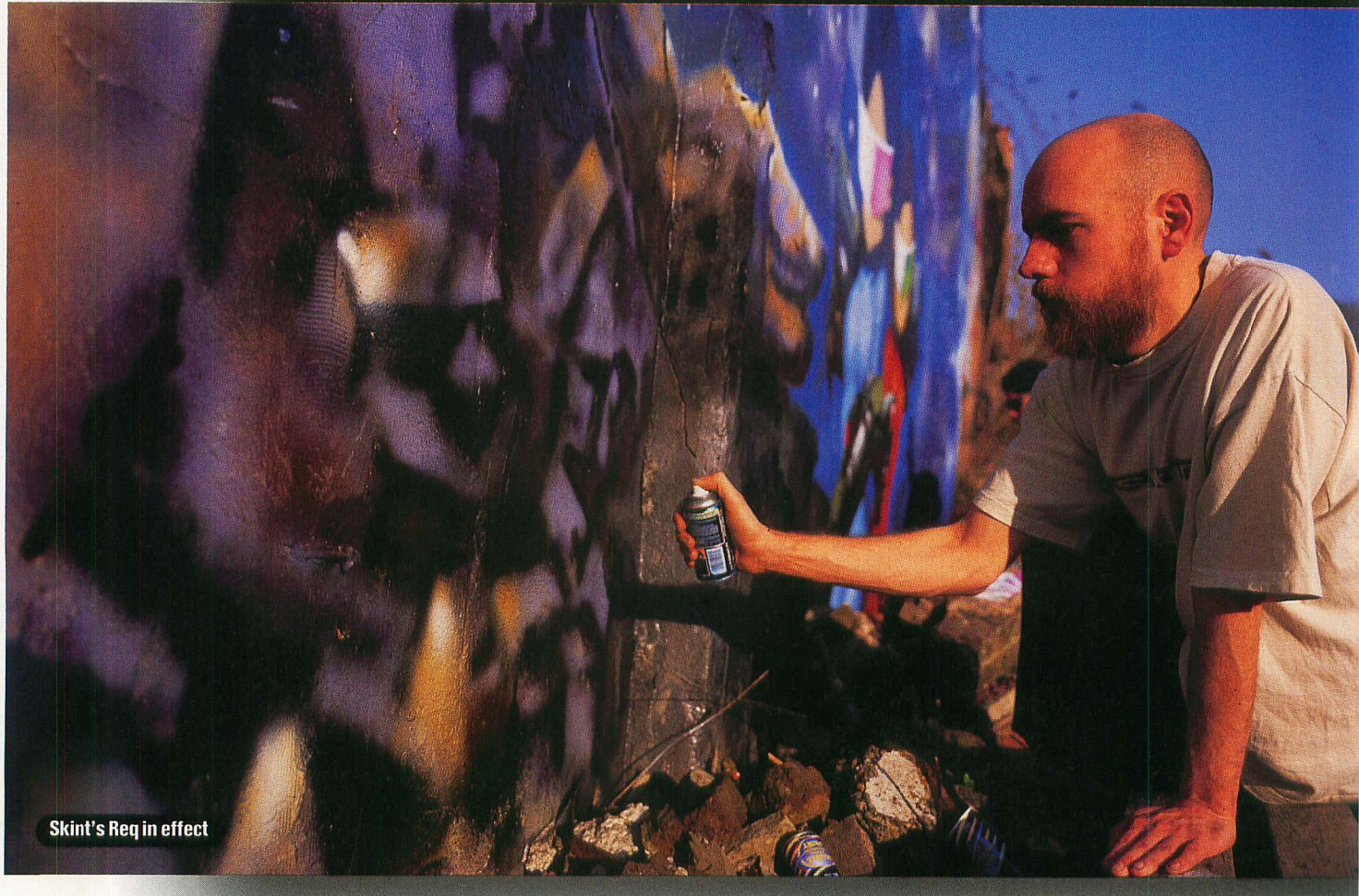


Bandulu get their spray cans out

FRAMED



Req and The Fuckest Uppest Crew



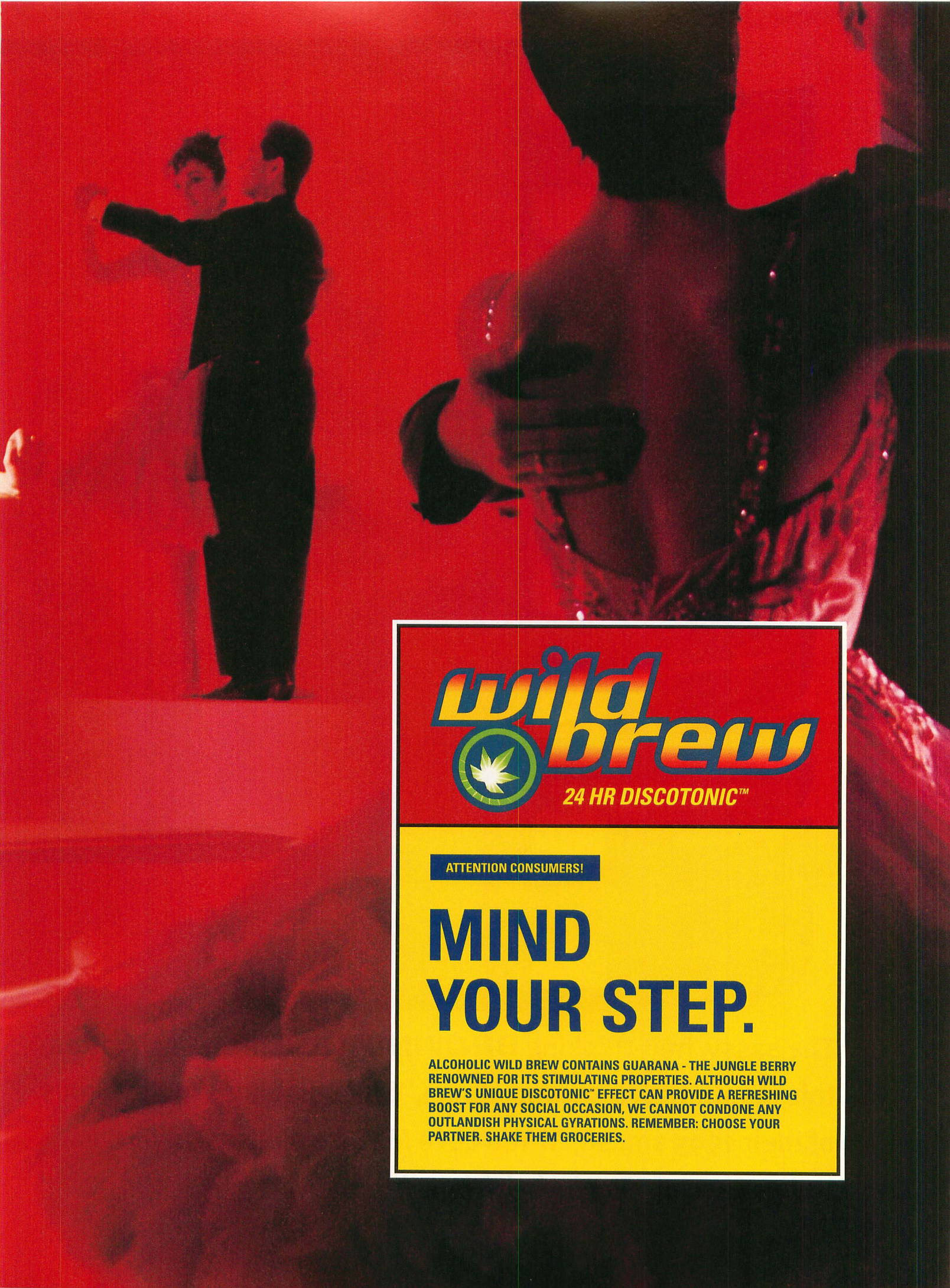
Skint's Req in effect

The Fuckest Uppest Crew go off the wall

Roger Sanchez

The S man strikes

wild
ALCOHOLIC
brew
GUARANA DRINK
ALCOHOLIC GUARANA DRINK


wild brew
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ATTENTION CONSUMERS!
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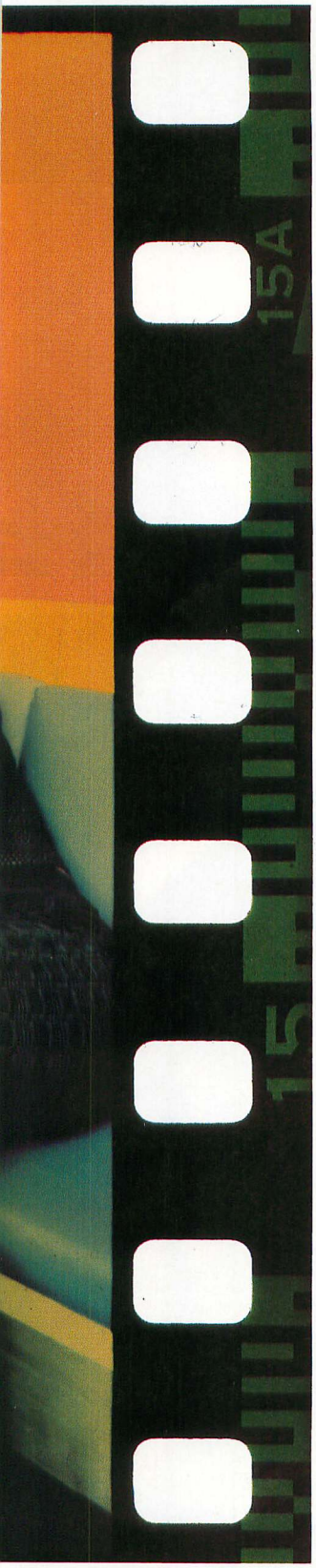
ALCOHOLIC WILD BREW CONTAINS GUARANA - THE JUNGLE BERRY RENOWNED FOR ITS STIMULATING PROPERTIES. ALTHOUGH WILD BREW'S UNIQUE DISCOTONIC™ EFFECT CAN PROVIDE A REFRESHING BOOST FOR ANY SOCIAL OCCASION, WE CANNOT CONDONE ANY OUTLANDISH PHYSICAL GYRATIONS. REMEMBER: CHOOSE YOUR PARTNER. SHAKE THEM GROCERIES.

stage

15 KODAK 5026 VP

(left to right) Brownstone's Kina, Nicki and Maxee

The sassy, free-thinking BROWNSTONE make their return this month with a second album, 'Still Climbing'. In the words of their 1995 smash, 'If You Love Me', it's a release which is truly a case of *'Say it/do it/show it/prove it'*



Brownstone

words **Sonia Poulton** pictures **Kim Tonelli**

IN A SIDE ROOM AT MUNICH'S KUNSTPARK COLISEUM venue, the Brownstone three, having just completed a 30-minute live set for 2,000 punters, are bantering during a photo session. It's 11 in the evening and this is another European stop which will eventually wind its way to the grand finale in Britain at London's Royal Albert Hall.

Kina, the newest member of the group, says she hasn't had a proper sleep for two days, only managing to snatch a couple of hours on the coach from Stuttgart to Munich this morning. Nicki is talking about being a moody Cancerian while pushing up her impressive cleavage for the camera to devour, (prompting Kina to moan about not having one). Maxee has other concerns.

"I was picking hair out of my teeth throughout the entire show," she announces, an impish grin flashing across her face. As she speaks, her right hand attempts to pull yet more fibre-hair out of her mouth. In seconds, the feline-like Maxee has dispelled any illusions that her statuesque, startling beauty calls in to question. She is indeed a babe with a sense of humour which disarms even the most cynical.

But then Brownstone have become true pros at shattering misconceptions. Almost three years ago, they took to the world stage. As the first act to sign to Michael Jackson's MJJ imprint, it was believed that Nicole "Nicci" Gilbert, Charmayne "Maxee" Maxwell and Monica "Mimi" Doby were blessed with a fairy tale of a recording career. Of course, the behind-the-scenes reality was quite different.

"At the time we got the deal I was freeloading," Nicki had disclosed earlier. "We were literally bumming around Los Angeles because I had been evicted a million times. Maxee and I shared an apartment and I'd be up at four o'clock in the morning writing songs. They always say that the darkest time is just before the light. And just when it was 'enough is enough, it's time to go home because things aren't working', everything started to come to fruition. Everything started popping up."

And it did, to a degree. Their debut album, "From The Bottom Up", became a critical and commercial success, with its beautiful harmonies and a batch of decent songs.

Brownstone had arrived at a time when music was overflowing with lyrics on the conditions of love. Their take was a touch deeper, a tad more harmonious and a smidge more genuine than the rest. They had made a classy debut and their prospects were looking bright.

But early in 1995, the first hint of unrest began. Mimi, having suffered a persistent bronchial infection ("which over time affected her mentality," believes Nicki) left the set-up. The timing wasn't good. "From The Bottom Up" had heralded much interest and a shift in members was deemed undesirable. Kima, an old college friend of Nicki's, stepped into the fray and attempted to fill the not insubstantial shoes left by Mimi. They began recording their sophomore album, "Still Climbing", in January 1996.

"There was pressure on us because of the first album, but we just went in the studio and started vibing," recalls Kima, big of voice, small of stature "and the only one without a boyfriend". Nicki, listening in, is more vociferous in her recollection of events.

"We get offended when we go into the studio and five people from the record company are there. In those situations, it turns into opinions and we don't look for anybody else's opinion other than our own and that of the person behind the mixing desk. Most of the time we have been blessed and fortunate enough to have producers who tell us to do our own thing. Whenever anybody tells us, 'This needs to cross over' that pisses us off. Our songs aren't written with that intention."

Nicki pauses, her face inflated from the sudden rush of annoyance she feels (which is quite a feat considering the whopping three stone she's shed between albums). Deciding that she hasn't yet finished on this one, and Nicki is not a woman to be side-stepped, she continues.

"It's amazing what it can be like! 'Grapevyne', which was fairly successful in Europe, had the plug pulled on it in America by the record company. We sat at a table and they literally stopped the song, saying that it was 'too urban and wouldn't cross over'. It was probably one of the most successful songs overseas, but they pulled the plug on it because it was too r&b. I said, 'Is it too black? Is that what you are saying'. They were like, 'Oh no, that's not what we are saying'. But it was."

Point acknowledged, she talks loudly about how this pressure disturbed their creativity, stating it was only the support of each other which enabled the band to finish their second album.

"We relied only on our opinions to make it happen. You have to shut out the rest. If they give us pop tracks to work on, we'll literally half sing a song that we don't like."

And Brownstone have not become known for half-stepping. Not wishing to dwell too much on their adversities, even if their story, much like every worthy adventure, is littered with them, they are still on the up. Or as they put it, "Still Climbing".

"The title of the album sums it up for us," Kima had commented earlier. "To me, we're still at the beginning of our career," Maxee responded. "We've sold a million records, which isn't bad, but we still have a long way to go. Once we've sold 20 million records, *then* things will be different."

Those darned commercial pressures. But judging by their show earlier and the contents of "Still Climbing", it's not something which can ruin these girls. Can they sing? Their butts off. Funky, sexy, bluesy, cheeky. Nicki's grandmother was an opera singer. Both Maxee and Kina sang in church.

"This album is more us," believes Nicki, the main lyricist. "The first album was based on a lot of stuff I had been putting down since I was 14 or 15 years old. I always wrote a lot of poetry and put words together."

The Brownstone take on relationships has always been strong, powerful and assertive. "If You Love Me", with its provocative stance of *"Say it/do it/show it/prove it"*, which reached Number Six in the UK when it was released in March 1995, was followed by "Grapevyne", which dynamically outlined the high stakes of love lost. The new long-player, "Still Climbing", comes with its own forthright dictates and boom-power vocals. From "Five Miles To Empty", which soars and swoops on a woman on the edge of a relationship breakdown, through to the pointed oratory of "Kiss And Tell" (*"Tell me if you kiss and tell if you do, it just won't do/I've got something for ya/but it stays between me and you"*).

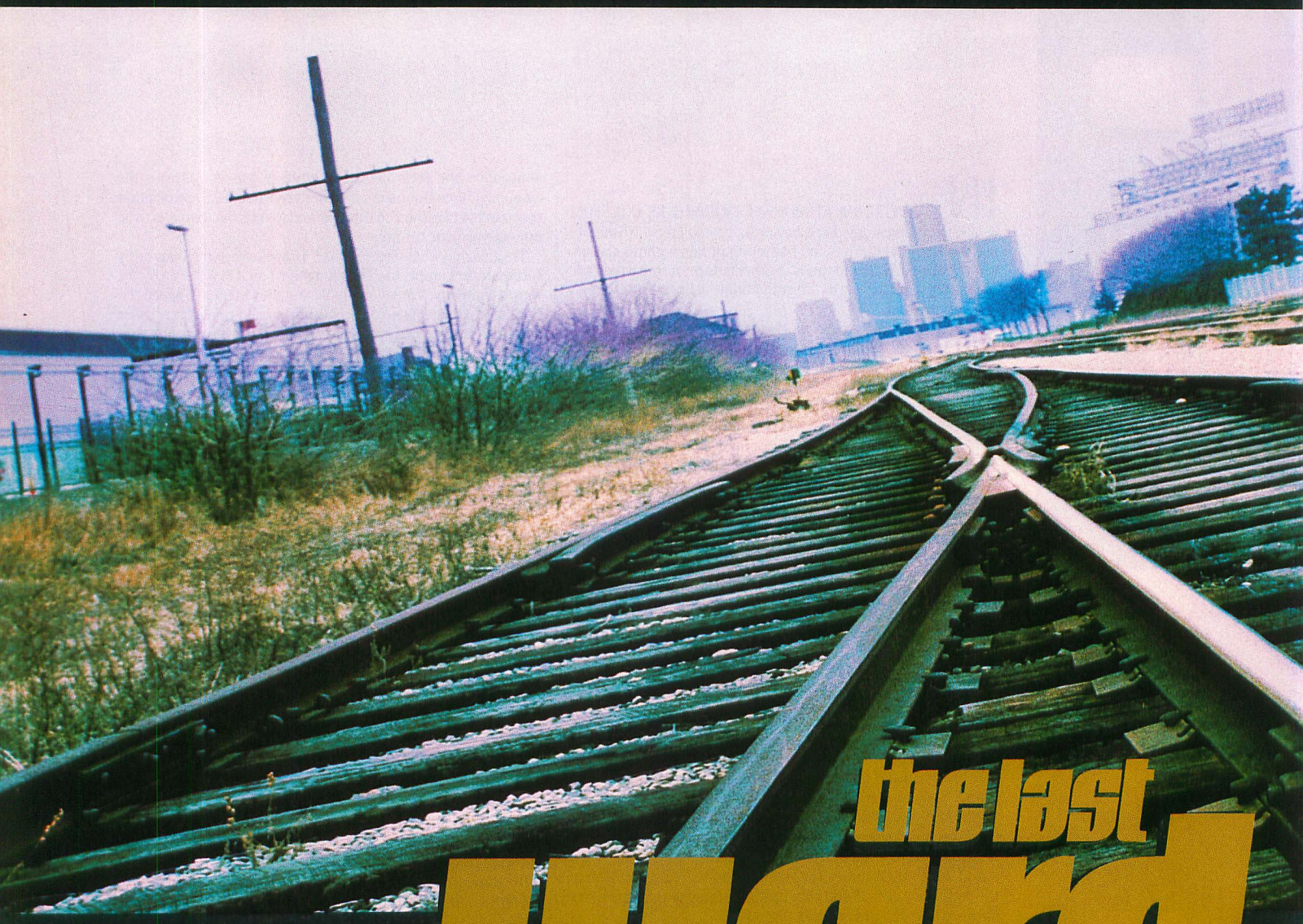
Could the latter track perhaps have been inspired by the endless gossip and speculation about their label boss? No. In the four years that Brownstone have been signed to Jackson's label, they have kept his company less than a handful of times.

This song, much like all of the band's sentiments, is personal. A melodious, thrusting observation of their own growing popularity and the parasites who are drawn to it.

"Privacy is the one thing I miss," says Nicki in response to the mention of the song. "I would never wish to be Michael Jackson or Madonna because I think the idea of being a superstar is a bit ridiculous. The whole idea of success to me is doing what you want to do and enjoying your life. If you can't have that, then it's not worth doing it."

With that, just like the mythical phoenix which rises from its own ashes, the Brownstone three head for bed. . . and an ever ascending future.

'Still Climbing' is out now on MJJ Music/Epic



the last word

Canada's leading export **JOHN ACQUAVIVA** has majority interests in a pressing plant, the Intellinet distribution company, Plus 8 Records and is boss of the Definitive house imprint. Here, then, is his Definitive Guide to running such a hectic life. . .

John Acquaviva

words **Ben Turner** pictures **Raise-A-Head**

RUNNING A RECORD LABEL. THE DEFINITIVE WAY...

Karl Kowalski (aka Jetstream) wanted a house offshoot label for Plus 8 so he set up Definitive. John Acquaviva took over the label in 1992 when Karl left to be a casino manager...

"The definitive way to run anything is to do everything yourself. Definitive is based around 12-inch and club culture, but we're starting to release albums such as the new Barada LP. 'House For All' is a great slogan for the label. People say we choose great slogans but all we do is go out for drinks, eat dinner, shoot the shit and come up with simple things. 'From Our Mind To Yours' [the Plus 8 slogan] is one of the first, and best, me and Richie Hawtin have ever come up with.

"'House For All' [Definitive 005] was the name of one of our first big hits and it remains one of the very few tracks we've licensed. Karl Kowalski was running the label at that time and it was one of his favourites. 'House For All' means music for everybody. We believe in a family approach, if we get along with an artist, we work together. It's not business for business sake. Definitive is a balance. The business part sucks, though."

DRINKING CHAMPAGNE. THE DEFINITIVE WAY...

Acquaviva, like many DJs today, is a connoisseur of champagne, revelling in the high quality lifestyle that surrounds an international jetset spinner...

"The first thing to do is to search out a restaurant which is well-stocked in champagne because there's nothing worse than drinking two or three bottles of Dom Perignon and then finding out the restaurant has run out of stock. You're in big trouble if you regress from champagne like that. I love beer but you don't drink two bottles of great champagne and then drink draft beer.

"Alcohol is amazing. It's the best drug because you get what you pay for. It's also good because you can cross foreign borders with it and not get into trouble. We like to be morally right with the law. We don't need any further hassles with the authorities! I like to sort my buzz out from country to country. I love red wine, I like the heavy beers in Belgium and southern Germany and I love the white beer... I've become quite an accomplished alcoholist!"

BEING A DJ. THE DEFINITIVE WAY...

Acquaviva was recently voted third best International DJ by a leading German magazine. In the UK, he's a regular at Bugged Out, Back To Basics and Cream...

"My first love is DJing and I'm fortunate to be recognised for it. I do well in many countries and now it's starting to happen for me in the UK. My situation is similar to that of Rich[ie Hawtin]. People think he became popular overnight but he'd actually been slugging it out for some time. I'm flattered to be booked by the top clubs in the UK. My definitive guide to being a DJ is a bit hardcore in that I'll play anytime, anywhere. I've played three parties in 24-hours in three different cities, twice in the last four months.

"I've done some amazing parties with friends for free. In 1994 some friends of ➦

John Acquaviva

John Acquaviva and the Definitive recording crew.
Detroit, March 1997

mine threw an illegal rave in a tunnel under one of the autobahns in Darmstadt. It was 10 metres wide and 25 metres deep with over 300 people inside. The generator kept breaking down, so they kept filling it up with petrol in between each set. As daylight broke, the crowd started cheering like mad but it had nothing to do with the music. Suddenly, the crowd parted and along came this old guy riding his bike! It was like the Tour de France.

"DJing is not about money but it's a tough balance. You have to be spontaneous, motivated and sincere. But if the promoter is paying a lot of money, then gosh, I don't want to be taken for a fool. DJing is an honourable profession... One that warrants respect. It's all about giving and receiving."

BEING A DJ AND A FATHER. THE DEFINITIVE WAY...

A DJ for 15 years, Acquaviva and his wife Carla had Giancarlo on March 30 1995. Acquaviva simply hopes Giancarlo "doesn't become bourgeois, which is what so many music people are becoming these days... ".

"This is a tough one. My music is my mistress! I should stop DJing but since I've had a family, I've actually worked harder. I value my family the most and I'm consistent with my beliefs. I don't say one thing and then do another. My wife is great. She's beautiful, she's my best friend and the baby has made our lives better than ever. Many DJs have kids and I've had some great chats with Jeff Mills who also has a daughter. It really makes you think, though...

"As far as work goes, I'm pretty obsessive. With me, there is no middle ground. I used to be a real loner, even though I've DJed in clubs since 1982. I thought that DJing would mean I was the centre of attention and that clubbing would get me the chicks. When I inherited my first big club, I resigned myself to the fact that I would end up being alone with my records. But then I met Carla and we took a liking to each other."

THE DEFINITIVE GUIDE BEST OF THE REST

AR (aka Andy Roberts)
CANTINA (aka Craig Drake and Aubrey Hoermann)
CHUCK PHULASOLE (aka John James)
JETSTREAM (aka Karl Kowalski)
LIQUID GROOVY (aka Ed Watson)
STEEL CITY RECORDS (aka Ollie Barkovic)
SUNKISSED (aka Peter Grove)
TRAX 4 DAZE (aka Troy Brown)

THROWING A PARTY. THE DEFINITIVE WAY...

The Plus 8/Definitive family are renowned for their exceptional parties where a huge amount of thought goes into the decor, sound system and punters.

"You have to put your money where your mouth is and work on getting things right. I walked into a very famous club in England recently and the promoter said, 'This will be the best party you've ever played. The sound system will be the best you ever play on'. I'm like, 'What the fuck do you know?' We try to deliver the best we can, but we don't need to brag. We take great pride in throwing good parties. People don't step on our flyers and they're not used as doormats. They take pride in receiving an invite for our private parties just days before. It also means that only the true people come. We don't believe in investing $5,000 on 15,000 flyers. $5,000 can buy a fuck-off sound system. People come to our parties because they get value for money. However, parties are a lot of stress and I shouldn't really take any of the credit for them. That's down to Richie and the boys."

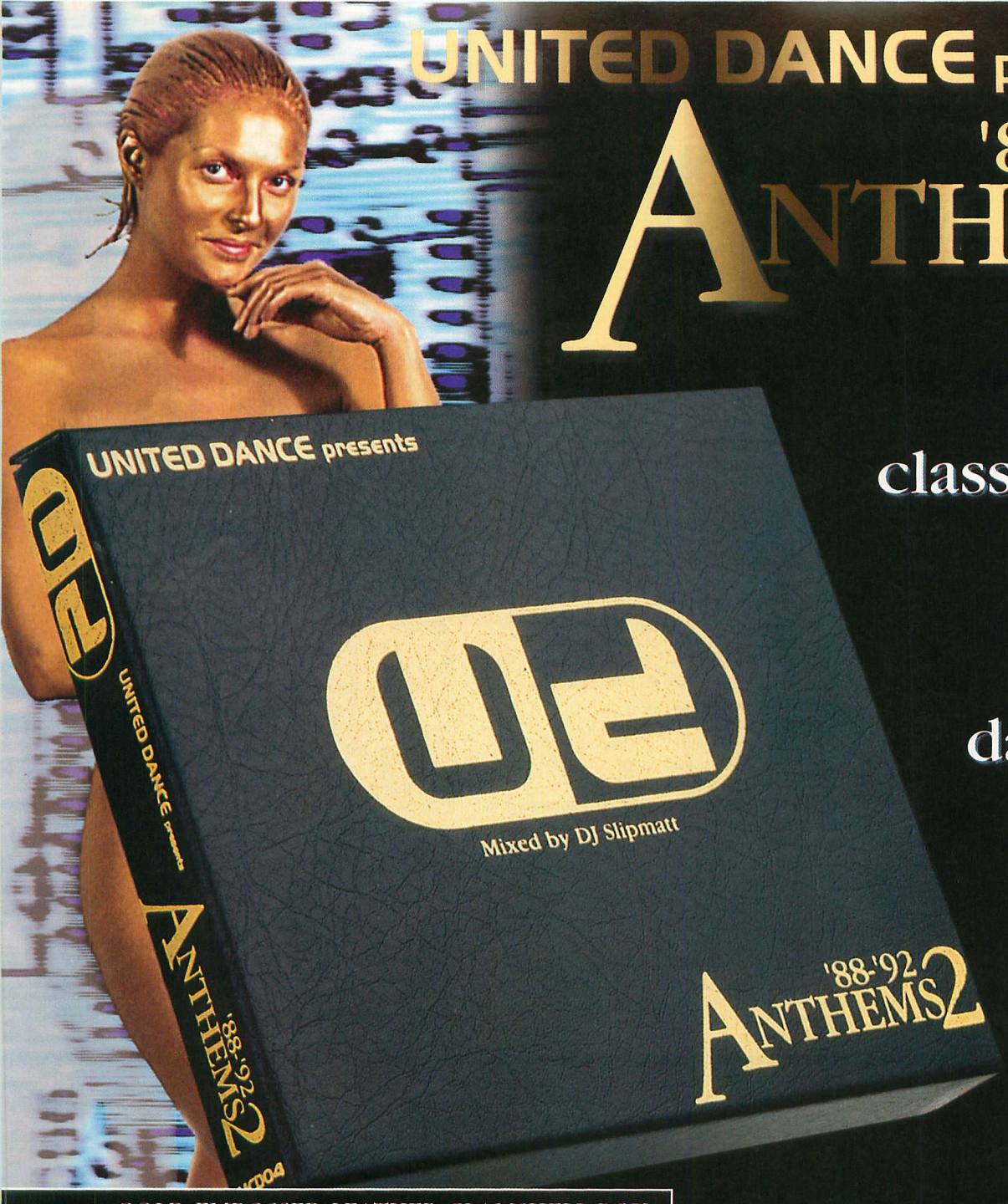
CYCLING. THE DEFINITIVE WAY...

Cycling is one of Acquaviva's favourite pastimes. His close friends, however, take great amusement from the fact that he owns a bike which folds into a suitcase...

"I used to cycle 100km a day. I was a bit of a vampire back then because I'd DJ all night, cycle all day and then do it all again. I own two racing bikes and one mountain bike. Yes, I do have a bike that fits into a suitcase, but I rarely use it because I'm in a different city every day and I spend most of my time on aeroplanes. When I retire, I'll go and cycle round the world.

"As I've said, I am a bit of a loner. I played team sports at school but I was really bad at football because of my glasses. I was too poor to have contact lenses, so I'd either crack my glasses and get in trouble with my parents or I'd have to play shit. When I

UNITED DANCE presents '88-'92 ANTHEMS 2



36 All time classic anthems that have greatly influenced dance music culture as we know it today.

Mixed by DJ Slipmatt

GOLD EMBOSSED LEATHER CLAMSHELL BOX
WITH 10 PAGE COLOUR BOOKLET

DISC 1:

- You Got The Love - The Source feat. Candi Staton
- Baby Let Me Love You Tonite - Kariya
- Sueno Latino - Sueno Latino
- Break 4 Love - Raze
- Rescue Me - Debbie Malone
- Come Get My Lovin' - Dionne
- I Can Dance - Fast Eddie
- Acid Thunder - Fast Eddie
- Monkey See Monkey Do - Westbam
- Airport 89 - Wood Allen
- The Phantom - Renegade Soundwave
- Humanoid - Stakker
- Bring Forth The Guillotine - Silver Bullet
- £20 To Get In - Shut Up & Dance
- Total Confusion - A Homeboy A Hippie & A Funky Dread
- Mr Kirk's Nightmare - 4 Hero
- One Tribe feat. Gem - What Have You Done
- Papua New Guinea - Future Sound Of London

DISC 2:

19: Dexterous - Nightmares On Wax
20: LFO - LFO
21: Give Me The Energy - Pink Noise
22: Pure - GTO
23: Kaos - Doctor Baker
24: Sound Clash - Kick Squad
25: Go - Moby
26: Cubis - Modular Expansion
27: Just Let Go - Petra & Co.
28: Stratosphere - Trigger
29: Quadrophonia - Quadrophonia
30: Take It Easy Remix - Cedric Winkleburger & the Yellow Blueberrys
31: Bombscare - 2 Bad Mice
32: DJ's Unite - Seduction & Fantasy
33: Compounded / Edge 1 - Edge
34: Hurt You So - Johnny L
35: Hypnosis - Psychotropic
36: Panic - Rabbit City

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John Acquaviva

scored an own goal at high school, I soon realised I wasn't made for team sports.

"I find that cycling is a good parallel for many things. You ride a couple of hundred miles a day, you kill yourself and then do it all again the next day. That's how I DJ. The Stickmen came with me on my first tour of Europe and they said it was like being in Boot Camp, because I'll drink more than the next guy but always be up first to go record shopping. I don't think anyone likes travelling with me! I'm a little intense, but you need to have that drive."

OWNING A PRESSING PLANT. THE DEFINITIVE WAY...

Acquaviva and Hawtin have majority interests in a pressing plant in Toronto, the final link in the Intellinet chain which allows them complete artistic control...

"In business terms, our involvement with the pressing plant is called vertical integration, recognising your needs and addressing them. Distribution and pressing is a big problem since the majors tried to kill vinyl. They didn't manage to pull it off but they made it tough to get decent quality vinyl and a good turn-around because there are very few people left doing it. That's why we got involved. It wasn't about good ideas, it was just business. It's about being efficient. To me, it's just like getting up on time to catch an aeroplane. And I've had a lot of practice at that! Yes, I guess DJing has served as a good basis for business. Put it this way, you need deep pockets for a pressing plant. Buying pressing machines is like buying a used car, you have to find the spare parts to keep the engine running because they just don't make them anymore."

LOOKING LIKE POP STARS. THE DEFINITIVE WAY...

Acquaviva has appeared more times in Muzik's Double Egg section than any other artist. He's been compared to Elvis Costello, Bono and Joe 90. How does he do it?

"I'm unlike Richie who had to be unique! I'm a chameleon. I rarely read magazines, but I was really shocked when I opened up Muzik to see that I resembled Elvis Costello. Are you guys doctoring photos? I think with me it all depends on where you see me. If you take a photo of me in Ireland I'll look like a pop star but if you catch me in Texas I'll look like Buddy Holly. It must be the glasses. I'm not the first person to hide behind a big pair of dark glasses! It also means when I get drunk, I don't get punched out."

TRAVELLING THE WORLD. THE DEFINITIVE WAY.

Last year, Acquaviva played 130 gigs visiting Europe (30 times), Japan (twice), Australia and Asia. He's one of our most travelled ambassadors...

"When I check into an airport counter they moan because I always check in with 200 records. On my last trip, I had to run to Three Beat in Liverpool to buy a brand new box because I had 350 more records with me by the end of my 10- day stay. Sometimes I wish I could cross the ocean on a boat but I wouldn't be able to come to Europe 30 times a year that way.

"I speak a little bit of Italian, French, German and Spanish. I love the culture. I want to expand my universe and horizons. I love the food and drink when I'm abroad. I love everything. I've been to every continent now except for Africa but I will have to slow down if I have any more children. I can't be too selfish and behave like a little boy. Right now, that's all I am.

THE DEFINITIVE GUIDE

10 Die-hard Definitive Releases

1 CALISTO – "Get House" (Def 032CD)
Wiggle anthem for Terry Francis thanks to razor-sharp hats, slamming drums, a hint of acid and a production equal to the work of The Goodmen.

2 BARADA – "Glue" (Def 018)
Top bod Bryan Zentz with a vivacious vocal and a mammoth Hardfloor sound.

3 ROBOTMAN – "Dodadoo" (Def 004)
Jefferson-sampled Richard Michaels production later remixed as Plastikman.

4 BLUNTED DUMMIES – "House For All" (Def 006)
Licensed by Karl Kowalski, this moody production gave Definitive its identity.

5 OMEGAMAN – "Dola's Track" (Def 044)
Doleful looping disco from Ohio tatoo artist Boomer Reynolds. A mega man.

6 LAS AMERICAS – "Look, Listen, Love" (Def 012)
Sir David Alvarado in an infectious early tech/acid/house incarnation. Oh, yes!

7 MARIO J – "Vision 3" (Def 042)
New recruit Mario Jutika in a lush and emotional drowning Detroit daze.

8 FRUIT LOOPS – "Sweet Love" (Def 040)
Long –time Definitive contributor Nick Holder shows Sneak a disco trick or two.

9 JUICY FRUIT – "Liferaft" (Def 009)
Meredith Ledger in a gushing deep house groove which floats into the sunset...

10 FUTURE LEGENDS – "The Music" (Def 047)
Clemens Neufeld utilises a classic "Music" sample for their latest great release.

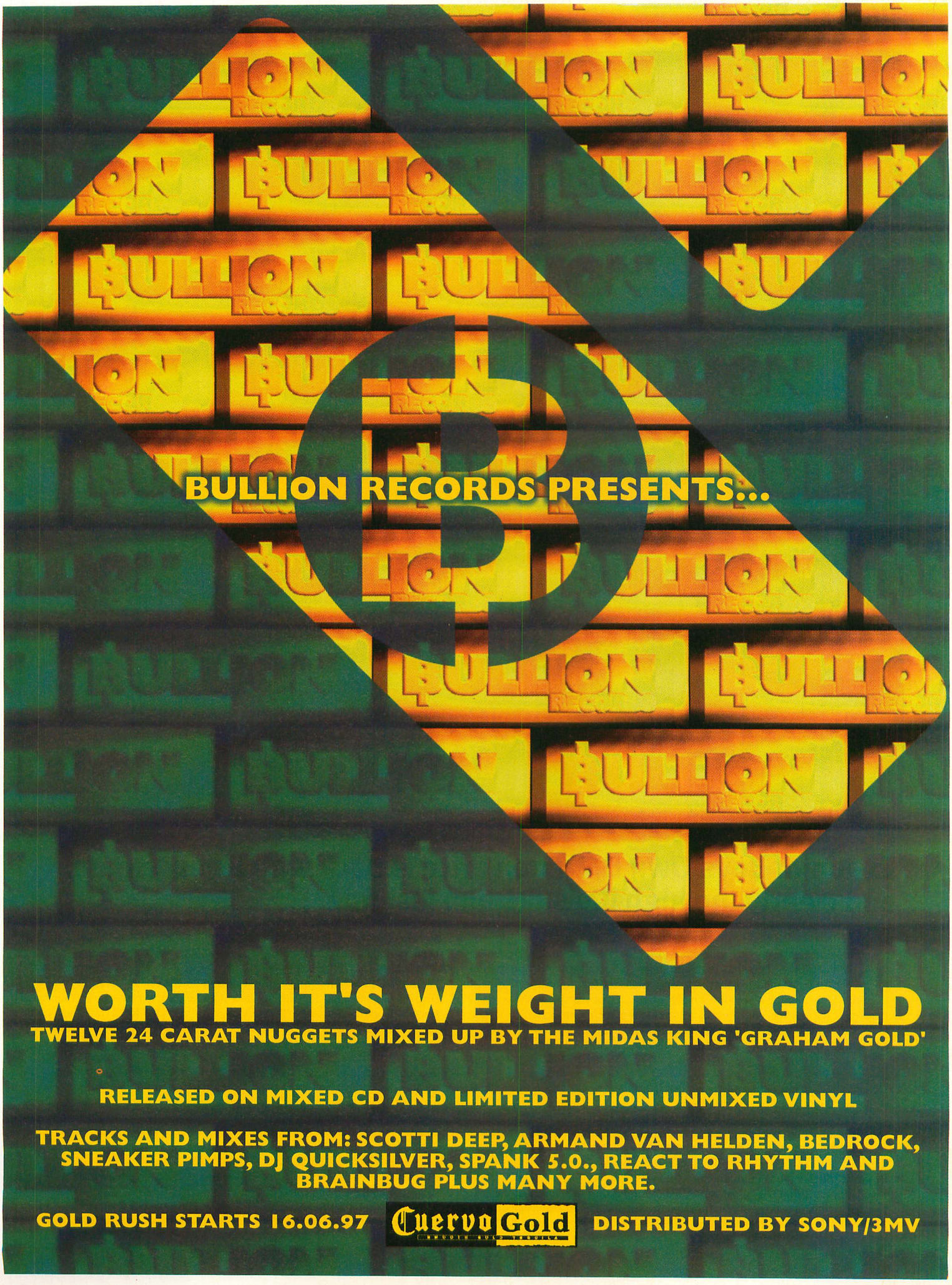
DISCO. THE DEFINITIVE WAY...

"I don't consider myself to be one of the high profile DJs. I'm not the first to go somewhere and I'm not on anyone's dream list when new markets open up. But when they get deeper into the scene and they ask me to play, I always get return bookings. I take great pride in that. It's been hard for me in England because two years ago some of my more higher profile gigs were techno-oriented on the heels of Richie and Plus 8. These days I feel more representative of Definitive. I like to be more flexible."

"I started DJing at the tail-end of disco but I still feel as though I've lived through it. Disco was the first time club culture became international. And it's such fun. It makes me go all gooey. One of the main DJs I first ever played with was called Jimmy Parker and I bought 5,000 disco records from him. I used to talk to him about all these records and, through him, I got to live the history. I've yet to meet somebody who has more records than me. My parents' house is full of my records. They don't have walls at their place anymore, they have records.

Records are my children, so I have 50,000 children now. I have a 12-inch picture cover promo of The Bee Gees' 'You Should Be Dancing' but I nearly lost it the other week. I was at a club on the continent recently and they put me up in this amazing resort. The standards are very high on the continent, in case any UK promoters are reading! Anyway, I put my records on the floor and people kept putting their glasses on the ledge above. Somebody's orange juice fell into my box and my Bee Gees record caught the brunt of it. I stood there in tears, wiping my records as if my children had just broken their legs. The other DJs were looking at me as if to say 'What's your problem?'. I'm like, 'Have you ever seen this record in your life?'. I had to play it three times to unstick the orange juice from the grooves. I really am a freak. I have a disease, a sickness for records. Anyway, my Bee Gees record is clean again so I'm happy about that!"

'House For All Volume 2' is out now on Definitive. It features a previously unreleased cinematic-style cut from Barada called 'The 5 O'Clock Dilemma' as well as an unheard Chuck Phulasole track by John Acquaviva and John James. 'House For All' and 'Acid House For All' are both still available on, wait for it, Definitive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Darren Price

words **Nick Davis** picture **Peter Walsh**

high flyer

Ex-Junior Boys Own DJ Darren Price is back with a new album, and clearly the high life suits him just fine. . .

You new album is called "Under The Flightpath". How come?

My studio is at Heathrow. It's quite close to Terminal 4 so we're right under the flight path of all the jumbo jets that land there. In fact, if you're flying in from Amsterdam or somewhere like that, you can actually see the studio as you come in to land. I've shared the place with a mate for about two years now. We've got a room each and it's excellent. The mixing desk in my place originally came from one of those sex lines. It was used for all those 0898 numbers. When we first got it, it had all these girls' names written across it. Of course we washed them off. . .

Along with Gary Lindop and Eric Chiverton, you used to record for Junior Boys Own as Centuras. Why was the Centuras album you recorded never released?

We split up. Basically, I put it down to musical differences. I just wasn't sure about the whole thing. The album wasn't the sort of thing that I'd listen to from start to finish, so I wasn't really into it. I know it got a good reaction from a lot of people and the record company wanted to put it out, but I wasn't 100% happy with it.

You toured with Speedy J. How did that compare to the Underworld tours you've done?

Underworld stay in better hotels! The tour with Speedy was good, especially the gig we did at The Que Club in Birmingham. That was blinding. Speedy does it all live, which is great. What I like most about Underworld is that they just pick the next tune they're going to do as they're finishing the last one. It's very spontaneous and that's when I think the live thing works best, when you're kind of reacting to the audience, just like a DJ set. But I'm not joking about the hotels. Rick and Carl have been touring for years, so they're quite fussy about where they stay. . .

Who would you say has the most impact as a DJ?

Weatherall. I saw him a couple of times at Shoom, but when I saw him at the Boy's Own parties and he just picked up the atmosphere completely. He was the man. And he helped me out a lot in the early days. At the end of 1989, I got caught with some hash and I got sentenced to three and a half years. But I got parole and got a job in the same office as Junior Boy's Own. That's how I hooked up with them.

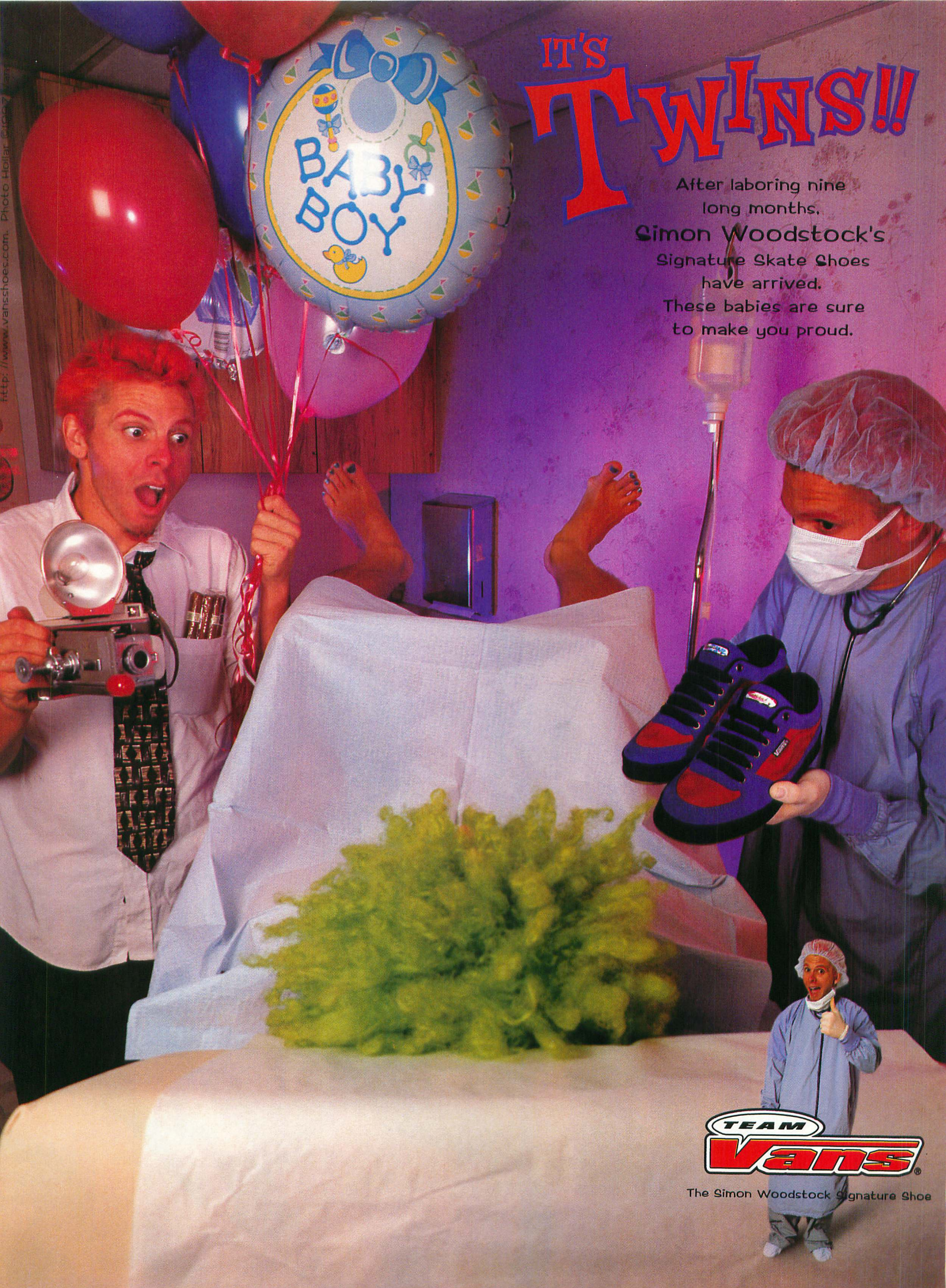
Where are your favourite places to play these days?

Voodoo in Liverpool and Orbit in Leeds, definitely. The Que Club in Birmingham is a great club. We did a gig there and that was amazing. And I played with Luke Slater and Colin Dale at a place called The Gasometer in Vienna. It really is a gas tank, but a huge one that holds about 7500 people. It was *brilliant*. It felt like DJing at a football match, the noise of the crowd was so loud. I've got a gig coming up on Mount Fuji in Japan which should be really good too.

You've been a hod-carrier and a bricklayer in the past. What goes through your mind these days when your jetting off to DJ in some exotic location?

I'm just hoping the plane doesn't crash. . .

Darren Price's new album 'Under The Flightpath' is out now on NovaMute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After laboring nine long months,
Simon Woodstock's
Signature Skate Shoes
have arrived.
These babies are sure
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BABY BOY
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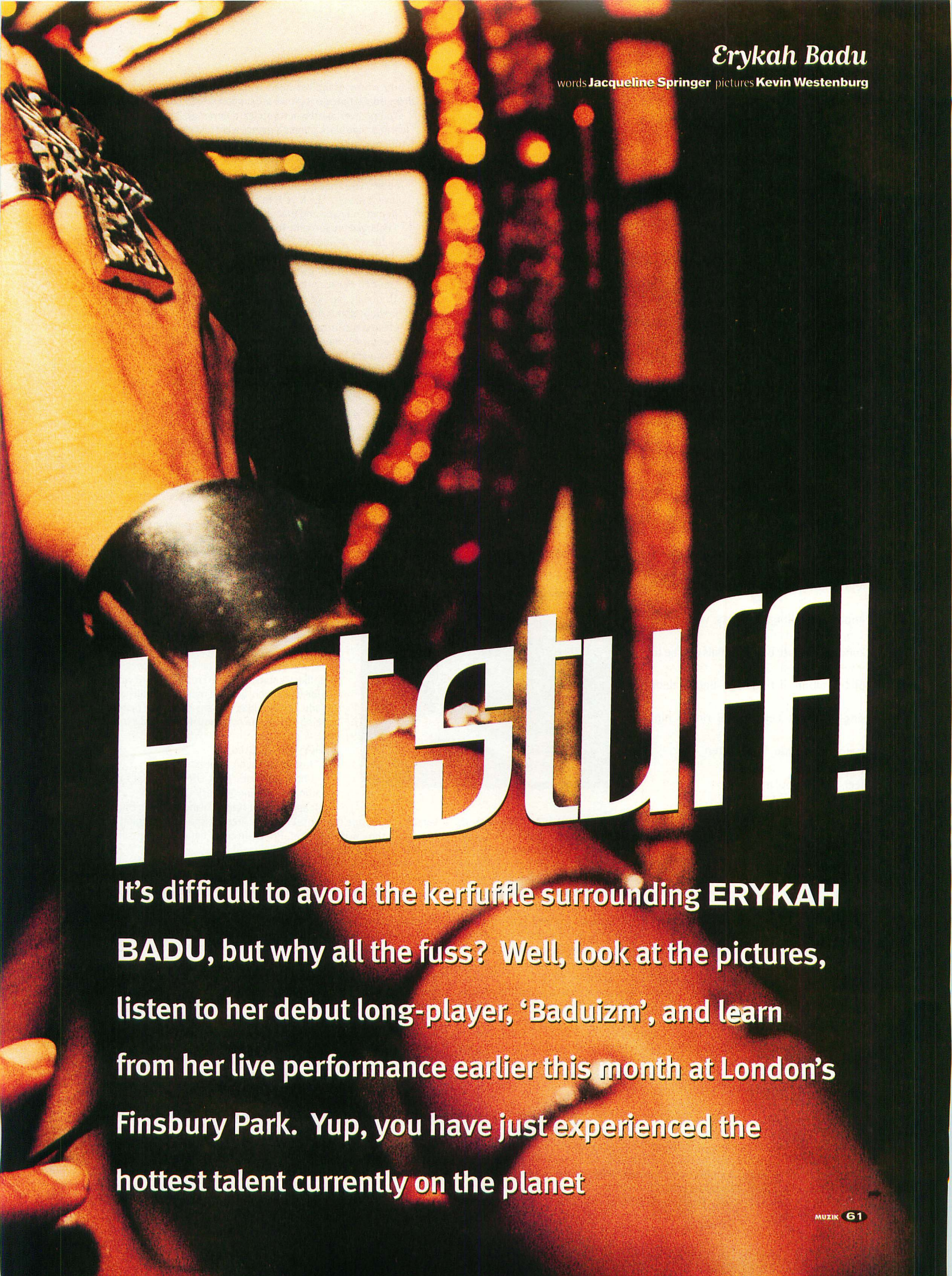


Erykah Badu

words **Jacqueline Springer** pictures **Kevin Westenburg**

Hot Stuff!

It's difficult to avoid the kerfuffle surrounding ERYKAH BADU, but why all the fuss? Well, look at the pictures, listen to her debut long-player, 'Baduizm', and learn from her live performance earlier this month at London's Finsbury Park. Yup, you have just experienced the hottest talent currently on the planet

Erykah Badu

IT'S THE MORNING AFTER THE NIGHT BEFORE. LABOUR ARE THE NEW British Government, and the threat of restrictive policies like the Criminal Justice Act have hopefully been buried in the landslide.

On the other side of the Atlantic, driving across the St Louis border with a different, but equally far-reaching manifesto, is singer Erykah Badu. Her national tour, scheduled at a state-a-day, continues tomorrow in Cincinnati, Ohio. Cincinnati, described by her press officer as "soulless", gained notoriety as one of the first American states to ban and fine a rap act (the victim being 2 Live Crew's Luke Campbell). It's unlikely they'll be able to resist the rapture of "Baduizm", however.

The city may be soulless on the face of it, but soul music is ubiquitous within its boundaries. Maxwell's heart-felt balladry is played in sports stores such as Foot Locker, and local radio station Wizz 109 pumps out the retrospective yet contemporary sounds of Tony Toni Tone, Mary J Blige and Badu with regularity. This is more than a local habit. Soul music's national rejuvenation is confirmed in the all-important Billboard charts, where Blige knocked the late Biggie Smalls off the top of the album listings and Badu's debut single, "On & On", is still riding high. Everywhere you look, listen and feel, there is soul music.

FOR A WHILE, IT LOOKED LIKE SOUL, R&B, WHATEVER YOU WANT TO CALL IT, was passé. When Dr Dre sampled George Clinton on "The Chronic" and Snoop Doggy Dog's "Doggystyle" album amalgamated acerbic funk beats with early rap rhythms to form G-funk, rap was brought into the mainstream, but soul was left behind. It took singers like R Kelly to turn the attention back to soul by giving it a more carnal slant, but there was still something missing. Like the two-minute sex Kelly sang about, there was a lack of substance, passion, intelligence, quality and originality.

Many blamed the politicians. After all, Ronald Reagan had stopped funding music classes in American high schools, which, according to some of black music's finest musicians, led to a loss of instrumentality within popular music and exacerbated the popularity of more mechanical forms such as rap. It may explain why so many people are pleased that the soul music which exists today is present at all.

But that's where the irony begins. This new form of soul music (termed nu classic soul because it incorporates the classic feel of the past with a modern vibe) possesses as much rap as it does soul. Rotund hip hop beats circumnavigate compositions on albums from the leading purveyors – D'Angelo, Maxwell and Badu. This is understandable when you consider these 20-somethings are graduates of hip hop's first generation. With as much inclination toward rap as soul, the fact they amalgamate both forms is inevitable. That it is heard everywhere from sports shops in downtown Cincinnati to clubs throughout Europe is deserved.

"IS THAT ERYKAH BADOOO? OH, I GOTTA GET ME HER AUTOGRAPH! SHE'S ALL OVER MTV back in Detroit... oh pardon me, that's Detroit, pronounced De-trios."

A 50-year-old woman, nervous in the presence of "Ms Badooo", is babbling a dime a dozen while Erykah poses in her hotel's recreation area, unperturbed by the audience milling around her. There's a young boy, struck dumb by the lights, her grace and his first erection; a nosy off-duty police officer; and the excited Detroit native, Erykah's "biggest fan". They are all mesmerised by the dainty (five-foot four), almond-coloured beauty whose grandiose head-wraps, equanimity and star quality is keeping them from whatever it is they are supposed to be doing.

"You go overboard when you learn new stuff," Badu later informs. "When I learned that black people's names were given to them by their slave masters, that our last names were the slave masters' surnames, I was like, 'I don't want this slave name! I want an African name! This name is not conducive with my melanin!' [Laughs.] I told my mother and she said, 'I'm not a slave master. I named you Erica because I think it's a pretty name.' I changed the spelling to give it power. The K-A-H in Erykah appears in hieroglyphics on the wall of Kemet in Egypt and means 'the inner self which cannot be contaminated'. I changed my surname to Badu because it's the sound of the scat I perform."

There's a logical, spiritual, well-read, systematic reasoning behind everything Badu does, believes in and reveals. Born Erica Wright in Dallas, Texas, her change of name was one of many experiences to have an impact on her music, presently condensed into the debut album, "Baduizm". Originally part of a duo with her cousin Free (who presumably shares her feelings about inherited names), she became a soloist when she alone was offered a contract. Free continues to work with her and helped produce "Baduizm", alongside Philadelphia rap group The Roots, Bob Power and unknowns Jaborn Jamal and Inks L Southern.

The end product is one of the strongest contemporary soul debuts of recent times, an intoxicating blend of informed emotional and social commentary in which jazzy, soulful, rap-inspired temperaments and instrumental arrangements reign. It's an immodest, accomplished work. The critics adore it. The fans bought it before the critics had even got hold of it, and everyone wants to see it performed live on this sold-out US tour.

"I may have changed my name, but hip hop motivated me emotionally and soul moulded me into who I am," she explains. "I listened to soul right from the womb – artists like Chaka Khan and Stevie Wonder. I wanted to make people feel how they made me feel. That's something me, D'Angelo and Maxwell all have in common – we feel what we're doing, just like those before us.

"I've been doing this all my life. I feel the same way on stage now as I did when I was performing in school plays, at recreation centres, in summer programs, musicals, theatre, the church. People reacted the same way because my agenda was the same, to make them feel what I'm doing, to let go completely. As artists, we love that 'Look! Hear! Feel what I'm giving you.'"

Her polished, luminous vocals – by turns soulful, aggressive, pained and jazzy – have been compared to the late Billie Holliday, despite the fact that few are familiar with the sound, much less the feel, of Holliday's jazz. The similarity is more prevalent on the last single, the staccato "On & On", but if any lasting similarity is to be found between the two, it's on Holliday's stark "Strange Fruit", a record which appeared at a time when more up-beat material would have been expected. Badu, like Holliday, saw the benefit of being profound when being puerile can make you millions. *"Zig-a-zig-ahh".*

"HEY! YOU GO, GURL!"

"Just do yo' thang, princess!"

"I hope she does 'Next Lifetime' – dat's my tune! I mean, damn, the bassline on that!"

It appears that every Cincinnatian is in Bogart's, a cavernous venue with a stage that puts Wembley Arena to shame. Emerging soloist Eric Benet opens the show with his tight, Prince-inspired band, but the wait and the heckles are reserved for Erykah.

Tonight, couples sharing the sentiments of Badu's more intimate renditions rest in each other's arms. Groups of guys wait to be impressed. Crews of girls, some wearing head wraps, gush about Erykah. Badu, her three-piece band and three backing singers will face similar audiences in the ensuing days. Tomorrow it's Detroit, the day after it's New York before reworking their repertoire in a live, acoustic performance on "MTV Unplugged".

Backstage, two guys are hanging out near the stage door, unsure of what's going on. Badu asks them if they have tickets. They shake their heads, unable to make eye contact. Another guy, thrusting a tape recorder toward her, asks her to "put me on". The two boys are more successful and enter the venue. They can't believe their luck.

Half-an-hour later, the venue resounds to the echo of the patrons singing "Rimshot", a free-flowing jazz track, as she appears on stage. It sounds like a football stadium.

Shooting through a medley of Chaka Khan and Mary Jane Girl classics, surpassing the restrictions of her octaves, Badu breaks into a freestyle rap for which the crowd are unprepared before the pace regulates and her signature tune, "Outside The Game", sweeps in like a warm breeze. The track, which narrates the reality of drugs from an alternative perspective, illustrates an understanding without condemnation. A couple of guys shake their heads and look to the ground. You half expect them to pour some liquor on the floor in memory of the friends they've lost through the employ she sings about.

WHEN A TALENT EMERGES, SEEMINGLY OUT OF NOWHERE, AND ATTAINS THE highest-ever entry on the Billboard album charts by a debut soul artist, you need a comparison to get it all into perspective. But the Billie Holliday thing has been done to death. If anything, Badu's work is closer to the polemic and style of Curtis Mayfield,

Erykah Badu

"When I learned that black people's names were given to them by their slave masters, I was like, 'I don't want this slave name! I want an African name!' I told my mother and she said, 'I'm not a slave master. I named you Erica because I think it's a pretty name.'"

in that they are both ebulliently optimistic and sternly conscious. If you've ever heard Mayfield's "Move On Up" or "People Get Ready" and witnessed Badu perform "Outside The Game", clenching her fist, Black Panther-style, whispering *"Peace after revolution"* to which over a thousand arms respond likewise, you'll see the link. Rap has undoubtedly been the ear to the street, but soul can take you there too... with a beating heart.

Just like Mayfield, Badu's repertoire is performed with a fragile voice which garners its strength from its subject matter. The result is a mixture of the instructive, the conversational, the soulful and the intelligent. Extend that to a whole album and you have some idea of the magnitude, relevance and appeal of "Baduizm".

"If you go to a poetry reading, you take a book that you've written your thoughts in and you share the contents with everyone. That's all I'm doing. Sharing."

We're backstage after the concert. The crowd didn't want her to leave but relented after nearly an hour. The band and the singers are in the room, exhausted not just by the gig but the prospect of leaving for "De-trois" and 6am tomorrow morning.

THERE'S A TRACK ON "BADUIZM" called "No Love", which, like all the others, is relayed in the first person, leading you to assume the recriminatory lyrics are autobiographical. You want it to be, if only to get an idea of who Badu is.

"That song doesn't have anything to do with a specific 'him'," she informs. "It's about loving too much, loving another enough for the two of you, not loving yourself as much as you love someone else, which is never gonna work."

It's hard to imagine Badu being so fallible. Her demeanour radiates control, which is why the girls love her. She's been hurt, but speaks with authority in retrospect. Nothing emotional is uttered on "Baduizm". Unless an insight has been gained, pain is not commented upon, simply because it's felt, it's assessed – a factor that allows Badu to appear stronger than Toni Braxton, Mary J Blige or Faith Evans.

"It took me a whole lifetime to write those songs," she offers. "It's not just one experience but a life of seeing many, many things. My parent's relationship, my friend's relationships, my own. I haven't been in that many, but I have been in love. I know what hurt is and while I'd rather not be hurt... by inviting sorrow, I write some good-ass songs. It took me 26 years to understand that."

After Badu signed with Kedar Entertainment, an independent label, she went on tour with D'Angelo, who they managed at the time. D'Angelo is the unofficial king of nu classic soul and Badu is the only singer to date to have recorded with him (a cover of Marvin Gaye and Tammi Terrell's "Your Precious Love", which features on the "High School High" soundtrack).

"I'm sure he was a musical note in another life," she laughs. "He was born to make music. He's one deep, talented 22-going-on-42-year-old who just loves music."

AMERICA AND ITS MEDIA ISN'T AFRAID OF NATIONALISM, PROVIDED IT STAYS within certain parameters. Black artists *can* trumpet the influence of the church and their inherited African culture, but only so far. When Public Enemy's Chuck D and The Fugees' Lauryn Hill voiced their pride in their race, revealing their pro-black politics, they were discredited and labelled racists. But the nationalism Bruce Springsteen vaunted on "Born In The USA" was seen as just that, nationalism. How they'll take to Erykah, whose informed articulation, beliefs and image reaches beyond the land of her birth and far into Africa, is anyone's guess. Especially since they're unprepared for an overtly African-looking American using her intellect and beauty, not just her sexuality, to further her message.

"I didn't even know I had a style until I had a record deal. There are people like me everywhere, but because the radio and the industry don't push us, you don't see us. Musically and visually, I'm the type of artist who *should* remain on the underground for the whole of my career. Now they're seeing this type of art can make money, I'll be explaining myself, my look and beliefs all the time – but that's what I ask for, I guess.

"I'll never apologise for being a black woman. When I wrote my music, in the sub-culture I'm from, I was surrounded by like-minded people. You hope you're gonna be famous but you carry on writing because, as a black woman, there are issues that need to be addressed. These can start with the head-wrap as an example to young children of another side of their culture. It shows they have a choice – they can adopt the Versace look, they can do whatever they want, as long as they're aware that something else can be equally beautiful, hip and cool.

"Before I came into this industry, I taught drama, mathematics and science to children aged three to 17. It was important to teach because we [black people] think we're 'supposed' to be on welfare, living in projects, making ends meet, 'keeping it real'. That may be keeping it real, but that's not keeping it right. To have knowledge of your race, of education, is to have the freedom to go out and be whoever it is you want to be and do whatever you want do to create your own destiny.

AT EVERY PERFORMANCE, BADU LIGHTS A BROAD CANDLE and some incense sticks. The candle is lit in tribute to Free who is no longer on stage beside her. So why the incense?

"Because I like the smell," she offers, simply.

Badu is contemptuous about the demise of Erykah Free (her first group, who used to open for touring rap acts appearing in Dallas). Aside from his production credits, Free is working on a solo project, but when she speaks about him, her voice lowers and her comely eyes cloud over. She clearly feels guilty.

"He helped me develop what is now 'Baduizm', I couldn't have done it without him. We were solo artists before we got together, but we'll always work together... we're family. I light the candle because I said I was gonna let him know I appreciate him... that I thank him."

Badu is the eldest of four children. Her sister performs backing vocals tonight alongside two other vocal power-houses. She looks nothing like Badu, although her dyed ginger afro is as fascinating as her sister's head wraps. The rest of her family are back home in Dallas ("Why'd y'all think we live in shacks?! We have cities and suburbs! Where I came from looks like a mixture of Holland and the English countryside") in the matriarchal environment that influenced her work.

She pays tribute to her godmother's friend, the singer Phyllis Hyman, who took her own life a few years ago, while her grandmother's wizened words form the backbone to "Appletree".

But it's the inlay to her album which is most revealing. On it, there's a message to her father, asserting that she *does* love him. Why would he be in any doubt?

"Because I didn't grow up with him," she reveals sombrely. "Until recently, we didn't talk that often. He may think I have something against him for not being around, and if I don't tell him I love him, he may never know."

Her voices falls to a pitch deeper than when she was talking about Free.

"He's a victim of the system right now. When I wrote to tell him about the album and my name, he wrote back and told me that Badu meant 'to manifest truth and light, the giver of truth'. That's the only thing I have that he has ever said to me. Maybe that one moment is what our relationship is all about."

LIKE CINCINNATI'S THUNDERSTORMS, THE ACCLAIM IS RAINING DOWN ON ERYKAH Badu – showers of gratitude for her emergence, her material and its possible, immeasurable, ramifications. The Artist Formerly Known As Prince and Stevie Wonder have communicated with her, congratulating her for "being herself", for being "original".

Meanwhile, the tour that began in January continues. "Baduizm", Erica Wright, Erykah Badu... all facets in one scintillating, intelligent package that continues to spread the vibe (which, incidentally, is what "Baduizm" means). Catch it.

The single, 'Next Lifetime', is released this month. The album, 'Baduizm', is out now on Kedar/Universal/MCA

DOES SHE DO IT FOR YOU?

MAD MIKE
(Techno's voice from above)

"I'm really proud of Erykah Badu. She's representing black women in a positive way without selling out. I'm also proud of Kedar Massenberg [owner of Kedar Entertainment, the imprint which releases Erykah's music] who is a long-time friend of mine – it's great to see him and Erykah believing in each other. That's what makes miracles happen and that's what she is. I really enjoy her music. My mother also enjoys her music!"

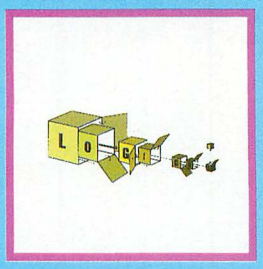
DEEP DISH
(Washington's Presidents of house)

"Erykah is the Billie Holliday of the Nineties with a hip hop flavour. Why do we like her so much? Dude, there's nothing not to like. It's beautiful. Her voice, the way she sings, everything... It's a big bad-ass package. It's a vibe thing."

GROOVERIDER
(The Godfather of jungle)

"Yeah, 'Baduizm' is the best soul record I've heard in a long time. I'm into Maxwell and all that kind of soul, and Erykah is definitely along those lines. Having said that, there's nothing else like her out there. Her voice is so unique. Yeah, she does look cool, but that's not why I like her! I'd love to work with her. To me, Nicolette should sound like this, but she went the other way."

turnmills



LOGICAL PROGRESSION
THE NEXT LEVEL

THURSDAY 19TH JUNE

Main Room
Blame
PHD
Tayla
Simon (Intense)
Mother
MC's Conrad DRS

Earth
LTJ Bukem
Carl Cox

THURSDAY 3RD JULY

Main Room
Dan (Intense)
Simon (Intense)
Beau (Intense)
Tayla
Mother
MC E-Mix

Earth
Talvin Singh (Ninja)
Carl Clarke

THURSDAY 17TH JULY

Main Room
Dan (Intense)
Simon (Intense)
Beau (Intense)
Tayla
Dr.S.Gachet
MC E-Mix

Earth
Paul Thomas (Kiss)
Carl Clarke

THE GALLERY

FRIDAY 20TH JUNE

Main Room
Danny Rampling
Tall Paul
Scott Bond
Steve Lee
Lottie

Eclectronica
LTJ Bukem
Carl Clarke

FRIDAY 27TH JUNE

Main Room
Keith Litman (NYC)
Danielle Davoli
Alex P
Lawrence Nelson
Alex Anderson

Eclectronica
Fungle Junk
Carl Clarke

FRIDAY 4TH JULY

Main Room
Tall Paul
Jon Pleased Wimmin
Mark Moore
Steve Lee
Lottie

Eclectronica
Craig (Trax)
Lindy Leyton
Carl Clarke

FRIDAY 11TH JULY

Main Room
Pete Tong
Seb Fontaine
Brandon Block
Steve Lee
Craig Richards

Eclectronica
Dan & Jon Kahuna
Carl Clarke

FRIDAY 18TH JULY

Main Room
Tall Paul
Lisa Loud
Nancy Noise
Steve Lee
Lottie

Eclectronica
Phil & Alex
Pigforce (Live)
Carl Clarke

HEAVENLY JUKEBOX

SATURDAY 14TH JUNE

Main Room
Richard Fearless
Jon Carter
Stretch & Verne
The Psyconauts
Danny Anderson

SATURDAY 21ST JUNE

Main Room
Richard Fearless
Jon Carter
Justin Robertson
Davey (Finitribe)

SATURDAY 28TH JUNE

Main Room
Norman Cook
Andrew Wetherall
Adam Freeland (Coastal Breaks)

ical Progression (Fortnightly Thursdays) 10pm-4am £5 Members & NUS B4 11£7 Guests
Gallery (Every Friday) 10pm-7.30am £7 Members & NUS B4 11.00 £10 After
venly Social (Saturdays) 9.00pm-3.30am £5 B4 10 £8 After

RNMILLS
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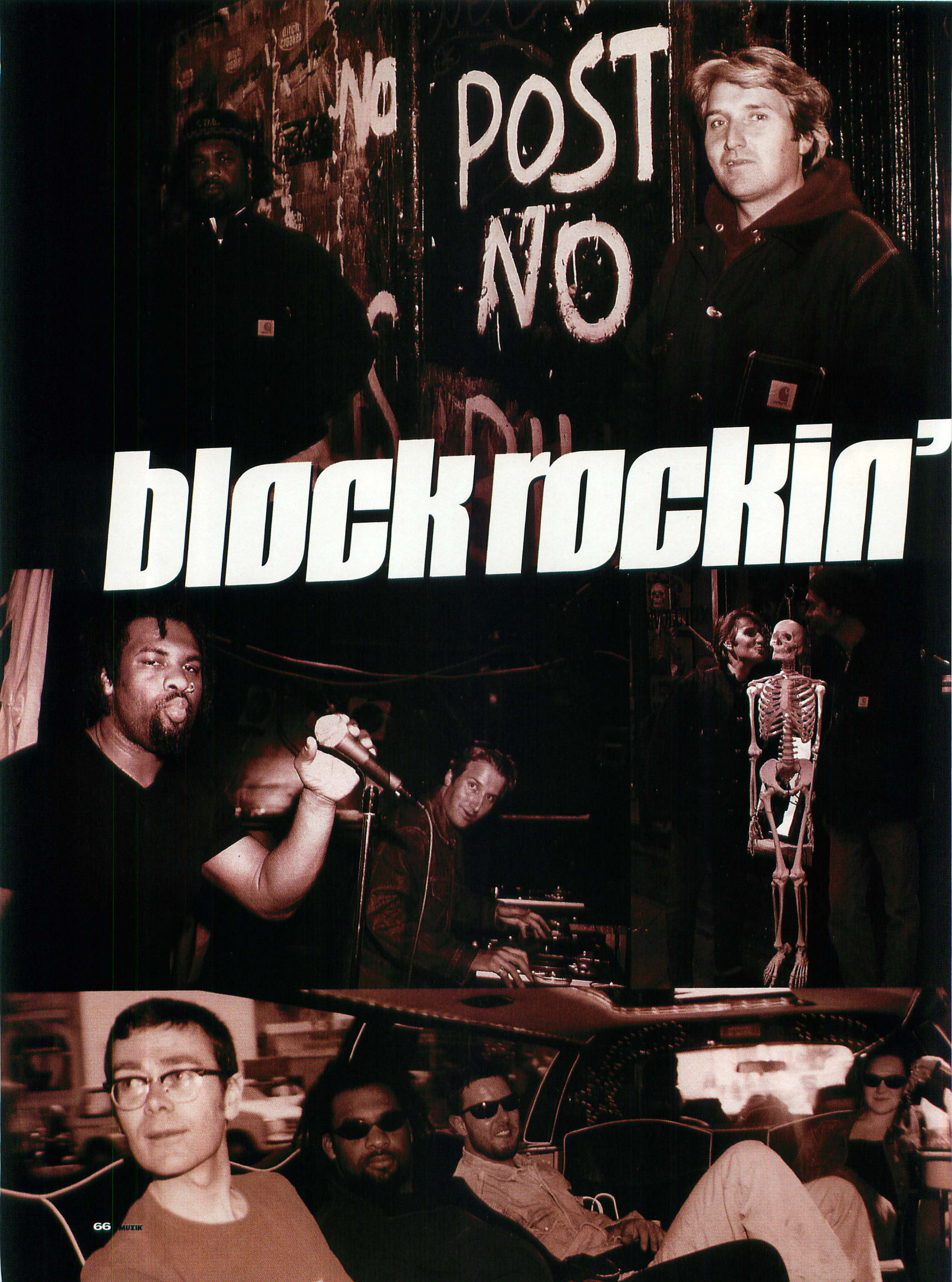


block rockin'

Rockers Hi-Fi

words and pictures **Kieran Wyatt**

beats

IN AMERICA, THE HOME OF RAWK MUSIC, CHANGE IS MOST DEFINITELY IN the air. The land of the free and the home of the brave is currently going ballistic for music of an electronic and European persuasion. Just the right climate, then, for Birmingham dubfunglejunktastic mixmeisters Rockers Hi-Fi to jolly off on a whistle-stop, 10-day jaunt around the country, with Muzik in tow.

With their spanking new album, "Mish Mash", to promote and a fistful of dub plates, old Greensleeves cuts and sleazy listening Moog tunes loaded up, the Rockers hit New York, Miami, San Francisco and Los Angeles. It's a coast-to-coast foray, taking in artistic, cultural and musical epicentres along the way.

MANHATTAN TRANSFER

Cruising down the freeway, we're tuned in to HOT97 and DJs Mr C and Mr Magic are digging in the crates for some old skool flava. Soul II Soul's "Back To Life" is blaring out of the speakers with a bass boom that's causing serious bowel problems. JFK airport is behind us, Shea Stadium on the right, Brooklyn on the left and, as we cross Treeboro Bridge, we catch our first glimpse of the most awesome skyline in the world. It may be five below, but we're in New York and there simply ain't no rush like it.

Richard Whittingham (aka DJ Dick, turntable technician), Glyn Bush (samples and sound FX maestro) and Farda P (rapper, MC and all-round chatterbox) are crammed into the mega-cab with Nigel Blunt (tour manager, impossibly tall, implausibly named), Jane Thompson (stressed-out PA) and myself. By the time we reach the hotel in central Manhattan, we're all buzzing on the vibe and energy of the most exciting city in the world.

New York is a shopper's paradise. After a cream-cheese bagel from a Broadway deli, Monday is spent cruising for pumps, checking out art deco antique shops and searching out Japanese import copies of the "Taxi Driver" soundtrack.

Walking the streets, it soon becomes clear that, despite years of watching US cop shows, nothing quite prepares you for the New York experience. It makes London seem like a piddling Home Counties backwater. There's the constant stream of *insane* yellow cabs, the chic splendour of the SoHo-boho set, the mind-boggling architecture and the upfront banter of the locals. In three words: in your face.

The first gig of the tour is at Konkrete Jungle, a full-on drum & bass affair down in the East Village. Full-on in the sense that the warm-up DJ would give Ed Rush nightmares. It's also the club where we catch our first glimpse of punters breakdancing to drum & bass. It's a surreal sight as circles form on the floor (like the dance-offs in "Saturday Night Fever") and big-trousered skate kids spin on their heads and kick scissors high into the air.

The Rockers' dex 'n' FX show (a set-up you can hear on the latest DJ Kicks installment, "The Black Album") swiftly wins over the crowd. Dick drops dub plates, Glyn twists the sound through a batch of samplers and mixers, and Farda P, also bemused by the "Wild Style" footwork, reels off a short, sweet lyric on the mic: *"All you New Yorkers, your dancing's so dated/I think your mum and dad, they must be related."*

DJ DICK: "I ABSOLUTELY LOVE NEW YORK. WE'VE BEEN A FEW TIMES BEFORE AND it just keeps on getting better, mainly because we found a whole bunch of new record shops! The breakdancing was kind of strange, but it's just what they do over here. Fair play."

Glyn: "When we rolled up to Coney Island High [the Konkrete Jungle venue] it looked like some sort of shit rock venue, like the Mean Fiddler or something. But it was still a wicked night. Everywhere we've played or DJed, the drum & bass has been full-on. They seem to like it pretty tearing over here."

Farda P: "I really liked the East Village. These kids at Koncrete Jungle said the club is something of a breakthrough because you've got black and white kids dancing together. It's a real novelty for them. The whole pace of life here is really fast. People should stop and have a look around once in a while."

PLASTIC FANTASTIC

Corporate bullshitting in Miami...

Miami hits us with heat, humidity and the gawdy decadence of the Fontainebleu Hotel, the focal point for the Miami Winter Dance Music Conference. There's a curious mix of people milling around in the reception area as we check in. Shaven-headed clubbers in Hilfiger and Carhartt mingle with fat Texans in bright Hawaiian shirts and slimy George Hamilton lookalikes in sharp white suits.

The next day, the lads are poolside at the Fontainebleau, where we catch up

Rockers Hi-Fi

with a bunch of loafers from Muzik and "Loaded" who are soaking up the rays and getting an eyeful of the female flesh on display. They talk about the previous six nights of hard partying and serious bodily abuse. Referring to something called "Bolivian Locomotion Fuel", they all look totally and completely fucked. No change there then.

Later that day is the official US launch party for the Rockers' second album, "Mish Mash", at the Marlin Hotel. Dick, Glyn and Patrick spin everything from Seventies dancehall reggae to syncopated Moving Shadow riffs, alongside Steff from Icelandic collective Gus Gus. They also play the Quango party at the Zeptepi club later that night. It's a curious venue done up in a mock Tudor style with the DJ box high up in a turret!

DJ DICK: "[PUTTING FINGERS DOWN HIS THROAT] BLEURGH! THERE WAS TOO MUCH music biz bullshit going on to judge the place as a city. It was full of all these fake-ass motherfuckers arsing around. Still, it was great to meet Arthur Baker at the Marlin. And Lennox Lewis too. He's a big fucker, isn't he?"

Glyn: "Well, we managed to clear the club at the Zeptepi, so that's a pretty good reaction, I reckon! And then some geezer comes up to the DJ box, which is up in the heavens, and goes, 'You guys were arsome!' Very odd."

Farda P: "It's all a bit bizarre, really. You've got art deco coming out of your earholes and it's all very unreal and plastic. It's like Tinsel Town Two – it'd be a great place to retire to or holiday in."

THE STREETS OF SAN FRANCISCO

By the time we hit San Francisco, we're suffering pretty badly from the effects of jet lag. At the Commodore Hotel, we catch a couple of hours of rest and tune in to the local cable television, only to be confronted with a vintage episode of "Are You Being Served". Even more bizarre are the news channels, all of which are breaking with the story that 39 Nike-wearing members of an alien-worshipping cult committed mass suicide when the Hale-Bopp comet passed overhead. Strange. Very strange.

The next morning, we take a stroll up Haight Street. Back in the Sixties, it was a focal point for revolution, but now it's nothing more than a hangout for junkies, a time-warped picture postcard peddling hippy nostalgia. A pretty sad sight, really, although it's rather amusing watching the acid heads stumble across the road in their psychedelic fogs. And some look like they've been soaking up the, erm, "Californian Sunshine" since 1967. A convincing reason to just say no, kids.

After a chilled appearance at the Faster Bamboo record store (chilled being the operative word – during spring, San Francisco is warm during the day but almost Arctic at night) Friday night sees us at Organic, a full-on jam from Bay Area party organisers the Funky Tekno Tribe. Their soundtrack (chunky progressive house) is hardly Rockers material but they win the crowd over with their future breakbeat science.

DJ DICK: "SAN FRANCISCO REALLY IS THE ONE. I've got so many friends who've settled here. It reminds me of Britain in many ways – a lot of it looks almost Victorian, especially when you go somewhere like Haight Street."

Glyn: "It's definitely not like the rest of America. It really does look so different because there aren't all these towering skyscrapers everywhere. When I come here, I always hear really interesting, funky music which I don't hear anywhere else."

Farda P: "I'd give San Francisco 10 out of 10 all day long. The kids were really having it at Organic. They were the vibe as far as I'm concerned. In this city, it's really relaxed and people just get on with it – there's no great big deal about anything."

THE CITY OF ANGELS

The plane-ride from San Francisco to Los Angeles puts everything in perspective. LA is mind-boggling vast. And if that wasn't enough to refry the already-fried circuits, the party later that night at Electric Daisy Circus has a young and enthusiastic crowd kitted out in WW1 gas masks, oven gloves and chef's hats. Only in America...

Just as well, then, that on Sunday it's down to the Hyperdisc record store in Santa Monica where skate kids, trainspotters and ravers-on-the-comedown-tip hang out on the sofas, drink coffee and dig the sounds offered up by whoever's in town.

It's a useful wind-down before being thrown back into the jungle at Science, the drum & bass workout run by Raymond Roker from the excellent US dance mag, "Urb". Dick drops some funky electro and trippy breaks before segueing into more familiar rollin' rhythms. A bunch of Warners' execs make frequent communal trips to the toilets, looking like extras from a Billy Idol video shoot. It's very comical and very LA.

"Is everyone in Los Angeles a bit spaced-out?" we enquire of a demented punter, breakdancing like he's had something long and hard shoved somewhere very personal. "Well, it's a big city," comes the reply. Quite.

It's Monday and we channel-surf again through the visual flotsam and jetsam on cable. A programme with the intriguing title "Homeboys... In Outer Space!" looks interesting, while the news runs with a story about three people who have been mown down on a street not two hundred yards from our very hotel. It gets all of 10 seconds' airtime. There are also lots of ads for fortune tellers and clairvoyants imploring you to phone "1-800-PSYCHIC". Or was that "1-800-HANDOVERYOURCASH"?

After a couple of radio slots on Groove FM and Metropolis on KCRW, it's time to put in the last appearance of the tour. A stint at the Monday Social.

This year-old institution, at the Louis XIV restaurant, is hosted by the Bud Brothers, aka Mick Cole from deConstruction and Freddy Be from Soul Vibration. With a comfy chill-out lounge, cordon bleu restaurant and bar, the Rockers do what they do best, namely spin whatever the fuck they like. Local chanteuse Holly Lovecat sings a beautiful a cappella scat-style over "Eyes Of Love" by Jazziac Sunflower before informing us that her "creative psychic energy is at its peak". If that wasn't weird enough, Dick provides the tour's fitting climax by segueing into a cover of "California Dreaming" by blind lounge singer José Feliciano. Brian Wilson, eat yer heart out.

DJ DICK: "THAT ELECTRIC DAISY FESTIVAL WAS a full-on rave. I haven't seen anything like that in a long time, what with all the gas masks and white gloves. Science was probably the best club date of the tour. It was really tearing jungle, but the hip hop and electro tracks I played still got a great reaction."

Glyn: "I really liked playing the record stores because they're so chilled and there's not any pressure to fill a dancefloor. It seems to be a real thing over here, especially on the West Coast. It's great that people can lounge about and take in some quality sounds."

Farda P: "People have got a lot of profile in this city, and they're larger than life, but they're still really ready to party. Maximum respect to everyone spinning at minus eight!"

The Kruder & Dorfmeister remixes of 'Going Under' are out this month. A new single 'Fuzz Walk' is out next month and the album 'Mish Mash' is released in August

ROCKERS HI-FI TOP TENS

GLYN BUSH'S TOP 10 USA TRAX

1 BULLITNUTS – "Donkey Stroke" (Pork)
2 CHOP SHOP – "Demon Bitch" (Angel Trax)
3 FLYNN & FLORA – "Silk Cut" (Independent Dealers)
4 BOMB THE BASS – "Absorber (Jedi Knights Mix)" (4th & Broadway)
5 KC FLIGHT – "Planet E (Hip Hop Mix)" (BAG)
6 NAUTILUS – "In The Ghetto" (Precious Material)
7 ONLY CHILD – "Rain" (Grand Central)
8 ROOTS MANOEUVRE – "Next Type Of Motion" (Sound Of Money)
9 PAINTED VAN – "Scratch A Verb" (Different Drummer)
10 DIE STERNE – "Themenladen (Bigga Bush Mix)" (L'age D'or)

DJ DICK'S TOP 10 USA TRAX

1 ROCKERS HI-FI MEET KRUDER & DORFMEISTER – "Going Under" (WEA/Different Drummer)
2 SKYLAB – "The Trip (Roni Size Remix)" (Eye Q)
3 THE CAPOEIRA TWINS – "Stump Juice Theme" (dub plate)
4 DIRTYFINGAZ – "Crime Scene (New Breed)
5 SHAKE INC – "Mona Lisa OD (Ambient Rub-A-Dub Mix)" (Go Bang)
6 PRINCE PAUL – "Vexual Healing" (Wordsound Recordings)
7 SLY & ROBBIE – "Boops (Here To Go)" (4th & Broadway)
8 THE CHOSEN FEW – "In The Rain" (Konduko)
9 D-KRUZE – "Bitch" (Eastside)
10 SLY & ROBBIE – "Destination Unknown" (dubplate)

FARDA P'S TOP 10 USA TRAX

1 STUMP JUICE – "Stump Up" (white label)
2 PESHAY – "Vocal Tune" (from "Logical Progression Volume 1" album) (Good Looking)
3 ROCKERS HI-FI MEET KRUDER & DORFMEISTER – "Going Under" (WEA/Different Drummer)
4 ROCKERS HI-FI – "Bit One" (from "Music Is Immortal" album) (Different Drummer)
5 DJ CAM – "The Return Of The Jedi (Club Mix)" (Shadow)
6 CLOUD NINE – "Jazzmin (Tango Mix)" (Moving Shadow)
7 EARTHLING – "1st Transmission" (Cooltempo)
8 OLIVE – "Miracle (Doc Scott Remix)" (RCA)
9 ONE HUNDREDTH MONKEY – "Hoffman Dub" (from "Planet Dub Volume 1" album) (Ultimate)
10 UNIQUE 3 – "Pattern 12" (Ten)

THE END

PRESENTS

FULL CYCLE FRIDAY 27 JUNE
RONI SIZE. DJ KRUST. DJ DIE. DJ SUV. MC DYNAMITE.
SPECIAL GUESTS FLYNN & FLORA. 11-5 £8/£10

SKINT ON FRIDAYS FRIDAY 4 JULY
FATBOY SLIM. HARDKNOX. BENTLEY RHYTHM ACE. MIDFIELD GENERAL.
PLUS SPECIAL GUEST KOOL HERC. 11-5 £8/£10

SUB-TERRAIN SATURDAY 5 JULY
DARREN EMERSON. MR.C. TREVOR ROCKCLIFFE. MURF. ADAM FREELAND.
LAYO. DEANO. STICK. 11-7 £10/£13

BULLET FRIDAY 11 JULY
CAJMERE. MATTHEW 'BUSHWACKA' B. LAYO.
SPECIAL GUESTS NUPHONIC RECORDS. 11-5 £7/£12

ATHLETICO RECORDS LAUNCH PARTY SATURDAY 12 JULY
SIMON FATHEAD. KIRSTIE MCARA. ALEX SPARROW.
SPECIAL GUESTS FREDDY FRESH & PSYCHDELIA SMITH (LIVE) 11-7 £10/£12

NO U-TURN AND RENEGADE HARDWARE FRIDAY 18 JULY
ED RUSH. BAILEY. FIERCE. FUTURE FORCES. KANE. TRACE. NICO (LIVE PA). 11-5 £8/£10

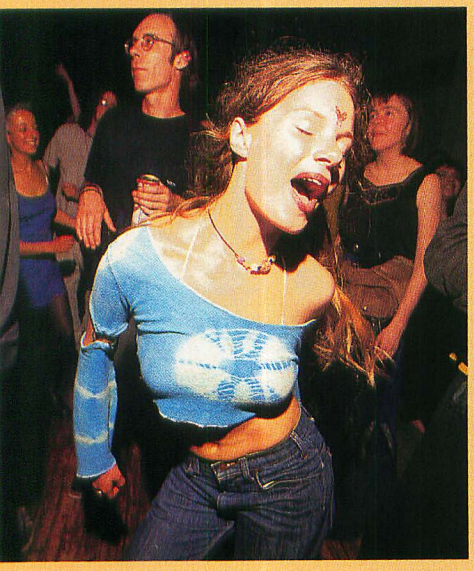
ATHLETICO

THE END WEST CENTRAL STREET WC1 TEL 0171 419 9199 FAX 0171 419 9099
www.the-end.co.uk

words **Rachel Newsome** pictures **Raise-A-Head**

bristol

BRISTOL The domicile of trip hop. The noble seat of rare groove. The abode of West Country drum & bass. And need we say, the home of Massive Attack, Tricky, More Rockers, Way Out West and Full Cycle? In view of the city's untouchable sonic legacy, it's only logical that Bristol is the location of this year's Muzik Saints & Sinners Awards. But what about the sleazy speakeasies, the drinking dives and the laidback hang-outs which also contribute to the city's unique musical infrastructure? Look no further than the definitive Muzik guide to the faces, places, back streets and hidden treats of Bristol



CLUBBING
where to lose it

clubs

BLUE MOUNTAIN Stokes Croft (Info 973-5960). Cool ex-Jamaican restaurant/ hotel. Check out the roof garden.

BLOW POP (9.30-4am. £6/£5. Info 924-8516) regular Saturdays. John "Dope On Plastic" Stapleton's hip hop night, which has drawn everyone from Wall Of Sound to Afrika Bambaataa. Top event.

CHOCOLATE CITY (9.30-4am. £6/£5. Info 907-1702) regular Saturdays. The motto is "Less hype, more funk." More fun is also guaranteed at this, Cup Of Tea's Saturday beat fest.

LAKOTA Upper York Street (Info 942-6203). Bristol's answer to super-clubbing.

TEMPTATION (10-5am. £7/£5) Fridays. Way Out West's Jody and crew really dig out their techno tackle for a sweaty, happy crowd. Local drum & bass renegades Full Cycle take over the back room once a month.

FANDANGO (10-6am. £10/£8) Saturdays. Watch out for the monstrous queue of dressed-up club babes and likely lads desperate to get into the city's biggest "uplifting house" night. Lipstick, powder and paint are essential.

NEW TRINITY COMMUNITY CENTRE. Trinity Road (Info 907-7119). Once a church, the Trinity is now Bristol's hippest live music centre. Expect one-off events ranging from lo-fi dub to hi-speed jungle. The line-up changes every month, so ring the venue for details and enjoy a new form of Sunday worship every day of the week.

THEKLA The Grove (Info 929-3301). Bristol's nautical reputation has left its mark on the club scene with the Thekla – a club on a boat.

NU SKOOL (9.30-late. £6/£5. Info 0976-246685) first and third Friday. Daddy G of local legends Massive Attack ensures the beats are ship-shape and stylish. The nu skool cool.

JACK ATTACK (10-4am. £4. Info 909-8870) occasional Thursdays. Bristol's coolest deep techno and house shindig. Local rising star Nick Harris gets to share the ring with international heavyweights such as Richie Hawtin and Derrick Carter.

CUP OF TEA (10-4am. 6/ 5. Info 924-8516) fortnightly Fridays. A sonic medley which varies every Friday, from the big beats of Bentley Rhythm Ace and breakneck rhythms of Fabio and Grooverider to the smokin' sounds of Ninja Tunes. A tip-top brew.

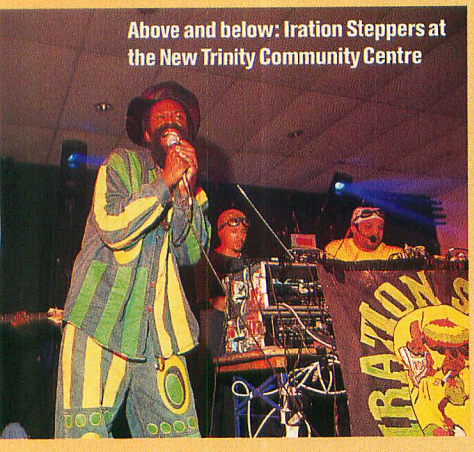
events

KARANGA (Info 0973-339-992). Various one-off venues. Pushca meets Bristol in this series of irregular glamathons. Feather boas, stilettos, Jeremy Healy... you know what I'm talking about.

RUFFNECK TING (Info 929-8588). Various one-off venues. Looking for some bad ass bass and raw beats? DJ Dazee and crew keep the underground vibe going strong in the West Country. And remember to watch out for their fourth birthday bash some time in August.

SHIMMY (10-6am. £6/£5. Info 908-5964) monthly Saturdays at Club Loco (Hepburn Road. Info 942-6208). Subterranean techno, combining live acts and local underground talent.

VERSATILITY (10-3am. £5) monthly Saturdays at Easton Community Centre (Kilburn Street. Info 954-1409). Independent Dealers Flyn & Flora set the speed at breakneck velocity.



Above and below: Iration Steppers at the New Trinity Community Centre

The Lakota

SHOPPING
threads and vinyl

BREAKBEAT CULTURE Park Street (Info 929-7372). The Ruffneck Ting crew stock all your jungle needs.

PURPLE PENGUIN Colston Street (Info 929-0860). Cup Of Tea's goldmine for essential hip hop, beats, jazz and drum & bass cuts.

REPLAY RECORDS Haymarket Walk (Info 904-1133). Jungle and drum & bass emporium.

SHARK BITE Park Row (Info 929-9211). Skate/surf nirvana. You can get your Oakleys, Helly Hanson and Quicksilver here.

WESTWORLD Park Street (Info 921-3154). You want Hooch, Arc and Stussy? Superfly chicks and wide boys need look no further.

EXPLORING
where to chill on Sundays

ASHTON COURT
A stately home and park. Good for picnics, sunbathing and all those other things you do in green, wide-open spaces. Oh, and it has lots of deer, too.

THE DOCKS
Essential for those with a fetish for old battle ships. Britain's first-ever steam boat, the SS Great Britain, is also harboured here.

THE DOWNS
Miles and miles of open, green space. For suggestions, see Ashton Court.

THE ZOO
For those who feel they haven't witnessed enough wildlife already.

Shark Bite

DRINKING
it's not all Scrumpy Jack

THE BELL Hillgrove Road (Info 924-3373). If you're in search of drinking dives off the beaten track, The Bell is where you'll find Bristol diehards nursing their pints. Oh, and you can do a bit of celebrity spotting here, too.

CAFÉ BLUE Silver Street (Info 940-5626). An ex-Victorian fire station, the only things pumped at Café Blue these days are the beer and the in-house sound system.

COSIES Portland Square (Info 942-4110). Snug wine bar with b-boys behind the decks making a ruckus.

MUD DOCK The Grove (Info 934-9734). One for the outdoor-inclined, this is a mountain-bike shop, café and bar rolled into one smokin' hang-out.

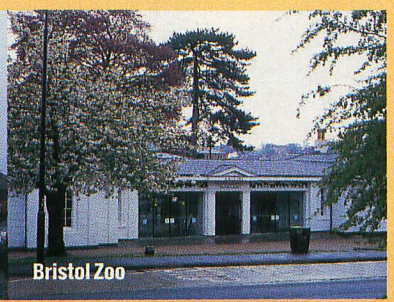
WATERSHED BAR Canons Road (Info 927-6444). This slick bar is part of Bristol's independent Watershed arts complex, and is more often than not frequented by some of the city's hippest young things.

St Michael's Cafe

Tasca's

Browns

Great Britain


Bristol Zoo

what Bristolians say...

"There's a good underground techno scene in Bristol. It's more intimate than London."
Katrina, 19, student

"Bristol's so mellow. There aren't many places where all the girls are friendly with each other like they are here."
Emma, 19, student

"Bristol's great in the summer. You get to May and it's like, yeah! People just like to chill-out."
Marlene, 33, teacher

"Bristol always has something going on, but it's also laidback. A good sense of community too."
Emma, 23, student, and Daniel, 21, artist

fly by night

"There's something special about the vibe here. It's been strongly influenced by reggae and old funk bands like Pigbag, who were in the charts in the Eighties. There's a certain group of people in Bristol who've gone from hip hop and rare groove right through to the new technology movement, and that's what makes it such a creative city. There's a do-what-you-want punk ethos out here which is very constructive. It began with all the warehouse parties back in the Eighties, and there's something of that spirit around now."
Flynn & Flora

Flynn & Flora

SLUMMING
where to crash

● prices quoted are for a standard double room at the weekend

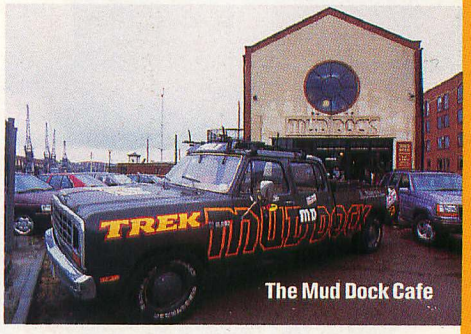
BRISTOL HILTON Redcliff Way (Info 926-0041). £76 (breakfast incl)

THE SWALLOW ROYAL College Green (Info 925-5200). £110 (full English breakfast incl)

WASHINGTON HOTEL St Paul's Road (Info 973-3980). £46 (breakfast incl)

WELLINGTON PARK Wellington Park Road (Info 974-3292). £37 (breakfast incl)

WESTBOURNE HOTEL St Paul's Road (Info 973-4214). £45 (breakfast incl)



The Mud Dock Cafe

READING AND LISTENING
fanzines and radio

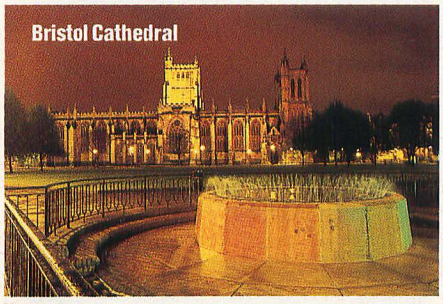
THE VENUE/VELOCITY
Bristol's weekly what's-on mag. "Velocity" is an occasional offshoot, cataloguing all things dance-related. £1.70 from newsagents.

KNOWLEDGE
Ruffneck Ting's fractal-influenced rave and jungle 'zine. A psychedelic/trance sister publication, "Implant", is due to be launched soon. Free from record shops.

OUT OF HAND
Rave scene 'zine featuring the lowdown on local talent. Free from record shops.

GALAXY 101
Bristol's answer to Kiss, Galaxy broadcasts mainstream dance by day and underground beats by night. Way Out West and Full Cycle both have specialist shows.

PIRATES
We can't print the frequencies by law, of course, but it won't take you long to stumble across one of the city's plethora of jungle and hip hop stations.


Bristol Cathedral

The Thekla

EATING
where to hang out

ARNOLFINI Narrow Quay (Info 929-9191). A suitably suave art gallery, Arnolfini serves up affordable continental food for style-conscious diners.

BROWNS Queen's Road (Info 930-4777). Top-notch pasta dishes and traditional English pies, frequented by poor students on to a good thing with their parents, and Bristol's glitterati. Nice but not cheap.

CAFE IGUANA Lower Park Road (Info 973-0730). Groovy Mexican eco co-op type thing. Unfortunately no bandits, but there's plenty of live Latin American music.

ST MICHAEL'S CAFE St Michael's Hill (Info 907-704). Cool diner with a groovy pop-star mural to gaze at as you happily munch your cheese and tomato toastie or baked potato with beans.

TASKA'S York Road (Info 942-6799). A bohemian café-type affair and premier Sunday chill-out zone, Taska's is a good place to refuel after a heavy night out.

what Bristolians say...

"Bristol's got a cool atmosphere. The cider's good, too."
Dave, 25, promoter

"The percentage of cool people in one radius is far greater than it is in London."
Nathan, 29, musician

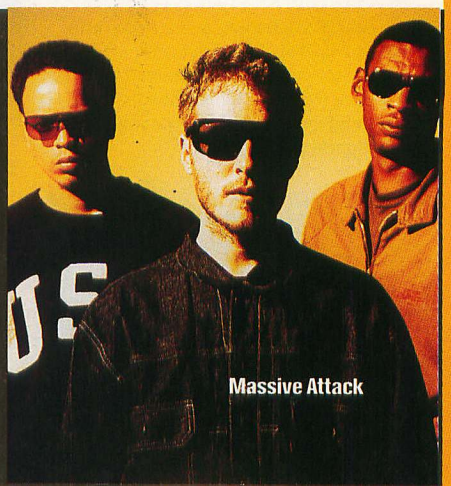
"It's the San Francisco of England."
Mark, 30, snowboarder

"The music scene is brilliant and there are lots of good clubs."
Delphine, 22, photographer

"Being in the business of travelling around the world, I find Bristol a really pleasing place to live compared with a lot of other places I've been. It's really mellow, everyone knows each other – from Full Cycle to Massive Attack – and we all get on really well."
Nick Warren

HOB-NOBBING
who's who and what's what

Massive Attack/Wild Bunch
Tricky
Smith & Mighty/More Rockers
Portishead
Full Cycle (Roni Size, DJ Krust, Die and Suv)
Independent Dealers (Flynn & Flora)
Ruffneck Ting
Cup Of Tea (Purple Penguin, Statik Sound System, Monk & Canatella)
Technical Itch
Dead Calm
NRK Sign Division
Ariel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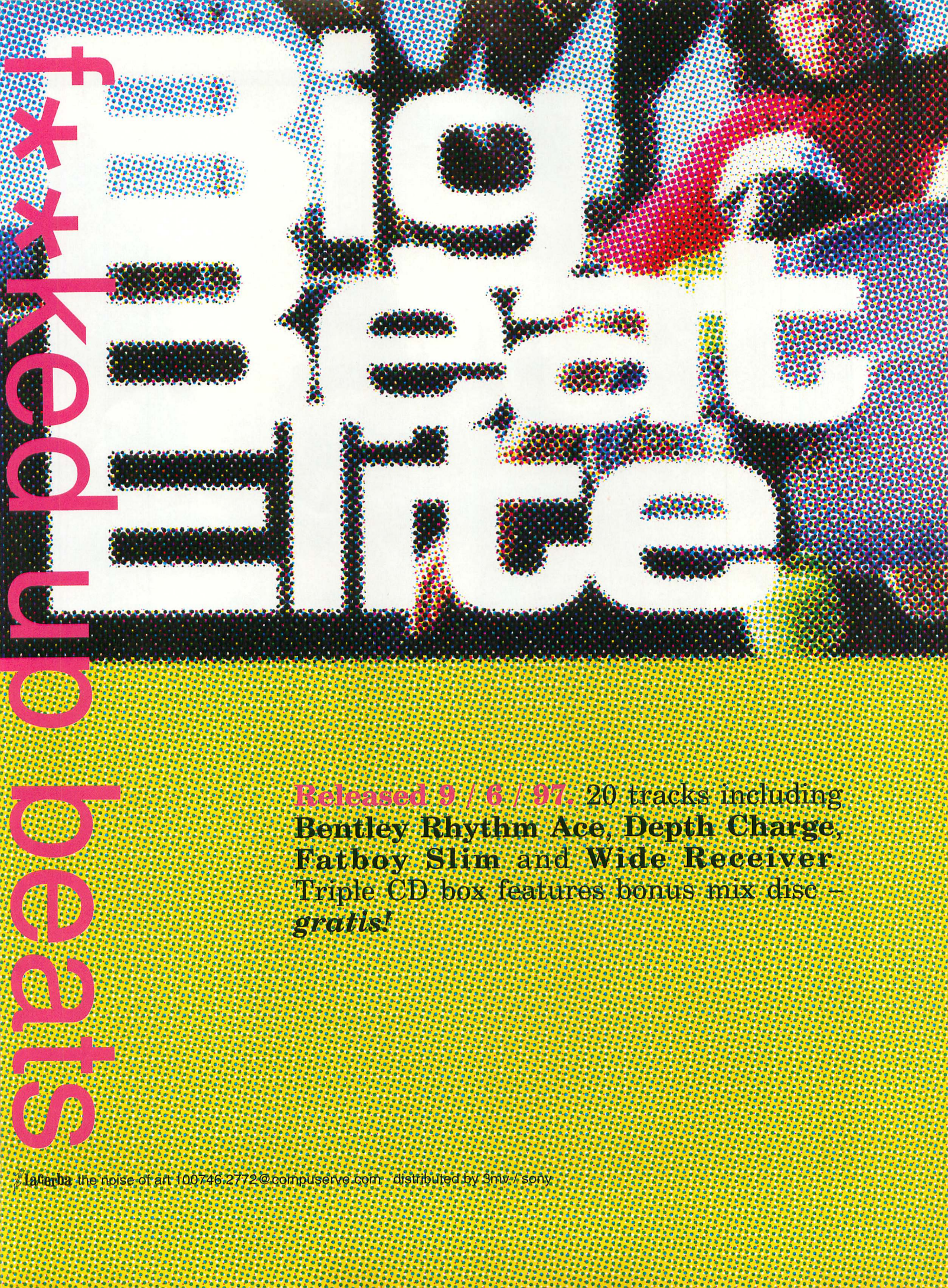
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something positive

Many believe the founding father of hip hop is the founding father of DJ culture and hence the father of modern dance music. Quite a burden, but one the legendary KOOL DJ HERC takes in his stride

HOW DO YOU DEFINE GREATNESS? WHAT IS IT THAT LIFTS an individual to the status of pioneer or even, whisper it, founder? And who would want to be a founder when most of them end up dying in obscurity, forgotten, overlooked or rejected? What's so great about greatness anyway?

These are the sort of questions which might flow into your head on the way to an with interview Kool DJ Herc. The man universally acknowledged as the founder and originator of hip hop, the most vital cultural force of the last 20 years, is in the UK for the first time to play warm-up man for The Chemical Brothers. All credit to them for bringing him over and, in all probability, introducing him to a whole new crowd of listeners. Isn't the wrong act headlining, though?

Herc, a relaxed, genial figure slumped in an armchair in shorts and a T-shirt has an answer, of sorts.

"Herc is not a person who is going to disrespect you. But if you disrespect him, then he's going to disrespect you, if only to shame you. I'm not going to be a pushover. Up there or down here, you're not going to step on me because I'm still a person."

THERE'S A TEMPTATION TO CUT TO THE BREAK HERE. TO MISS OUT THE build-up, the melody and chorus, and jump straight into the rhythmic madness of that eight or 16 bars in the story when everyone lets loose and the dancefloor goes mad. Why? Because Kool DJ Herc is one of the greats for the simple reason he was the very first man to cut breakbeats from different records together, to circumvent all other things in the search for pure, unadulterated rhythm.

"After observing the crowd and also observing the records I was playing, I noticed people were waiting for a certain point to come about. Some people would dance to start out with, but some people would just wait for that certain break. I used to sit back, smoke a cigarette until the record was finished, then put another one on. I thought, 'Let me see what the effect's going to be if I put all of these records together back-to-back and I'll call that segment the 'Merry-Go-Round'. Well, it just took off. They didn't have to wait for it any more. I brought it right up front."

What's so remarkable about that now? Well nothing, but just think about it. The whole of modern DJ culture flows from this simple decision to treat records as music in themselves, as more than just a second-best to seeing the band in the flesh. Rather than reverently playing the tunes end-to-end, Herc *cut them up.*

By using the decks as a basic form of musical instrument (a tool for organising sound), he also anticipated the sampler, or at least the idea of sampling. And where would any genre within the modern club scene be without the sampler?

Kool DJ Herc is joined on his visit to the UK by another of the originators, Grandwizard Theodore, the man who, despite the *"Flash is bad"* rhetoric, invented scratching.

"There are so many different ways to play music," Theodore explains in a relaxed, "Greg Nice" voice. "Grandmaster Flash was responsible for the backspin, you put the needle on the record and you spin it back to a certain section of the record. I would just put the needle on the record and hold it in one particular spot and scratch it back and forth." ➡

THE ORIGINATORS

AFRIKA BAMBAATAA

"When Herc came on the scene, I said, 'That's the way I'm going' and started up my own system. You had the Father of Hip Hop, then came the Godfather of Hip Hop and then came Grandmaster Flash. And we all just started to bring that sound which made hip hop into a world community."

KRS-ONE

"Grandwizard Theodore invented scratching."

LTJ BUKEM

"If it wasn't for guys like Kool DJ Herc and Bambaataa there wouldn't be a hip hop scene. Herc epitomises the word 'passion'. You hear things about what he's like as a person, but the day he came to my house was a day I'll never forget. He played me every tune I'd been after for the last 10 years and he also gave me an unforgettable history lesson!!!"

Kool DJ Herc

And how did he come up with such an innovation?

"I used to come home from school, go in my room and start practising. This one particular day, I think the music was a little bit too loud in the house. My mother came in, banging on the door, telling me to turn the music down. During the time she was talking to me my hand was on the record and it was going back and forth. As she walked away I was like, 'Hey, wait a minute!'. Once I'd discovered that sound, I experimented with it a bit more and it developed into something that was phenomenal. Any DJ you hear scratching today, they owe me a dollar!"

"And anybody using hip hop," adds Herc, laughing, "owes me fifty cents."

But now you've had your adrenaline hit, let's rewind selecta and hear the whole story.

CLIVE CAMPBELL WAS BORN IN JAMAICA IN 1955. HE WOULD MOVE TO New York in 1968, but before then he would learn all about the island's sound system tradition.

"There was a dancehall down the block from me and I used to see the whole procedure from which a party evolved. They would make their own posters and nail them up on the lampposts. They used to bring the system down in a handcart. A big ol' handcart, y'know. We would be out there playing marbles or riding on our skates and see this equipment getting set up in the yard. We would see the whole procedure throughout the course of the evening. You could smell the curried goat being cooked and the guys would bring beer and string up little red and yellow light-bulbs. And when nighttime came, man, the houses and fences were just rattling. *Rattling*. That stuck in my mind."

Another influence came from his mother's trips to New York.

"She'd bring Motown records back with her and I would listen to them. Then James Brown came out with 'I Feel Good'. I just loved that music, man. Just loved it. I've been hooked into Brown ever since."

The move to the South Bronx allowed these forces to be unleashed. One of the poorest, most rundown areas in America, the late Sixties saw buildings burning down, either at the hands of landlords after an insurance pay-out or by tenants desperate to be rehoused outside the area. From this chaos was born the Boogie Down.

Of course this didn't happen overnight. For Herc, it began in 1970, when his sister organised a back-to-school party and asked him to play.

"I was a graffiti artist back then with Taki 183, Phase 2 and people. I was b-boying in 1969 and I started playing in 1970. When I was asked to do that party, people wanted to know who I was, so I took a chance and I put my name as Kool Herc on the card. The party was a success. There was never any disturbance. I asked for respect, I got respect. I got co-operation. When anything happened, I cut the music off and I'd tell them, 'Look man, anymore of this bullshit and the party is over with.'"

A succession of packed block-parties and a vividly-remembered boat trip enlivened by the timely dropping of "Rock The Boat" led to the hiring of a club called the Twilight Zone for Herc's first big party.

"At the time, there was a club up the block called the Hevalo where I used to give out flyers for my parties. They would always chase me away from the door, so I told them, 'One day I'm going to play this fucking club, you watch'.

"It rained the day I gave the party but people still showed up. The place was packed. They all left the Hevalo and came down to Twilight Zone. Hevalo's party was empty. A couple of weeks later, I got a phone call from them. 'Herc, we want to know if you'd like to play at the club every weekend'. 'What? Every weekend?? Yeah, I'm with that.'"

So, that was that. In 1974, Herc's residency at the Hevalo started. It was a regular show which gave him the time and space to develop his Merry-Go-Round segment and transform modern music.

MENTION KOOL DJ HERC TO HIP HOP LOVERS OF A CERTAIN AGE AND THEY will babble excitedly about "the car with the big speakers in the back". In an early-Eighties BBC documentary, "Hip Hop: A Street History", Herc is indeed seen driving round the South Bronx in a long white Caddy from the back seat of which extrude two huge speakers. Not only did Herc introduce the idea of cutting breaks to hip hop, he also introduced the idea of doing it fucking loudly. Theodore remembers it well.

"The whole block used to shake. When he used to play Dennis Brown's 'Do You Wanna Get Funky With Me?', oh man. There was this big power amp on the side of the stage and when he walked over to it, you could see the people by the speaker take two steps back. When he went over there, you knew he was going to turn the bass up."

"Flash used to come to the parties then," reminisces Herc. "He used to come up in there and my man would say, 'Yo Herc, that's that kid Flash. He's come up in the fuckin' spot with his fuckin' ass on his shoulders and shit'. And I'd say, 'Okay, alright... FLASH! I'M GOING TO LET THE BASS WALK THE PLACE!'. I cranked that fucking system and he ran the fuck out the door. Yo, but it was all fun though, man. The whole of hip hop should be about fun."

It wasn't all about fun, though. Between 1973 and 1977, Herc was the number one DJ of the nascent hip hop nation. Then, two years before Sugarhill Gang's "Rapper's Delight" blew the music up for an international audience, it was all over for him. It was, according to Herc, the night that Muhammad Ali "got his ass whipped" by Joe Fraser, an image which suits his heavyweight boxer's frame. By this time, Herc was playing at Executive Playhouse. On this particular night, someone was let in who Herc's security didn't know, but who claimed to work for the management of the club.

"A row broke out with somebody from my crew and I walked over to see what was going on. I saw two people I knew but I didn't see the stranger. So when I said, 'What's going on?', the stranger came out of nowhere. I got hit three times in the side and I put my hand up to stop it and that one went right here, straight through."

Herc displays the scar, still clear on both the front and back of his hand, where 20 years ago the fourth knife blow fell.

"I backed away holding my side and I looked to see blood dripping from under my clothes. There was snow on the side of the street so I picked up a block of ice, put it on my side and walked to the hospital."

Herc was out within a week, but the atmosphere had been soured for him and some of the fun had gone forever.

"That was it, man. I mean, I didn't know I could bleed. That was the first time something like that had happened to me. That night I didn't want to go to sleep because I thought I was never going to wake up again."

Considering all this, it seems amazing that Herc isn't bitter. He treats with equanimity the fact that people have been making money out of his innovations for nearly 20 years without once inviting him on tour and without his being invited to appear on record until the Nineties (Terminator X's "Godfather Of Threat" album). As one of the pioneers should be, he's more concerned with rapper's attitudes toward the culture than his own personal status.

"They're not saying anything with substance or taking a stand. That's my beef with them. They're raping it, raping it, raping it, and not putting a constructive plan out there. They have the youth's attention and they're not making use of it. All of us pioneers need to come to the table and say, 'This is a culture and a culture has to be represented'. It's about time we had a hip hop national holiday. Or a hip hop stamp."

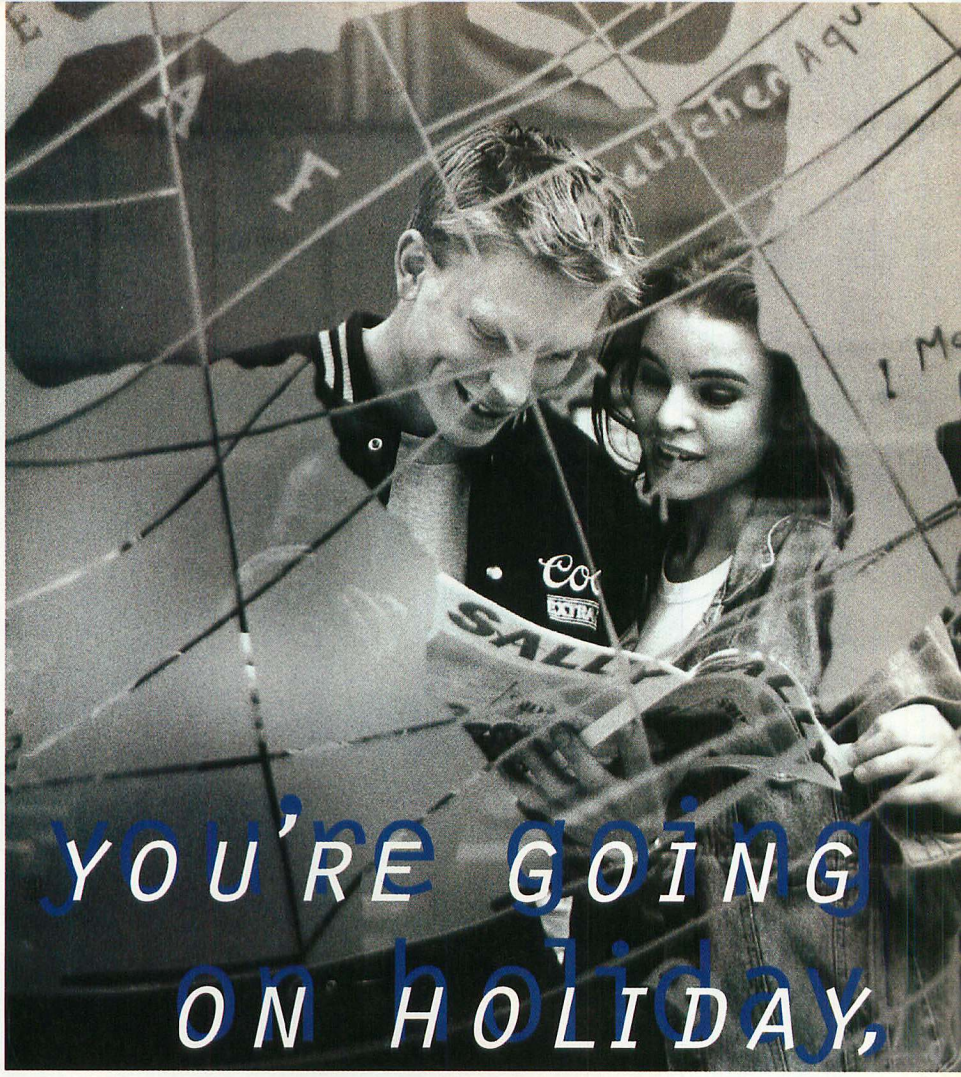
"Yeah," adds Theodore, looking forward as well as back. "Something positive."

Kool DJ Herc (left) and Grandwizard Theodore

"APACHE"

One of the tunes Herc broke has become known, in the words of DJ Red Alert, as "the national anthem for all b-boys". That tune is "Apache" by the Incredible Bongo Band. Originally recorded in 1960 by the Shadows, it featured Cliff Richard himself on bongos. However it was re-recorded in the early Seventies by a Jamaican disco group called the Incredible Bongo Band. With its mixture of unstoppable conga funk and outlaw organ it was always going to appeal to the new-born hip hop nation. Herc was given the record by a fellow DJ, Timmy Tim.

"I used that record to start it off. All the little hustlers loved it, you could freestyle to it and the b-boys could get off on that shit, and so everybody could get something out of it. That was the record to let them know the storm was coming. And it took off, man."



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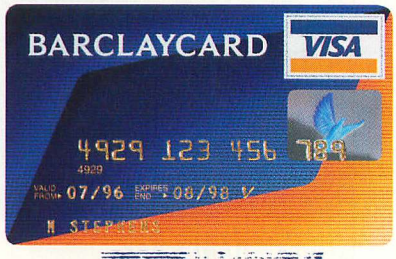

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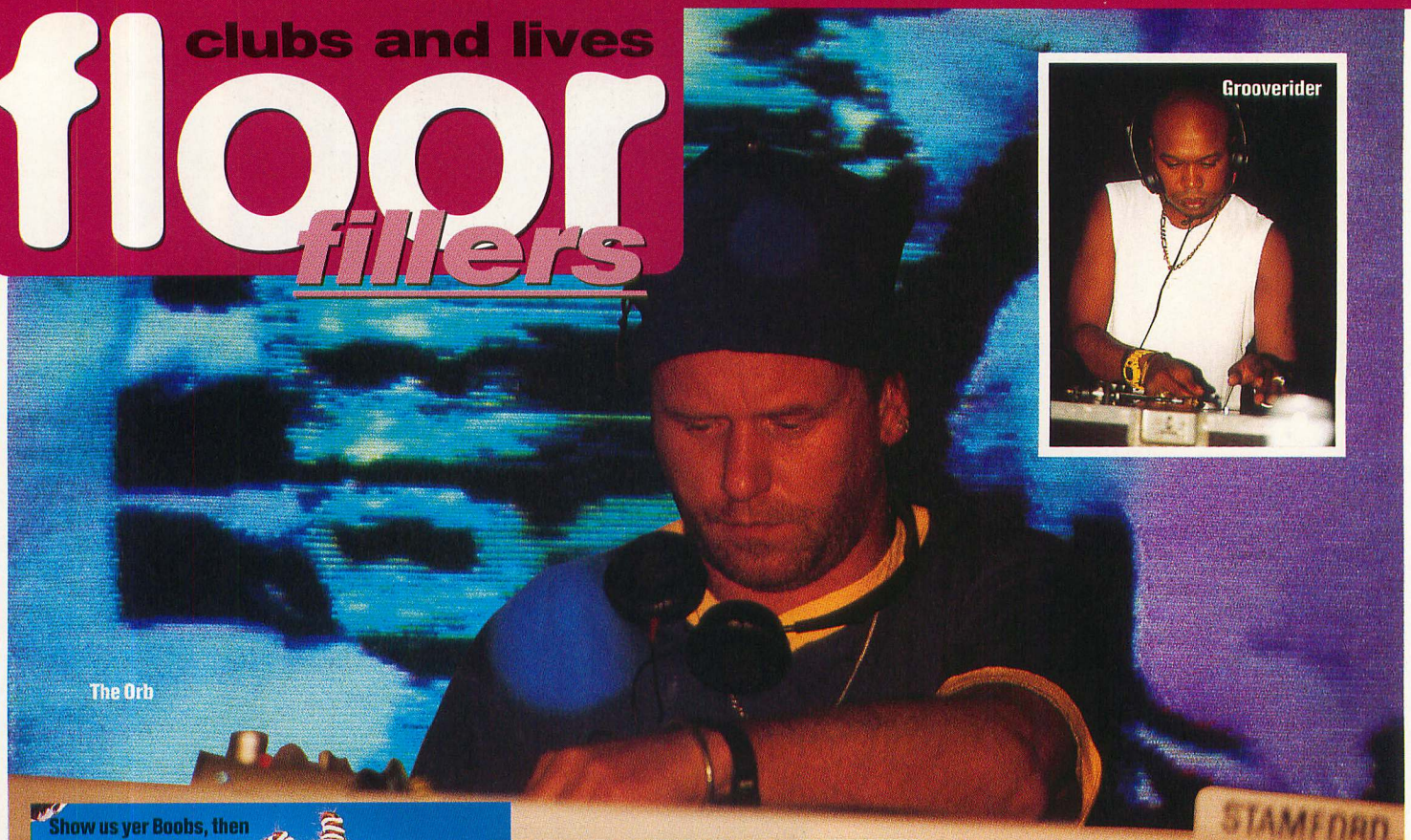
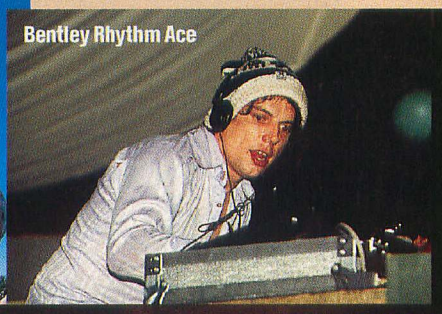
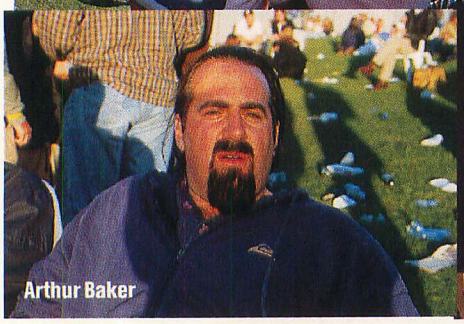
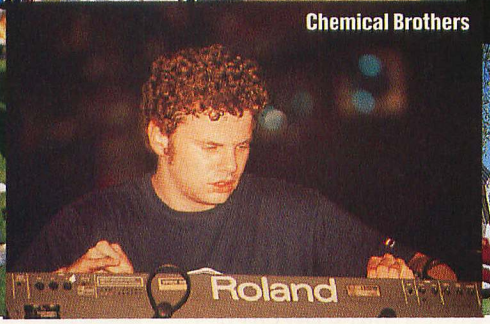
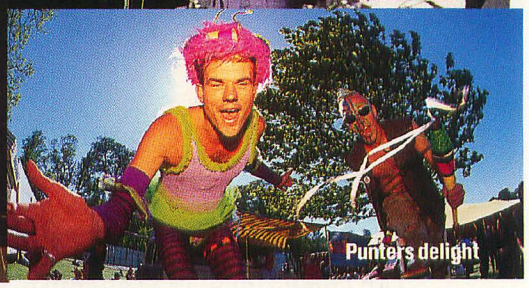




Pics: Kim Tonelli







ESSENTIAL MUSIC FESTIVAL – DANCE DAY

Stanmer Park, Brighton

WITH Kraftwerk playing at Tribal Gathering some 80 miles or so up the M23, you'd imagine there would be a faint feeling that the party is happening somewhere else tonight. Well, this 25,000-strong crowd don't seem to think so. Tonight Brighton has got its own beats, thank you very much.

Inevitably, and to some degree irritatingly, it's the Chemical Brothers who have the best people-pulling beats and they simply steal the show. After all, with a show honed over the last few months of touring and rocking everybody's proverbial block, the Brothers know how to deploy their sound for maximum crowd-pleasing impact. So as they take the stage in the darkening evening hours, a mighty roar goes up, which almost drowns out every other headline act on offer. Everybody else is relegated to mere blips on the sonic horizon while the Chemical's show the world how it's all done.

Their synthesis of dance music's finest moments (electro, hip hop, techno, acid house, funk etc) proves the point that leaping over the tables and tasting all the dishes is a lot more fun than just sticking to your thrice-daily digital fish and chips.

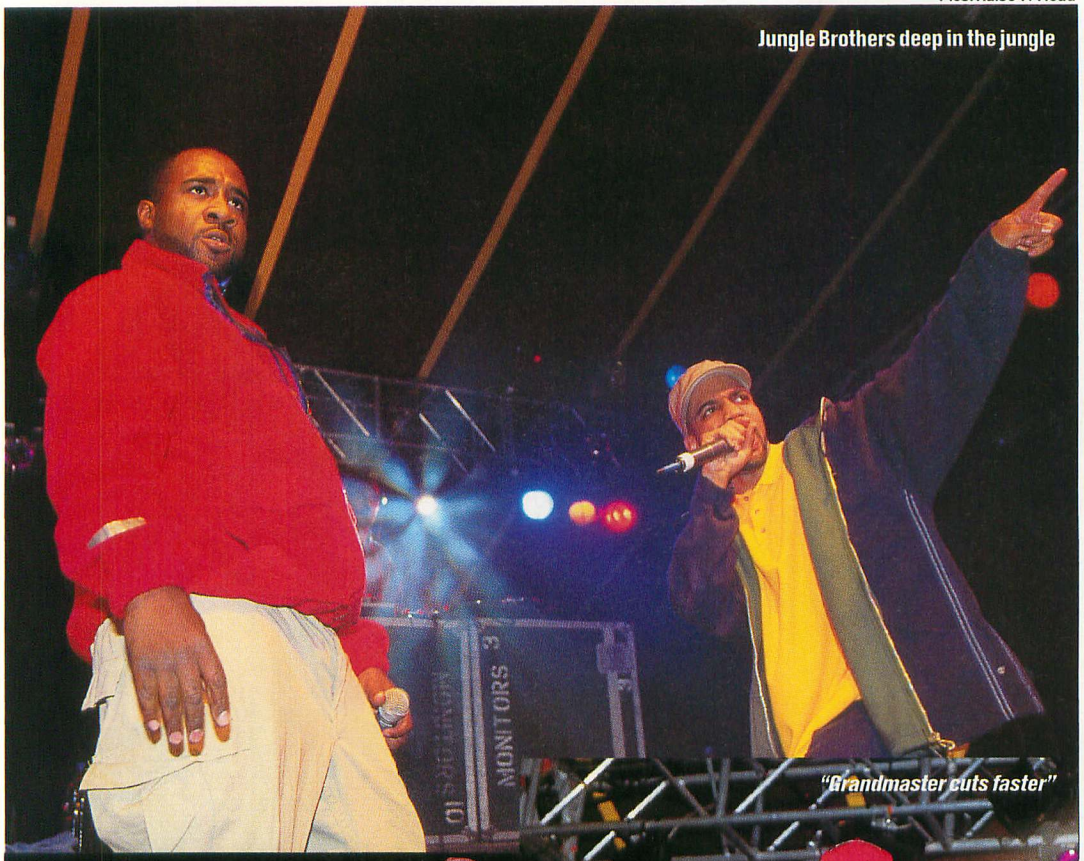
But lest we forget, there was also DJ Food's four-handed deck-wreckage, The Propellerheads' raucous, beef-beat Hammond fusillade, the light-footed pulse of LTJ Bukem's Logical Progression collective (who always sound better when they're given the space to express their sound properly), Death In Vegas' sombre tech-noir soundscapes, Randall's dark-as-midnight rollery, The Hardnox's sub-Prodigy bazooka beats, and (groan) Derek Dahlarge, who for once was notable for his absence rather than for his presence.

Which conveniently brings us round to Future Sound Of London, who play a set of their finest vinyl moments via an ISDN link direct from their studio onto the main stage. A logical extension of the "live dance music is just blokes pissing about with keyboards on stage who might as well not be there" argument, FSOL's "gig" unfortunately doesn't amount to much more than a few pretty pictures to watch while skinning up and trying to keep the cold night air out.

As a consequence, anyone with any sense who hasn't managed to circumvent the tailback of crowds leading up to the Chemical's tent heads directly for the Legend's Of Dark Black Arena where Fabio and Grooverider provide the masterful final touches to a spectacular day's junglisms with their roasting selections. As the day draws to a close, Fabio slaps down the final record, the packed-to-the-rafters crowd squeeze the last few calories out of their exhausted bodies and the arena is bathed in a blissful white glow which is only marginally more pleasing to the eye than Grooverider's sleeveless white T-shirt. Kraftwerk? Who needs 'em.

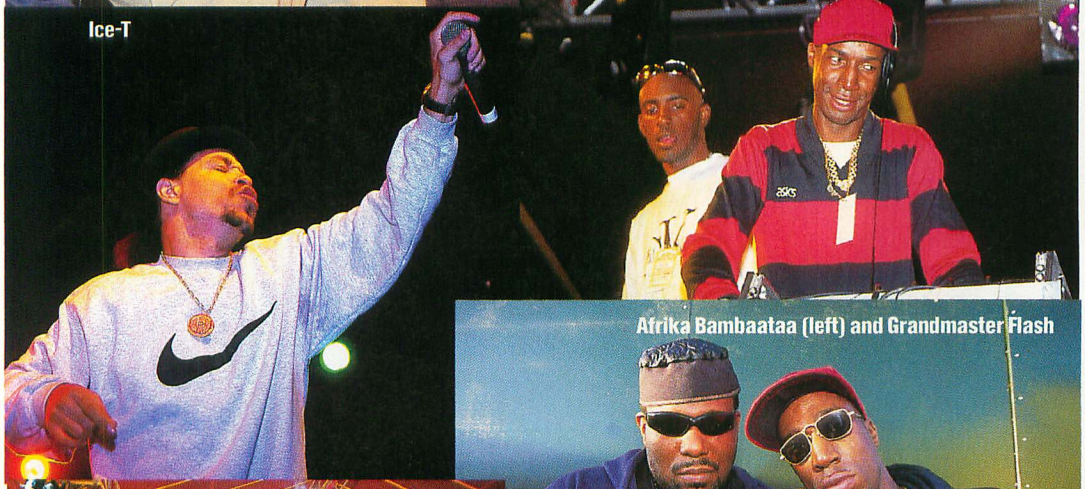
Kevin Braddock

Pics: Raise-A-Head

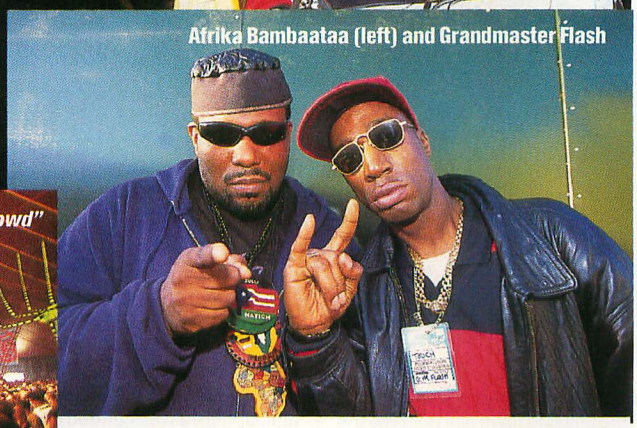


Jungle Brothers deep in the jungle

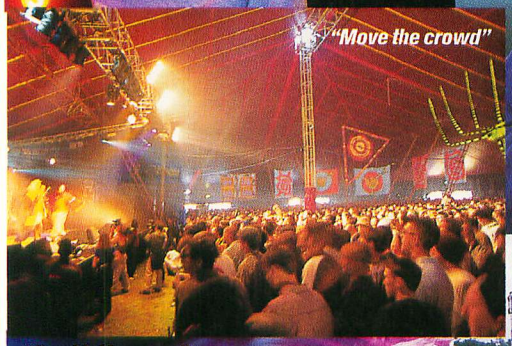
"Grandmaster cuts faster"



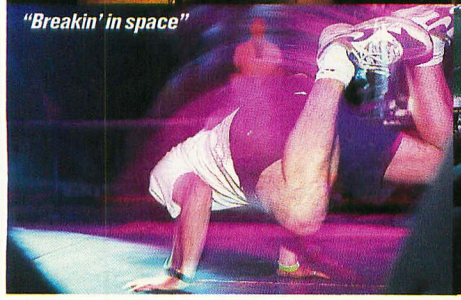
Ice-T



Afrika Bambaataa (left) and Grandmaster Flash



"Move the crowd"



"Breakin' in space"

Brighton '97

ESSENTIAL MUSIC FESTIVAL – ROOTS DAY (HIP HOP STAGE)

Stanmer Park, Brighton

STRANGE events are afoot at Brighton's Essential Music Festival. For the first time, there's a hip hop stage. The proportion of hip hop's hardcore who have made the trip to Brighton are wandering around blinking, looking baffled by the whole set up, strenuously proclaiming this is the first festival they've ever been to. These bemused few are surrounded by an ocean of fest-heads, who probably last listened to hip hop while trying a headspin to the Sugar Hill Gang, aged about seven.

The mixture, though, works. Blak Twang bound on, enlivened by the joys of spring, and soon half-fill a tent that by all rights should be empty. The Runaways and the Brotherhood follow and they all seem to be enjoying themselves. The sound is actually pretty good. The beats boom, the bass thuds, the tunes come through and sometimes you can actually make out the words. Most bizarrely of all, the crowd (noisy, supportive and growing as the day continues) is appreciative.

The notoriously bad-tempered Jeru flies onstage in his red, gold and green mini-superhero's cape and is actually smiley. Particularly when the crowd indulge his penchant for getting everyone in a large tent to shout, "The bitches, the bitches, the bitches". He rewards them with an impromptu skit-version of "Billy Jean" and they cheer some more.

Afrika Bambaataa plays a few records, his eyes flickering round in search of CIA operatives with microchip-shooting guns. The Jungle Brothers run on looking like your parents, only baggier, and everyone goes apeshit. They soon learn that this is a crowd which barely needs working. A simple "Come along now" would be enough to cause a mass orgasm. A run through of old hits, new material, even a video shoot for their forthcoming single and they're out. Sammy B has left a few weeks previously so they bring renowned X Man, Roc Raider, who has the crowd screaming by slobbering on his cross-fader while chopping his breaks into very small pieces.

Grandmaster Flash follows, eschewing fiddly tricks for his trademark funky, rhythmic, squelchy scratching. His hype-man hypes, Bam comes and bobs his head. But Flash, to quote Debbie Harry, is not just bad. He's bad-tempered. Having complained loudly that the sound man is fucking him up, the little man in the big red cap walks off the stage 40 minutes early. Do the crowd riot in disgust? No, they clap and cheer him for his brave decision.

After that we reach the pinnacle of hip hop. Ice T. Ice decides to go all mack-wacky, champagne-drinkin', brain-shrinkin' on us. He's trying to scare this mixed audience, but they all know he's "that lisping guy off the telly innit", so they just cheer him instead. The man is threatening with a capital NOT. It's a disappointing end to a particularly good day but nobody in the tent seems to mind. They're too busy doing exactly as they're told. *"Say yeah"* "YEAH". *"Say hell yeah"*. "HELL YEAH". *"Go and jump off a cliff"*. AAAAAARGH. Splat.

Will Ashon

Luciano

Luciano

Pics: Raise-A-Head

ESSENTIAL MUSIC FESTIVAL – ROOTS DAY

Stanmer Park, Brighton

WHAT'S a man to think? A who's who of reggae legends congregating on a park in sunny old Brighton? For one day only, the seaside town has become the reggae capital of the world. Thousands have turned out to pay homage to the biggest collection of reggae artists ever assembled in this country. Brighton is in for a culture shock.

The forces of nature have blessed us (22°C) and reggae music is now reverberating across the mammoth Stanmer Park. Ten hours of serious jammin'.

The vibrancy of artists such as Third World, The Wailers, Zion Train and Junior Delgardo fill the park with vibes that not even the sun can compete with. Is it a dream hearing Delgardo, inside the Rockers marquee, delivering a fierce repertoire of roots & culture, while reggae ambassadors, Third World, are outside on the main stage demonstrating the universal appeal of reggae music?

Reggae fans couldn't ask for much more. In addition, everyone is on their best behaviour and there are more than enough places to relax after a serious dance session. If anything, the only problem are the hefty gaps between each act. With music playing (not blaring), the crowd appear to be content to chill out instead of partaking in the festivities.

It is only the appearance of Buju Banton later on in the evening that brings the first real sign of urgency. The "Voice Of Jamaica" gets the crowds running and power walking for the first time in the day. The sense of anticipation gives the atmosphere a well-needed charge. And Buju doesn't disappoint.

Careful not to dwell too much on the material from his classic "Til Shiloh" album, Buju goes on a rampage with new tracks such as "Love Sponge" and "Run De Place". The pace and passion of the set is not for the faint of heart. His blazing locks a touching symbol of the fire he stokes up with every performance.

With the cold night upon us and the sky a dark shade of blue, it is Luciano's job to heat things up for a final time. Performing with unprecedented energy, high-kicking, hand-standing, dancing and running, he flings himself about the stage like this is his last performance.

Every so often, Luciano slows down and a smile brightens his face as if the sheer delight of entertaining is all too much for him. No doubt, this is something very special. As Luciano sings hits such as "How Can You?" and "Who Could It Be?", tired audience members garner up their last semblance of energy to groove just one more time. It is a beautiful feeling and a special moment to round off a great day.

Derek Bardowell

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The MD X-Spress God Made Me Phunky
De Lacy Hideaway : Deep Dish Mix
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Pic: Raise-A-Head

SPEEDY J

Atomic Jam, Birmingham

EVERY once in a while, a piece of music comes along which reconfigures the techno landscape. When Speedy J's opus, "Public Energy No 1" arrived at the Muzik offices, it generated the kind of superlatives, rapture and all-round brain-tweaking madness that we'd been reserving for the second coming. But then "Public Energy No 1" just happens to be one of the most intense, beautifully crafted and important techno albums released to date. Fact.

Naturally, this made the prospect Jochem Paap's live showings all the more intriguing. How would a couple of thousand Brummy Jamsters take to a man whose new material consists of medieval basslines seemingly dredged from the Beelzebub's bowels with future-noize breaks sampled straight from another dimension? Well, like bees to honey in actual fact.

Sandwiched between hard but mesmerising sets from Darren Price and surprise guest Dave Angel, Jochem puts on a show of controlled and impassioned energy. Quite why he doesn't DJ more often is something of a mystery really because he displays an intuitive feel for dancefloor dynamics. It's as if he has a hotline straight to the floor, his electronic gizmos sweetly synergised directly to the subconscious of the entire auditorium.

We get mainly unreleased material, so no "G-Spot" or "Pepper" here. Instead it's track after track of punchy 4/4 beatathons, limbic rhythm manipulators cut-up with his trademark body-baffling sonic weirdness. And when he climaxes with his new single "Patterns", a tune of both exquisite grace and terrifying power, you think techno has reached end game.

Put simply, if there's a better live techno act going then we want to know about them because they're gonna have to be pretty fucking awesome to match this. Hey, is this where we make the joke about (Snip! No it's not – Ed)

Kieran Wyatt

EMPIRION

Ring Rock '97, Brussels

EMPIRION'S advanced technology is clearly not working. Hiding behind banks of synthesisers, twiddling cables and checking connections, Jamie, Bob and Oz are looking bemused. Punctuated only by transistor radio-level techno, the silence is far from golden. Hundreds of shaven-headed skate-kids and gabbers look on sullenly as Jamie decides to switch his decks on, dropping hard, dark techno which has the undoubted benefit of being loud. However, nobody, save for diehard Empiricists, moves a muscle. Conditions prior to Empirion's appearance on stage here in Belgium haven't exactly been favourable either.

Taking "eclectic" to new levels, the promoters have preceded Essex's finest with an unknown Belgium pub band, churning out downtempo rock & roll nonsense. Excessive lighting inside the jammed marquee has also reduced the atmosphere to near-catatonic levels. With no time to soundcheck, giving all concerned drugs might not have been such a bad idea on this occasion...

Thirty minutes and two more false starts later, the lights dip and Empirion are finally off. With heads raised above synth parapets, the trio launch into a brand new track called "Rockatanksi", which begins gradually with the currently ubiquitous block rockin' Chemicals-style beat. However, even when the track picks up, mutating into Empirion's signature banging acid style, few punters seem particularly enthusiastic, save for the seriously pissed alcohol casualties staggering around.

Half-an-hour in and said alcohol casualties are becoming more and more aggressive. Fittingly, "Narcotic Influence" has passed by in a blur and even "Jesus Christ" has abdicated responsibility. Nothing is going to salvage this performance. Continuing to "Hartnoll" (nodding their heads in time and looking pleasantly buzzed while pressing the odd button), the band are clearly in show-must-go-on mode.

Finishing with their roller-coaster anthem "Quark", the boys leave the stage to moderate applause from a crowd who, frankly, have been awful. Audiences make or break a show and tonight's posse thoroughly decimated what was an impressive and diverse Empirion set. With little euphoria apparent at any point in the party, it was obviously just one of those nights. Belgium boring? Uh huh.

Jonty Adderley

Pic: Hayley Madden

D'YOU KNOW

HOUSEY DOINGZ

Nine Days In North-West America

SLEEPLESS IN SEATTLE

Thursday, 8.30pm

IT'S a cold, rainy night at Tacomas Sea-Tac airport. Terry Francis and Nathan Coles, the DJing arm of Housey Doingz, are here to storm Seattle with their gritty, bass-driven house music. We're met by Josh, Seattle's DJ Quest, who whisks us off into the depths of the city. We meet up with DJ Brian Lyons, Josh's partner and part of the Habit crew who were responsible for bringing the boys out here. We mosey on to Crush at Kid Mohair, a club buzzing with a what appears to be a drug-free crowd. It's a welcome introduction to clubbing Seattle-style.

RUSHING ON STARBUCKS

Friday, 11am

We awake in a motel in the middle of nowhere. Eventually, we find a sanctuary for the morning, a place called Denny's which serves Bloody Mary's with your breakfast. Josh rescues us before we get too sloshed and takes us for our first experience of Starbucks coffee. Who needs drugs when you can have coffee which leaves you buzzing all day long?

Housey's first gig is at Electrolush at The Showbox. It's a popular venue which attracts around 1,000 up-for-it-after-work groovers. The amazing visuals compliment Terry and Nathan's slow-building journey of deep, blended beats.

After their excellent set, we undertake an underground club crawl. Not only do we get to experience club culture but car culture as well, spending much of the time in Josh's boom box on wheels travelling from club to club across North-West America.

BREAKDANCING WITH THE BILL

Saturday Night

Josh ferries us down to The Waterfront, a district of Seattle where most of the underground clubs are to be found. By day, the place is awash with market stalls, street entertainers and coffee shops. Come night time, and Seattle's youth arrive in droves to dance their butts off.

The police give the clubs in the area a free rein, so long as there's no trouble and drinking regulations are followed. There's a story that the cops turned up to check out one party where a breakdance competition was in full swing. And check it out they did. One of the officers jumped into the circle of Adidas-clad youths, jacked his body and won the competition hands down!

With a vibrant artistic community, the city attracts legions of young people, many of them discovering underground dance music for the very first time. Terry and Nathan have already attracted something of a following here, and word has quickly spread that they are playing a set at Habit.

Playing back-to-back at the club gives the duo the opportunity to cut a rug to each other's sounds. Once again, their set goes down a treat.

The following night, they play at Josh and Brian's weekly Flammable night at Re-bar. A mature crowd means things get a little deeper and the response is electric.

NORTHERN EXPOSURE

Tuesday, midday

Young Seattleites love going to Vancouver to party, the looser alcohol laws there are a big attraction, and so are the more relaxed dancefloors. The boys are booked to play at Five-O at The Starfish Room. One of the DJs there is so impressed by their set that he offers them his slot (and wages) for the following night at one of Vancouver's most prestigious club, Mars.

We hang out in record shops and bars the next day. By the time Josh turns up to collect us we're completely sloshed and quite leery. A Canada versus UK pool-session ensues followed, somehow, by a visit to one of Vancouver's more upmarket strip joints, but that's another story... Dragging the boys away to play their set at Mars, we arrive just in the nick of time.

The club is vast, holding over 1,000 people, and it's packed tonight. Terry and Nathan only play for an hour and pull off a tight set considering how drunk they are!

NEVER MIND THE HANGOVER

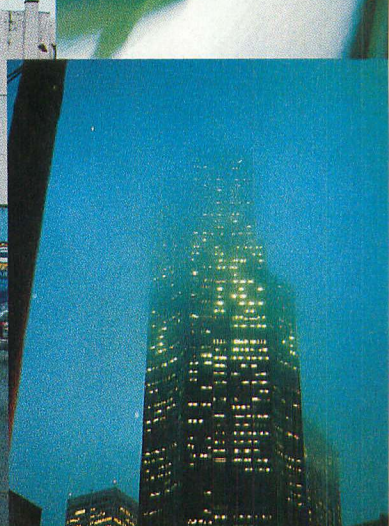
The final weekend

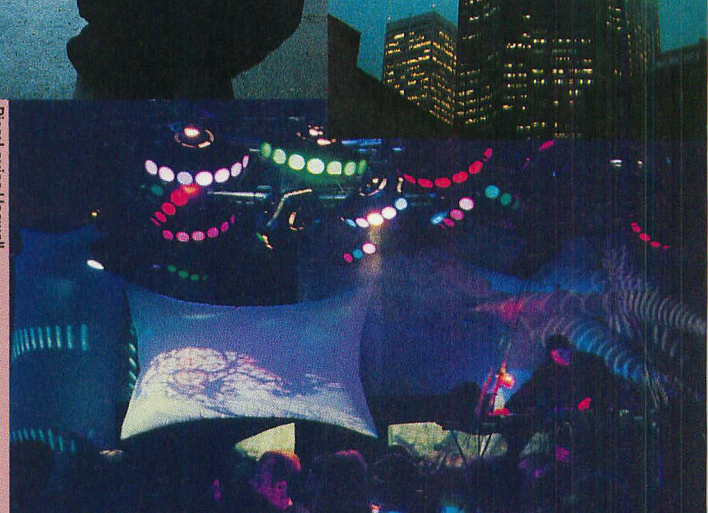
In fragile mood, we return to Seattle where Terry and Nathan are due to play the last set at Kid Mohair. The promoter loves Housey Doingz and has made an exception to his "locals only" policy. Once again, they funk it up with a first rate set and seamless mixing.

Their last stop is Saturday night at The Powerhouse. We pack our suitcases ready to leave for the airport once the set is over. This massive warehouse club, with the walls completely covered in graffiti murals, is home to a younger crowd which allows the boys to play with a harder edge. They don't let up for a minute and the crowd lap it up.

As we race to the airport to catch our flight it has finally stopped raining. Looking out over the Cascade mountain range, we at last get to properly see the magnificent scenery which surroundzzzzzzzzzzzz...

Louisa Haswell





Pics: Louisa Haswell

WHAT I MEAN?

7·7·97

Pic: Jamie B

ULTRANATE

The Loft, London

YOU could say that Baltimore's Ultranate has been round the block a few times since her catchy 1989 debut, "It's Over Now". Since then her work has been touched by the hands of Todd Terry and Leftfield, she's dueted with the original garage man Colonel Abrahams and done a lot of work with local Basement Boys including 1991's "Blue Notes In The Basement" album. And she is still around today, which is more than you can say for most in her niche.

Tonight she is here to celebrate her longevity and wear the crown for her forthcoming single, "Free". This tune was massive at Miami's Winter Music Conference and is officially the summer anthem of 1997. Paul "Trouble" Anderson's The Loft is a like home to her, and as she bounces her way through a medley of underground hits including "Party Girl", "Scandal", "Rejoicing" and "How Long" (The Ultra Flava Mix, of course) she is joined by the faithful crowd who she acknowledges have supported her since day one. She even swaps dance steps and shares the stage with one of Trouble's ever-energetic "boogie boys". The medley is an unusual idea, and could be a little bit "Stars On 45", but Ultra performs with panache and personality which shine more than her funky maroon catsuit and bleached blonde cropped afro. The swift segueing of tunes keeps the momentum up and leads to the fitting climax of her new single. It really is a standout house cut, with more verse-chorus structure than yer average pop hit, a deeper-than-dance lyric, and an absolutely anthemic chorus which tells everyone in the audience that they're "Free" to do what they want to do, as if they didn't already know it. Inspiring enough to show us that this diva's not done yet.

Michael Morley

GREEN VELVET

The End, London

SEE that bloke up there, the one who's heavy breathing into a microphone made from a pair of headphones, wearing a Day-Glo wig and nutty flying goggles, he studied engineering at college, you know? Honest.

Sometimes he's plain old Curtis, boss of the Cajual and Relief labels. At other times he's Cajmere, purveyor of discofied house and garage. And then, at other times still, he is Green Velvet, a sleaze-touting one-man freak show, and, officially, the only cool former engineering student in the entire history of the industrialised world. He's also the only one who's never worn a daft rugger shirt.

Depending on your mindset/drugs/imagination, Green Velvet's pertinent tales of modern living are either acts of admirably wayward comedy or darkly sublime ramblings sucked from society's super-seedy underbelly, and consequently house music's scariest experience since Bam Bam's "Where's Your Child?", no less.

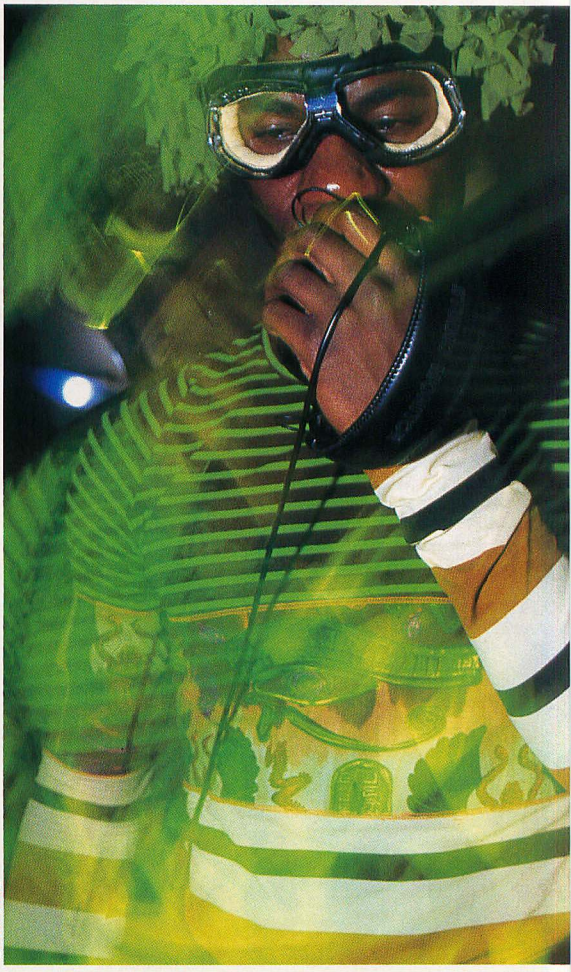
Cleverly, like Prince on a low budget and baneful drugs, he manages to be both of these for much of this drastically under-attended show. Accompanied by a stark, unfettered military beat and ragged synth noise at all times, he wails, purrs and camps it up through assured floor-slayers like the Christian-baiting "Preacher Man" and the creepy tale of obsession that is "I'm Losing My Mind" (there's no "Answering Machine", however).

Come "Flash", and he's tuned in enough to realise that his lyrics about kiddies bringing their own liquor to the party are unlikely to cause the kind of paroxysms among parents here as they would in the US. Thus, he adds lines about young 'uns parting with £15 for pills, thereby guaranteeing that your mother wouldn't like him... At all.

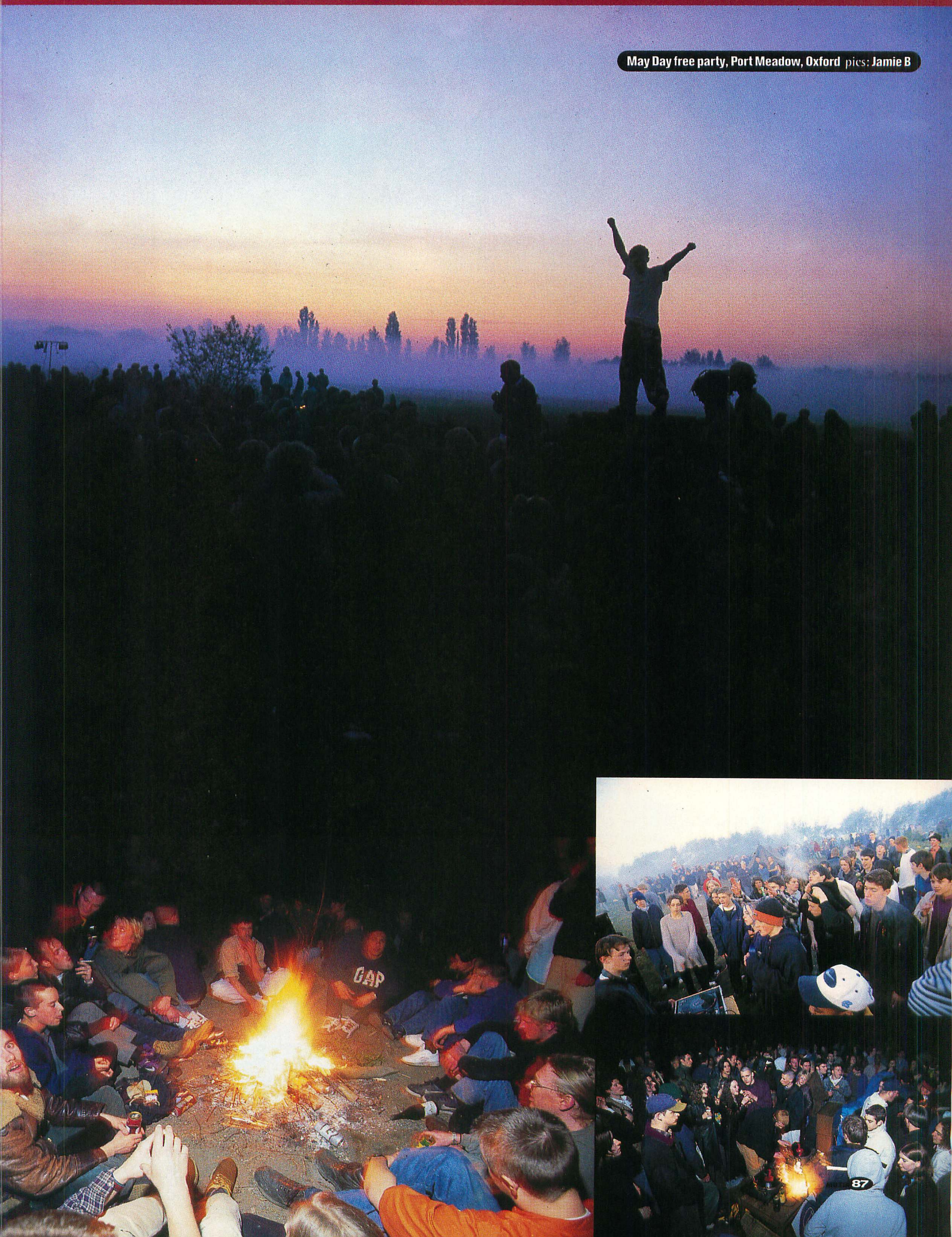
Which, in a way, brings us to Green Velvet's major shortcoming. Namely, that he only ever entertains the converted and already perverted, and ulitimately that he's not getting the chance to unnerve the public at large. He'll be seen as something of an under-achiever, sadly, unless a significant record deal and battle plan can be drawn up in the near future. Then, conceivably, he could get into the heads of real little kiddies.

And just imagine what that would be like.

Andy Crysell

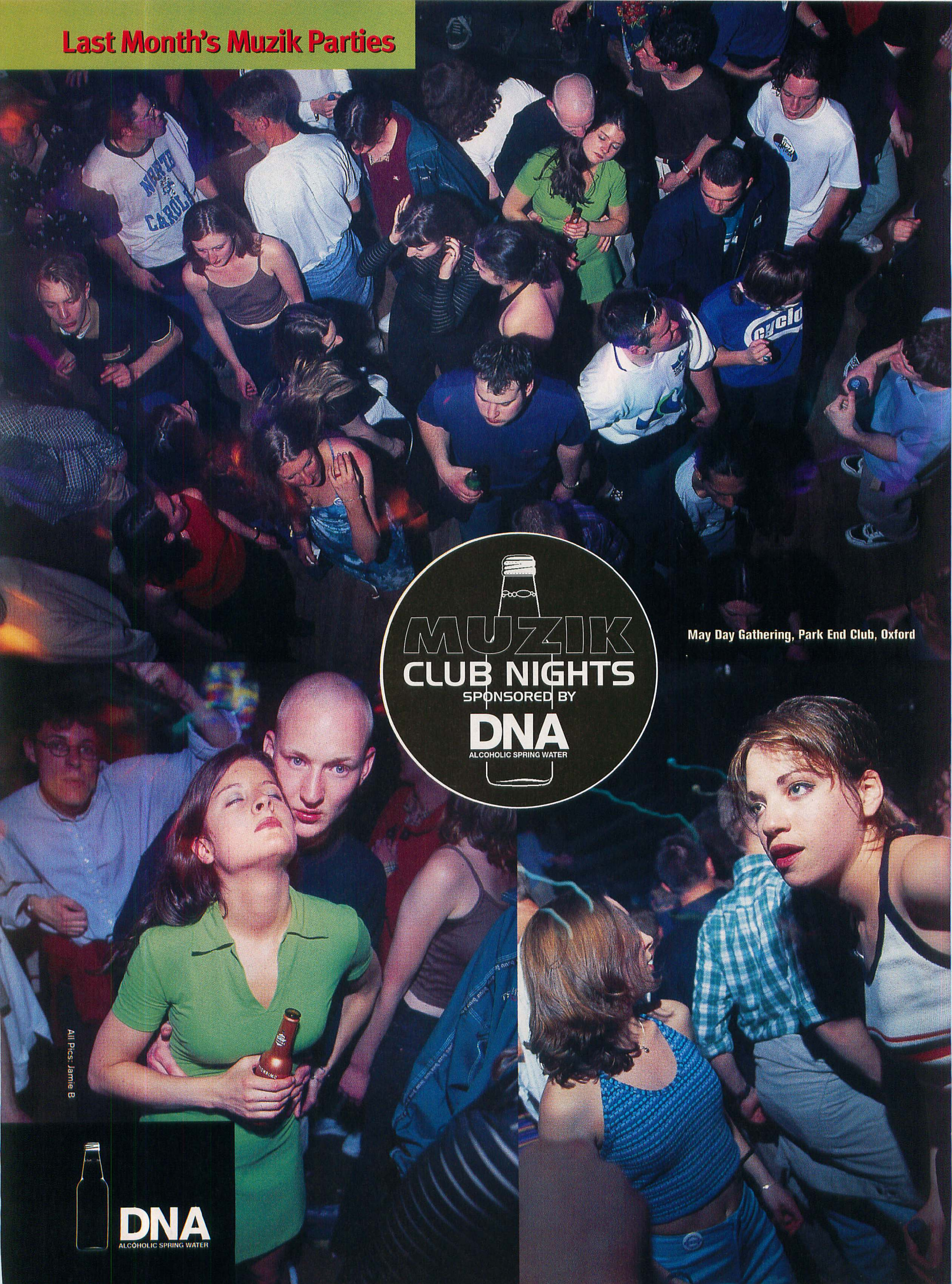


Pic: Jamie B



May Day free party, Port Meadow, Oxford pics: Jamie B

Last Month's Muzik Parties



May Day Gathering, Park End Club, Oxford

All Pics: Jamie B

MUZIK

CLUB NIGHTS

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WHERE TO LOSE YOUR INNOCENCE THIS MONTH

LEEDS – SATURDAY JUNE 14

BACK TO BASICS – MUZIK NIGHT
The Pleasure Rooms, 9 Marrion St
01132-449-474. 9-3am. £12
Dub Pistols, Kid Batchelor, Steve Lawler, Ralph Lawson, Huggy, Lee Wright, James Holroyd and Marcus James (Muzik Bedroom Bedlam DJ)

NOTTINGHAM – FRIDAY JUNE 20

FUSION – MUZIK NIGHT
Essance, Barrasford House, Goldsmith St
0115-941-7467. 9.30-3am.
£8/£6 NUS and UB40
Dave Clarke, Pacific Records, Justin Deighton, Ade Fenton, Nebula Two, Talvin Singh presents Anokha Sounds Of The Asian Underground, Tony Global and Philip Jones & Sean Martin (Muzik Bedroom Bedlam DJs)

PLYMOUTH – SATURDAY JUNE 21

SCREEM – MUZIK NIGHT
Warehouse, 34-36 Union St
01752-266-118. 8-2am.
£15/£12 members
Sasha (playing drum 'n' bass), LTJ Bukem (playing house) and Maestro (Muzik Bedroom Bedlam DJ playing drum 'n' bass)

LANCASHIRE – SATURDAY JUNE 28

JACK DUCKWORTH PRESENTS: THE PIGEON BREEDERS BALL 2 – MUZIK NIGHT
Secret location. Phone for details 01524-614-00.
10-7am. £10
Tim Hablin (Chemical Soup), DJ Evolution (Megadog), Al Bloomfield, Rob McCrory, Tony Works (Atomic Jam), Kenny & Kelly M and DJ K (Muzik Bedroom Bedlam DJ)

CHELTENHAM – FRIDAY JULY 4

OUTRAGE – MUZIK NIGHT
Enigma, Regents Street
0976-749-977. 9-2am.
£6/5 members
Smokin' Jo, Lee Dean and Steve Bridger (Muzik Bedroom Bedlam DJ)

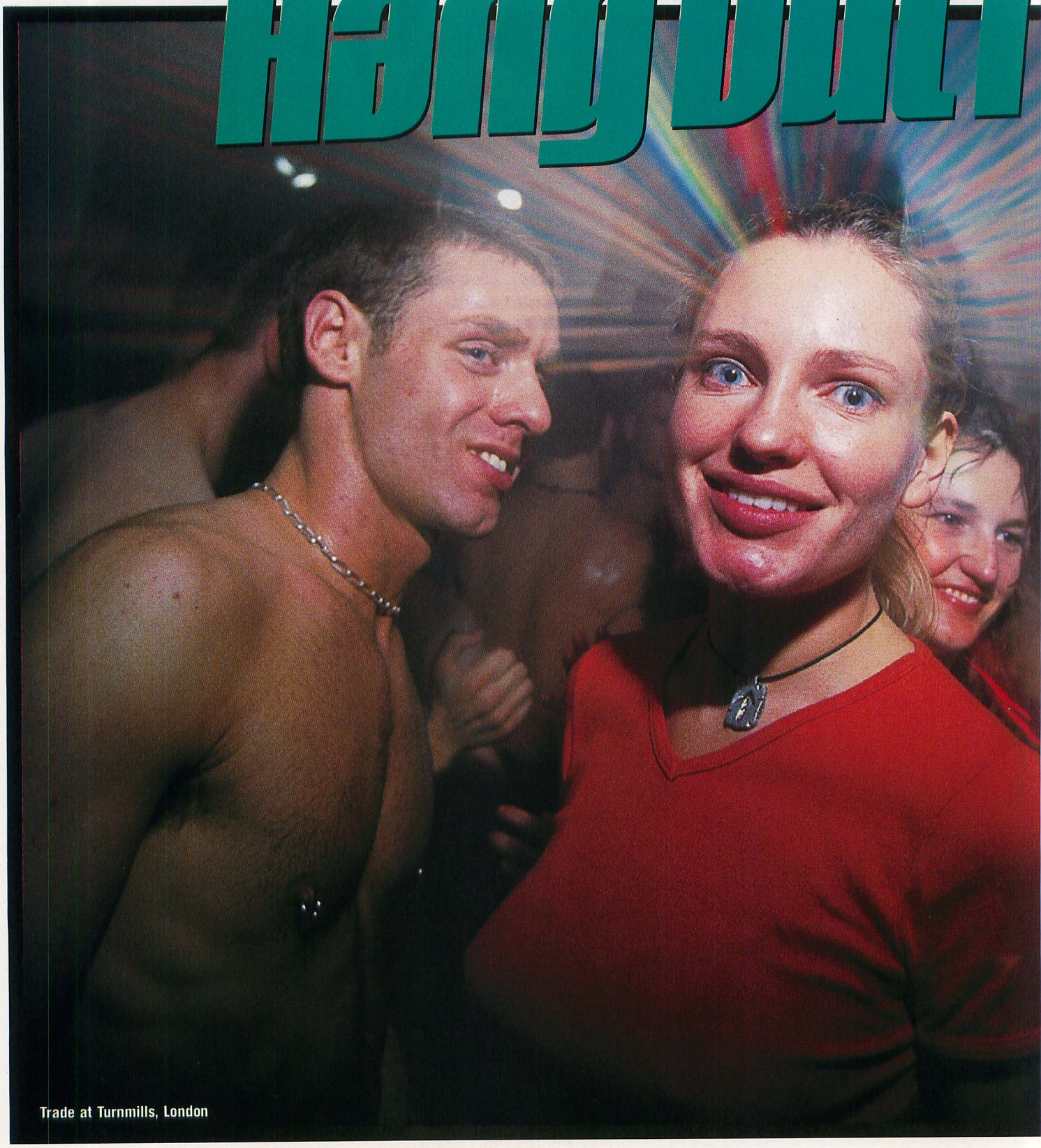
NEWQUAY – TUESDAY JULY 8

NATURAL RHYTHM – MUZIK NIGHT
Berties Nightclub, East St
01637-875-096. 9-2am.
£8/£6 members and NUS
Alex Neri, Lady K, Simon G, Piers and Steve Bridger (Muzik Bedroom Bedlam DJ

Our sponsors, DNA alcoholic spring water, are giving away a crate of their rather unique drink. To win, just answer this question. Which rock legend recently played a drum & bass set in Dublin? Send your name and address on a postcard to: DNA Giveaway, Muzik Magazine, King's Reach Tower, Stamford Street, London SE1 9LS. The first one out of the editor's sock wins. All entries must received by Friday June 27. You MUST be 18 or over to enter!!

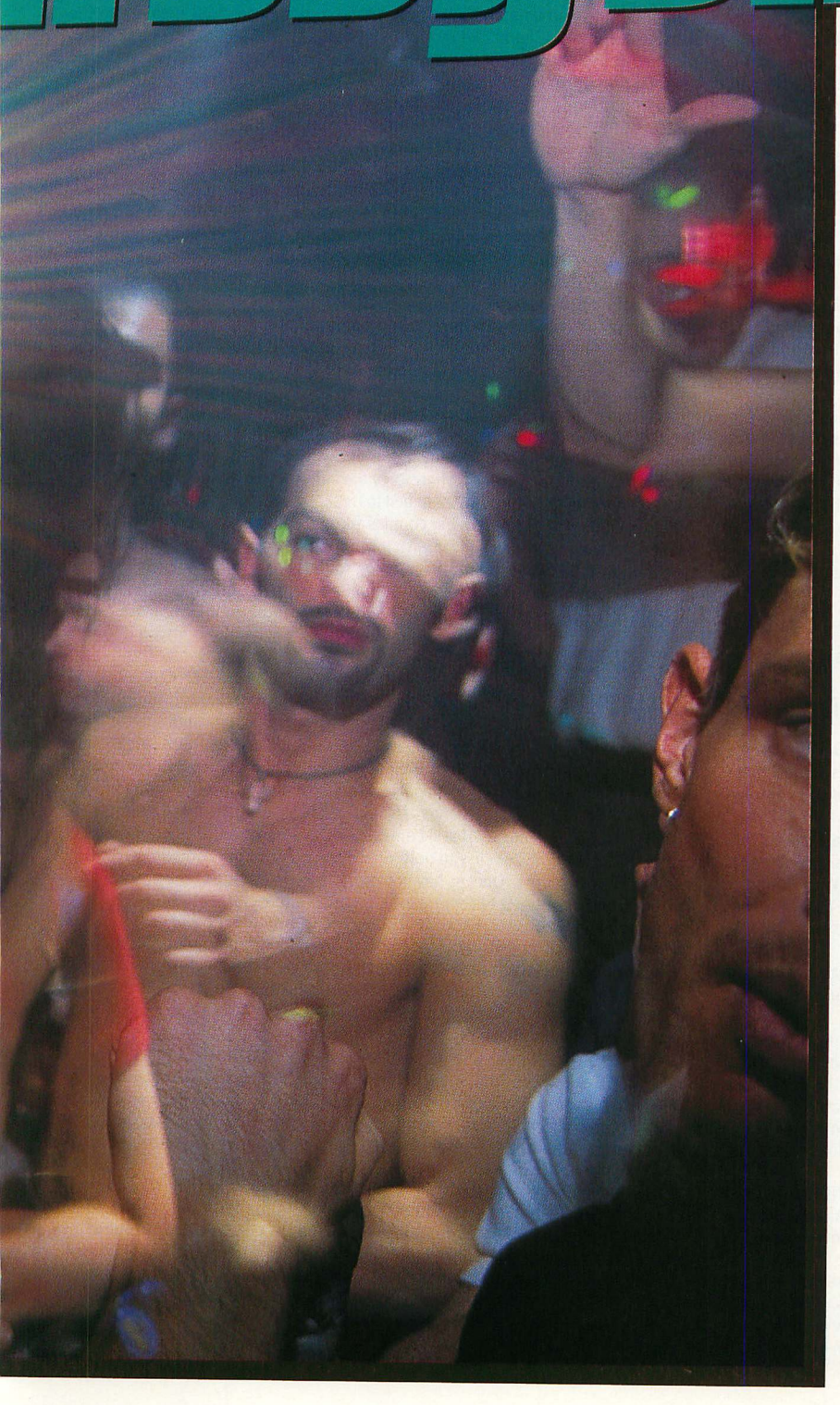
DNA
ALCOHOLIC SPRING WATER

Why Do Straight People Hang Out!



Trade at Turnmills, London

n Gay Clubs?



They're better known as strays and they have a better time in gay clubs... Why? Better atmosphere? Better tunes? Better DJs? Less harassment? More fun, maybe? We get to the bottom of it, so to speak

Strays

"1992 WAS A FUCKING REVELATION. AN OPEN DOOR TO A DIFFERENT way of life. White Diamonds, hormonal overload, banging music and people just doing whatever the fuck they wanted. The first time I went, I remember tripping off my nut, talking to this stunning tranny for 15 minutes. He thought it was hilarious, but not quite as much as my girlfriend, who was deep in conversation about ribbed dildos with two screamers behind the bar.

"Next to them, people were bouncing around to this deep American shit, fondling each others balls and jumping about like amyled-up kangaroos. Downstairs, the music was hard as fuck, blokes would shoulder-charge you near the bar, and one had chained himself to the wall, but that was part of the game. Lose it too much and you were liable to wake up in a corner with some queen holding your hand, stroking your thigh and gazing into your soul. Not lose it enough, and you'd never quite connected with what was going on. It was a difficult balance to strike. Get it right, though, and you had the time of your life."

Peter (not his real name) is a London clubber with a story which has become increasingly commonplace as the Nineties slowly fuse into 2000, house music becomes mainstream and Ecstacy is the new gin & tonic. A straight man or woman who, for one reason or another, wanders into a gay environment for the first time with unforeseen results.

He loves everything about it. But this is no closet-exiting exercise. No authentic straight ever does take that walk on the wild side and drop his pants in a backroom. He remains forever a straight in a gay world. What Junior Vasquez calls a fruit fly. What we might call a "stray".

"The first time I stumbled on Trade, the environment was incredible," admits one of the country's most famous strays, Red Jerry of Hooj Choons. "I only really went that first time because it was open so late! Back then, I used to go clubbing at places on the fringes of the acid scene like the Mud Club. At that time, everything was on the Balearic tip, you know, all progressive house and those Flying and Boys Own parties, but they began to get too fashiony, too Michiko Koshino. Then I went to Turnmills. It was an incredible combination of drugs and music. Unrestrained techno and Ecstacy which was unbeatable."

Of the strays Muzik spoke to, openly but for the most part anonymously, all agreed with Jerry that the main reason for their choice of venue was music first, drugs second and the general "up-for-it" atmosphere (that comes out of the first two categories) third. Energy on the dancefloor and consistently good mixing were also highlighted, with strays pointing to DJs like Malcolm Duffy, Steve Thomas, Steven React, Ian M, Blu Peter, Pete Wardman and Rich B as the leading jocks... All DJs who are often ignored by the straight media.

Chris Kenyon, gay promoter of the South West's sublime Galactic night, "a predominantly straight club, but with a few campish farm-hands round the edges" would tend to agree.

"It's hard to put your finger on what it is, but the music and atmosphere are definitely better," he confirms, still clearly suffering on Wednesday evening from the previous weekend's activities. "It's more of a party in a gay club. A proper fucking party! I would even go so far as to say that gay DJs are better than straight ones. I know that's going to be contentious for a lot of people, gays and straights alike, but it's my own honest opinion.

"Gays naturally play more uplifting sounds, they are more likely to take the crowd's tastes on board, and at the end of the day they don't take themselves as seriously as straight DJs. They don't give a shit. We love them down here [in the West Country], whereas my experience as a promoter is that the younger straight DJs think that playing harder stuff for the sake of it gives them credibility, which is total bullshit. Give me a gay, any day!"

However, Peter is not so sure when confronted with Chris Kenyon's assertion. He is straight, after all, and even in a world flooded with cheap pills and soaked in amyl, there are limits to what a bloke can accept. Just.

"I don't know if I would quite agree," he suggests. "I mean, look at straight jocks like Mrs Wood who have always served it up good and hard in virtually every mixed club going. I suppose if people mean that gay DJs play better sounds than the best known straight DJs like Sasha, Carl Cox, Oakenfold and all the rest of that Cream/MOS mafia, then fine. That lot are so fucking boring and predictable, my granny could play a more entertaining set. But that doesn't mean she'd have to be bent, does it?"

BANGING, PUMPING, GROOVING MUSIC, WHATEVER THE SEXUAL INCLINATION OF the DJ, and a "bosh-and-go" attitude to clubbing may head the menu of attractions for strays, but the safety element of the gay environment is also a major draw, for boys and girls alike.

Blokes like the fact they can get off their faces with mates of all persuasions, while the women are just happy not to be bothered by loved-up Lotharios. Plus, with the need to relieve oneself being far and away the most insoluble scourge of the straight scene for all the female strays we spoke to, on the gay circuit they can use whichever toilets they like, thus eliminating queues of females gagging for a line of Boutros or a roll of Andrex.

"Once you've 'had it' in a mixed club, you can't really be arsed with anywhere else," admits Diane, who's been clubbing with undiminished vigour since the late Eighties. "The turning point for me was when I was out one night and this pilled-up lad wouldn't leave me alone. He wasn't bad looking, but I didn't need the attention, especially as my boyfriend was sitting next to me. In those days, I reckon the Es were too strong for most straight blokes, they were literally walking around with hard-ons looking for action. Mind you, I remember a few Boys Own parties where girls would regularly get their tits out because they were so wasted. If you're in a relationship, or want to go out for a quiet one with your mates, you don't need that, do you?"

It's not just the atmosphere inside gay clubs that's different either.

"I got sick of the way punters were treated outside straight clubs by the security," offers Peter. "One time at the Ministry Of Sound, the bouncers treated us like a bunch of criminals. They had us down on the floor, tripping off our nuts. Those blokes are a load of pumped-up animals spoiling for a fight and they probably aren't even the worst in the country. I don't know how many times I've been at a club or a rave and tried to quietly skin-up in the corner when some ape comes over to flash a torch in my face and threaten me with expulsion. You don't need it, and if any of those security guards get to read this piece, I'd just like to say a big 'fuck-off' to them."

Security in a great many predominantly gay clubs is so discreet that it often goes unnoticed. For years, nobody saw a bouncer actually *inside* Garage at Heaven. In fact the first time two were spotted in the venue (due to police request) there was an outbreak of mild shock on the dancefloor. There had never been even the slightest hint of trouble there in years. Likewise, in the superbly managed Trade at Turnmills, the security succeed in remaining in the background while keeping a lid on the club's particularly turbulent mix of pumped-up punters. One of the main reasons for this is undoubtedly the well thought-out door policies gay clubs have always traditionally had to operate.

"At Heaven we run a 70/30 gay/straight night on most Fridays," explains Steven React of leading club, Garage. "It's a delicate situation to get the numbers right, especially when times are tough, like in January for example, but it's something we endeavour to get right. I work the door myself, and I can honestly say that you can spot certain people a mile off as not being the sort of punters you would want inside. The attitude you get sometimes is amazing, with some straight people trying to be cool in front of their mates. On other occasions we get tourists who leave after only 15 minutes when they realise where they are. They still manage to take the odd photograph, though, which has managed to freak out a few of our regulars!

"A queue full of boy-girl, boy-girl couples doesn't really do too much for our club's image either, so we are often faced with telling people, 'Sorry, we don't think it's your type of night'. Mind you, it is quite common for a bloke to come down here with a woman and leave with a man, so maybe we should let everybody in! This place can be an adventure playground, after all!"

Of the strays Muzik spoke to, all agreed that the main reason for their choice of venue was music first, drugs second and the general 'up-for-it' atmosphere third

BUT HANG ON A MINUTE, HOW ARE GAYS themselves reacting to the invasion of their scene by strays? When clubs such as Trade sell merchandising and release massively popular CD compilations, aren't they necessarily inviting the dilution of their scene? Isn't everything going overground and rather straight? When "Sky" magazine starts writing about your club, hadn't you better bolt the doors against throngs of Spice Girl look-alikes on hen parties from hell?

"No!" says Steven React. "It still comes down to a question of the right level of control at the door. After all, you only let in who you want to. Sometimes, though, visitors aren't welcome. Queens have come up to me in Garage in the past and told me they think the night is becoming too straight, but to me that attitude is as bad as homophobia. I'd say about 40 per cent of my friends are straight, and heterophobes certainly aren't welcome in any of the clubs I go to. What people should realise is that the men-only clubs which predominated in the Seventies and Eighties are for tired old queens who are still into the Ian Levine school of hi-NRG. These days, the world of waxed handlebar moustaches and strictly no women only does a disservice to what the gay scene is really about."

Nonetheless, that world still exists and so clubbers would be wise to check out the nature of the venue they're visiting before they stumble on a hardcore leather cellar filled with rubber-masked cruisers aching for a groin-full of innocent virgin. Some clubs will, after all, remain forever hardcore gay because they will always be about sex more than, or rather than, music. After all, it's hard to imagine a mixed night at The London Apprentice, isn't it?

"Yeah," laughs Steven, "but for the most part the barriers are coming down all over the country. Open-mindedness and Ecstacy have seen to that. When I think about the first gay club I went to, back in Northampton, I was made to stand outside in the cold before a tiny shutter opened in the door until a voice asked me what I wanted. That wasn't very long ago, so things have really moved on even in my short clubbing lifetime. Now, in mixed clubs throughout the UK, for gays and straights alike, it's less a question of sexuality, and more an issue of attitude."

Just like it should be...

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Left to right: Mike Maguire, Johann Bley and Ben Watkins

riding the orient express

Since their debut 'Transmissions', the psychedelic pioneer for Goa trance in 1993, JUNO REACTOR have moved on. They don't want labels any more, they've got a new album out and they're on a mission to enjoy themselves... In Tokyo

THEIR NEW ALBUM'S CALLED "BIBLE OF DREAMS", THEY'RE launching it with a Japanese live tour, and Tokyo, their spiritual home and favourite playground, marks the spot where core members Ben Watkins, Mike Maguire and Johann Bley have decided to talk. Juno Reactor and Japan, after all, have a great many similarities. Both are electronics pioneers, both embrace futuristic ideas while plundering the past, and, er, both their names begin with a "J"!

To enjoy the Japanese Juno Reactor experience to the full, check out our alternative guide to havin' it in Tokyo, Juno Reactor-style.

1 TAKE OUT A SECOND MORTGAGE AND/OR A HEFTY STUDENT LOAN. Otherwise activate those long-prepared contingency plans to raid a Post Office and/or a local safety deposit box centre.

Tokyo is not cheap, just taking an underground train from the airport will cost you £35... one way. With a taxi charging an average of £130, though, the underground route still makes sense.

"Being underground is about being able to do what the fuck you want to do. Nobody tells us what to do or even tries to persuade us. It's all about freedom, and we certainly have musical freedom."

Ben Watkins, Juno's studio boffin and increasingly enthusiastic mad axeman guitarist, is holding court at a Tokyo pavement cafe. Flanked by partners in crime, Mike and Johann, he's sipping a £10 iced cappuccino as he ponders what being underground in the world's most expensive city actually means.

2 CHECK ALL POCKETS BEFORE ARRIVAL (CUSTOMS WILL ANYWAY).

"I get searched quite a lot," Mike admits, "and it doesn't bother me at all. I travel every week, so I'm usually thoroughly searched about once every two months. As a DJ with records, I'm a target for customs. Or it could be my long hair, of course."

Mike is probably the best trance DJ in the world, though tell that to Juno and they'll disagree. "I don't think we're particularly trance at all," Ben corrects.

"Trance, for me, never meant anything," explains a more obtuse Johann. "There was a short period in the early Nineties when the music started in Goa, then compilations began to appear and be sold under the trance label, which weren't trance music. Our sound is more psychedelic, electronic rock-out music."

3 UPON REACHING THE AIRPORT ARRIVALS HALL, DEMONSTRATE YOUR earthquake preparations, such as diving to the floor and shouting "bonsai!".

After a 75-year gap since the last major convulsion, Toyko is five years overdue for a really big one (ie a quake over 7.5 on the Richter scale, promising mass destruction, fire-storms, pestilence and death). Which makes the title of Juno's new album, "Bible Of Dreams", strangely appropriate. "The title connects the album together nicely," agrees Ben, "as some of the tunes were inspired by dreams."

"But religion and spirituality aren't exactly central to the Juno philosophy these days. There's no mission except to enjoy ourselves," is Mike's interpretation.

4 NEVER USE A TISSUE OR BLOW YOUR NOSE IN PUBLIC. THE LOCALS FIND IT disgusting and prefer the more sophisticated practice of spitting.

Enormously publicly-spirited by nature, Japanese citizens wear anti-pollution masks at the first hint of blocked sinuses in order to avoid spreading their cold germs to anybody else. Anything, but having to blow that nose in public.

"We wanted to change the sound of our music," explains Ben, snuffling slightly despite the Spring sunshine. "That was the reason for persuading us to set up a new studio and mixing desk in London. The desk has proved to be a major catalyst for this new album's sounds."

Having pioneered 303 tracks with their debut long-player, "Transmissions", released on NovaMute some four years ago, Ben has been seeking inspiration elsewhere for several years now. ➡

Juno Reactor

"I don't care about that 303 fashion anymore," he admits. "The people still using those sounds are just not interested in developing."

5 YOUR NAME'S NOT DOWN, YOU'RE NOT COMING IN.

Japanese bars and clubs have a simpler system than guest lists and dress codes. Basically, if the door is closed and/or if you're *"gaijin"* (meaning foreigner) you're not welcome.

Thankfully, The Liquid Room's door is open, as Mike kicks off what will be an eight-hour DJing set, split only by Juno's live appearance.

"The last time I played an eight-hour set, I was in Goa," he smiles. With costs prohibiting them from bringing out more Juno DJs (such as Domino or Paul Jackson), Mike is responsible for the whole night's vibe.

His strategy is to select a broad palate of musical styles (from acid techno to occasional drum & bass, to lots and lots of, er, trance), starting at a smooth progressive tempo of 130 bpm. The club has been superbly decorated, with fluorescent string sculptures masquerading as laser beams, and by midnight the auditorium is beginning to fill-up rapidly, principally with Japanese Goa-heads, all of whom are dancing energetically. Mike, who has maintained the pumping vibe, begins to tweak the pace up slightly. With the band due on at 3am, his strategy is to build up everyone up to a frenzy that can be fully unleashed in the live set.

6 REMEMBER "YELLOW CAB" DOES NOT mean Vehicle For Hire, it's a term given to Japanese ladies who sleep with *gaijin*.

"There's such a joy to going out here," says Ben, who's talking backstage while signing autographs. It's his fourth time in Toyko and he's unusually chirpy.

"They're really passionate and the way they dress here is fuckin' amazing. You look at all the girls here and they all look fuckin' excellent. Okay, there are a few dodgy ones here and there..."

Fuckin' excellent is about right, but he forgot to mention that most of them are also virtually naked. With a nine-month-old daughter preoccupying his thoughts, his distraction is forgivable. He also didn't mention that behind every stunner there lurks, inevitably, a cluster of Japanese guys.

"Yellow Cab" is not apparently meant as a compliment, however Mike is rapidly putting such considerations aside as he continues building a vibe that's starting to become euphoric.

7 DON'T STAY SOBER AFTER 10PM. CANING EXCESS amounts of alcohol is practically compulsory for Toyko citizens, particularly after dark. If lying in gutters and singing karaoke doesn't make perfect sense, you're in the wrong country.

From around 10pm onwards on a Friday night, the streets are absolutely awash with stumbling, catatonically-drunk Japanese, who, despite their advanced state of inebriation, manage to remain totally non-violent (we witness one particular guy attempting to snog a policeman, who luckily responds enthusiastically). By 3am, the madness is beginning to recede, though inside The Liquid Room we're about to enter Cyberspace. Ben and Johann emerge from the shadows to join Mike. Ben is clutching a Gibson Les Paul guitar, while Johann stands beside his drums.

Looking like The Stray Cats gone techno, Mike lays down the electronic melodies and rhythms, supplemented by Johann's freestyle drumming and Ben's periodic journeys into total bar-chord heaven. Their live strategy is based around pure improvisation, as Ben explains.

"Our music has never been better-suited to adding live elements to it. There's a hit and miss element to improvising, but when we get it right, there's a telepathic chord between me and Johann."

Tonight, there seems to be a telepathic chord between everybody present, as the dancefloor erupts into mass euphoria. Tracks such as "Conga Fury", with its disembodied voices and pounding basslines, make absolute sense, as the band tap into the energy and blast it back to the audience in ever-increasing spirals.

JUNO REACTOR
Bible Of Dreams
Blue Room

JUNO Reactor's third album proper, the bizarrely titled "Bible Of Dreams", is a much more varied affair than their previous outings. Percussion from South African Mabi Thobejane, Ben Watkins' guitar playing and Johann Bley's additional acoustic drumming add both dynamism and warmth to their previous electronic template, which diehards will be pleased to learn remains largely undiluted on tracks such as "Kagu".

"God Is God", featuring the lovely Natasha Atlas in her finest form, marks another even more radical direction for the collective and also happens to be their new single. With much slower, denser beats underscoring Eastern chants and sublime acoustic ambience, the track shows that Juno Reactor are embracing, rather than fearing, change. Recruiting CJ Bolland for a remix also makes sense for a band forging new directions.

Though designed as a listening experience, "Bible Of Dreams" suffers only from comparisons with Juno's live show. A good album for when you're going out but less so for dreary Monday mornings. **7**

Jonty Adderley

8 WESTERN GIRLS PULLING A LOCAL GUY SHOULD BE WARY OF ANY LARGE SAUCEPANS when going back to his place. A Japanese food connoisseur achieved cult-celebrity status in the Eighties for discussing recipes on TV chat shows specifically related to cannibalism. He'd actually eaten his girlfriend some years before, but because she was *gaijin* he'd been forgiven.

Inside the club meanwhile, *"Everything's going well"*, and the Juno's best-known sample from High Energy Protons seems almost prophetic. Ben, who's playing his guitar like Angus Young (AC/DC, of course, being the first true trance act), keeps effortlessly picking up the vibe and blasting it back into people's faces even harder. Johann, too, is pounding his skins in a demented frenzy of blood, sweat and mayhem, sync-ing superbly with his, by now insanely grinning, colleagues. All three appear stunned and amazed by the crowd's reaction, as Ben's method of incorporating electric guitars into dance music is finally being fully realised.

"By playing the guitar, I really feel that I'm inside the machine, that I'm in the groove," says Ben, explaining his ideas after the show. "I listen to what Johann does, and as soon as he pulls up the energy level, then 'bammm!', I start blasting out the power chords."

"We all know the songs intricately, and we've had 20 years of musical experience, so we have learnt how to keep music going spontaneously and we can react in seconds to what Ben plays," adds Johann, equally eager to share their methods.

9 PAY CLOSE ATTENTION TO WHAT'S inside that innocuous vending machine.

Alongside the thousands of chocolate, beer and guarana dispensers, there are also vending machines selling used shrink-wrapped schoolgirls' knickers (it's unclear, though, if using these as a substitute for tissues is correct etiquette).

Mike is DJing again, as Johann expands enthusiastically on his techniques.

"Playing live is the best," grins Johann. "It's in a different dimension to the whole dance thing. When I'm playing the drums, it means that the rhythm is live. Apart from just adding rhythm, a drummer also adds the vibe. I'm alive, I'm shaking backwards and rocking forwards and there's a definite physical identification with the dancers."

Meanwhile, the dancefloor's starting to thin out a little. This is not due to any lessening of the atmosphere, rather because exhausted dancers are beginning to collapse in broken heaps around the edges of the floor. Japanese audiences, it has to be emphasised, are completely and utterly hardcore.

10 TAKE OUT YET ANOTHER LARGE STUDENT LOAN AND/OR A FURTHER MORTGAGE AND rob another bank. You'll need even more dosh.

We're back at the street cafe and the party's over. Johann, who's only hooked up with the guys a few days previously, is talking about Goa and he's clearly not in the least bit impressed.

"Most of the people going to Goa at the moment are very narrow-minded," he asserts. "The only way you can understand the music there at now is if you take loads of drugs, 1000mg of acid at the very least. Even then, you might have trouble understanding what the music is about."

Ben is thinking of home. "England is an essential platform, but it's not one that's easy," he muses. "We don't play there very often and the press is very cynical and political concerning who and what they like. I try not to think about it too much because it winds me up so much. He's also thinking about America, having seen all the hype about electronica.

"America has definitely clicked in nicely," he says, "and it would be great to see the fruits of our work blossoming. The three of us are the main nucleus of Juno Reactor, but we have a large family of people involved in our sound. Ideally, we'd love to take Mabi [their South African percussionist] on the road for example, but we don't get paid enough."

With Juno Reactor being one of those rare bands (whether rock or dance) to actually sound better live than on record, and with US dates approaching fast, their fortunes look likely to change imminently. Success may also be more substantial than for other much-hyped acts, as well as being on their own terms.

"We don't feel a part of any scene," says Mike. "Here in Tokyo, it might appear to be a scene, and London always likes to categorise music into boxes, but we don't give a fuck. We've always grown through word of mouth."

"The whole concept of music scenes is destructive," asserts Ben. "People just view scenes as ways to make money."

He orders another £10 iced cappuccino and smiles broadly. Everything is going extremely well.

'Bible Of Dreams' is out now on Blue Room

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Win Tickets and Travel to the Phoenix Festival

OKAY, okay, so you thought that Phoenix was all about noisy rock bands, headbangers and mud-surfing. Well you can think again. Because this year's festival boasts a line-up that makes it probably the best festival this summer. We say probably because those nice lager-making, thirst-quenching people at Carlsberg are among the sponsors of the whole shebang.

THE PHOENIX 1997

There's lots of great dance music for starters. Like Orbital, Jamiroquai, Lamb, Apollo 440. There's a Ministry Of Sound tent with Sasha, Blue Amazon, Adeva, Frankie Foncett... There's a Metalheadz stage with all of Goldie's usual crew. There's even a top jazz stage with the likes of Isaac Hayes and Fela Kuti. And it's all going on from Thursday July 17 to Sunday July 20. If you want more information, phone 0181-963-0940 or you can book a ticket on 0541-500-044.

If you don't live near Stratford, the best way to get direct to Phoenix is by National Express coaches, with services from 11 key locations throughout Britain and connections to these services from many other UK destinations. No need to worry about driving, parking, or even hitching. Book your travel tickets on 0990-808-080.

THREE lucky winners of this competition will each win a pair of tickets to the festival courtesy of promoters, The Mean Fiddler Organisation, free travel for them and their friend, and even a crate of Carlsberg to get them in the festival spirit.

Just answer this simple question.
What was Orbital's last single called?
(a) The Saint?
(b) The Sinner?
(c) The Santa?

Mark your entries "Phoenix Competition" and get them in by Friday July 4.
Please note that the 11 key locations to travel from are London, Bristol, Birmingham, Manchester, Leeds, Bradford, Sheffield, Nottingham, Leicester, Liverpool and Chesterfield. National Express can make no guarantees about journey times if you don't live in one of these areas, but they will try to provide a connecting service.

NATIONAL EXPRESS

Win a trip to Berlin's Love Parade

IS there a finer free festival dedicated to techno and house anywhere in the world than Berlin's Love Parade? We think not. Last year no less than half a million people crowded into the German capital to celebrate the art of raving, dancing, all-night mayhem and losing it. Every club in the city was rammed to the gills with the finest DJs from around the world.

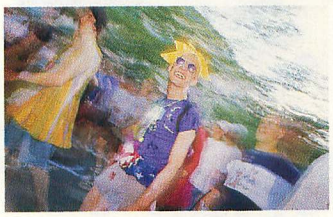
This year, the Love Parade is expected to draw more than a million people for its celebration parade through the city's streets. People lined up for the after-parties already include Sasha, BT, Sven Vath (of course!), Hardfloor, Lenny Dee, The Advent, Juan Atkins, Mark Spoon and Darren Price for starters. It's all happening on the weekend of July 11 to 14.

If you're thinking of travelling over, the people you need to talk to are London Calling. They're the official promoters of Love Parade in Britain and they've got coaches and air packages departing from all major cities. Plus they can sort you out with accommodation and even tickets for the assorted parties.

London Calling have also very kindly agreed to provide a fantastic package for the winner of this competition. ONE person and the guest of their choice will travel by coach to the festival, get three nights accommodation in a three-star hotel and tickets to one after-party of their choice.

To win, just answer the following question.
Which famous Berlin club is housed in an old bank vault?
(a) E-Werk?
(b) Tresor?
(c) Paradise?

Mark your entries "Love Parade Competition" and get them in by Wednesday June 2.



You must possess a valid passport and be able to leave London on Thursday July 10, returning Tuesday July 15.

★ To find out more about London Calling's travel packages to the Love Parade, call them on 0181-293-9773

Win Apollo 440 Scalextric sets

HOW could we resist this one? Having already used Sixties icons Jimi Hendrix, Jeremy Thorpe and Frank Sinatra for previous smash singles "Krupa" and "Ain't Talkin' About Dub", those ever-irreverent boys from the wonderful Apollo 440 are at it again. Their fab new single "Raw Power" has another cool golden age dude on the cover, one Graham Hill, famous Formula 1 racing driver and father of the rather less than interesting Damon Hill.

To mark the occasion, the Apollo boys have had some special, ultra-limited Apollo Scalextric sets made, with specially customised Apollo 440 Jaguars to match. If you could buy them in the shops, the set would cost £130. But we've got THREE to give away, as well as a copy of the stonking Apollo 440 album, "Electro Glide In Blue". FIVE runners-up will each get a copy of the album.

To win, just answer this simple question.
Who won last year's Formula 1 championship?
(a) Michael Schumacher?
(b) James Hunt?
(c) Damon Hill?

Mark your entries "Apollo 440 Competition" and get them in by Friday, July 11. Don't forget to state whether you'd prefer the album on vinyl or CD.

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

WINNERS BOX ORB COMPETITION: WINNERS: Suzanne Mullin - Reading, Andy Donnelly - Hindhead, Ben Williams - Mumbles. **METALHEADZ COMPETITION: WINNERS:** Rob Butcher - Preston, Victoria Lewis - Newcastle, Neil Gamesby - Grimsby. **BLUE ROOM COMPETITION: WINNER:** Jon Clayson - Sandiford. **RUNNERS-UP:** Tim Youngs - Tyne-On-Wear, Raymond Elliot - Edinburgh, Freddie Scott - Derby, J Walker - Leicester, Tim Clough - Fiskerton. **DNA COMPETITION: WINNER:** Mark Ward - Slough, Fraser Ellacott - London.

PLEASE USE A SEPARATE POSTCARD FOR EACH COMPETITION ENTRY. ALL WINNERS WILL BE DRAWN AT RANDOM FROM THE MAILBAG. THE EDITOR'S DECISION IS FINAL. SO THERE!

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Charles Webster

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

'cisco biscuits

With his Love From San Francisco and a whole host of different music projects, CHARLES WEBSTER has steadily built a towering reputation as a man who knows what's what when it comes to sublime, underground tech-house loveliness

ASK MOST PEOPLE TO NAME HOUSE MUSIC'S DEFINITIVE MAESTROS AND YOU'LL NO DOUBT HEAR A LIST which includes the likes of Marshall Jefferson, Roy Davis Jnr, Larry Heard, Frankie Knuckles and Ralphi Rosario. You may hear mention of Masters At Work and Roger Sanchez, or perhaps Ron Trent and Chez Damier. It's safe to say, however, that Charles Webster's name won't figure that often, if at all.

But although he may not generally be considered as one of house music's true originators, Webster's back catalogue and list of collaborators would suggest he's well-deserving of a place in its hall of fame.

Having been seduced by music at an early age, Webster began experimenting with sound during the early Eighties while playing keyboards in northern electronic raincoat bands and writing electro tracks for proto-breakdance outfit The Rock City Crew. Acting as chief engineer for Kool Kat, he pushed the buttons for Juan Atkins and Kevin Saunderson, and worked alongside Derrick May. He spent years behind the mixing desk at the now-defunct Time imprint, engineered all of DIY's early output, released over 80 records under numerous guises and has travelled the world as a DJ.

Yep, Charles is a bona fide, 100 per cent, house music veteran with more funk in his little finger than most labels have on their entire roster. So how did he first get involved?

"Because I wanted to," he says matter of factly as we sit in his rather tastefully decorated Nottingham abode. "I got my first synth as a birthday present from my parents when I was 14. It was an old British thing called a Wasp. It was lovely. Oddly enough, my mum was really into Kraftwerk and I think that probably got me into the whole electronic thing.

"It's such a bloody cliché now – everyone says 'I grew up with Kraftwerk'. I remember at the time most people thought they were just this weird German group. When I was at school, everyone was into AC/DC and the like. I just wanted to make stupid noises and couldn't be bothered to learn the guitar, so I got a little drum machine to go with the synth and it all started from there really." ➦

Charles Webster

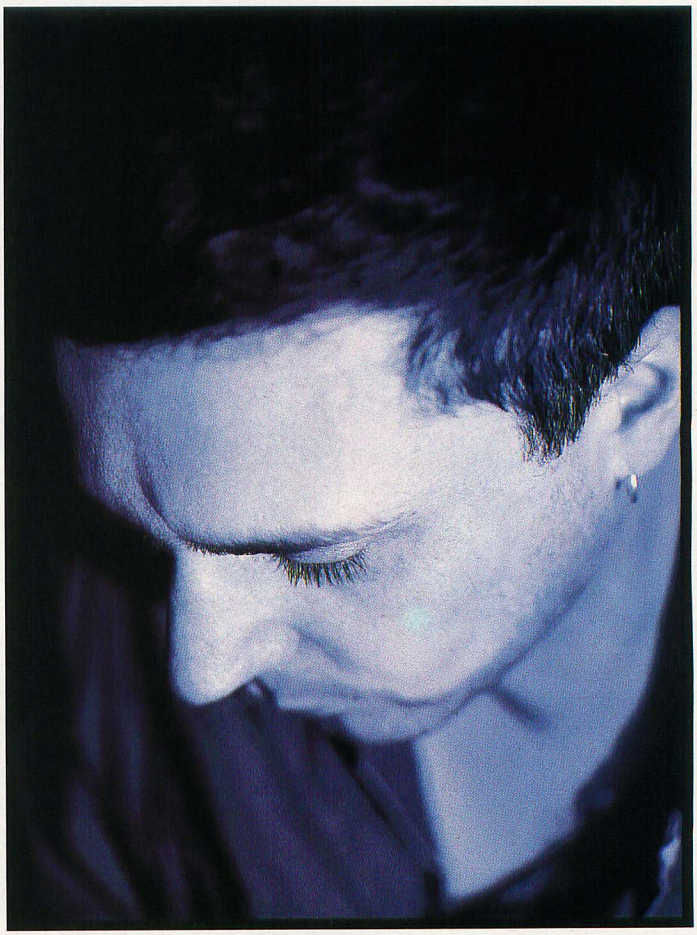
10 CLASSIC WEBSTER CUTS

SINE – "I Like It Deep" (Brainiak/Instinct)
MEGATONK – "Belgium" (Wau Mr Modo)
LOVE FROM SAN FRANCISCO – "Keep Rockin'" (Nitebeat)
GOOD TOGETHER – "Work It Out" (Strictly 4 Grooves)
HAPPY TRAX VOLUME 6 – "Together Trax" (Happy Soul)
FURRY PHREAKS – "Want Me (Like Water)" (Love From San Francisco)
HOT LIZARD – "The Theme (LFSF Mix)" (Pacific)
SYMETRICS – "Live For Love" (Remote)
PRESENCE – "Gettin' Lifted" (Remote)
METRO DANCE – "The Andor Voyage (LFSF Mix)" (Music Man)

From these humble beginnings, Webster became more and more involved in the music-making process. By the time he reached the sixth form, he was gigging regularly as the keyboardist for Sheffield-based electronic doomsters Hypso-Facto. After he'd finished school, Webster moved to Nottingham where he started a degree in Art and Photography. This was at a time when electro was first emerging – his studies never stood a chance.

He soon became the in-house producer for the UK's first-ever breakdance group, The Rock City Crew. By the late Eighties, he was engineering for early homegrown dance talent such as Unique 3, Nightmares On Wax and Yargo. In the early Nineties, he helped to define the UK's emerging deep house/techno sound, producing tracks with Strictly Rhythm's Dave Thompson as Sine and Megatonk as well as engineering for Time and DIY.

In fact, it was his association with Nottingham's infamous free party collective which eventually took him to America where he set up his Love From San Francisco imprint alongside fellow DIY defectors Steve Gray and Damien O'Grady.



HAVING RELEASED JUST SIX RECORDS IN FOUR YEARS, LOVE FROM SAN FRANCISCO has already become a legendary imprint, producing a unique, soulful, deep house sound which effortlessly sums up the clubbing experience. Characterised by long ultra-groovy techno-tinged sonic journeys like "Soothe", "My Baby" and "Want Me (Like Water)", the label has a melancholy, bittersweet quality which transcends musical barriers and sets it apart as one of the most vital imprints of the Nineties.

"I've been told my music isn't really house or techno, which is an idea I love," he says enthusiastically. "You could say the same about Herbert, The Wamdue Kids or even 430 West. They don't make 'this' kind of music or 'that' kind of music, they just make music. I grew up listening to everything from punk and all that old electronic gear to people like Ricky Lee Jones and Herbie Hancock – it's impossible not to absorb those influences. When I lay down beats, I can still hear Cabaret Voltaire in there somewhere."

So what does he make of the new generation of musicians who've virtually grown up purely on electronic sound?

"I think it can be really interesting. Daft Punk are quite young but they're fantastic. There just so odd. You know those really crap sci-fi films from the Fifties and Sixties where everyone's walking about in silver outfits and buzzing round in little flying cars... Well, quite often they'd have an excerpt of what they thought the music would sound like in the future and it was always really bleepy and electronic. And that's exactly what it's like! They were completely right! It's like that Furious George tune [obscure American deep house record] – it's so out of tune but it sounds incredible. If you had played that to someone 20 years ago, they'd have thought you were mad. It's like a whole new genre – it's brilliant but it's so weird. It makes you think, 'Why? Why on earth have they done that?'."

So what is it that makes a good record then?

"Attitude, I suppose... and soul. I like records that have so much feeling you can almost see the people making the music. It probably sounds horribly pretentious but music to me is all about shapes and colours."

What shapes do you see when you're making your own tracks?

"I don't know [laughs], all kinds of shapes. It's quite hard making music because you never know if it's any good. I hardly ever play my own stuff after I've finished it. I just go in, turn the equipment on and do it. It just sort of comes out. If I think about it too much, I tend to lose the plot.

"Music doesn't have to be complicated, but it must have feeling – as long as it has feeling, that's all that counts. The best buzz ever would be to be able to hear one of my songs through somebody else's ears. It'd be great – I could just sit back and say, 'Bloody hell, that's absolutely awful,' or 'Wow, that's excellent.'"

It's amazing that somebody who makes such emotive music can't even tell if it's any good! But that's probably one of Webster's strengths. Quite simply, he is a man in love with music, and as anybody who's ever been involved in an intense relationship knows, being in love isn't always a bed of roses. Would he ever be tempted to call it a day, start over and become a bank clerk or something?

"Nah," he says calmly. "I don't think I could do anything else. Well actually, I probably could – I think you can turn your hand to anything if you really have to. I just don't want to. Even though I've had no cash for years, I still love doing what I'm doing. Anyway, even when I do have money, I just spend it all on records or equipment. It can be hellishly hard work trying to be creative when you haven't got enough money to pay the rent, but it's starting to dawn on me that I'm actually quite lucky. I've met loads of people, travelled the world and always done what I want to. I can't complain."

And with music like his, nor can we.

A Symetrics single, 'Life Goes On', is out now on Skywalk/Avex. The next single will be 'Walk On Water'. The album, 'Odds Against Tomorrow', is out later this year. Look out for other Webster material on The End, Remote and Love From San Francisco, as well as new Megatonk mixes on Astralwerks

CHARLES WEBSTER ON...

SYMETRICS

"Symetrics was originally a name I used when recording with Roger Horberry. We did a few twelves a while back for Time, Global Cuts and Instinct. We've been friends for years and whenever we got together, we'd do some recording. Eventually, we had an album's-worth of tracks and we decided to put a vocal on one of them. We asked Sarah J, who I knew from my time at Square Dance [Sheffield recording studio], and it worked so well that, in the end, the whole project just turned into a full-blown vocal album.

"We really got into working with Sarah. She's a brilliant singer and she writes most of the lyrics as well. The music's kind of jazzy and much more laid-back than my usual stuff. Sarah's a jazz singer and Roger makes ambient music, so obviously it's not a house album. It's slow to mid-tempo and quite pretty and pastoral. It's kind of folky, as well."

LOVE FROM SAN FRANCISCO

The label which established Webster as a major player on the underground. Specialising in deep, vocal-led house tracks, its epic soulful grooves have been licensed to both the Ministry Of Sound and Renaissance for compilations. "Soothe" was also recently picked up by the Ministry's Open imprint.

"The imprint came about by chance when Steve and Damien from DIY got fed up with the way things were going and decided to move to San Francisco. They asked me if I wanted to go with them and I jumped at the chance. Dave Thompson and I had just finished doing a remix for D:Ream, which was handy because that paid for my first few months out there. Because Love From San Francisco is an American label, it has really helped me to get recognised over there. In the last few years, I've also done tracks for Rey-D, Happy Trax, Emotive, Nitebeat and Guidance. I've lived in San Francisco on and off for nearly four years now and we've still only managed to put out six records, all of which have been limited editions because we want to keep the label underground."

REMOTE

Having released five records in just over a year, *Remote is by far the most prolific* of Webster's projects. More groove-oriented than his Love From San Francisco material, its stripped-down beats, minimal hooks and booming basslines have attracted praise from DJs as diverse as Laurent Garnier and Danny Tenaglia.

"Remote wasn't something which was planned, it just kind of happened. I had some tracks which I felt weren't really suitable for Love From San Francisco. I played them to an old friend of mine, Matt Swift, who really liked them and suggested we put them out ourselves. It's gone quite well so far and, because it's a UK label, it's helped to get me noticed over here."

BT_Flaming June

The new single: Out 30th June
Formats: 2 x CD/12"
Mixes: Paul Van Dyk/Dave Tipper/Lemon D/H.H.C.

00:01 MYKONOS. 00:02 TOWN OF IA SANTORINI. 00:03 PARATHENON ATHENS. 00:04 TEMPLE OF JUPITER ATHENS
00:05 SANTORINI. 00:06 SANTORINI. 00:07 HERARION HARBOR. 00:08 THOLOS DELPHI. 00:09 MYKONOS. 00:10 PARTHENON ATHENS

CULTURE: JULY 97. GREECE

Culture 07:97. 05:12:19:26

Club M. Tall Trees Country Club. Saturdays. July 97

CLUB M. TALL TREES COUNTRY CLUB. GREEN LANE. YARM. CLEVELAND

CULTURE: AN EDUCATION IN HOW CLUBS SHOULD BE

CULTURE: DJ LINE UP. INFORMATION

SAT: 05. MIXMAG PARTY
TOM WAINWRIGHT. PAUL TAYLOR
SAT: 12
T.W.A. CURTIS ZACK
SAT: 19
JOHN KELLY. BUCKLEY
SAT: 26
JUDGE JULES. ANGEL

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CLUB TOURS: 01132 444557 OR 0973 874152. TALL TREES COUNTRY CLUB. GREEN LANE. YARM. CLEVELAND TEL: 01642 781050

Culture In Ibiza

Tall Trees Country Club. Ibiza Tour. Saturday 26th July 97

Es Paradis. San Antonio. Ibiza. Spain

Culture Presents: The Godfathers Of House Tour

Farley Jackmaster Funk. Marshall Jefferson
Neil Hinde (Lisa Marie Experience). **Miss Bisto**
Kareem (Culture Resident). **Plus Guest P.A.** (TBC)

SEE FLYERS/PRESS THROUGHOUT THE UK FOR CULTURE IN IBIZA 97 TOUR DATES SATURDAY 26TH JULY 97 & SATURDAY 30TH AUGUST 97

CULTURE PRESENTS: THE GODFATHERS OF HOUSE TOUR. ES PARADIS. IBIZA. DOORS OPEN: 11PM TILL 7AM. DOOR PRICE: 4000 PTS (£20)
SPECIAL REDUCED ADMISSION FLYERS AVAILABLE IN IBIZA. PRE CLUB BAR: CAFE MAMBO. FROM 10PM TILL LATE

the Forge-master

Patrick Forge
words **Calvin Bush** pictures **Raise-A-Head**

So you think PATRICK FORGE knows his music, eh? What better way to find out than a right proper trainspotter's examination

OUTSIDE

A SCHOOL HIDDEN away in a quiet street in London's Victoria area, Patrick Forge is looking somewhat nervous. This Kiss FM DJ, renowned for his enthusiasm for so many different styles of music, from soul to jazz to hip hop to techno and jungle, is facing the ultimate test of his credibility. He is shortly to undergo a gruelling examination of his musical knowledge, a trainspotter's torture, if you will. Should he pass, well, we'll all say he's a clever-clogs know-all. Should he fail, an entire career could lie in tatters, like a trainspotter's note-book after several trips through a document shredder.

For the purposes of the test, we approached London's best-known chain of second-hand records, the mighty Music & Video Exchange. See, if you want to work behind the tills of one of their outlets, you have to undergo the matter of a small exam, the ultimate test of knowledge. So we managed to blag one of their old soul/hip hop/funk/ house exams to try out on the Forge master. And damn tough it was too. Especially as the guy who wrote the original questions has long since moved on and didn't leave the answers behind. Luckily, Sean P in their Soul Basement did his best and came up with the goods. Just about.

So here is the questionnaire in full, with Patrick's answers all in his own hand-writing. Honours? Or an ordering off? Let's see.

SOUL EXPERT TEST.

PART 1. SOUL

1. Who recorded AM I A FOOL IN LOVE in the sixties,and went on to become an eighties stadium rock attraction?

2. Name two artists who have recorded songs entitled HERE COME THE JUDGE? PIGMEAT MARKHAM

3. Name the artists who made the following songs famous:
   - SOUL FINGER – BAR-KAYS.
   - THE IN CROWD – RAMSEY LEWIS.
   - WACK WACK – YOUNG-HOLT UNLIMITED.
   - TRAMP – OTIS REDDING & CARLA THOMAS.
   - SEE SAW – ?

4. Who went to the GO GO , found his GIRL HAS GONE, SHOP'D AROUND and wound up DOIN' THE JERK with MICKEY'S MONKEY? WILSON PICKETT.

5. Name the group that gave the world both LEROY HUTSON and CURTIS MAYFIELD. THE IMPRESSIONS.

6. What record label is associated with both ANNE PEEBLES and AL GREEN? HI

7. Who did the FUNKY WORM, rode on the LOVE ROLLERCOASTER and complained about SKIN TIGHT clothing, thus turning PLEASURE into PAIN? ?

8. JIMMY SMITH recorded many excellent Jazz LP's for BLUE NOTE, and VERVE, name two he recorded for MERCURY! SIT ON IT UNFINISHED BUSINESS

9. Who ALMOST LOST DETROIT,found that HOME IS WHERE THE HATRED IS,claimed that there is NO SUCH THING AS SUPERMAN and for a solution to his woes wanted to put WHITEY ON THE MOON ? GIL SCOTT-H HERO

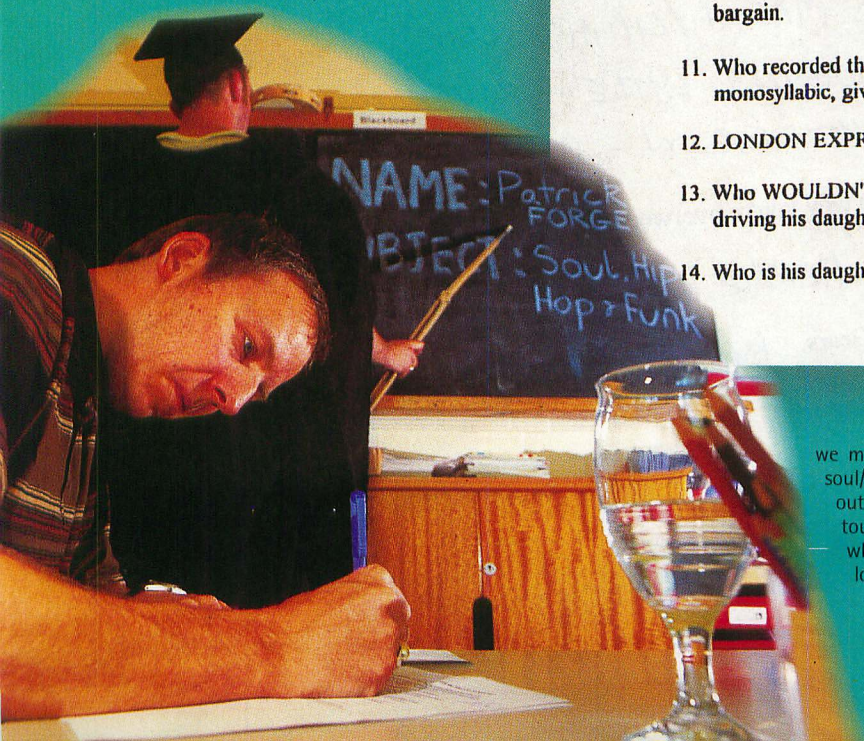
10. Name the producer who arguably invented 'Psychedelic Soul' turning the TEMPTATIONS streetwise and giving us the UNDISPUTED TRUTH into the bargain. NORMAN WHITFIELD

11. Who recorded the rare groove monster BROTHERS ON THE SLIDE and turned monosyllabic, giving us the not quite so classic FUG, DOVE and BRA? CYMANDE

12. LONDON EXPRESS and BUS STOP were recorded by who? FATBACK BAND.

13. Who WOULDN'T CHANGE A THING in his DISCO FANTASY, eventually driving his daughter to RUNAWAY with PRINCE before COMIN' AT YA solo? COKE ESCOVEDO

14. Who is his daughter and what has she in common with VICTOR HUGO? SHEILA E. A LOVE BIZARRE



Patrick Forge

FORGE FACTS

- Patrick Forge DJd on the original pirate Kiss FM
- Together with Gilles Peterson, he ran the legendary Sunday afternoon sessions, Talkin' Loud And Saying Something
- He compiles Island's "Rebirth Of Cool" series
- He makes records under the name Da Lata. Their new single is out now on Satellite
- He DJs every Sunday, 8pm – 10pm on Kiss and at Dogstar in Brixton, London every Tuesday
- He's just compiled "Chill Out Fourever", a corking compilation on X:Treme with tracks from Blueboy, Kruder & Dorfmeister, Carl Craig, The Egg, Baby Mammoth, Thievery Corporation and more
- He comes from, and still supports, Ipswich

15. What is the connection between DAVID BOWIE and YELLOW SUNSHINE?

16. HUSTLERS CONVENTION was recorded by LIGHTNING ROD, who was he, what group was he more famously a member of and with which rock guitarist did he record a tune entitled DORIELLA DU FONTAINE? ONE OF THE LAST POETS.

17. What is the link between TALKING HEADS and PARLIAMENT? SEVERAL MEMBERS PLAYED ON REMAIN IN LIGHT + JEFF BECK TOURED

18. Name the Punk/Funk band that provided the backing track to WHITE LINES . Name another record on the same label that was sampled for its 'siren' effect by PUBLIC ENEMY. What is the name of the label? LIQUID LIQUI 99 REC U-F.O. BY E.S.G.

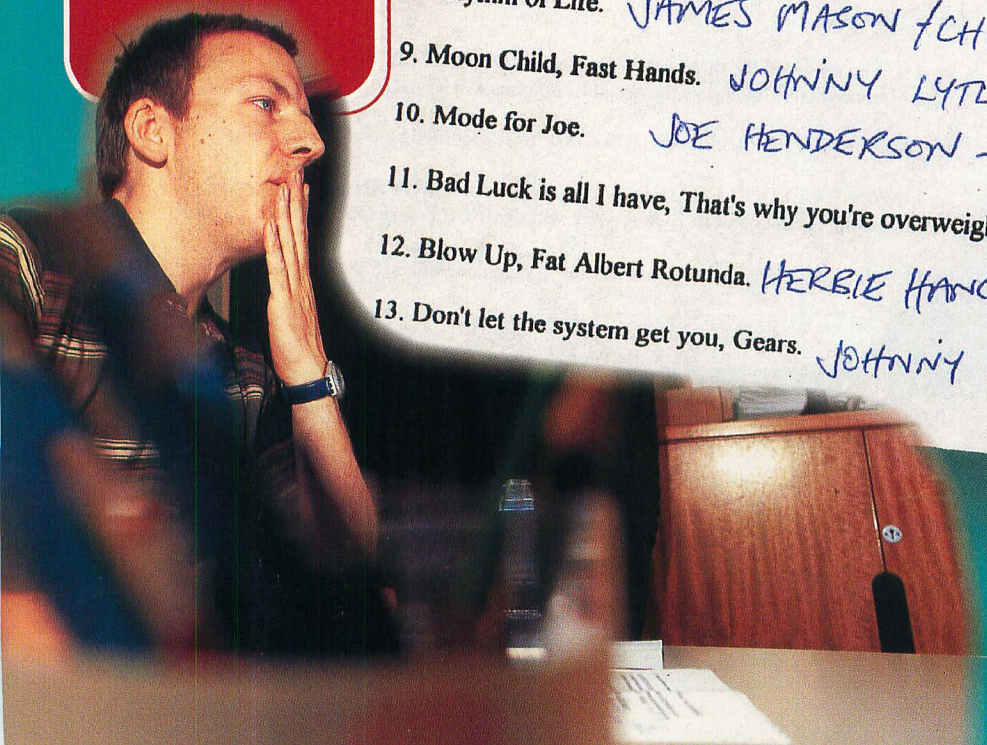
19. Ike and Tina Turner, Bobby Womack ,The Meters, Peter Tosh, and Black Uhuru could never be described as being 'afraid to rock', what have they in common which can be taken as irrefutable proof of this theory?

20. What is the link between FUNK DELUXE, RIPPLE and FIRST CHOICE? THEY ALL DID A TUNE CALLED "FUNKY SONG"

PART 2 JAZZ

Who recorded the following LP's, for what label and what instrument do they play?

1. Don't mess with Mr.T . STANLEY TURRENTINE, C.T.I., TENOR SAX.
2. Solar Heat , Hip Vibrations. CAL TJADER, VERVE/SKYE / VIBES.
3. The magic of JU JU , The Way Ahead. ARCHIE SHEPP, IMPULSE, TENOR SAX
4. Karma,Tauhid,Jewels of Thought. PHAROAH SANDERS, IMPULSE, TENOR SAX.
5. Before the Dawn, Shout it Out, Prelusion. PATRICE RUSHEN, PRESTIGE, PIANO
6. The Rumproller. LEE MORGAN / BLUE NOTE / TRUMPET KEYS.
7. Indo Jazz Fusions. JOHN MAYER/JOE HARRIOT/ATLANTIC/ ?
8. Rhythm of Life. JAMES MASON / CHIAROSCURO (IN.U.S.) / GUITAR
9. Moon Child, Fast Hands. JOHNNY LYTLE - RIVERSIDE - VIBES.
10. Mode for Joe. JOE HENDERSON - BLUE NOTE - TENOR SAX.
11. Bad Luck is all I have, That's why you're overweight. EDDIE HARRIS / ATLANTIC / TENOR SAX
12. Blow Up, Fat Albert Rotunda. HERBIE HANCOCK - WARNER BROS - PIANO.
13. Don't let the system get you, Gears. JOHNNY HAMMOND - MILESTONE / FANTASY / KEYS.



14. Out of the Cool, Into the Hot. GIL EVANS / IMPULSE / ARRANGER.

15. Odyssey,Intensity,Pleasant Afternoon. CHARLES EARLAND / MUSE / ORGAN

16. Alligator Boogaloo, Midnight Creeper. LOU DONALDSON / BLUE NOTE / ALTO SAX.

17. Dark of Light, Dance of Magic NORMAN CONNORS / ? / DRUMS.

18. Who recorded BRAUN-BLEK-BLU, what do they play and who did they play with? DOM UM ROMAO - SERGIO MENDES AMONG OTHER. (DOES he!)

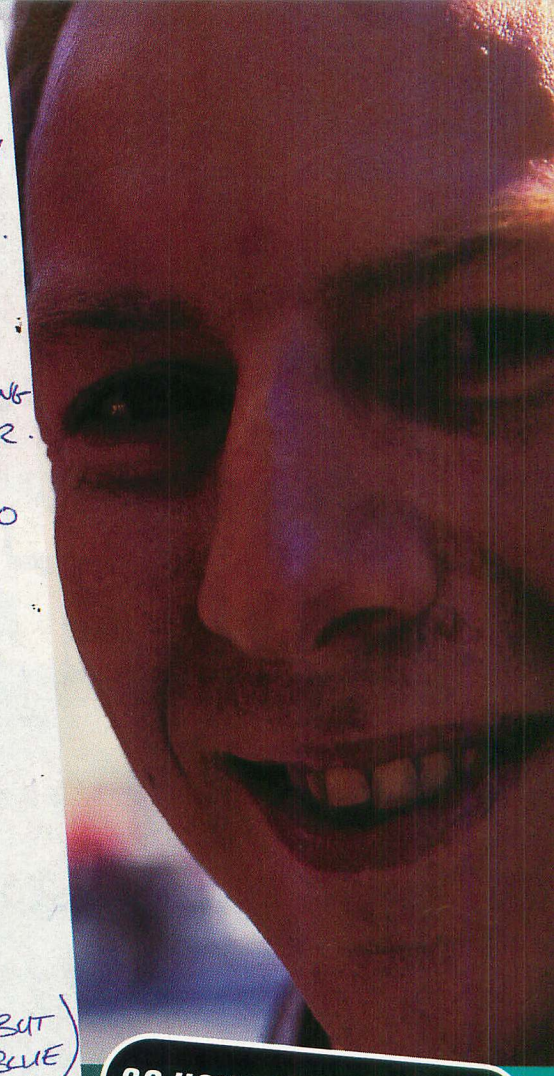
19. The opening coda to 'Ricki don't lose that number' by seventies pop genii STEELY DAN appears also on a BLUE NOTE LP called SONG FOR MY FATHER, who was the author and what does he play? HORACE SILVER - PIANO

20. Who recorded the albums STREET LADIES, and ETHIOPIAN NIGHTS and what is his connection with VINCENT VAN GOGH?
DONALD BYRD.

PART 3. HOUSE and HIP HOP

Name the artists who recorded the following tunes and the label they appeared on.

1. The Godfather - SPOONIE GEE.
2. Pickin' Boogers
3. Someday - CE CE ROGERS
4. One Kiss will make it Better
5. One For The Treble DAVEY DMX - (CAN'T REMEMBER BUT ITS BLUE)
6. We Rap More Mellow - YOUNGER GENERATION.
7. Breakin' in Space -
8. Set it Off - STRAFE (CHAMPION IN U.K.)
9. Description of a Fool - TRIBE CALLED QUEST. (JIVE).
10. Strong Island - J.V.C. FORCE
11. King of the Beats - MANTRONIX.
12. Letter to the Better - ACE + ACTION. (PRISM)



SO HOW DID HE DO THEN?

Our resident Gamesmaster, who bears no resemblance whatsoever to Patrick Moore although he does have a large telescope in Uranus, reckoned there were 113 possible marks to score. Of which Patrick Forge managed to knock up no less than 78. Giving him a final score of 69%. Pretty damn impressive considering we gave him a mere one day to swot up and even we didn't know the answers to a couple of the questions. So, yes, it's a definite thumbs up and a gold Thermos flask for Patrick

Answers

PART 1 *1.* Tina Turner *2.* Pigmeat Markham, Flip Wilson *3.* The Barkays, Dobie Gray, Young-Holt Trio, Otis Redding & Carla Thomas, Don Covay *4.* Smokie Robinson *5.* The Impressions *6.* Hi *7.* Ohio Players *8.* Sit On It, Unfinished Business *9.* Gil Scott-Heron *10.* Norman Whitfield *11.* Cymande *12.* Oliver Sain *13.* Coke Escovedo *14.* Sheila E, ??? *15.* Both appeared on Soul Train *16.* Jalal of The Last Poets, Jimi Hendrix *17.* Bernie Worrell played with both *18.* Liquid Liquid, ESG – "Moody", 99 Records *19.* All toured with The Rolling Stones *20.* All on Salsoul **PART 2** *1.* Stanley Turrentine, Sax, CTI *2.* Cal Tjader, Vibes, Verve *3.* Archie Shepp, Sax, Impulse *4.* Pharoah Sanders, Sax, Impulse *5.* Patrice Rushen, Piano, Prestige *6.* Lee Morgan, Trumpet, Blue Note *7.* John Mayall, Guitar, EMI *8.* James Mason, Guitar or Keyboards, Chiaroscuro *9.* Johnny Lytle, Vibes, Riverside *10.* Joe Henderson, Tenor Sax, Blue Note *11.* Eddie Harris, Sax, Atlantic *12.* Herbie Hancock, Piano, Verve/Blue Note *13.* Johnny Hammond, Organ, Milestone *14.* Gil Evans, Piano, Impulse *15.* Charles Earland, Organ, Mercury/Muse *16.* Lou Donaldson, Sax, Blue Note *17.* Norman Connors, Drums, Cobblestone/Buddha *18.* Dom Um Romao, Percussion, ???! *19.* Horace Silver, Piano *20.* Donald Byrd, ??? **PART 3** *1.* Spoonie Gee, Tuff City *2.* Biz Markie, Prism *3.* CC Rogers, Atlantic *4.* Ten City, Atlantic *5.* Davy DMX, Tuff City *6.* Younger Generation, Brass *7.* Key-Matic, Radar *8.* Strafe, Champion *9.* A Tribe Called Quest, Jive *10.* JVC Force, B-Boy Records *11.* Mantronix, Capitol *12.* Master Ace, Prism

Thanks to Sean P for doing his best to get all the answers. Sorry we couldn't get the lot. Any corrections or nit-picking, keep it to yourself. We did our best!!

are you the world's greatest trainspotter? win £250 if you are

SO WE'VE JUST SEEN PATRICK FORGE COPING PRETTY WELL WITH MUSIC & VIDEO Exchange's soul/funk/hip hop/house test. But here is El Grande, the shop's same test for all those who reckon they know a little bit about house and techno. And we're going to use it to sort out the anoraks from the androids, the note-takers from the piss-takers.

All you have to do is fill in the answers, cut it out and send it off in an envelope marked "World's Greatest Trainspotter" to Muzik at the usual address. Entries must be received no later than Friday, July 11. The person with the highest score (or, in the event of a tie, the one whose name comes out the editor's sock first) wins £250 to waste on yet more piles of vinyl.

Please note that this competition is not open to employees or family of employees of IPC or Music & Video Exchange. The editor's decision is final.

1. Where was the Paradise Garage?
2. From what city do Warp Records come?
3. Who is Polygon Window?
4. On what label did "Strings Of Life" first appear?
5. In which German city is Harthouse Records based?
6. What were both sides of Leftfield's first single called?
7. "The Art Of Stalking" was a single on Transmat for whom?
8. Tyree's "Acid Crash" was based on which Lil' Louis tune?
9. DJ Pierre recorded a classic house tune on the SRO label. What was it?
10. Renegade Soundwave made a track sampling the Clash's "White Riot". What was it called?
11. Roger Sanchez' first tune was on Strictly Rhythm. Name the tune and the band.
12. Everyone remembers "Can You Feel It?" by Fingers Inc on Trax, but what was the A-side?
13. In 1991, Dave Morales and Frankie Knuckles combined with an English singer to make a classic house anthem. Name the artist and the song.
14. Underworld released "Rez"/"Cowgirl" in early 1993. Name their previous single.
15. Tata Box Inhibitors' "Plasmids" came out on Touche Records. Who are they better known as? And what was the title of their only Top Ten hit?
16. Which Welsh-born DJ has remixed Cabana, BT and M-People?
17. Producers Brian Dougans and Gary Cobain are better known as what?
18. What classic track brings together Paul Oakenfold, Robert Owens and Dave Morales?
19. Which producers "Couldn't Get No Sleep" on "Just A Li'l Dope"?
20. Who has remixed R.H.C., Robert Armani and New Order?
21. Who produced the electro classics "Clear" and "Eden"?
22. Which two producers go under the guise of UBQ Project?
23. Who uses the trademark "Zanzibar" for his remixes?
24. Who was responsible for "Red 1" and "Red 2"?
25. Which Chicago DJ records under the guise of "Sound Patrol"?
26. Remixers/producers and DJs Sharam & Dubfire are better known as what?
27. Who has provided remixes for Le Funk Mob, Tori Amos and System 7?
28. Whose "freeze beats" have become synonymous with slammin' remixes?
29. Which remix/production team work under the guise "Mental Instrum"?
30. Which artcore jungle producer/DJ also did the artwork for the Dee Jay label?
31. Which subsidiary of Suburban Base does Danny Breaks run?
32. Name Mr C's UK techno label.
33. What is Youth's Goa trance label called?
34. Which Austrian label is Patrick Pulsinger involved with?
35. On what label did Orbital's "Chime" first appear?
36. Limbo is run from which Glasgow record shop?
37. What is Jeff Mills' techno label called?
38. Which now defunct UK/USA house label had close ties with Portugal?
39. What is Cajual's hard house/techno sister label called?
40. Who runs the Amsterdam label, Movin' Melodies?
41. For which label did BT first record?
42. On what label did Joey Beltram's "Energy Flash" first appear?
43. Name the label Rob Playford owns.
44. It's closed down now, but what was Plus 8's sister label called?
45. Name the label synonymous with the "Unreleased Project EPs".
46. Who are the following better known as?
    (a) Oliver Bondzio and Ramon Zenker
    (b) John Ciafone and Lem Springsteen
    (c) Gerald Simpson
    (d) Rowlands and Simons
    (e) Sean Spencer and Maurice Fulton
47. Who is Adam X's brother?
48. What is DJ Pierre's brother called?
49. How old was Ron Trent when he recorded "Altered States"?
50. What is Relief Records' No.1?
51. Marco Barani and Alex Neri are which production team?
52. On what label is Black Riot's (Todd Terry's) "Just Make That Move"?
53. What is the catalogue number of the first release on Rephlex?
54. Name the first single on Underground Resistance.
55. On what label was Don Carlos' classic "Alone" released?
56. What is TNT01?
57. What is Musique Records No.1?
58. Who provided the classic remix for the Neville Brothers' "Fly Like An Angel"?
59. What is Warp Records No.1?
60. Who produced Denise Lopez's classic "Do You Wanna Be Mine"?
61. What is the first record on D-Jax Up Beats? And what is its catalogue number?

Name:

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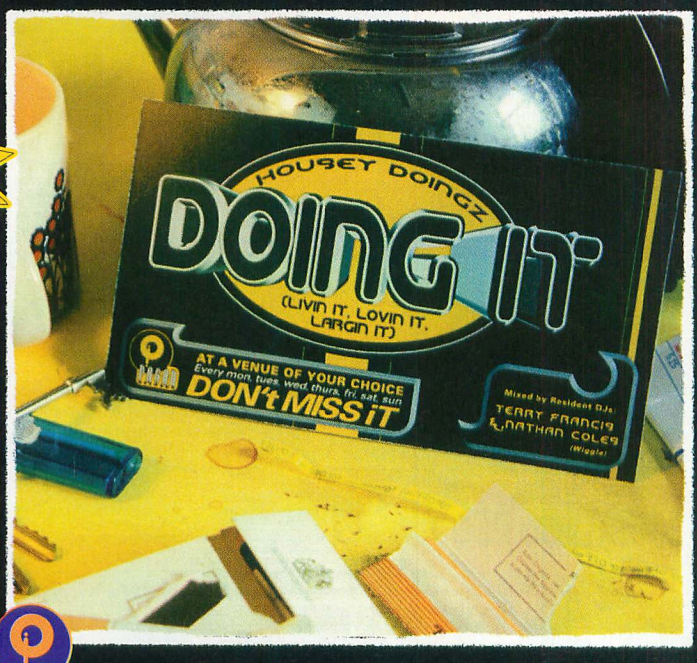
HOUSEY DOINGZ



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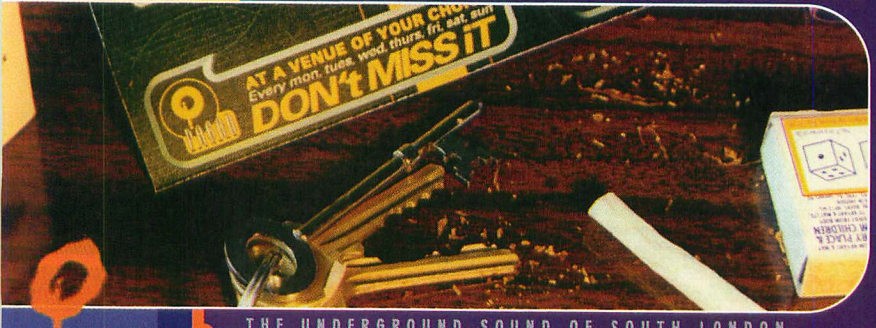

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JIMI TENOR
SUGAR DADDY
WARP

12"/LP/CD
2/06/97
"Sugar Daddy", one of the stand out tracks from his totally brilliant and much praised album "Intervision" is a technobilly stomper of a tune. Described as a mix of Suicide meets Gary Glitter via Iggy Pop, in the weekly music indies, the track "is virtually a one note symphony.

DARREN PRICE
UNDER THE FLIGHTPATH
NOVAMUTE

LP/CD
12/05/97
Unafraid to piece together a musical spectrum of varying themes all tied by the same techno thread, Darren Price has created an accomplished debut album. Like the planes that rumble over his house day in and day out, this record could carry him to unknown territories.

SONS OF SILENCE
SILENCE FM
LEAF

LP/CD
16/06/97
"The sound of fun" – Melody Maker
"Unusual and delightful" – Record Mirror.
"Top of a peculiar league of its own" – NME
"They juggle their dozen different passions with effortless cool...The Sons Of Silence are bright stars shining darkly. Watch carefully" – Melody Maker.

SPEEDY J
PUBLIC ENERGY No.1
NOVAMUTE

Hailed as "Intelligent Techno at its finest" and Muzik's Album of the Month for May, Speedy J's debut album on Novamute is a collection of growling beats and highly individual electronica. Speedy J. will be playing live at Tribal Gathering and Glastonbury, and releases a single. Patterns, in June.

rtm

de mix®

BALLISTIC BROTHERS
BLACKER
SOUNDBOY

12"
OUT 27/05/97
Four heads, three mixes and one wicked record. As Record Mirror says..."The bad news is it'll get played so much you'll get sick of it but you can't have everything". A Stone Cold Classic.

VARIOUS
FREEZONE
SSR

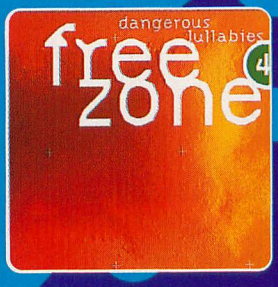
4LP/CD
OUT 16/06/97
Springtime is here, so its time for a new volume of freezone, SSR's. Exclusive tracks provided by Carl Craig, Hubert Dorfmeister, Basement Jaxx, Dimitri from Paris and many more.

VARIOUS
SPACED OUT
DISORIENT

Spaced out – underground classics from the disco funk scene in the late 70's and early 80's when DJ's such as Arthur Baker and Francois Kervorkian could be heard spining these tracks. Masters at Work, Harvey and Underdog all add their interpretations on a second remix CD.

VARIOUS
JOINT VENTURES
NINEBAR

CD/LP
23/06/97
If you truly want to understand 'Freestyle' as a musical definition and text and you are a passenger on that eternal quest for 'something different' this Joint Ventures album is the tonic for your thirst. NINEBARRecords present a whole album of artist collaboration where all those featured have been given a free rein to conspire together in pairs to produce individual tracks.



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BBC RADIO ONE 97-99 FM

charts

THE MUZIK SWEEP

July 1997

1 FREE [REMIXES] ..... Ultranate (AM:PM)
2 TECHNOLOGY [BOYMERANG REMIX] ..... Ed Rush (No U-Turn)
3 CASUAL SUB ..... ETA (east west)
4 AGE OF LOVE [REMIXES] ..... Age Of Love (React)
5 PIPER ..... Jonny L (XL)
6 BELO HORIZONTI ..... The Heartists (VC)
7 CLOSER THAN CLOSE ..... Rosie Gaines (Motown)
8 ABSURD ..... Fluke (Circa)
9 WHITE POWDER DREAMS ..... Fire Island (Junior Boy's Own)
10 15 STEPS EP ..... Monkey Mafia (Heavenly)
11 YOUR SOUND [REMIX] ..... Jay Majik (Razor's Edge)
12 EL TRENT ..... Era (Loaded)
13 SUNDAY SHINING ..... Finlay Quaye (Haiku)
14 TOO PURE ..... Koxbox (Blue Room Released)
15 THE BAY RIDGE EP ..... Johnny D & Nicky P (4th Floor)
16 WAITING HOPEFULLY ..... D*Note (VC)
17 MULTIFORM ..... Secret Hero (Stay Up Forever)
18 THE CHANNEL BLUE EP ..... Nautilus (Precious Materials)
19 I'LL BE ..... Foxy Brown Featuring Jay-Z (Def Jam)
20 MEN FROM THE NILE PART 2 ..... Roy Davis Jr & Jay Juniel (Undaground Therapy)
21 CALL AND RESPONSE ..... Source Direct (Science)
22 LEGACY ..... Random Noise Generator (430 West, USA)
23 SOMEONE ..... Ascension (Perfecto)
24 SIMPLY ELECTRIC ..... Force & Styles (United Dance)
25 EZIO [MOTOR BASS/HERBERT REMIXES] ..... Motorbass (white label)
26 QUE DOMINGO INQUIETO ..... Freestyle Man (Puu, Finland)
27 YOU ARE THE UNIVERSE ..... Brand New Heavies (ffrr)
28 A PLACE CALLED ACID ..... Thursday Club (Aurra Surround)
29 RAW POWER ..... Apollo 440 (Stealth)
30 LIGHT SAVER/BLACK STAR ..... J Majick (Infra Red)
31 BLACKER [REMIXES] ..... Ballistic Brothers (Soundboy)
32 GAME OVER ..... Scarface (Virgin)
33 RAW GROOVES 3 ..... Kerri Chandler (Large, USA)
34 TRANSPARENT ..... Reflections (Clear)
35 GHETTO GIRL ..... Mighty Dub Katz (Southern Fried)
36 SAVAGE TIME ..... Justice (Creative Wax)
37 THRU THE SKIES ..... Kenlou (MAW, USA)
38 DISCOKING ..... Hacienda (Harthouse)
39 LOOP AND THINGS ..... Jens (Top Banana)
40 URBAN SOUND EP ..... Mateo & Matos (Remedie, USA)
41 WHATEVER [RONI SIZE/TUFF JAMM REMIXES] ..... En Vogue (east west)
42 GROOVE CONNEKTION ..... Groove Connektion (white label)
43 SAME DIFFERENCE ..... Amalgamation Of Soundz (Filter)
44 MRS CHOMBEE ..... Herbaliser (Ninja Tune)
45 SUGARDADDY ..... Jimi Tenor (Warp)
46 PRELUDE TO CYCLE ..... 6 Part 2 (Jazz Fudge)
47 GIZMO ..... Motor Booty (Concrete)
48 HEATED HEADS ..... Memory Foundation (Central, Austria)
49 BAD COFFEE [SLAM REMIX] ..... Funk D'Void (Soma)
50 THE FIFTH SYMPHONY ..... Street Corner Symphony (Street Corner)

Ultranate

Fluke

Monkey Mafia

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

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

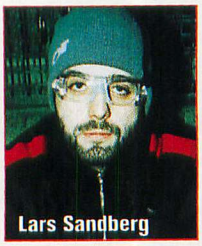
charts

RADIO CHART

OXYGEN 107.9 FM

1 THE SOUND OF ULTIMATE B.A.S.E. Carl Cox (Worldwide Ultimatum)
2 B.E.T.A Empirion (XL)
3 ACID MUSIQUE Stryke (Bosca Beats)
4 BOUNCE TO DISS Eboman (XL)
5 UNTITLED Saint Jerome (white label)
6 SPEED FREAK Secret Hero (Stay Up Forever)
7 ORANGE Vitro (Independiente)
8 PORCINE Star & Garta (Majestic)
9 HELL'S KITCHEN Pomegranite (Tortured)
10 CHUGGERNAUT Smog Blanket (Cluster)

Broadcasting on 107.9 FM between 2-3am every Sunday morning. Tel: 01865-724-442


Lars Sandberg

HOME-LISTENING CHART

LARS SANDBERG, FUNK D'VOID (Glasgow, UK)

1 UK FRESH '86 Various Artists (cassette)
2 3 MINUTE BLUNTS VOLUME 2 Various Artists (Studio K7)
3 STORMWATCH Morph (New Electronica)
4 MELLOW MADNESS Quincy Jones (A&M)
5 ENVOY anything by them (Soma)
6 BROTHER ARAB Arabian Prince (Orpheus)
7 MADREPORIC PLATE [RELOAD MIX] Aphex Twin (Warp)
8 165 DROP [IAN O'BRIEN MIX] Hot Lizard (Pacific)
9 SUNDAY MORNING Deep Contest (Fnac)
10 GARDEN OF PEACE Lonnie Liston Smith (Flying Dutchman)

The Slam mixes of Funk D'void's "Black Coffee" single are out on Soma on June 9th. The Funk D'Void album "Technoir" is out on June 23rd

Matt Acornley

READER'S CHART

MATT ACORNLEY

London, UK
1 FUSE Dimension Intrusion (Warp/Plus 8)
2 INCUNABULA Autechre (Warp)
3 KITCHEN Sun Electric (R&S)
4 BLAME PRESENTS LOGICAL PROGRESSION LEVEL 2 Various Artists (ffrr/Good Looking)
5 RUBAN D'ALPHA Sie (Pussyfoot)
6 THE SOUND OF MUSIC Six Nine (R&S/Planet E)
7 E8 BOOGIE Squarepusher (Warp)
8 FREEZONE 4 Various Artists (SSR/Crammed Disc)
9 DO UNTO OTHERS Luke Vibert (Mo' Wax)
10 LAMB Lamb (Fontana)

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

TOP 25 SALES
12-Inch Dance Singles

WEEK ENDING SAT MAY 17 1997

1 HYPNOTIZE ..... Notorious B.I.G. (Puff Daddy)
2 AIN'T NO PLAYA ..... Jay-Z Featuring Foxy Brown (Northwestside)
3 IT'S ALRIGHT, I FEEL IT ..... Nuyorican Soul Featuring Jocelyn Brown (Talkin' Loud)
4 DON'T LEAVE ME ..... Blackstreet (Interscope)
5 NIGHTMARE ..... Brainbug (Positiva)
6 YOU'RE NOT ALONE ..... Olive (RCA)
7 ALRIGHT ..... Jamiroquai (Sony S2)
8 LOVEFOOL ..... Cardigans (Stockholm)
9 THA WILD STYLE ..... DJ Supreme (Distinctive)
10 YOU MIGHT NEED SOMEBODY ..... Shola Ama (WEA)
11 BLOOD ON THE DANCEFLOOR ..... Michael Jackson (Epic)
12 SHINE ..... Space Brothers (Manifesto)
13 THE PROPHET ..... CJ Bolland (ffrr)
14 I LOVE YOU... STOP! ..... Red 5 (Multiply)
15 FIVE MILES TO EMPTY ..... Brownstone (Epic)
16 IN MY BED ..... Dru Hill (Jive)
17 STEP INTO A WORLD [RAPTURE'S DELIGHT] ..... KRS One (4th & Broadway)
18 AROUND THE WORLD ..... Daft Punk (Virgin)
19 BELLISSIMA ..... DJ Quicksilver (Positiva)
20 CAN WE ..... SWV (Jive)
21 DANCE WITH ME ..... Tin Tin Out Featuring Tony Hadley (VC)
22 NOBODY ..... Keith Sweat Featuring Athena (Elektra)
23 I BELIEVE I CAN FLY ..... R Kelly (Jive)
24 IF YOUR GIRL ONLY KNEW/ONE IN A MILLION ..... Aaliyah (Atlantic)
25 MAKES ME WANNA DIE ..... Tricky (4th & Broadway)

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

TOP 25 SALES
Dance Albums

WEEK ENDING SAT MAY 17 1997

1 SHARE MY WORLD ..... Mary J Blige (MCA)
2 DIG YOUR OWN HOLE ..... The Chemical Brothers (Virgin)
3 LIFE AFTER DEATH ..... Notorious B.I.G. (Puff Daddy)
4 BLAME PRESENTS LOGICAL PROGRESSION LEVEL 2 ..... Various Artists (Good Looking)
5 SATURDAY NIGHT ..... Zhane (Motown)
6 SHELTER ..... Brand New Heavies (Ffrr)
7 BONKERS 2 ..... Various Artists (React)
8 BENTLEY RHYTHM ACE ..... Bentley Rhythm Ace (Skint)
9 WATERBED ..... Heavy D (Uptown)
10 BOOTY CALL ..... Original Soundtrack (Jive)
11 ANOTHER LEVEL ..... Blackstreet (Interscope)
12 BLOOD ON THE DANCEFLOOR ..... Michael Jackson (Epic)
13 SISTERS OF SWING 3 ..... Various Artists (Polygram TV)
14 ALLURE ..... Allure (Epic)
15 BRASSIC BEATS VOLUME 2 ..... Various Artists (Skint)
16 KISS ANTHEMS ..... Various Artists (Polygram TV)
17 DANCE NATION 3 - PETE TONG AND JUDGE JULES .... Various Artists (MOS)
18 GROOVERIDER PRESENTS THE PROTOTYPE YEARS ..... Various Artists (Higher Ground)
19 TIME FOR HEALING ..... Sounds Of Blackness (Perspective)
20 UNITED DANCE – VOLUME 6 ..... Various Artists (Fourbeat)
21 ONE IN A MILLION ..... Aaliyah (Atlantic)
22 URBAN HANG SUITE ..... Maxwell (Columbia)
23 FUTURE FUNK 2 ..... Various Artists (Solidstate)
24 HOMEWORK ..... Daft Punk (Virgin)
25 IN THE MIX '97 - 2 ..... Various Artists (Virgin/EMI)

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

WRAP YOUR HEADZ AROUND THE MASHED UP URBAN SOUNDSCAPE OF METROPOL. TAKING YOU ON AN EPIC ROLLERCOASTER RIDE THROUGH THE UPPERS AND DOWNERS OF THE BIG SMOKE.
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www.lunatic-calm.co.uk
MCA

charts

GLOBAL COMMUNICATION CHART

HARVEY (London, UK)
1 NEW ONE ..... Harvey & Gerry (Black Cock)
2 BELLHEAD ..... Liquid Liquid (Mo' Wax)
3 LOVE OF MONEY ..... Disco Dub Band (Disoreant)
4 DEPARTURE ..... Hightower Set (Black On Black)
5 GUTS ..... Ulfulls (Sony Japan)
6 5TH SYMPHONY REMIX ..... Glen Gunner (Street Corner)
7 HOUSE NATION ..... Da Posse (Ugly)
8 REHASH ..... Extended Family (Auto)
9 NORTH BEACH ..... North Beach (Moton)
10 CRU L ORCHESTRA ..... untitled album (Cru L)

RICHARD DORFMEISTER (Vienna, Austria)
1 WORKSONG [UPTIGHT MIX] ..... Tosca (G-Stone)
2 HIT YOU ONE TIME ..... DJ Sebel (Rude Deadly)
3 ENCOUNTER IN BAHIA ..... Thievery Corporation (ESL)
4 BIG TIME ..... EPS & 2 Vibe (Urban Takeover)
5 FLYLIFE [RONI SIZE MIX] ..... Basement Jaxx (Multiply)
6 BOMBAY ..... New Jazz Hustlers (Urban Flavour)
7 TONIGHT ..... Aphrodite (Aphrodite)
8 FUTURE JAMES ..... Ballistic Brothers (Soundboy)
9 AUTUMN SWEATER [TORTOISE MIX] ..... Yo La Tengo (Matador)
10 SACRILEGE [UNKLE MIX] ..... Can (Mute)

LORD G (New York, USA)
1 REACH ..... Robi Rob/ Ccmf (Columbia)
2 DIN DA DA ..... Kevin Aviance (Wave)
3 MI GENTE ..... Robi Rob (Columbia)
4 PLASTIC DREAMS [REMIX] ..... Jay Dee/ David Morales (R&S)
5 BURNIN' ..... Daft Punk (Virgin)
6 I LIKE IT [REMIX] ..... Angel Moraes (AM:PM)
7 REACH 4 THE MELODY ..... Victoria Wilson James (Dancepool)
8 DANCIN' ..... Chicago Connection (Cajual)
9 I MISS YOU [LORD G REMIX] ..... Björk (Elektra)
10 MOMENT OF MY LIFE ..... Bobby D'Ambrosio (Definity)

HARDFLOOR (Dusseldorf, Germany)
1 THE MUMBLER EP ..... Chris Sattinger (Subvoice)
2 PATIENCE ..... The Surgeon (Dynamic Tension)
3 SACKED ..... Ground Plans (Ground)
4 ELECTRONIC LESSON PART 1 ..... GF (KK)
5 DO THE TWIST EP ..... Note Book Man (Jakpot 11)
6 NEW BEGINNING ..... The Advent (ffrr)
7 THE SHINE EP ..... Dan Piu (Moto 001)
8 STATUS BYTES ..... Stephen Brown (Djax Upbeats)
9 PURITY CONTROL ..... Define The Sonic Groove (Sonic Groove)
10 AMATEUR PERVERT .... DJ Leeon & Cold Dust (Planet Forming Materials)

DOUGAL (Northampton, UK)
1 GOTTA GO ..... Dougal & Skeedale (Essential Platinum)
2 WITH OR WITHOUT YOU ..... Mary Kiani (Manifesto)
3 TEARS IN EYES ..... DNA & Dougal (Essential Platinum)
4 GOTTA GET INTO LOVE ..... Hixxy & S Regine (Platinum)
5 THE CAKE ..... Demo & Ham (white label)
6 LOVE AND DEVOTION ..... artist unknown (white label)
7 GOING ALL THE WAY ..... E Logic (white label)
8 WHO DONE IT 3 ..... artist unknown (white label)
9 CLOUDY DAYS ..... Bang (Next Generation)
10 WANNABE ..... Spice Girls (Virgin)

CLAUDIO COCCOLUTO (Naples, Italy)
1 BIG FAT WOMAN ..... Roon Ran (Cajual)
2 GOOD THING GOOD TIMES ..... Daddy's Favourites (Ds 7901)
3 MOTORBASS [MIAMI MIX] ..... Daft Punk (white label)
4 PLASTIC DREAM ..... Jay Dee (Def Mix acetate)
5 MOMENTIDO POR FAVOR ..... Dubtribe (Imperial Dub)
6 SAME DIFFERENCE EP ..... Amalgamation Of Soundz (Filter)
7 CALYPSO MADNESS ..... The Space Invaders (Distant Music)
8 BELO HORIZONTI ..... The Heartists (VC)
9 THE UNRELEASED ..... Dog Star (Star Trax)
10 IT'S NEW FUNKY ..... Claudio Coccoluto (The DUB)

DJ TONKA (Mainz, Germany)
1 IT'S ON ..... Groove Terminator (It's Fabulous)
2 WHERE CAN I FIND LOVE [MARK PICCHIOTTI DUB] .. Livin' Joy (MCA)
3 SAFE [DJ TONKA REMIX] ..... Jimmy Somerville (Heaven)
4 THE PAYBACK EP ..... RIP Productions (4th Floor)
5 MORNING LEMON ..... The Chemical Brothers (Freestyle Dust)
6 TRIPPING [MORE NUNEZ MIX] ..... Smooth Touch (Strictly Rhythm)
7 DANCE, LET'S DANCE [RAW FEET DUB] ..... Paul Simpson (Henry St)
8 THE BAY RIDGE EP ..... Johnny D & Nicky P (4th Floor)
9 REQUEST LINE [FITCH BROS FLOOR FILLER MIX] ..... Zhane (Illtown)
10 WHAT DO I GOTTA DO [ERIC KUPPER DUB] ..... Urban Soul (King St)

ADAM X (New York, USA)
1 WASP NEST ..... Double Face (Platinum)
2 HOUSE DUST ..... Healtz (Subvoice)
3 DEFINE THE SONIC GROOVE ..... Various Artists (Sonic Groove)
4 CLUB SKAM ..... Shake (Frictional)
5 NEW BEGINNINGS ..... The Advent (Internal)
6 AMBUSH ..... Underground Resistance (UR)
7 OUTLANDER [KEVIN SAUNDERSON MIX] ..... Vamp (R&S)
8 CUNTOK ..... Si Begg (Algorithme)
9 FIRSTBASE ..... Cruise Control (Testlauf)
10 808 TO NICE [REMIX] ..... DJ Slip (Subvoice)

THE MUZIK BOX

The records turning our tables this month are...

CALVIN BUSH
RAW DELUXE Jungle Brothers (V2 album)
SUNDAY MORNING Finlay Quaye (Haiku 12-inch)
RAW POWER [URBAN TAKEOVER REMIX] Apollo 440 (Epic 12-inch)
SAVAGE TIMES Justice (Creative Wax 12-inch)
15 STEPS EP Monkey Mafia (Heavenly 10-inch double-pack)
VANISHING POINT Primal Scream (Creation album)
DANCING IN OUTER SPACE Atmosfear (Sirkus 12-inch)
MOONROCK Future Homosapiens (Galactic Disco album)
AMALGAMATION OF SOUNDZ Amalgamation Of Soundz (Filter album)
NAFAS Rabih Abou-Khalil (ECM CD, 1988)

WILL ASHON
WU-TANG FOREVER Wu-Tang Clan (Loud/ RCA album)
STONE CRAZY The Beatnuts (Relativity album)
PRELUDE TO CYCLE 6 Part II (Jazz Fudge album)
MISANTHROPIC Alpha Rhyme (Big Dada 12-inch)
BLIND Company Flow (Official/ Rawkus 12-inch)
UNDERWORLD CONNECTION Mark B (Jazz Fudge 12-inch)
NEW FORMS Roni Size (Talkin Loud album)
ME OR THE PAPES Jeru Versus Dillinja (London 10-inch promo)
CYCLOPS 4000 Sir Menelik (Rawkus album)
SATELLITE Chris Bowden & 4 Hero (promo cassette)

BEN TURNER
FIND THE PATH [TUFF JAM DUB] New Horizons (500 Rekords 12-inch)
COME FROM HEAVEN Ariel (forthcoming Melankolic album)
QUE DOMINGO INQUIETO Freestyle Man (Puu/ Sahko 12-inch)
WHITE POWDER DREAMS Fire Island (Junior Boys Own 12-inch)
THE CHANNEL BLUE EP Nautilus (Precious Material 12-inch)
BLUE David Alvarado (Ultra 12-inch)
I'M A DISCO DANCER Christopher Just (Gigolo 12-inch, Germany)
BIRTH [SCUBA'S WATER BIRTH MIX] Women Of Colour (Vestal 12-inch, USA)
DESKTOP ROBOTICS Bochum Welt (Rephlex 12-inch)
STROBE LIGHT NETWORK [SVEN VATH REMIX] Cold (Elektrolux 12-inch, Germany)

JACQUELINE SPRINGER
INFATUATION Laurena (track from the Yab Yum/ Epic album, Betta Listen)
STEP INTO A WORLD KRSOne (Jive album track)
VARIOUS ARTISTS Original Soundtrack To Love Jones (Columbia album)
STEVIE WONDER As (track from the EMI album, Songs In The Key Of Life)
EV3 En Vogue (eastwest album)
SHARE MY WORLD Mary J Blige (MCA album)
STOP BY Rashaan Patterson (MCA 12-inch)
CERTAINLY Erykah Badu (track from the Kedar/ Universal/ MCA album, Baduizm)
SHELTER Brand New Heavies (London Records album track)
LOVE ALWAYS KCI & Jojo Hailey (MCA album)

GLOBAL COMMUNICATION CHART

RAY KEITH (London, UK)
1 SHARE THE FALL [GROOVERIDER REMIX] ....Reprazent (Talkin Loud)
2 ACID TUNE ....Dillinja (Value)
3 V CLASSICS ....Various (V)
4 CHOPPER VIP ....Dread (Dread)
5 BROWN PAPER BAG ....Roni Size (Talkin Loud)
6 CIRCLES [ANDY C REMIX] ....Adam F (EMI/Positiva)
7 BREAKAGE ....Various Artists (Penny Black)
8 RAZORS EDGE 4 .... Grooverider/J Majik (Razors Edge)
9 ATTACK ....DJ Hype (Tru Playaz)
10 SING TIME (FOULPLAY REMIX) ....Dread (Dread)

MASSIMINO (Milan, Italy)
1 FREE ....Ultra Nate (AM:PM)
2 AND THERE AIN'T ....DBX (DS 7902)
3 TO BE IN LOVE ....India (Isis)
4 ARMED AND EXTREMELY DANGEROUS ....First Choice (Minimal)
5 BACK ....S-Men (white label)
6 JUST A FREAK ....Crystal Waters Featuring D Rodman (Mercury)
7 CAN'T GET HIGH WITHOUT YOU ....Joey Negro (2-Records)
8 WAITING HOPEFULLY ....D*Note (VC)
9 PARTY PEOPLE ....Baltimore Soul (Defender)
10 TRIPLE JOURNEY ....Plus (Oblong)

B.L.I.M (London, UK)
1 DOM & OPTICAL ....Concrete Shoes (Moving Shadow)
2 FREQ NASTY ....Schitzoo (Emotif dubplate)
3 ANDY C & SHIMON ....Mutation (Ram)
4 B.L.I.M. ....Glaciers (Emotif dubplate)
5 OPTICAL MACHINES ....Genetix (Emotif)
6 CHANGE[REMIX] ....Lemon D (V)
7 SLAMFUNK ....John B (New Identity)
8 SIGHTS AND SOUNDS ....Elements of Noise (Emotif)
9 DJ DIE ....On Time (V)
10 B.L.I.M. ....Money (Emotif)

MARK JONES (Wall Of Sound, London, UK)
1 THE RHYME ....Strike Boys (tape)
2 GOOD TIMES ....Gene Chandler (Okeh)
3 JACQUES YOUR BODY ....Les Rhythmes Digitales (Wall Of Sound)
4 THE MAGIC PIPER ....Edwyn Collins (Setanta)
5 MUSIQUE NON STOP ....Kraftwerk (EMI)
6 BEAUTIFUL PEOPLE [DANNY SABER MIX] ....Marilyn Manson (Interscope)
7 TRACK 1 ....Nuax (Nuax)
8 CHASE [DEADLY AVENGER MIX] ....Wreckage Inc (Wall Of Sound)
9 SHIFTLESS SHUFFLE ....Herbie Hancock (Columbia)
10 MARIA [E-KLEKTIKS EARTH EDIT] ....Ricky Martin (Columbia

DAFT PUNK (Paris, France)
1 SKYLARKING LP ....Horace Andy (Virgin)
2 HARDCORE LP ....Lil' Kim (Atlantic)
3 ONE IN A MILLION [REMIXES] ....Aaliyah (Atlantic)
4 HOLD YOUR HEAD UP HIGH ....Boris Dlugosch (white label)
5 YOU CAN'T HIDE FROM YOUR BUD ....DJ Sneak (white label)
6 HOUSE ....DJ Funk (Dance Mania)
7 THE WAY/THE DEEP ....Global Communication (GC)
8 SANTA CLAUS ....Le Knight Club (Crydamoure)
9 LIFE AFTER DEATH ....Notorious B.I.G. (Epic)
10 NUYORICAN SOUL ....Nuyorican Soul (Giant Step)

FREAKNIKS (London, UK)
1 SHATTER EP ....Anoesis (Octopus)
2 WAITING HOPEFULLY ....D*Note (VC Recordings)
3 CONFESSIONS OF A SELECTOR ....Love Lee (Tummy Touch)
4 DANCING DRUMS ....Badmarsh & Shri (Outcaste)
5 MY FRIEND ....Pressure Drop (Hard Hands)
6 SUN DON'T SHINE [SMITH &MIGHTY MIX] ....Sirenes (Columbia)
7 FLAME [FREAKNIKS MIX] ....Crustation (Jive)
8 PIMP THEME ....DJ Vadim (Ninja Tune)
9 THROUGH THE SKIES ....KenLou V (MAW)
10 FOUR INTO ONE ....Shrink2Fit (Cyanide)

SILENT RECORDS (San Francisco, USA)
1 KNIGHTS WHO SAY DOT ....Various Artists (DOT)
2 BLACK HOLE EP ....Epsilon (Soundsphere/Silent)
3 DEEP CONCENTRATION ....Various Artists (Om)
4 PLANS AND DESIGNS ....Faze Action (Nuphonic)
5 THE BIG 10-4 ....Mammal (360/Silent)
6 NOW DIG THIS ....Crosstown Traffic (Wicked)
7 PEOPLE, PLACES AND THINGS ....Slide 5 (Ubiquity)
8 STATE OF THE NEW ART ....Various (Blue Planet)
9 REPTICAL EP ....Astral Matrix (OOBE)
10 BLACK BELT ....Makai (Precision)

URBAN BLUES PROJECT (Florida, USA)
1 FALL DOWN ....Michael Proctor (Soulfuric dubplate)
2 PARTY FEELIN' ....B Crew (Strictly Rhythm)
3 DO YOU SEE ....Mondo Grosso (King Street)
4 FREE ....Ultra Nate (Strictly Rhythm)
5 DADDY'S FAVOURITE ....Patrice Rushen (white label)
6 FULL FLAVOUR FLAVOR GROOVES PART TWO ....Rhythm Masters (Disfunktional)
7 TRIPPING ....Smooth Touch (Strictly Rhythm)
8 SATURDAY ....East 57th Street Featuring Donna Allen (AM:PM)
9 THE RE-VIBE-AL EP ....artist unknown (Soulfuric Trax acetate)
10 WHAT IS LOVE ....Amira (Easy Street)

FLOOR CONTROL
SPECIALIST SHOP CHARTS

UPTOWN (London, UK)
1 FREE Ultra Nate (AM:PM/ Strictly Rhythm)
2 BACK S-Men (Narcotic)
3 PANTHER PARTY Mad Moses (Nervous/ Hi-Life)
4 FADE II BLACK Kings Of Tomorrow (Yoshitoshi)
5 DIN DA DA Kevin Aviance (Wave)
6 PARTY FEELING B-Crew (Strictly Rhythm)
7 MOVIN' ON Moodlife (Suntune)
8 THE MORE I GET... East West Connection (Chilli Funk)
9 RAW GROOVES 3 Kerri Chandler (Large)
10 ARMED AND EXTREMELY DANGEROUS First Choice (Minimal)
Uptown, 3 D'Arblay Street, Soho, London W1 3PH. Tel: 0171-434-3639

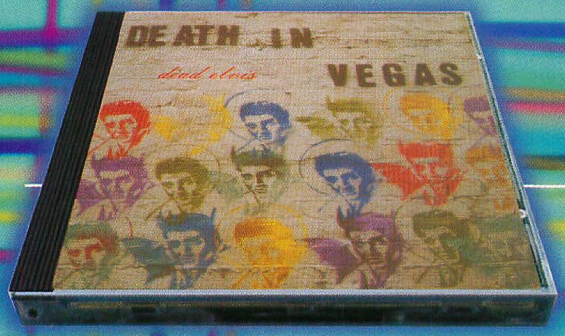
VORTEX (Clydebank, UK)
1 SILK CUTS 5 unknown (Silk Cuts)
2 SUBMARINER Talamus (Hexagonal)
3 BIG OL' BOOTY Creasemaster & Slamdog (Test Crash)
4 LIVING WITHOUT YOU Sensi-Tize/ Bass Driver (Knitebreed)
5 BRAINWAVE DJ Oberon (Chug 'N' Bump)
6 HARDCORE MOTHERFUCKER DJ Elevation (Punisher)
7 BASED ON ACID DJ Ablaze (Upbeat)
8 DRIFTING EP De Nederlandse Mafia (Digital Overload)
9 OLD SKOOL RETALIATION EP DJ Producer (Deathchant)
10 SURVIVAL Tailbone (Knite Force)
Vortex Records, 30 Alexander Street, Clydebank, Dunbartonshire G81 1RZ. Tel: 01382-203-250

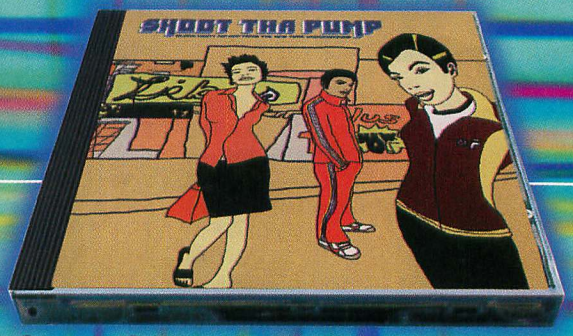
MOVEMENT (Southampton, UK)
1 BLOO DHSS (DHSS)
2 WHAT I GOTTA DO Urban Soul (Henry Street Records)
3 THE THEME Tracey Lee (Universal)
4 CLOUDY DAZE Bang (Next Generation)
5 THE REWIND DJ Renegade (Space Race)
6 THE FUTURE Housetrap 3 (Nitric)
7 OBSERVER Brain 6 (Brain)
8 THE JUGGERNAUT Quartermass (Metropolitan)
9 BRAIN The Jungle Brothers (Jive)
10 WHO IS MR CLINTON DJ Buzz (Harem)
Movement Records, 3, Gibbs Road, Southampton, SO14 7FP. Telephone : 01703-211-333.

PURPLE PENGUIN (Bristol, UK)
1 WU-TANG FOREVER Wu-Tang Clan (RCA)
2 I GOT NEXT KRS-One (Jive)
3 MEMPHIS Purple Penguin (Cup Of Tea)
4 MY WORLD OC (Payday)
5 EPH1 Onecut (Hombre)
6 BEGINNING OF THE END Boogie Monster (EMI)
7 21ST CENTURY SOUL Various (Talkin' Loud)
8 EVERYTHING IS EVERYTHING DJ Stix (Kingsize)
9 ABSTRACTIONS VOLUME 1 Various Artists (unknown)
10 INTO EXISTENCE DJ A-Sides (Clued)
Purple Penguin, 70 Colston Street, Bristol BS1 5AZ. Tel: 0117-929-0860

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

rock hard





death in vegas
'dead elvis'

An album that captures the new mood of adventure in dance with club conquering singles 'Dirt', 'Rocco' and 'Rekkit', as well as demonstrating their ability to mix in influences from dub, rock and electro.

shoot tha pump
'various'

'Shoot Tha Pump', block party hip-hop from the New York underground. Rare dancefloor hip-hop mixed by the Crooklyn Clan. Featuring D.J. Rags 'Yes, Yes, Y'all', Nas 'Halftime' and D.J. Kool with '20 Minute Workout'

fat boy slim
'better living through chemistry'

Norman Cook returns in the guise of breakbeat guru Fat Boy Slim, dishing out all the phat sounds you can handle. This is an album everyone should own.

brassic beats
'vol 2'

The follow up to the defining Vol 1 re-inforces the Skint label reputation as the main player on the "Big Beat" scene and includes Fatboy Slim, Bentley Rhythm Ace and Midfield General.

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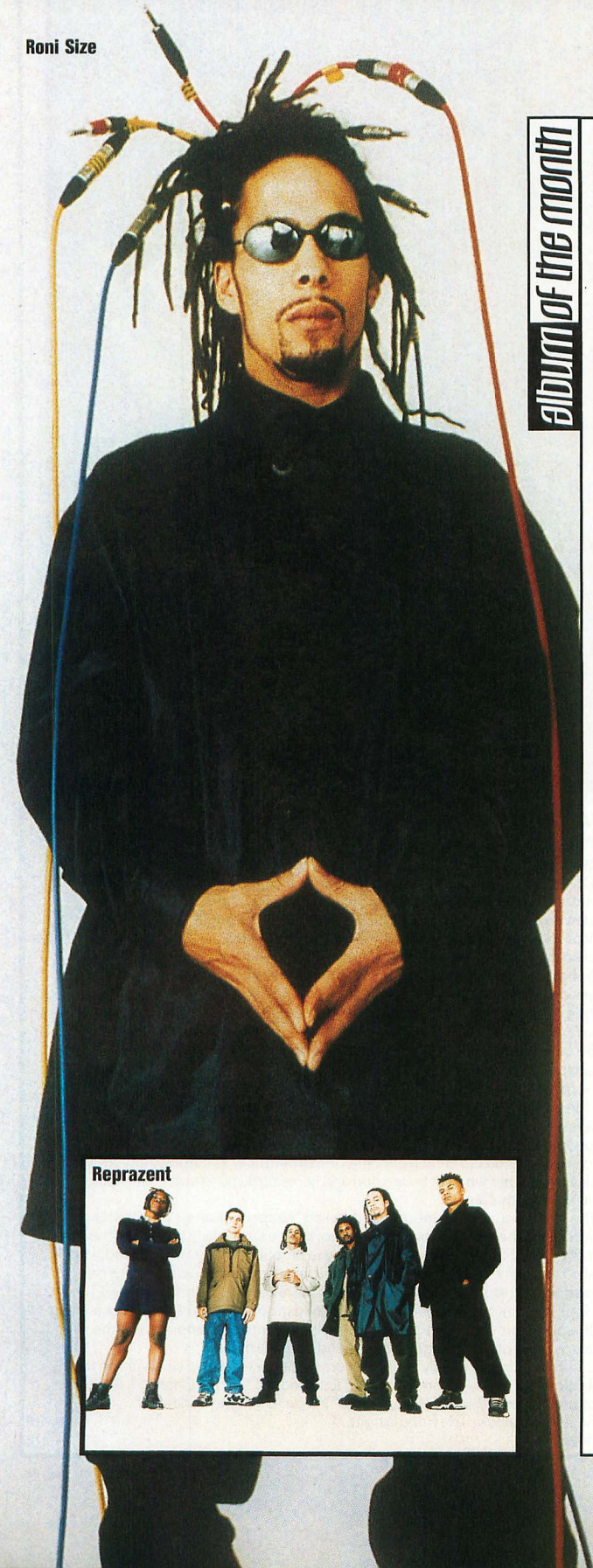
reviews

Roni Size



Reprazent

album of the month

REPRAZENT FEATURING RONI SIZE

New Forms

Talkin' Loud

A LOT has happened in the two years since Goldie's "Timeless" album. Catapulting jungle from minor slipstream to mainstream tide, it signalled a new dawn for British dance culture.

Think about it for a second. Where once you thought jump-up was something you did when you accidentally sat on a spilt pint, or that tech-step was what your kid brother was studying for his electrical engineering NVQ, jungle in its myriad forms has now become part of our everyday landscape. For nu school cool, just say drum & bass. And it's here, in this new breakbeat era, that Reprazent, the freestyle manifestation of Bristol's maverick Full Cycle crew, have entered to set the scene for the next stage.

In keeping with the current post-acid house sense of community, it's not so much a one-man outfit, or even a band or a collective, but rather a fluid, zero-ego project. With creative fireball Roni Size at the helm, the great ship Reprazent is also manned by co-conspirators Krust, Die and Suv, while US soul diva Bahamadia and Bristolian songstress Onallee breathe life into the percussive instrumentation. It's a team sentiment best expressed in "Share The Fall" (one stand-out track of many), which embraces both the real and the surreal to guide us through a startling electronic landscape of beats, bass and soul.

Signed to Talkin' Loud, Reprazent not only, er, represent all the jungle artists who've been jumped on by the majors of late. It's also a parable of how major deals can co-exist with creative integrity. No longer so militant (the battle for acceptance long since fought and won), "New Forms" focuses instead on sculpting, honing and perfecting the primitive drums and complex polyrhythmic electronica which add up to the sound of Britain in the Nineties. Forget aliens, "Blade Runner" and UFOs, Reprazent's toxic compression of breakbeat, dub, soul, rare groove and pre-millenial jazz is, as "Railing" indisputably proclaims, "*the sound of now.*"

Over half a decade's-worth of musical data – from Lonnie Liston Smith to Ella Fitzgerald, from KRS-One to Lee "Scratch" Perry – is consolidated in 23 sonic poems. Bahamadia's aqualine vocal on "Heroes" becomes a soulful 21st century hymn, while "Brown Paper Bag" unfolds into a skanking jazz skit to make Charlie Parker blush. And the life-affirming brass deluge of "Destination" is nothing if not cinematic.

If there are any minor criticisms (and they *are* minor) it's that only a superhuman could possibly come up with the same degree of genius on every track. All the same, Reprazent has set a new benchmark for drum & bass with its untouchable miscegenation of style and mood, which manages to be both progressive and humane, soulful and electrifying.

To say that "New Forms" is a jungle interpretation of Massive Attack's "Blue Lines" is to understate its panoramic proportions. As with those other great British dance albums of the past five years –"Music For The Jilted Generation", "Leftism", "Maxinquaye", "Dubnobasswithmyheadman" and "Dummy" – you won't have heard anything else quite like it before. Let the bass bins burn. **10**

Rachel Newsome

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albums

CAN
Sacrilege
Mute

WHAT a grotesque idea! To take the back catalogue of one of the worlds most unique bands, dump it into the arms of the likes of A Guy Called Gerald, System 7, Alex Patterson and Kris Needs so they can perform unnecessary surgery on it. And Mute know it. Hence the title "Sacrilege".

That's the outraged Can-fan diatribe out of the way. But is it any cop? Unsurprisingly, the answer is yes and no. The pointlessness of some of it is overwhelming. Stand up The Orb. It's telling that the best moments are when Jaki Liebezeit's elegant drumming is left intact, as on UNKLE's "Vitamin C", or when Can melodies are still in place, as they are on the Sunroof Mix of "Oh Yeah".

Top of the class is a reworking of the epic "Yoo Doo Right" by Pascal Gabriel, which somehow maintains the originals quality while radically restructuring the song.

Buy this by all means, but get hold of the originals, for fuck's sake. **6**

Mark Roland

PRINCE FAR-I & THE ARABS
Cry Tuff Dub Encounter Chapter 1
Pressure Sounds

EVER spoken to a hardcore dubist about his or her music? They're always verbalising their fascination with sound in some cryptic language understood by few, only making sense when you listen to the music.

One can only imagine what the late Prince Far-I may have said in describing "Cry Tuff...", an ambient album which engrosses the mind and eradicates all negative thoughts that dare to invade your mind state.

Initially released in 1978, "Cry Tuff" would hail Far-I's emergence as a dub kingpin in this country. Coupling with producer Adrian Sherwood, the erotic b-lines, water-drop melodies married with atmospheric studio innovations provide a mellifluous vision of contemporary eclectic dub.

This is not just another obscure Seventies dub reissue. The music breathes its own life and articulates its own vernacular. Question is, is your mind free enough to overstand it? **9**

Derek Bardowell

DJ SNEAK
Blue Funk Files
Ultra

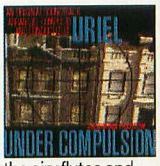
A VERY swift reissue for the Sneakster's box of dancefloor kicks 'n' tricks that was out last year on Relief. With three bonus tracks culled from Sneak and Van Helden's excellent "Hardsteppin Disko Selection" twelve topping up da funk to dangerously high levels, this is Sneak locked into the loops and barely surfacing for breath.

The spirit of Chicago stalks the album's grooves armed only with an order to dance. So forget any thoughts of home listening as tracks like "Sneak Attack", "Soundz In My Head" and the self-explanatory "The Grinder" pare everything down to just the kick drum, the percussion and assorted snatches of fx/melody/vocals for a minimal butt-shaking journey to the core elements of house music.

Highlights include Sneak taking a razor to the Machine classic "Grace Of Tracks" and the mighty hardstepper itself, "Psychic Bounty Killaz" with Armand, but the whole album kicks ass in no uncertain style. Funk files to cure your blues. **7**

Cal Gibson

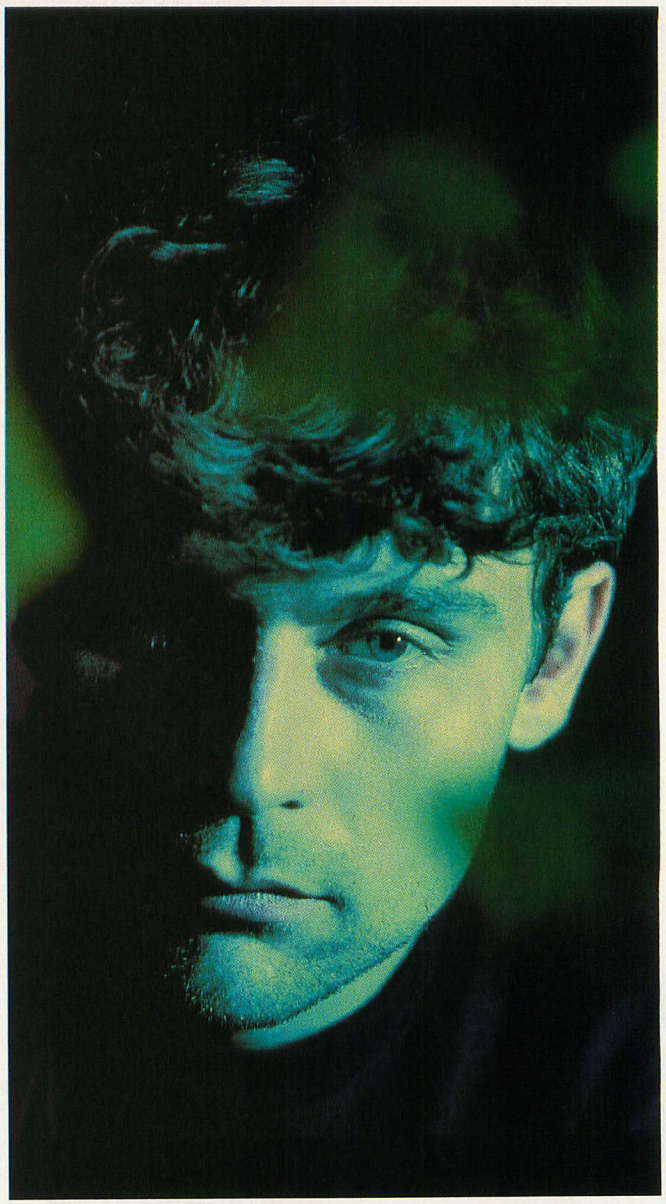
URIEL
Under Compulsion
Beau Monde



FROM the opening aeroplane roar of Jazz Funk Conspiracy, you know you're touching down in soundtrack territory here. But for those easily scared by the airy flutes and cheddar organs of yer average (spoof) film accompaniment, fear not! Not only does Bristolian, Scott Edward, stifle any cheesy whiffs with his pure quality music, but "Under Compulsion" is good enough to restore your faith in the new school of jazz.

Given the stock collection of bongos, Hammond, flutes and strings, Edward unveils a fascinating South American spy thriller, backed up with some inspired cello and guitar lines. Titles like "The Pimp Strikes Back", "On The Run" and "Flight To Sao Paulo" give ample indication of his inspiration. Equally suitable for swirling around the dancefloor or at home with a Margerita, the album's idiosyncratic grooves provide the perfect escape from a rather grey existence. Chuck out your chintz and reach for the real thing. **7**

Rob Da Bank



DARREN PRICE
Under The Flightpath
Nova Mute

YOU'RE treading on thin ice with a whole album of instrumental techno of the purer variety. No token singers, not even alien voices intoning about outer space. No huge, snare-rolled breakdowns. Then look at those who have pulled it off, Slam, Dave Angel, Laurent Garnier, Carl Craig. Get the picture? All chaps whose love of undiluted technoid-tackles reaches way, way beyond passion. It's in their blood, their souls, probably their intestines too. It spills out when they spin and emerges like a triumphant labour of love when they make their own music.

So enter Darren Price into that illustrious frontline of UK talent who've managed to pull off that old whole album magic trick. "Under The Flightpath" (the name comes from the Heathrow location of his studio) is a vibrant testimony to the joy and potential of 1997 British techno. There's a deep-rooted sense of classic electronic dance music coursing through this long-player. Electro, the pioneering Eighties, hip hop and disco experiments, Chicago house, Detroit techno and good old British dancefloor-mayhem flow as naturally as you like, tickle each other where it feels good and come out kicking as a fresh, future-painted new mutant.

The first thing that hits you, as the opening "Airspace" barrels in, is the strings. There are lashings of the buggers. Deep, synthesised black holes with the emotion of UR's "Rings Of Saturn", they're probably Priceys most recognisable trait. Thankfully, he eschews the terminal dullness of mouse-on-lav minimal loopdom in favour of a much richer and more rewarding techno tapestry. The strings are joined by propellant, stream-lined grooves on tracks like the haunting "Blueprint" and "Long Haul". Electro-rhythms percolate happily under the melody blankets of "Things Change" and "Counterpoint".

Like Slam, Darren clearly spends hours getting the right noise. Witness the robotic-elephant-in-a-dark-cupboard flatulence of "Things Change". And the bottomless ambience of "Overandout" is a delicious way to float off.

So here it comes. The Price is right. **8**

Kris Needs

sound patrol

Albums reviewed by Calvin Bush, Kieran Wyatt, Andy Crysell, Rachel Newsome and Jacqueline Springer

FILA BRAZILIA
Luck Be A Weirdo Tonight
Pork

THE more prolific Fila Brazilia get (currently about four trillion albums a year), the more wonderfully indulgent they become. Without, it must be noted, ever turning over-indulgent. The best sketch of this slow-burn long-player, however, is simply to scan the track titles. And if "Lieut Gingvitis Shit", "Rustic Bellyflop" and "Weasel Out The Muck" intrigue you, then the cartoon jazz, ironic beats and deep grooves will surely turn you on too. **7** (RN)

VARIOUS ARTISTS
Beyond Life With Timothy Leary
Mercury

HIS ashes might have been jettisoned into outer-space but the influence of the original Sixties acid-head lives on. Over a backing of Pink Floyd-meets-Loop Guru ambi-trance noodlings, Leary opens the doors of perception on life, the universe and everything. Oh yeah, and powerful hallucinogenics. Way out there, somewhere. **7** (RN)

TIM LOVE LEE
Confessions Of A Selector
Tummy Touch

LURVE God, Tim Lee proposes a *fin de siecle* orgy of young girls, music and money with this throbbing compilation of past releases from his now defunct Peace Feast imprint. Patrick Pulsinger meets Air in a dimly lit Amsterdam peep show as erotic beats and sleazy electro grooves entice sticky fingers and greasy palms from "Ruffbutt" right on through to "Super Spankin'". Lock up your daughters! **8** (RN)

ELEGIA
Snapshots
F Communications

ANDANTE jazz, sensurround synthetics and deeply dippy moods 'n' grooves collide and blend beautifully here to make Parisian Laurent Collat's "Snapshot" an otherworldly glimpse. Smoother than Amaretto, softer than the softest duck down and with a funky-assed vocal which Norma Jean Bell would be proud of, get ready to point and shoot. **7** (RN)

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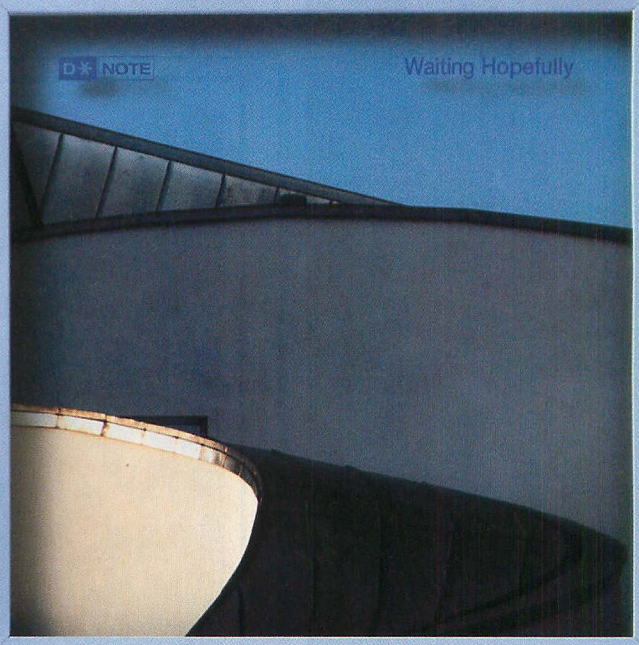

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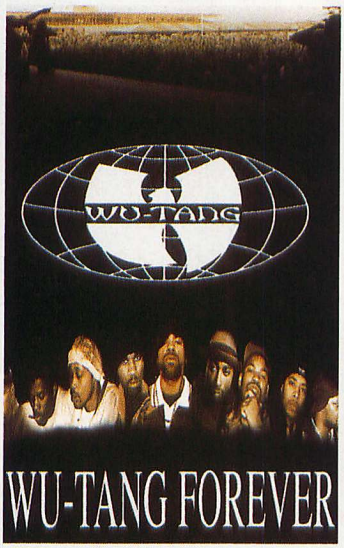

WU-TANG CLAN
Wu-Tang Forever
Loud/RCA

THE story so far: back in 1993, the nine-strong Wu-Tang Clan exploded across the world with one of the wildest and most original hip hop debuts ever, "Enter The Wu-Tang: 36 Chambers". Having signed most of their number to different labels, the Wu then followed up this platinum-seller with five albums, of at least gold status, over the next three years. In the process, they've revolutionised the rap industry, made plenty money and slowly revealed their masterplan.

Now they're back, more than nine-strong and with aims way beyond just making a record. *"Yo shorty, you don't even have to go to summer school/Stick on the Wu-Tang double CD and you'll get all the education you need this year"* And while parents and educationalists wring their hands, the rest of us can but listen in fascination. Because "Forever" is a monster, clocking in at around two hours with, depending on which version you purchase, 26, 28 or 29 tracks.

And it's amazing. The sort of record which takes months to absorb. There's something hypnotic here, tracks spilling over into each other, gushes of words splattering over you until it all melts into one. In the great hip hop tradition, the Wu always were ultra-referential, but this time the fractures of movies, comic books, other hip hop lyrics, classic soul, old Wu records, 5 Percent Nation theology etcetera, reaches new heights. Everything else is jettisoned in this found poem full of violence, beauty, mysticism, huckstering, hope and despair.

Meanwhile, Rza and his cohorts 4th Disciple and True Master rip up the Wu-Tang music book. "Reunited" sets the pace, live violin twisting around the words in gypsy-blue swirls. "Bells Of War" revolves around an electric piano chime that wouldn't sound out of place on a Tribe album and "Deadly Melody" is flipped out by a horn scrape. Rza has clearly been listening to his classic soul, his dub, his roots, the whole spectrum of great black music. The sounds he wrings from his samplers and old synths ache. This isn't fusion, it's fission.

If the Wu really want to take over Babylon, as they keep telling us, it's only to blow it to pieces. And with music like this, who cares? Vote Wu. **10**
Will Ashon

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BIOSPHERE
Substrata
All Saints Records

ANYONE familiar with Biosphere's first two albums or the Levis ad's "Novelty Waves", will already realise how great a talent Norway's Geir Jenssen really is. Where much of the techno meltdown of the early Nineties was concerned with exploring ambient-lite, Jenssen took the genre to startling depths, washing the underbelly of supine sonics with ocean-deep dissonance.

Thankfully, "Substrata" swims through similarly dark waters. However, where previous works concerned themselves with machine-made textures, this collection is crammed with the melodic overtones of "real" instrumentation. "Times I Know You'll Be Sad", "The Things I Tell You" and "Uva-Ursi" employ swooning bass, the gongs of Balinese gamelan and acoustic guitars respectively, while there's incidental, organic noise like trains screeching on "As The Sun Kissed The Horizon" and water trickling on just about every other track.

Not a huge change in direction, granted, but if, like me, you like your music to transcend fashion, then this stunning, and yes, beautiful album is an absolute must. **8**
Martin James

LAURNEA
Betta Listen
Yab Yum/Epic

IMAGINE you're a parent, fiercely proud of your child. That's how Laurnea, another nu classic soul vocalist on the cups, views her debut album. And, like any child, it surprises, enthrals and sometimes disappoints too.

The surprise is that, although she's signed to Mrs Babyface's label, she hasn't recorded any of Mr's MOR ballads. So her individuality is enthralling. Her vigorous vocals rest against illuminating melodies produced by Omar, Raphael Saadiq and ex-Loose Ends man Carl Macintosh. On occasions like "Infatuation", it's stunning.

Disappointment sweeps in when these elements are dragged down by rhetoric which could do with some ironing out. Although her voice and productions are ready to make a "Living In The City" of their own, her pen is not. You can either call it impetuousness or a problem on the horizon.

Like any parent, you'll have to wait and see, enjoy what you've got in the meantime. **7**
Jacqueline Springer

THE HEADRILLAZ
Coldharbour Rocks
Pussyfoot

TWO things you should know about "Coldharbour Rocks". It's a big beat money-spinner comprising eight cuts, five of which have been in the shops already. The second? You should still buy it, even if you already own four of the five previously released tracks. Why? Because unlike many of the big beat sheep, The Headrillaz aren't even vaguely bothered about being the new Chemical Brothers, content only to rock the block like Schooly D intended they should.

Monstrous breakbeat maneouverings "Buggin' & Breakin" and "If I Let You Live" both equal past singles like "Get Yourself Organised" and "Screaming Headz" in terms of sheer dancefloor-moshing vibrancy. More importantly, they also hint at a bright and scary future for the Drillaz. We're expecting multiples of the figure below when a real stab at an album arrives. **7**
Kevin Braddock

PAUL W TEEBROOKE
Connections
Op-Art

ALONGSIDE Black Dog, B12 and Neuron, Paul W Teebrooke (better known as Stasis/Otherworld man, Steve Pickton) was one of the first UK producers to harness the legacy of Detroit and throw it headlong into the future. Tracks like "Disco 2000" and "Inosphere" exaggerated the melancholy vibe often associated with Motor City, toyed with its futuristic imagery, added some UK attitude and reset the parameters of electronica.

Some five years later, Pickton has pushed out the boat even further. Detroit is still the reference point, but his multicoloured, multi-textured sound now incorporates elements of hip hop, jazz, drum & bass and wild, Seventies-style intergalactic space funk. On "Bush Re-Bushed", for example, retro-sounding strings subside into a bad-ass funk groove with an amazingly animated bongo break, while on "Loose Connection" a snippet of Parkeresque jazz trumpeteering is married to a languidly brooding hip hop groove. Last year's single, "Nova", a slowed-down, beefed-up fusion of devilishly funky bass licks and junglistic scientology is another indication of Pickton's amazing foresight.

Call it techno if you want, but in reality "Connections" goes way beyond any restrictive musical genres. You don't have to be a catalogue number-obsessed vinyl-phile to appreciate its unique, introspective greatness. **9**
Dave Mothersole

sound patrol

And there's more...

UNIT MOEBIUS
Work
KK, Belgium

DUTCH cyber-punk collective Unit Moebius return with their pounding, skeletal beat gyrations. Fusing industrial shades and machine-like sound FX with their cold, harshly dissected minimal grooves, "Work" relies mainly on the spurious notion that, providing you sling enough drums into the mix, the listener will be pummelled into a liberating sense of deep hypnosis. This may be true, but surely a job in a toy factory would do the trick much more effectively. And at least you'd get paid for it. **4** (DM)

THE SONS OF SILENCE
Silence FM
Leaf

FOR supposed Sons of Silence, this lot seem to spend most of their time making some noise. Stitching Afro-Carribean, Latin American and Brit big beat skullduggery together, SOS join the current sonic pile-up on the already over-crowded electronic autobahn. Such collisions create occasional flashes of genius ("Going Fast") but for most of the material here, chances of survival are slim. **5** (RN)

STRIKE
I Saw The Future
Fresh

THEY RE hardly likely to win awards for "Techno Credibility" but Strike will win many fans with this unashamedly melodic dance-fest. With Bukem-style ambi-jungle, soaring string arrangements and the mega-cheesy handbag classic "U Sure Do", if this doesn't make you smile then you really should get out more. Leave your prejudices at the door and hit that fucking dancefloor. **7** (KW)

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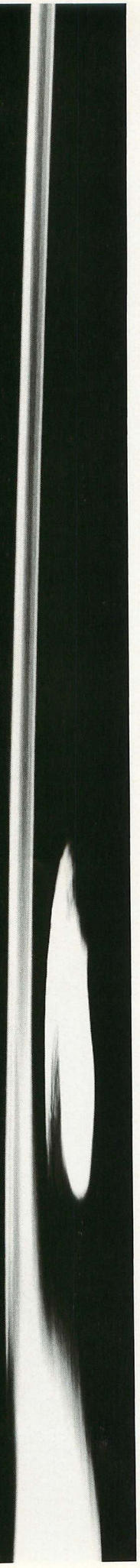

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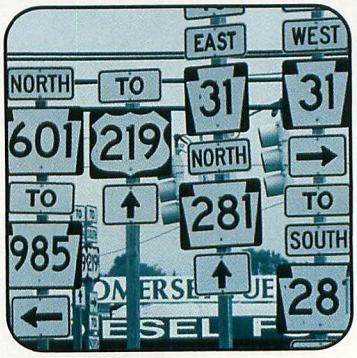
"mesmeric...who needs synthetic psychotropic substances with sounds like this?" (Time Out)

DIRTY BEATNIKS - don't stop ep
available from June 23 on 12"/cd. featuring mixes by q-burns abstract message. plus 2 brand new tracks.



MEKON - welcome to tackletown
debut album available from June 23 on lp/cd. featuring the smash single 'skool's out'. plus 'welcome to tackletown'. 'revenge of the mekon' and the seminal 'phatty's lunchbox'.
"this album does not rock. it hip-hops. chemical who?" (Time Out)
"a delightfully dark brew" (Muzik)
"eleven tracks of supreme old-skool block party action" (I-D)

Wall of Sound's UK MOCKERS TOUR takes place in June featuring DIRTY BEATNIKS and LES RYTHMES DIGITALES live plus djs JON CARTER. DEREK DAH LARGE and THE WISEGUYS

GERD
This Touch Is Greater Than Mood
Universal Language

YOUR past experiences of all things Dutch may well boil down to Edam. But rest assured, the emissions bleeping from Gerd's Rotterdam studio are nearest to Amsterdam's finest Northern Lights or Purple Haze in terms of sheer spaced-out oblivion. You could even make that Juan Atkins and 4 Hero orbiting Saturn in an ether-filled space pod. Either way, as abstract and undefinable as his name suggests, it's hard to describe Gerd as anything other than exquisite electronica.

You can tune in and drop out to tracks like "First Crisium Appearance" and "Nautilodea" which flow through empty minds like streams of liquid silicon. Or jack your body to the frisky jazz of "Qare Scent Spangled Arcanum". Either way, Gerd's ethereal series of diaphanous sequences is the perfect backdrop for chilling out, coming down or simply watering the plants.

Intergalactic seduction. **8**

Rachel Newsome

OUTSIDE
Discoveries
Dorado

WHY is it that so much of what the Dorado/Filter crew do bristles with energy (Sunship's recent album for instance), while the rest seems content to plod along with suave, jazzy meanderings of the *mmmm...* rather than the *oh!!!!* variety, and ends up nowhere interesting? This is exactly what Outside's "Discoveries" does and that's very disappointing indeed given Outside main man Matt Cooper's previous output, notably the excellent "The Rough And The Smooth" album.

There is a plus side, though. It's called "Finding ALH84001", which nods to Herbie Hancock, Jamiroquai and Roy Ayers and rolls along like a set of drums kicked down the side of a sunbathed hill. Sadly, the similar mix which comprises the rest of the album ends up as some Marks & Sparks dinner-jazz set, the kind of nodding-mutt grooves which were sort of fun roughly two years ago.

Dorado should sack their quality control department, or at least stop them lunching in Terence Conran restaurants in future. **5**

Kevin Braddock

PLACID ANGLES
The Cry
Peacefrog

SINCE his Retroactive debut in 1991, John Beltran's career has progressed, like his beautifully tranquil music, at a stately pace. Last year's "Ten Days Of Blue" attracted the kind of attention that's normally reserved for better-known artists while his previous outing, "Earth & Nightfall" remains a late night classic, full of understated melancholy and considered daydreaming.

"The Cry" (under the Placid Angles alias due to some contractual wranglings) looks set to confirm Beltran's reputation for crafting achingly sad, but almost perfect, ambience with a Detroit twist. While tracks like "Scarlett Season" and "Fate" float sharp percussives over gently undulating b-lines, it's the diaphonous, hardly-there-at-all feel of cuts such as "December's Tragedy" and "Lavinia" which lock themselves deep. Beltran layers transparent chords and fluttering sequences to create moods rather than dancefloor killers, but his music is no less essential for all that.

"The Cry" is further proof of his quiet, but considerable talent. **8**

Stephen Cameron

LUKE VIBERT
Big Soup
Mo'Wax

"WELCOME space cadets! Welcome to the moon!" The phased voice which welcomes listeners to Luke Vibert's debut album for Mo'Wax makes it pretty obvious where the arch Cornish beat-splicer is coming from. But while "Big Soup" is crammed with space-age sound effects - much of it sounding as if the BBC Radiophonic Workshop had suddenly turned their samplers on the archives of late-Seventies funk. Vibert's interests centre not on stratospheric otherness, but the physical sensations he can generate through rhythm. It's an aesthetic not far removed from that of his equally unconventional Plug collection, "Drum & Bass For Papa".

There are currently two schools of practice in this doctrine. Some, like Fatboy Slim and the Chemical Brothers, are attempting to rediscover the electro-shock assault of the early Coldcut sound and circa-1990 hardcore, which defiantly paraded its influences without any attempt to integrate the sounds into a homogeneous whole. Vibert, on the other hand, belongs to an emerging group of sonic integrationists, encompassing the eclectic house sound of Super Discount and jazz junglists such as Aquasky and Flytronix. But whereas the jazz junglists work from a limited palette of strictly defined sonic tones (mainly Seventies jazz funk), as its title suggests, "Big Soup" is a seething concentration of disparate influences and allusions, the accumulated clutter effectively blurring any distinctions.

So Vibert throws in the whole kitchen sink (in his egalitarian sampladelic universe, concrete sounds are as important as any other), gleefully piling on the snatches of operatic vocal, disembodied screams, easy listening strings, toy-phasers-on-stun. At times, it echoes the cut-up anti-pop of Seventies rock experimentalists Faust. Perhaps if they had teamed up with Sly And The Family Stone, the whole genre would have been invented 30 years earlier.

Still, Vibert consistently proves himself a sublime master of the groove, whether it be hip hop, electro or jungle – less anally-retentive than Squarepusher, more rhythmically accessible than Aphex Twin, even if the album is at least half-an-hour too long. Perhaps the outbreak of elephantitis, which rendered the "Headz 2" collection the most unwieldy in musical history, was more contagious than previously thought. One for those long summer afternoons. **8**

Rupert Howe

FUNK D'VOID
Technoir
Soma

AND so another house/techno producer risks all in the perilous realm of the album... Well, you could look at it like that. Or you could just say that, having released three ace singles, "Technoir" isn't so much a gamble as a necessity for Glasgow-based Swede, Lars Sandberg.

Why? Well, rarely does he opt to rattle your brains with hyper-raucous noise. And when he does, you kind of wish he hadn't bothered. Far more often, he chooses to groove and float *a la* Dave Angel or Kenny Larkin locked in starry-eyed house-tech mindset (such as on the swoonsome "The Light"), making for sublime car travel/headphone sounds as much as for floor-slayers. On "Herbie On Rhodes", meanwhile, Lars breaks a cardinal rule of cool, drafting in his mum to play keyboards. Still, the track is a bump 'n' grind affair of the wholly splendid kind. Thus, we'll let him off. **7**

Andy Crysell

sound patrol

And there's more...

ZION TRAIN
Single Minded & Alive
China

THIS pitiful slab of slop just shows how redundant Zion Train have become and goes a long way to supporting the idea that you shouldn't listen to music made by people with long hair and beards. The Train derailed a long time ago and this is yet another attempt to get them back on track. **1** **(KW)**

NOSTRAMUS
Earthlights
Substance

APPARENTLY, this drum & bass collective from Luton have captured a fine balance between the tribal rhythms of the earth, the frenetic energy of life and the ethereal nature of the spirit. Very nice, I'm sure. Except all the above seems to be a euphemism for wanky, prog-hippie-jungle decorated with leftover Orb samples. **4** **(AC)**

VARIOUS ARTISTS
State Of The Nu Art
Blue Planet

"WE'RE gonna fuck with your mind", says Witchman on "Arcane Radio" and it pretty much sums up Blue Planet. Pushing the electronic envelope while never losing sight of the funky groove. There's plenty of unmissable stuff here, including Wai Wan's top "Revenge", The Next Wavelength's "Jammin Unit's" and alien jungle from Plug. Blue, it seems, is deffo cool. **8** **(CB)**

VARIOUS ARTISTS
And Then There Was Bass
Laface, USA

SINCE the USA is a melting pot of cultures and creeds, the sound of Miami Bass is no surprise: a frenetic, bass-heavy, sexual derivative of rap and Caribbean Soca. If you don't shake what ya mama gave ya to these salacious lyrics and booty-shaking rhythms, ya mama never gave you anything! **7** **(JS)**

Key 10 = manu 9 = rangers 8 = newcastle 7 = spurs 6 = norwich 5 = luton 4 = raith rovers 3 = bournemouth 2 = barnet 1 = hartlepool 0 = cowdenbeath

albums

Key 10= manu 9= rangers 8= newcastle 7= spurs 6= norwich 5= luton 4= raith rovers 3= bournemouth 2= barnet 1= hartlepool 0= cowdenbeath

DERRICK MAY
Mix-Up Volume 5
Sony, Japan

MAYDAY is our ambassador for techno, preferring to travel the globe with a box of records than sit in Detroit and try and change the world from behind a desk. Sometimes it's just better to get out there and fight. And now *you* can finally own what he's been fighting with.

Nevertheless,"Mix-Up" is not an immaculate studio cover-up. This is May in a warts-and-all exposé. However, perfect can be dull and "Mix-Up" reflects an impatient brain which works at 200 mph, stopping records inventively and always fucking with the mixer. Lifetime May classics such as "French Kiss" by Lil Louis, Pal Joey's "Dance" and "Spank Spank" by Phuture are present, as are recent additions like Fruit Loops and King Britt's "You Are My Heaven".

"Mix-Up" is certainly a true representation of May today, as proved by the similarity between this and the tapes which are locked in my car stereo of his performance at Zouk in Singapore. For that, respect to derrick May for selling it how it is **8**
Ben Turner

STRICTLY BUSINESS
Various
Riddim Track

"THERE are playerz, pimps and hustlers but there is only one mob that means business". The Al Capone of drum & bass and emergent jungle rudebwoy, Tee Bone states his mission to pull the biggest hustle this side of the Great Train Robbery in no uncertain terms.

Breakbeat gangstas and molls DJ Rap, Flex, Stretch, Randall, Kenny Ken, DJ Kane and the Dream Team are on hand too, joining him for an incendiary dancehall-style shoot-out. In a return to jungle's independent roots, its a self-funded compilation on Tee Bone's own imprint all of, which he's co-ordinated from the production right down to the cool artwork.

No rampage would be complete without ammunition. The obvious Wu-Tang breaks on Dextrous' "Keep It Real", however, seem to backfire early. But all is not lost as the rather more sophisticated jazz-jam pulsing straight from Pluto on Leon Marr's "Passing Phases" springs a surprise attack, while Tee Bones own splintered "Bruton" arrives to storm the gaff at the eleventh hour.

But hey, shucks, you win some and you lose some. **6**
Rachel Newsome

sound patrol

And there's more...

ESPIRITU
Espiritu Number One
Heavenly

FLAMENCO breakbeats, swooning strings, castanettes, palm trees, pina colada, *e-r-r-r-rriba!* It could only be the sound of Espiritu, where the crystalline pop of St Etienne meets Spring Heel Jack for a bar-b-q down the beach. And you just know that by summer's end, the pleasant, if a touch vacuous, voice of Vanessa Quinone will be pumping out of every cafe and bar across the Southern Mediterranean. **6** **(RN)**

VARIOUS ARTISTS
A History Of Dance Volumes I to IV
Virgin

GOD, it must have been crap being into dance music from 1978 to 1981, if this four volume compilation (one for each year) is anything to go by. Sure, there's a dusting of retro classics to play with (Kool & The Gang, Kurtis Blow, War and Musique specifically), but to be fair, the only people throwing shapes on the dancefloor to Duran Duran, Shalamar, Haircut 100 and ABC were me and my Sherbet Dab-OD mates behind the scout hut. And to think Acid House was still half a decade away. Things could only get better. Poor bastards! **5** **(CB)**

VARIOUS ARTISTS
Counter Culture
Kickin'

OKAY, everyone knows that the compilation market is now one ginormous tide of pointless but cleverly marketed effluent. And with tracks as predictable as Underworld's "Dark And Long", the remix of Energy 52's "Cafe Del Mar" and 99 All Stars' "Love Is What We Need", this is yet another content to float along with the rest of the gang. But Counter Culture? This is about as revolutionary as Mr Normal staying home on Saturday night to watch the footie with a four-pack of Carlsberg and a Domino's pizza. Tsk tsk. **5** **(CB)**

U-ZIQ
Lunatic Harness
Planet /Hut

MIKE Paradinas has never been everyone's cup of tea. My mum reckoned he was like a cup of Sainsburys' Red Label. With no sugar. And with semi-skimmed milk. Put politely, he's a bit of an acquired taste.

However, "Lunatic Harness" is a far tastier proposition. Where previously Paradinas would bludgeon the listener with a totally deranged cocktail of disturbed breaks and basslines, here he lets the production and musical skills shine through. Like a little kid let loose in a sweet shop, he selects a bit of supra-funk here, a touch of scat-jazz there and it sounds all the better for it.

Of course, he's still got the truly daft song titles ("Hasty Boom Alert", "Mushroom Compost") and the occasional brain-numbing noise-fest, but the album is marked by a greater penchant for melody and rhyme, even if some it sounds like the BBC Radiophonic Workshop on bad acid.

Mike Paradinas at his most accessible? Now theres an interesting concept. **8**
Kieran Wyatt

SUKIA
Contacto Especial Con El Tercer Sexo
Mo Wax

WELCOME to the future sound of sleazy listening kitsch. The lounge-surf debut album from this LA-based four-piece (who

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apparently take their name from a Columbian lesbian vampire comic) is a spiky playpen for lingerie-clad, shag-mad vixens and plastic super-heros with dicks the size of the average osk tree trunk.

Fellow underworld sex slaves may already be familiar with Sukia's hypnotic *cha cha* funk, since their first single "The Dream Machine" has sneakily become a dancefloor classic. The rest of this subliminal, mind-meddling debut was given the powder puff by Beck's producers, The Dust Brothers, and as a result is no pair of Mike Flowers Pops polyester trousers either. From the floating fantasy feline warblings and rude noise interruptions on "Feel N Free" to the Stereolab-like Moog mootings on "Vaseline And Sand", Sukia rearrange lounge style like alien Feng Shui masters with an Ikea account.

With Money Mark-esque sci-fi keyboards on "Play Colt", ample helpings of jazzy horns and filthy samples, "Contacto"is indeed the coolest perv adventure this side of a Russ Meyer movie. **8**

Jessica Stein

THE TIMEWRITER
Letters From The Jester
Plastic City

DANCE music, particularly the Detroit-influenced stuff, has always aspired to go beyond the dance, to challenge, provoke and stimulate the intellect. Don't know about you, but I suspect the majority of us would have the odd problem with that. Out in the strobe-lit dark heat of the 4am dancefloor, it's the heart and not the head which rules the proceedings. It's all about warm torrents of emotion that are charging through the veins, huge floods of dreamtime energy, of glowing happiness, dark melancholy and athletic jump-up mania.

Which brings us to The Timewriter. Jean Cochois, a 26-year old from Darmstadt in Germany, is a man who's clearly at one with the tumult of the modern dance. In spite of its spurious title, "Letters From The Jester" is one of the finest works of techno soul for some years. Because Cochois has an uncanny knack for making music that penetrates deep into the most inanimate ventricles of your soul and kicks them back into life with sublime ease. "Letters" is a triumph precisely because it refuses to dawdle about with cod philosophy. It is just 75 minutes of glorious, irresistible, deep funky dance music.

The song titles are an instant clue. "Lets Keep Our Love Goin'". "No Higher". "So Much Pain Inside". The Timewriter takes his inspiration as much from Al Green or a pained Billie Holliday as he does from Chicago and Detroit's finest. Almost every song is haunted with the ghosts of tortured singers past. Sure, the grooves kick ass. But it's the subtle touches of spooky saxophone, the aching flute and strings on "Truth Lies" and "Soul Freak Music", the sunken vocals from a lost era of heartache on "Just Can't Stop" that do the real damage.

At a time when deep house is slowly mulching into a soggy formula, when techno is either about mind-fuck loopiness or retro-obeisance, "Letters" is a crucial turning point. This is the real 21st Century soul music, devoid of cliche, overflowing with magic. For anyone who ever had a heart... **9**

Calvin Bush

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compilations

Reviews by Calvin Bush, Rachel Newsome, Rob Da Bank, Kieran Wyatt, Derek Bardowell, Duncan Busto and Andy Crysell.

EAST-WESTERCISM
Law & Auder

CONCEPT: East is east and west is west... but not on this "*****in' album" it says here. Meaning an exclusive sonic culture clash of tablas, breakbeats, Western tech and Eastern ambience.
KEY PLAYERS: Summit's pyramid-tastic "Cleopatra" and Talvin Singh's knee-trembling "Soft Works" on the laidback tip while the Bill Laswell remix of Makyo's "Salasvati" does it in a bassline stylee.
USEFUL SUBS: Man-of-the-moment Witchman on the dub tip with "Tien Clan Dub" and Force of Angel's sparkling Dune'.
VIEW FROM THE TOUCHLINE: One of the most atmospheric albums around, this is quite simply unmissable. **(KW) 9**

HACIENDA CLASSICS
deConstruction

CONCEPT: Fifteen years of top-sheddin', hand-raisin', pill-poppin', dancefloor-shaggin' club anthems. Defining Hacienda moments all.
LINE-UP: Shiva stalwart, Jon Da Silva and current jocks, Pete Robinson and Dave Rofe.
KEY-PLAYERS: With so many scorching moments, what track isn't? How about Mann Parish's "Boogie Box Down", Lil Louis' "French Kiss" and Paperclip People's "Throw" for starters?
USEFUL SUBS: Not to mention Mr Fingers "Can U Feel It", Alison Limerick's "Where Love Lives" and Basement Jaxx' "Fly Life" for seconds.
VIEW FROM THE TOUCHLINE: Whether you were shuffling to New Order in a raincoat and docs in 1982, losing it on the podiums at Nude to "Pump Up Chicago" in 1988, lost in dry smoke to The Bucketheads in 1994 or even if you've never strutted on that hallowed floor in your life, this is an essential lesson in the politics of dancing. **(RN) 9**

ATMOSPHERIC DRUM & BASS VOLUME 2
Millennium

CONCEPT: An amorphous drum & bass soundscape of platinum breaks and subterranean beats.
LINE-UP: The rollin' Aphrodite sequences those tunes.
KEY-PLAYERS: Natural Born Chillers swagger for England on "Reaching Out", Subject 13's sublime northern drum & bass and Flytronix' spectral "Rhodes Tune".
USEFUL SUBS: Leon Marr's deep jazz planetary explorations on "Tha Man Who Fell To Earth" and Aphrodite's own "Sweet Mind" roller.
VIEW FROM THE TOUCHLINE: Tune into Aphrodite's mixing skills and you'll see why his meaty, beaty sonic sculptures are flavour of the month. **(RN) 8**

BACKLASH
Recycle Or Die, Germany

CONCEPT: Eye Q's ambient division return to action with a foray into weird beats and electronic cosmic jungle.
KEY PLAYERS: It's an all-new affair, with star billing going to Ralph Hildenbeutel's "Citation Collection", Alter Ego's retro techno remix of Tollmann/Hildenbeutel and Mir's quasi-jungley "From Afar".
USEFUL SUBS: There's still a feeling that Germans and jungle are uneasy bed-partners, but remixes tending more towards deepish house from Robert Gorl and cool Cologne boy Jorg Burger balance the act.
VIEW FROM THE TOUCHLINE: Ten (back) lashes? Not so painful after all. **(CB) 6**

KOOL FM PRESENTS THE FEVER
Breakdown

CONCEPT: First "official" release from London's notorious jungle pirates, Kool FM.
KEY-PLAYERS: Exclusive and previously unreleased tracks make this release hotter than the Sahara. Check for Brockie's splintered "Reprasentz" and DJ Ash's rip tide on "Applause For Cause".
USEFUL SUBS: The Dream Team's "Throat" VIP, DJ Kane's "Attitude" and Swift's "Dream". Oh, and there are live interludes from all the shows, too, for that extra-authentic feel.
VIEW FROM THE TOUCHLINE: Agile, adept and ahead of their time, Kool FM remain leaders of the underground. **(RN) 8**

vital release

21ST CENTURY SOUL
Talkin' Loud

CONCEPT: Gilles Peterson's label issues their blueprint for the next millennium and banishes, in a stroke, all those memories of soggy early Nineties jazz-funk.
KEY PLAYERS: Half exclusives, half highlights, you might already have seen the crucial cuts out and about on limited promos recently. 4 Hero's "Loveless" is particularly awesome, poetry scat jazz meets breakbeat science, while Jeffrey Darnell's "Living On The Edge" has already had some proclaiming him the future of British soul music.
USEFUL SUBS: UFO's sleazy low-slung soundtracker, "His Name Is. . .", Krust's tearing, terrifying "Future Unknown" and golden oldies from NuYorican Soul, the gorgeous Nicolette and Courtney Pine.
VIEW FROM THE TOUCHLINE: Not so much Talkin' Loud, more "shouting their brilliance from the rooftops of every single style of music imaginable". **(CB) 9**

ROBERT MILES IN THE MIX
Motor Music, Germany

CONCEPT: Italy's own master of the dream-house sound uses the mix CD format to show he's about more than just floaty pianos and trance-lite.
KEY PLAYERS: No exclusives, but the variety of sounds on offer will shock more than a few. Sure, there are the acid stompers (Csilla's "Man In The Moon", LSG's "Transmutation") and prog house too (Arkana's "House On Fire"), but then again, the first three tracks come from Goldie, Prana and Chicane.
USEFUL SUBS: Pete Lazonby's "Sacred Cycles", Castle Trancelott's "The Gloom", D Saw's "Track 7:22" and Miles' "For Us".
VIEW FROM THE TOUCHLINE: Okay, so you wouldn't walk a million Miles for one of his tunes, but as a DJ, Roberto deserves far more credit than he's given. If only he'd used less tunes, but more of them. **(CB) 7**

TRIPTONITE
Journeys By DJ

CONCEPT: JDJ prove it's not just the big boys who get to play ball in their series.
LINE-UP: Three new-comers to this mix CD malarkey - Jason Moore, Andrew Galea and Tomislav, though all are regulars at JDJ nights.
KEY PLAYERS: Galea's mix touches down squarely in cheese central with the likes of Sash, Sol Brothers and Electric Choc. Tomislav is slightly harder, taking in Sister Bliss and Vincent De Moor, while Jason Moore is the most underground by far, using Hot Lizard, Wayward Minds, Charles Webster and Terry Lee Brown Jr.
USEFUL SUBS: There are ten exclusives in there, somewhere. Best of the lot is Jason Moore's forthcoming project with Si Brad on Paper, the charmingly titled "Summer Bummer" by Crazy Penis.
VIEW FROM THE TOUCHLINE: Worth checking, if only because it lets you enter the competition to outshine this lot by becoming the next mix-master in the JDJ series. **(CB) 6**

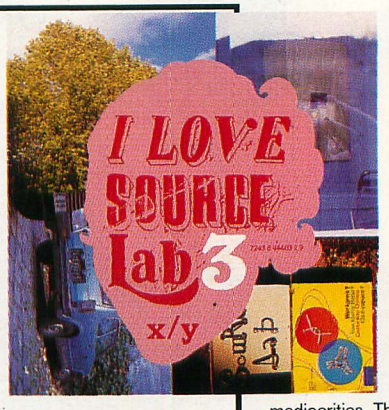
CLUB CLASSICS VOL 3
Fantazia

CONCEPT: Club anthems comp spanning seven years from piano-tastic 1990 to upfront 1997.
LINE-UP: "Club Classics" mainstay Mike Cosford, the irascible Luv Dup twins and Abstainer Of The Year Brandon Block.
KEY PLAYERS: Top happy clapper choons like Pizzaman's glorious "Trippin' On' Sunshine" and Rozalla's mega-cheesy "Everybody's Free" plus deeper grooves from X-Press 2, Slacker and Alcatraz.
USEFUL SUBS: A surprise offering from "Orbital with Belfast", Fog's garage classic "Been A Long Time" and Alison Limerick's near-perfect "Where Love Lives".
VIEW FROM THE TOUCHLINE: The purists will loathe it but this grin-inducing collection should find favour with the rest of us who actually have a life. **(KW) 7**

vital release

VARIOUS ARTISTS
Source Lab 3

CONCEPT: Those pesky Frenchies return *"encore une fois"* to prove that their *"one for all and all for one"* gang chic is still on the rise.
KEY PLAYERS: *Creme de la creme* includes the Air/Jean-Jacques Perrey collaboration, Mozesli's sumptuous future soul "Sunshine", ODC's psychedelic garagey "La Methode Rose", Maisons Lafitte's house dub "Lapheetphunkateerz" and superb new talents Fantom, Bel Air Project and Les Petroleuses all excel.
USEFUL SUBS: As with the first two volumes, there's barely a filler in sight. Old hats like DJ Cam, I:Cube and Extra Lucid clearly face tough competition on the burgeoning French scene if the likes of Tele Pop Musik, Chateau Flight and the wonderful Grand Popo Football Club keep it up.
VIEW FROM THE TOUCHLINE: *Sacre bleu* and goddamn! Another bloody essential French record. What say you we just emigrate there now and get the whole thing over with? **(CB) 9**



STOP AND LISTEN VOLUME 2
BBE

CONCEPT: Second in the series, this time put together by that manic, musical pied piper of funk, Jasper The Vinyl Junkie.
KEY PLAYERS: Maceo Parker's revised "Soul Power", replete with the oratory of Martin Luther King, P-Funk All Stars' vibrant "It's Too Funky In Here", Emer/Brenda Parker's epic "Got To Get Back To Louisiana" and Organized Konfusion's sprightly "Walk Into The Sun".
USEFUL SUBS: Poets Of Rhythm's "More Mess On My Thing", Steve Arrington's chunky "Summertime Lovin'".
VIEW FROM THE TOUCHLINE: If you've been on the good foot for a while, this will confirm what you know and love. If not, use this as a stepping stone into the land of funk and its affiliated styles. Smokin'. **(JS) 8**

GOOD RECORDS
Harthouse

CONCEPT: Foray through Harthouse's recent output, highlighting the imprint's ever-increasing catchment area of genres and styles.
KEY PLAYERS: No exclusives, but a multifarious range of stonkingly top tunes unfolds. Waxdoctor's mix of Frank De Wulf's "Drums In A Grip", Bassbin Twins' take on Freddie Fresh's "Chupacabbra" and Derrick Carter's overhaul of Yokota's "One Way", for instance.
USEFUL SUBS: Alter Ego/David Holmes' epic "The Evil Needle" and Doc Scott's pulsating mix of Yokota's "Wait For A Day".
VIEW FROM THE TOUCHLINE: "Good Records" indeed, with both floor-friendly funking and brain-centric experimentation evident in almost perfect measures. **(AC) 7**

MISTURADA 2
Far Out Recordings

CONCEPT: Brazilian carnival maestros Azymuth hand over their "Carnival" album into the hands of the remixers.
KEY PLAYERS: Global Communication's deep house take on "Jazz Carnival" has been rocking dancefloors for ages now. 4 Hero and two Flytronix versions are super-slick 21st century bossa nova jungle.
USEFUL SUBS: Roni Size keeps it mellow, Azymuth's own Jose Betrami turns in some mad acid freak-out, Lumen take a shuffling walk down bossa nova beach while the much-missed APE and Azymuth themselves notch up two downtempo beauties.
VIEW FROM THE TOUCHLINE: Nu samba magic with the class of Renaldo and the beauty of the Amazon. **(CB) 8**

TOTAL DEF JAM - THE DEFINITIVE COLLECTION
Def Jam/Mercury

CONCEPT: After the excellent four-CD box set of last year, a more manageable collection aimed at the contemporary mainstream market, meaning more Warren G than Public Enemy.
KEY PLAYERS: Where don't you start? Mr G is the star, along with Foxxy Brown and late-era LL Cool J (ie after he lost it).
USEFUL SUBS: Public Enemy and Beastie Boys are used during the last 15 minutes of the game to add some flair and vision, but it's too little too late.
VIEW FROM THE TOUCHLINE: Imagine having the best team in the world, then putting all your stars on ice, allowing them to get stale and replacing them with workaday mediocrities. Then saying that your new team is the best ever. The result? Sacrilege. And a truly dreadful compilation. **(WA) 2**

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Womanchild

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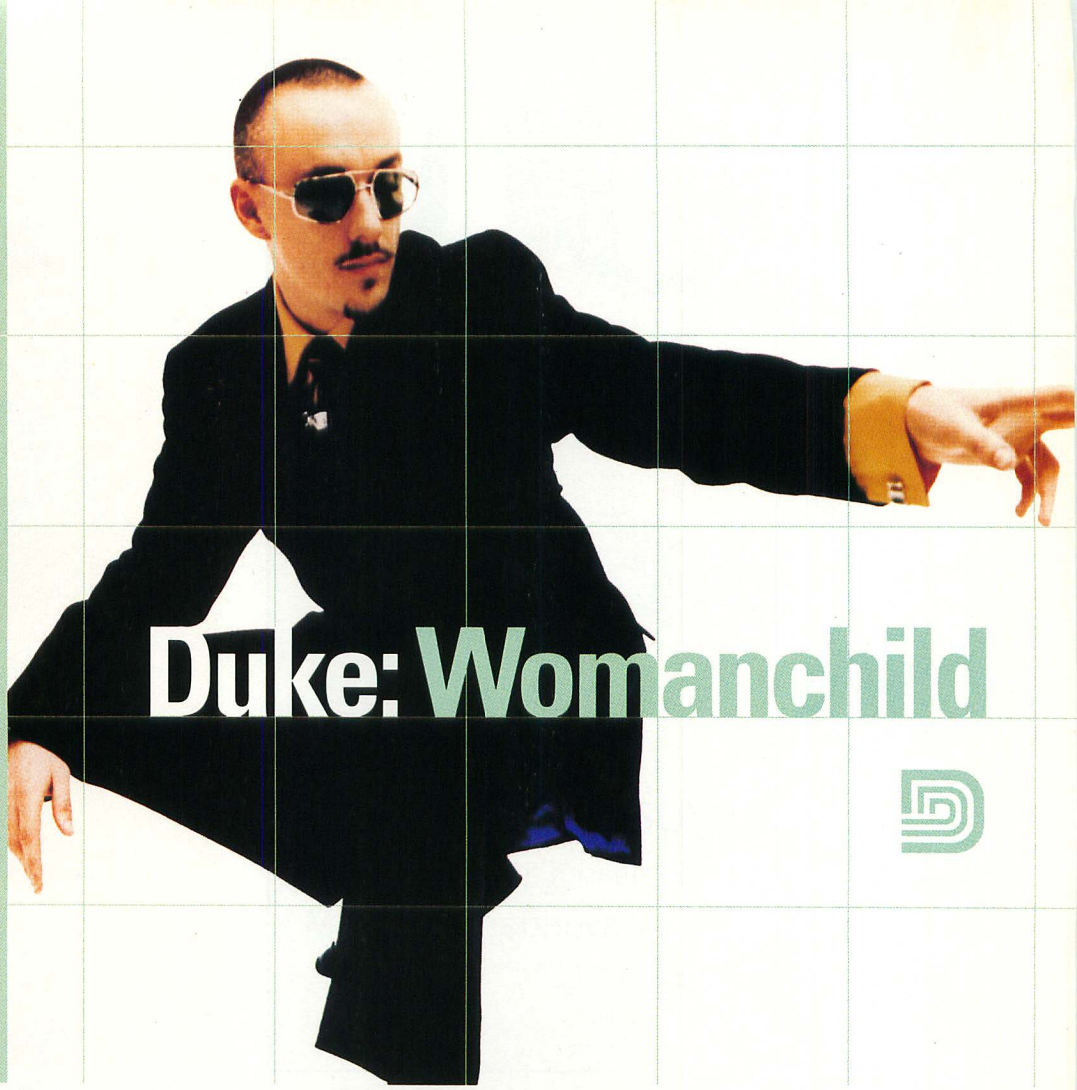

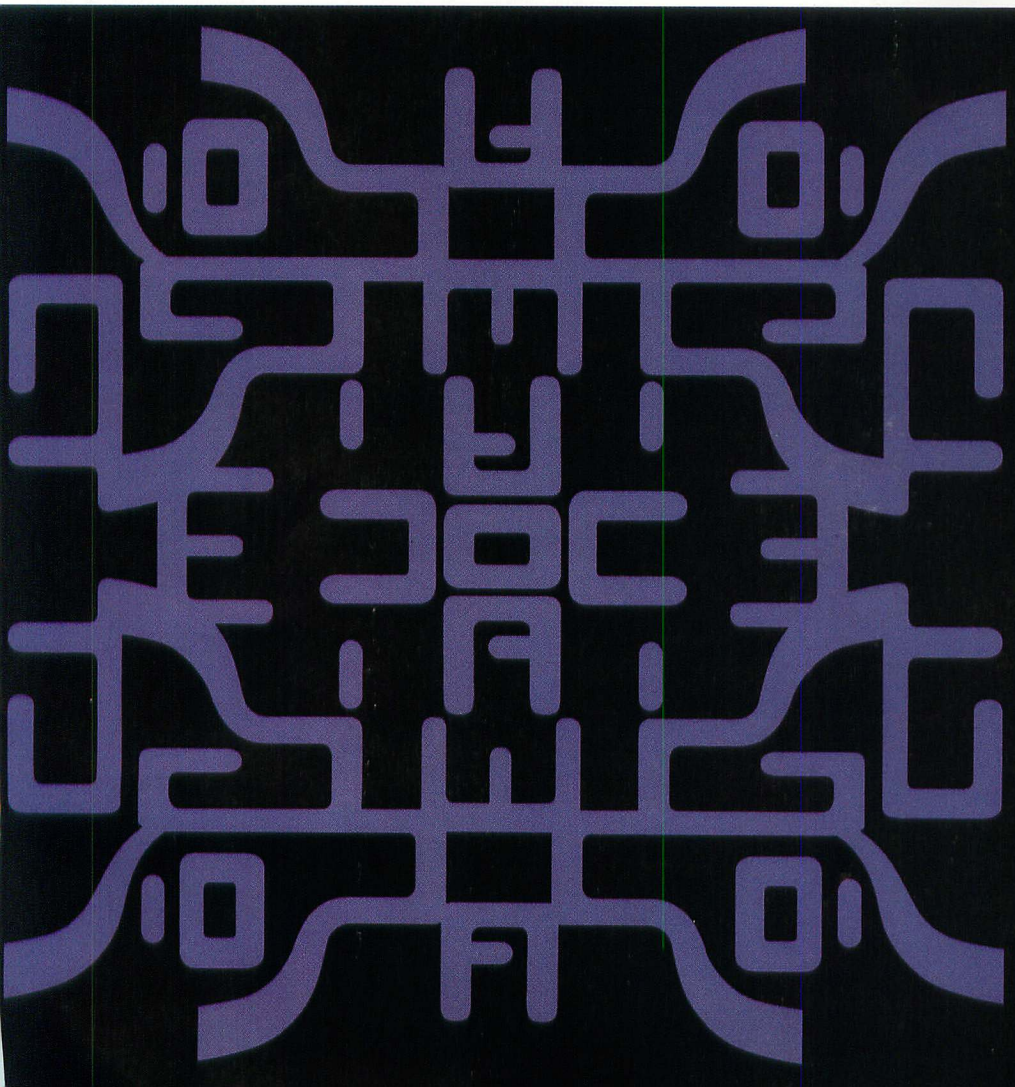

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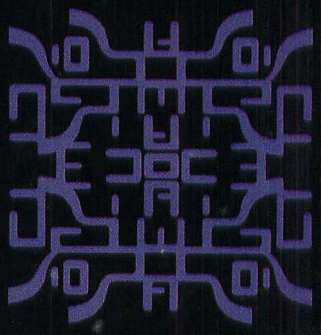

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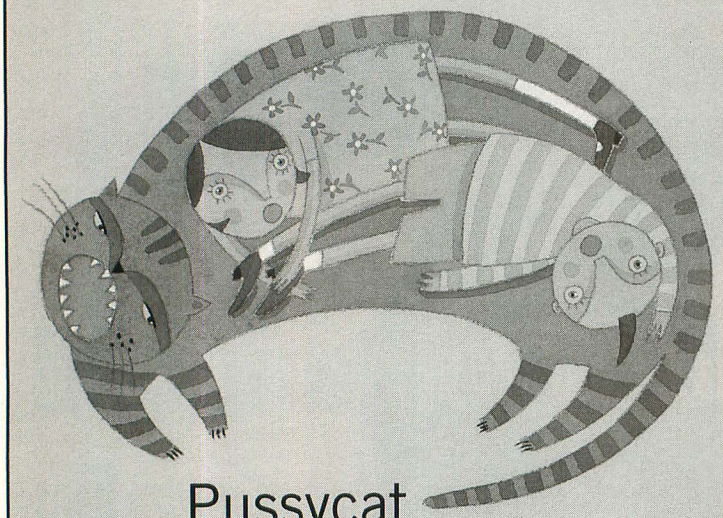

Pussycat

New single released July 7

Mixes by Francois Kavorkian and PFM

2xCD and 12"

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Rite of Spring

New Single 23.6.97

system7

Mixes by Doc Scott & System7

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singles

Reviews by Calvin Bush, Ben Turner, Rachel Newsome and Rob Da Bank

HE is one of Britain's most popular hard house and techno DJs, an ambassador for the scene, a non-stop, play-anywhere, vinyl-holic and thoroughly diamond bloke. He's got a million different projects with different collaborators on the go, including Shi-take on Zoom, Vinyl Blair and Trancesetters on Hard Hands and Barbed Wire on Bush. Not forgetting his storming Pomm-E-Granite and Kamarflage records on his own fledgling (but getting even bigger all the time) Tortured label. He used to work at Zoom and was resident at The Brain with Steve Bicknell. His Journeys By DJ CD remains one of their best-selling to date, while his first mix compilation since then, the fantabulous "Race Data ETA" is out this month on Avex. And Dave Angel and Spira remixes of Kamarflage are on the way on Tortured too. He is getting ready to be a father any day now, he is **BILLY NASTY** and he's here to see if he lives up to his surname while cocking an ear to this month's singles.

SHERE KHAN
Midnight/My City
Dedicated

PLEASANT enough glide-by drum & bass from Norwich-based Shere Khan. A junior PFM, the pulsing bass and filtered strings show promise, while his feel for melody is unquestionable. **6 (RN)**

Billy: **"It's really nice and bouncy and all that. I'd probably nod to it in the car if I heard it on the way to a gig. I'm not an expert on drum & bass but it sounds pleasant enough. Of the two tracks, I think I prefer 'Midnight'. It just seems to flow a bit better. It doesn't really do anything ultra-different though." 5**

AKASHA
Brown Sugar
Wall Of Sound

OOZING straight from the sleazy streets of Brixton, Akasha's glacial sound flows like melted popsicles. Blissed out vocals meet seraphic flutes and hypnotic sax to put even the most cynical listener under its magic spell. Sweet as. **8 (RN)**

Billy: **"I don't have much Wall Of Sound. In some ways I prefer the laid-back stuff to the more Chemicals big beats stuff. I was keen on the big beat sound... back when everyone thought that was Balearic. But it's not anything new for me because I listen to loads of hip hop and the like. [Listens] I thought this was going to be harder, actually. The Rhythm Digitales mix is the best one. The original mixes are alright but their remix has much more of a groove to it, a bit more grit. The PFM remix is cool for the drum & bass crew. There's something on here for everyone." 7**

MATEO & MATOS
Urban Sound EP
Remedie, USA

"THE next big thing" in New York house circles, Mateo & Matos follow their amazing EP on Spiritual Life with two quite beautiful downtempo cuts and two traditional house grooves. It seems that NYC producers are going to spend the next six months making mellower music and, judging by the reaction to this in Black Market Records the other day, people are willing to ride with it. Also worth discovering is their "Sound On Sound EP" on Nitegrooves. **8 (BT)**

Billy: **"'Chill Groove' is kind of nice chilled out trip hop but it's also got the warmth and depth of good funk. Mateo & Matos have been concentrating on the music where most people are concentrating on the beats. It's good to see people going out of their way to let their inspirations come through and make different forms of music at different tempos. 'Feel The Rhythm' has got more of a groove to it. I can see loads of people I know going for it. Slam would like it. 'Drums Of The Night' is on a bit more of a tribal tip. Anyone who's into their mad drum dubs like Harvey would like that." 6**

JAM & SPOON
I Pull My Gun Once
white label

JAM & Spoon's glory days are long gone on the evidence of this. Seems like we were only sent the B-side which is pretty grim listening. Four-minute grinding guitar intro, tacky drum rolls, Faithless-meets-Brainbug harmonies. Just as well we'll never have to endure the commercial flip. **3 (CB)**

Billy: **"Years ago, Jam & Spoon were amazing. 'Age Of Love'. 'Stella'. Their half-paced remix of Moby's 'Go' is one of my favourite chill-out records. But recently, or rather somewhere back then, they just lost the plot. This has a nice, filtered stabbing sound but they've still completely lost it. That guitar solo is pretty cheesy. I could never play this. We've heard this all before, it's such a cliched, dated sound." 4**

RABBIT IN THE MOON
Pro/Mo
Hallucination, USA

THE Rabbit (beach) boys from Florida return with a positive slice of West Coast breakbeat trance. Cruising along at a deceptively leisurely 120 BPM, they show no concern for musical fashion and it pays off. "Pro", with its mournful *"oh please"* loop, slumps into a mellow breakbeat then rises back up into dreamy trance. "Mo" (geddit now?), on the other hand, fuses an ambient first minute into a Balearic house track complete with its "Deep Forest" African voices and tribal beats. **7 (RDB)**

Billy: **"'Pro' has got a Yellow Magic vibe to it in places. I don't know really how to categorise it. It does have that tribal, Deep Forest/Enigma sound to it. 'Mo' is better, but it's still nothing new. It's just Deep Forest acidy stuff and I don't really get it." 3**

ETA
Casual Sub
east west

ORIGINALLY a big happy hardcore hit, this whistle and white glove anthem was picked up somehow by big beaters Norman Cook and John Stapleton among others. They pitched it down to 33 and hey presto! A downtempo winner. The pan pipes and drums come in six different mixes but you only really need the "33 or 45? Mix" to woo punters on both sides of the border! **8 (at 33) 2 (at 45) (RDB)**

Billy: **"I like it, it's kind of funky. At 45, it just sounded like it was at the wrong speed. But at 33, I like it. If I was doing a tape of slow funky things to listen to on the way home from a gig to keep our heads nodding, I'd definitely use this." 7**

THE HEARTISTS
Belo Horizonti
VC

LICENSED to Virgin from pedigree label Atlantic Jaxx, this is pure samba magic. The Heartist, formerly known as Claudio Coccolutto, crosses the Atlantic from his native Italy into Brazilian territory where he lands an Airto Moreira sample to create an absolute party monster. Claudio's original builds teasingly to the vocal breakdown while the "Brix Edit" (from Basement Jaxx) is more immediate and upfront. Ibiza will ruin it but in the meantime, fiesta! **9 (RDB)**

Billy: **"Claudio Coccolutto is a national hero out in Italy. But erm, none of these mixes are for me. The original mix sounded a bit busy. There's a carnival vibe in the middle which, if you liked the rest of it, would really make it for you. The Dino Lenny mix is slightly harder but still not the sort of thing I'd play." 4**

UBQ PROJECT
Get Your Groove On
Music Plant, USA

PRODUCER of the guaranteed smash cover of the summer, "Harvest For The World", legendary US house producer Terry Hunter is also one half of the UBQ Project. The "Original Groove Mix" is the one causing a bit of a stir on the London underground with its big bumpy bass and uplifting, swinging beats riding under the vocals. "Pump Friction Versus Precious Paul" toughens up the beats with its fuzzy synths and the "Boogie On Mix" displays Hunter's Chicago heritage. Vintage. **8 (RDB)**

Billy: **"When we used to work in Zoom, there was a time when there was some wicked stuff coming out on Nu Groove and Strictly Rhythm. Things like Yolanda's 'Living For The Nite' and even Kenny Dope's stuff. This isn't for me though but loads of US DJs are probably caning it. I liked UBQ Project's 'When I Fell In Love' when it first came out. Sensory Elements' Roberto and Zacky used to work in Zoom as well and they were all into this kind of stuff. But I've kind of gone off into other territories." 3**

EN VOGUE
Whatever (Tuff Jam Remixes)
east west

DEEP BROS FEATURING MICHAEL WATFORD
You Got It (Tuff Jam Remixes)
Azuli

NEW HORIZONS
Find The Path (Tuff Jam Remix)
500 Rekords

THREE remixes from men of the moment, Matt "Jam" Lamont and Karl "Tuff Nuff" Brown, all of which prove what wonders a new studio can do for the mind. No, the music isn't that different from before, but it's better produced and better for the floor. Skip En Vogue and the couple of mixes of Michael Watford for the slamming "DIY Dub" of New Horizons which threatens to break down into dub reggae before hitting

Key 10=man u 9=rangers 8=newcastle 7=spurs 6=norwich 5=luton 4=raith rovers 3=bournemouth 2=barnet 1=hartlepool 0=cowdenbeath

muzik's vital single

NU BIRTH
Anytime
XL

IF you're getting sick of "RIP Groove", then move on to this. Around for some time (and with Part Two already in the shops), XL's vision has beaten most majors to this speed garage anthem which, to our mind, captures the spirit of the whole scene. Firstly, nobody should be slagging off this sound without going to the clubs. It is pure sound system music which needs to be heard surrounded by that inspiring Twice As Nice crowd. Yes, speed garage will rescue all those shite Midlands and northern clubs from piano poverty and, yes, it is spreading out of London. And here's a reason why, with an incredible production from (we think) one of the Nush boys on the "Nu Vocal Mix", featuring horny MK sounds and pure Farley & Heller pianos. The north needs this record like Man Utd need a new striker. **9 (BT)**

Billy: "I'm glad you've told me this is supposed to be speed garage because basically I hear words like hi-speed, fast, skippy garage and it sounds to me like the most foulest concoction I've ever heard of. It's almost as bad as when you mix gabba with garage and it comes out as garbage. This just sounds... a bit faster, but apart from that, there's nothing new at all." 4

back with a genius bassline and classic vocal slicing reminiscent of the don of speed garage, Mr Todd Edwards. **7 (BT)**

Billy: "Is this more of that speed garage stuff? New Horizons doesn't do much for me. It just sounds like high-speed cheese. En Vogue? Are you sure we're supposed to be reviewing an En Vogue record? I don't think much of it and I'm still not convinced about this speed garage thing. For a new sound, it still sounds like the other garage records. Trying to speed up the music isn't a bad thing, it gives you more scope. I'm not impressed, I'm afraid." 1 (each)

DOPE JAM / B-JAM
Hot Shot/Doh!
Dogs 4 Life

IT may not be lady-like, but the burping basslines of female producer, Dope Jam, on "Doh!" sure make you wonder. A well-produced roller whose predictability is vindicated on the flip with the mutant chromatics of label owner's, B-Jam. **5 (RN)**

Billy: "'Hot Shot' is quite dark. It's got that cinematic, horror film feel to it. If Stephen King made drum & bass, this is what it would sound like. This is much darker than the other jungle tracks we've listened to so far. Again, I wouldn't play it out but 'Hot Shot' did make me laugh. Scary and dark as fuck." 5

MAURO PICOTTO
Psychoway
Media, Italy

FAITHLESS ought to have patented that "Insomnia" melody. What with Quicksilver and all the other lesser plagiarists, they'd be on to enough money to keep Sister Bliss in highlights until Doomsday. Here's another not so shining example, which shows that if there's one thing Italians are great at (apart from falling over theatrically on football pitches and managing to beat England every time), it's being spectacularly good copyists. Apparently, they once managed to bootlegged Slam's "Eterna" by replaying it note by note. Good to see things haven't changed. **3 (CB)**

Billy: "This sounds like a load of... paaa-aaahh [sighing]. The Italians made good music once but as soon as everybody stopped wanting cheesy MC Carbonara 'Microphone Raps', they lost the plot really badly didn't they?" 1

CHRISTOPHER JUST
I'm A Disco Dancer
Gigolo, Germany

BONKERS but brilliant. It's pretty hard to believe Christopher Just was once proto-gabba merchant, Ilsa Gold. In a Green Velvet vein, with a com-pew-tah voice repeatedly insisting, *"I'm a disco dancer/And a sweet romancer"*, this sounds like a recipe for fromage hell but in fact, "I'm A Disco Dancer" batters down your resistance with a fantastic electronic techno throbathon. Just one track on one-sided vinyl, this nevertheless is top stuff from DJ Hell's label. **8 (CB)**

Billy: "I've got all the other stuff on DJ Hell's label. It's an absolutely wicked label. This is pretty moody, pretty mad. After a while, it does get a bit thin, though. But it's definitely a record to put a smile on your face. It's on kind of an odd tip, a bit like Josh Wink's 'Don't Laugh'. It's a shame it's one-sided. If there was another mix without the vocal on the other side, it would be even better." 8

USG
Ncameu
Clairaudience, USA

ARE trumpets sexy? For those who've wondered, the psychotropic vocal house of Chi Town knob-twiddler, Ron Trent, foxy vocalist, D'Bora, and the ubiquitous Mr Kevorkian should leave you in no doubt. Hot summer nights may be no guarantee in the rainy UK but who cares when you've got the soundtrack, anyway? **8 (RN)**

Billy: "'Altered States'! What a classic tune. Ron Trent is like Armando, he made 'Land Of Confusion' when he was really young too. Sides C and D don't really do much for me, they're just deep, late-night house music. I don't know how to describe this music really. People like Joey Beltram and Blake Baxter have moved on since those days, but this hasn't really. It's proper music if you're into the American kind of stuff." 2

TOTAL SCIENCE
Rotation EP
Computer Integrated Audio

EMERGING from the very anonymous electronic underground, Total Science (aka Q-Project and Spinback, better known as the Funky Technicians) are a name you'll be hearing a lot more of. Their links with Good Looking are clear if you listen to the wistful synthetics on "Rotation Remix", while the metronomic beats of "4th Wave" offer a peek into their darker side. **7 (RN)**

Billy: "I've bought a few jungle singles but mostly the dreamy kind of stuff. I also like the Ed Rush distorted, tech-step stuff because the noises are a bit more familiar to me. I like dark, twisted music. It's got to be distorted, over-driven and ugly. The A-side is better. Nice enough. It'd be good to have a smoke to it." 6

VARIOUS ARTISTS
Sampler Double-pack
City Of Angels, USA

SO underground are our electronic brethren Stateside, they might as well be living down a mine shaft. Hence City Of Angels, the Hollywood-based imprint who nurture and showcase US dance artists in their own country. And if this package of sonic emissions, including Uberzone (chemical anti-matter) and Mephisto Odyssey (San Fran trip hop) are anything to go by, the future looks bright. **7 (RN)**

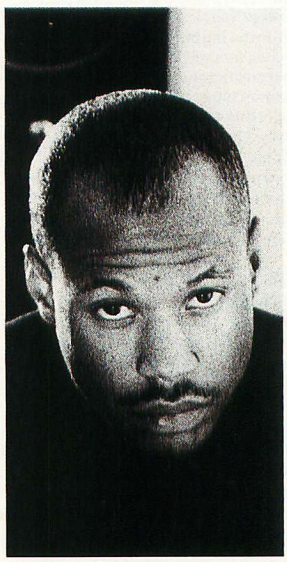
Billy: "The Uberzone tracks is quite dirty. Pretty gritty stuff. I went to LA once. I got flown out there to DJ with some local jocks. I landed an hour after the Rodney King verdict was announced and everywhere around me was just smashed, looted and

billy nasty vital single

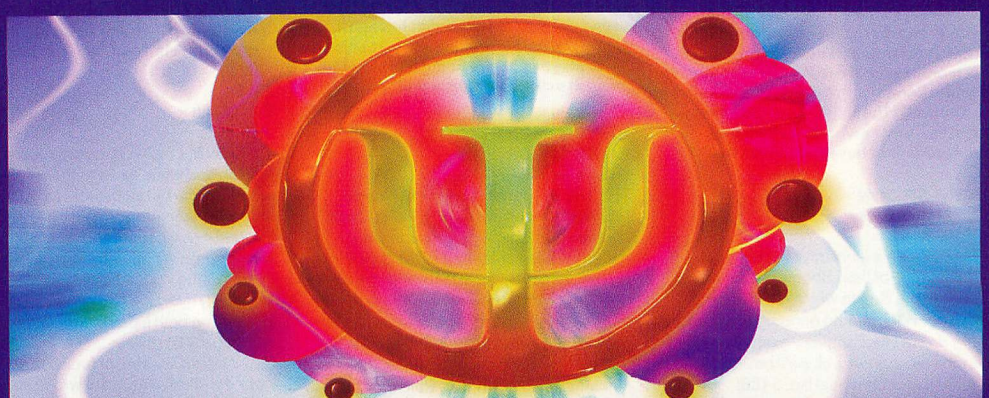
ROBERT HOOD
All Day Long
M-Plant, USA

ANYONE who caught up with Robert Hood's superb "Nighttime World" album in1995 will already know that he's up there with Mills, Banks and Claude Young when it comes to pushing the boundaries of techno. These four untitled tracks confirm that he may be low-key, but his Detroit funk is devastatingly high-octane. We especially love the track which starts with a full two minutes of old ragtime jazz. Essential and very innovative. **9 (CB)**

Billy: "I am a fan of Robert Hood, but not so much of his DJing. I think a lot of Americans are better producers than DJs. The first track on the A-side is my favourite one. It's got all these noises like distorted cash registers that give it a nice mood. The second track is fairly out there because it's got that mad jazz bit, then it stops, before going off on a completely different tip. I could imagine him playing it and everyone standing round trying to get their heads round it. Derrick Carter told me that Robert Hood has just had a little girl and he's called her Lyric. This is off-the-cuff stuff but it's a very strong EP." 9



hydra
Butterflies
Remixes by
Heliotropic & The Light
From the album 'Spooky Weirdness'
12" + CD — Out June



burnt down. I was right there in downtown LA with crackheads running down roads with shopping trolleys full of looted gear. I went there for a week and we were under curfew for six days! Anyway, Uberzone is the most interesting track here. There has been a few things from the West Coast scene which have been alright but a lot of it is just trancey trip hop." **6** (for Uberzone)

VARIOUS ARTISTS
Pussy In My Pocket
Pussyfoot

OR how about the cream of Pussy? More sonic shenanigans and dodgy innuendo from the only label that knows how. Howie B steps in as the twisted Codfather, the funky Sie (not to be confused with Radio One's erm, "Funky Si") rolls out "United Kingdom" (a tearing soundtrack too) and Naked Funk goes all cinematic with the analogue frolics of "Helium 3". Pocket-sized fun for all the family. **7** **(RN)**

Billy: **"I am a Howie B fan. I liked 'Music For Babies' but not as much as the stuff on Pussyfoot. [Listens] Check the way that filter just opens up, everything comes in through the back door and it kicks in. 'Butt Meat' was fierce, little fucking beat-slayers, filters opening up, distortion, he fucking knows what he's doing. Sie's 'United Kingdom' sounds a bit like Leftfield's 'Strontium 2000'. The Naked Funk track is just superb." 8**

APHROHEAD
10
Clashback

AFTER a three year hiatus, more or less, the mighty Felix Da Housecat is back on disco duties with a vengeance. Cramming together 10 years of digital alchemy (hence "10"), if this ultra-flanged, bell-bottomed, full-throttled, strung-out, high-wired electronic transmission is just a taster for his forthcoming album, heaven only knows what else is in store. **8** **(RN)**

Billy: **"I've got this already. I liked 'While They Watch' and 'Blind Man Willy'. At first the crowd were a bit weird about 'Blind Man Willy' because it's got a kind of stepping, bluesy hoe-down vibe to it. It's one of those records I might like now but I might hate in a month or two and regret saying I loved it in a magazine. But fuck it, right now, I think it's pretty funny. Cowboy tech-funk!" 8**

THROWDOWN
Bolder
Checkpoint

NOT content with running one of the finest underground clubs in the country, Reading boys Checkpoint Charlie are already firing from the forefront of the house-techno affray. Throwdown are resident DJ, Pierre Mansour, and label manager, Neville Watson and "Bolder" is the sound of electronic blippery given a tough chugging edge and ping-ponged about the studio court like a Chinese bat-wielder with an evil top-spin. **7** **(CB)**

Billy: **"I did my first Kamarflage record for Checkpoint. It's a great club and I'm playing there in a few weeks on the Race Data tour. The main track is very Checkpoint Charlie. Pierre and Richard Ford tend to play a very energetic form of house and I can hear them playing this at the club. 'Bolder (Live)' sounds pretty rough. That's my favourite, it chugs along and it's a bit more tense." 7**

TATA BOX INHIBITORS
Ribosomal Remixes
Touche, Holland

NOBODY round here remembers the original version of this track all that well (too busy shouting "'Plasmids'... toon!") but still... Laidback Luke turns in a fierce tribal techno version which bites like a robo-mad canine, Jeroen "Secret Cinema" Verheij takes a surprising trip into dreamy, floaty downtempo land and Jamez & Dobre themselves try their hand at soft-focus jungle, with only minor success. Luke wins by a cool hand. **7** **(CB)**

Billy: **"I've got this already. The Laidback Luke remix is one of those distorted house chuggers with a slightly tribal feel to it. It's pretty rough. 'Plasmids' was fucking classic. Verheij's remix is nice and dreamy, but nowhere near as cutting as his normal stuff. Jamez & Dobre's jungle mix sounds quite good. Which is funny, because you'd think that them and Jeroen would be doing the dancefloor remixes." 7**

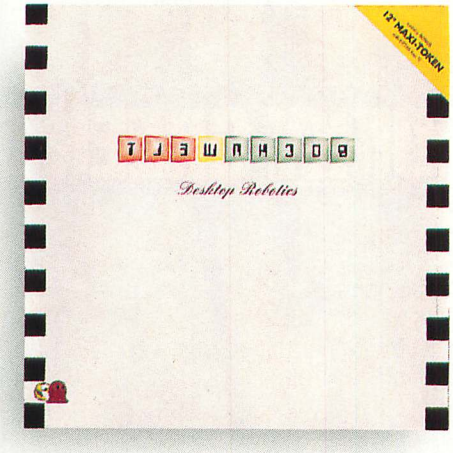
FREDDIE FRESH
Fresh Is The Word
Sockett

MR FRESH and The Invisible Man (aka his teenage son, Chris) wet the head of Freddie's new label with a19-track double-pack! Mainly funk, electro and hip hop beats, it's all very Eighties b-boy and very listenable... If that's your particular thing. The highlights here include a redneck nursery rhyme called "Farmer McDuff" and "Beatz And Pieces 1-4", a series of breakdancing skits. Fresh, natch. **7** **(RDB)**

Billy: **"I like Freddie. 'Accidentally Classic' was really good. He really tends to cane those dodgy samples though. I think sometimes he could hold back on them a little. This is Freddie on his oddball electro tip. The tracks with funk to them are quite nice, in a way. Even the electro tracks here are funky. When I play out, I like to play quite hard so when I'm listening to stuff, I go the other way and prefer things with a bit of melody in them. This is the sort of record trip hop DJs could drop to create a different sort of vibe." 7**

billy nasty vital single

BOCHUM WELT
Desktop Robotics
Rephlex



AH, maybe we should take back what we said about Italians and plagiarism. Bochum Welt, Gianluigi Di Constanzo to his friends, uses all those classic Rephlex tricks we already know from Aphex, Paradinas and the like. Making music with synthesisers and drum machines clearly discovered in a rubbish tip outside a Sheffield studio circa 1985, the results are the kind of gloriously melodic, fucked-up lo-fi ditties that you wonder if you'll ever tire of them. And respect for the bonus 12-inch with the vinyl copies. **8** **(CB)**

Billy: **"I've got a few things on Rephlex. The µ-Ziq stuff is brilliant and Mike and Rich's album was stunning, real oddball gear. I really like the warm chords and distorted percussion of 'Desktop Robotics' and 'Hug Me Tight' is quite nice as well. 'Asteroids Over Berlin' is a brilliant title. And 'Arnos Park' has a riff which reminds me of Thomas Dolby or some early Human League new romantic melody. If anyone's into Aphex or Rephlex, they'll definitely like this. Cool. It would definitely bring a smile to my face on the way home from a gig." 8**

HAL 9000
Blow 'Em Out/Time To Jam
Freskanova

ANYONE who remembers Ben Chapman from his Silver Bullet Brit hard rap days can put them safely behind them. Because this is Chapman and his musical partner Dave Coker cranking up the party choon amps to the max, stealing a trick or two from Fatboy Slim, dropping in a cheeky Guns 'N' Roses sample and letting loose the gods of big beat hell on the floor. I'd love to tell you I hate it but it's so flipping irresistible, it's all I can do to stop myself putting on a bandanna [Hard to imagine, unless you've seen the pictures, eh Mr Bush? Ed] and growing a poodle perm. Tops. **8** **(CB)**

Billy: **"I know Ben Chapman. He works down at Dada studios with Steve Dub [Billy's partner in Vinyl Blair]. He's really into his bikes. Big bikes! 'Time To Jam' is a kind of funky, old breaks cut-up type thing. Ah, the sample in 'Blow Em Out'? It's Guns 'N' Roses innit? And the vocal is either Big Daddy Kane or Rakim. It's not my kind of thing but I can see certain kinds of clubs, like maybe the Gardening Club, would go for it. I prefer 'Time To Jam' with its gritty, old school loops." 5**

FIRE ISLAND
White Powder Dreams
Junior Boys Own

WHERE the terrible twosome, Farley and Heller, voice their opinions of the good old Bolivian marching powder. The main vocal mix sets a bumpy, looping house groove around the lazy vocals of a certain Ms Joan Hilley, while "White Powder Scream" on the flip offers a more hypnotic, tribal stomp. Their best release since "Fire Island"? Most probably. **7** **(RDB)**

Billy: **"This isn't really for me but I could see radio getting behind it and caning it. Kiss will love it. I'm not a big vocal fan. There are certain Americans, like Sneak and Green Velvet in their harder moments, that I can get into. As producers, Farley and Heller get a nice sound but it's not distorted or fast enough for me. Not rough enough. It does sound as good as American stuff though." 5**

★ we vie ★

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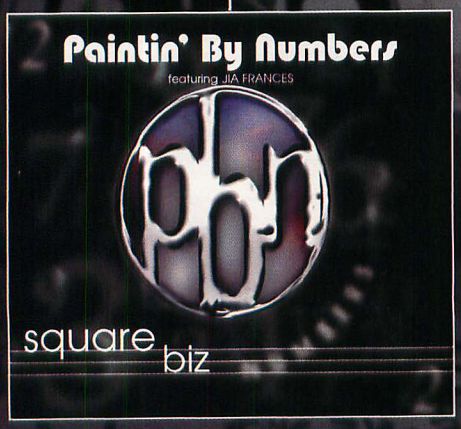

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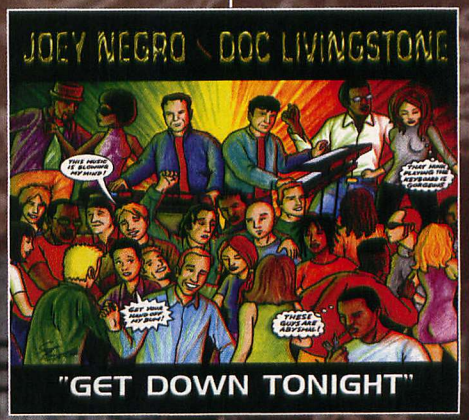

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UNDERGROUND

10 pages of underground reviews

D*NOTE
Waiting Hopefully (Deep Dish Remix)
VC/Dorado
A stone cold killer. Bass-driven groove from DC's favourite homeboys Dubfire and Sharam. The word among the headnodding (non-dancing) deep house cognoscenti was the the Dish had lost the plot... Superb soulful pleading is underpinned by a rowdy funky groove with superb epic keys. One for the Dish heads/underground crew/pop house radio DJs alike. 10

singles

LOUIE BALO FEATURING SPANKY
Don't Shut Me Out
Subversive
Ms Ultra Nate continues her vein of gold with a superb strong woman song, this time vocalised by New York vocalist Spanky and produced and mixed by Louie Balo "Love Commandments" Guzman. This is real deep house music that comes alive when Robert Aaron's superb flute gels with Balo's tough beats and Spanky's vocal. **9**

KINGS OF TOMORROW
Fade II Black
Yoshitoshi
Roger Sanchez's renaissance is complete, having left his corporate house ol' self, well back in 1996. This, along with his S-Men guise, should have even the most purist underground head dribbling with excitement. Dark fluid rhythms combine superbly with KOT's Sandy Rivera's great vocal. This is phuture house from one of the real old school. **9**

YOKOTA
One Way
Harthouse
A further single taken from the "Wait For A Day" album, this sees Miles & Elliot and Derrick Carter step up to the remix plate. The robo disco mix takes the warmth and jazz overtones of the original and expands it into an early evening fave. Carter's "Soul Refusal" rework however, bumps the whole show up and adds depth, funk and a cool floaty vocal, courtesy of the big fella himself. **8**

BLOCK PARTY WEST
All Things Are Possible
Mud City

BLUE BOY
Sandman (Fire Island Remix)
Sidewalk
Two new licks of the Norman Whitfield classic, the Discocaine crew keep it dirty 'n' funky as usual. A perfect in the mix tool. While Fire Island's mix looks back to Herbie Hancock, "Headhunters" feels for its inspiration and gives the classic Blue Boy original a new life. (We hope so, anyway). **7/7**

KEVIN AVIANCE
Din Da Da
Wave
Mr Aviance PAed this during Tenaglia's legendary groove jet set and blew away all attending. George Kranz's classic (big 1988 Ibiza head-in-speaker tune) isn't bettered, but just brought into the "nine seven" by Kevorkian's pumping, yet restrained groove, and Kevin's crazed hollerings. **8**

DJD PRESENTS JAMMY DODGERS
Biscuits In The Basement
Defender
The ever-dependable defender gives us the newie from Dominic Dawson, fresh from its cool journey alongside Ashley Beedle on the remix front. In his usual quest for bottomless dub house disco, DJD recruits flute/sax player PF and percussionist Malcolm X. A subtle record which radiates warmth and depth. **6**

SYMETRICS
L:Life Goes On
Sky Way
Charles Webster joins up with vocalist Sara J and Roger Horberry for a project that should push the cause of UK deep house forward. The "Furry Freaked" mix is soulfully deep, with Ms J's ear-catching vocal, riding the rhythm perfectly, while the "Love From San Francisco" lick takes things a bit harder. Great Brit house. **8**

State Of The Artist — Guidance's super-talented house hopper, Chicago's PROJEKT: PM

Picture the scene. You're 22 years old and you've released one solitary EP. You then get to meet Glen Underground (your musical hero, incidentally) who not only tells you that he's into your sound, but even suggests, "Hey, why don't we work on something together?". The stuff of dreams? Perhaps. But not if your name is Edgar Sinio (aka Projekct: PM), you live in Chicago, and a cut from that first EP just happens to be the most requested track in the entire back catalogue of one the planet's finest house imprints, the truly funktastic Guidance Records. "When The Voices Come" is the killer track in question, a Vocoder workout so sweet and delicious, you could smear it on your toast and live off it for weeks on end. Of course, it turns out that Edgar doesn't actually own a Vocoder, doesn't even know anyone who's got one, and the track is in fact cunningly built around a spot of cheeky creative biting. But let's not quibble, as this is one talented new young producer either way. Musically trained from an early age ("My Mom bought me a piano instead of a keyboard and I was forced to take lessons for seven years"), he graduated to playing bass in a hardcore band at school, before the dance music bug bit him, and bit hard. From r&b and hip hop, to Mood II Swing and Basic Channel, Edgar asserts that, "I want to get a hold on all different aspects of music, spread myself out and conquer each genre." This is an ethos which is reflected in his just-released second Projekt:PM EP, "Da SSM Filez", on the Guidance offshoot, Crucial. It has four tracks (plus bonus beats), varying from the mellow, melodic-house goodness of "All Nite Jazz", to the genre-straddling "Audio-Visuals", which Edgar calls "too house to be techno and too techno to be house", and the slow-mo funk of "Triple Nine" (or house hop, as Guidance head-honcho Ivan termed it). With a worthy follow-up to come, featuring a first release from an all-Asian rap group (Edgar himself coming from a Filipino family), it looks like the Chi-town hierarchy has just grown another branch.

Projekt:PM's 'Da SSM Filez' is out now on Crucial

trainspotting house

Reviews by Terry Farley

JOHNNY DANGEROUS
Dear Father In Heaven
Twisted
A long-time Tenaglia anthem, snapped up by Twisted and remixed by Italy's Mr Marvin, Perez and Unity 3. Basically, this is just one deep voice in "sound factory prayer mode" and a great deal of deep percussive-Italian-style, which should appeal to more commercial house sets, as well as Twisted fans. **7**

THE OUTSIDER
Trax For Ghettto Blasters EP
Jus Trax
Outsider returns with three new cuts and a back by dope demand oldie "Sex Is Extra", which sounds as French as Frank Le Boeuf's dodgy goatee. Very daft! "Ghetto Blaster" is tough 'n' dirty disco, while "Stiff Tongue" is just tough. "Pain In My Brain" returns from last year, because apparently some dope demanded it. **8**

NEON
Where's Chewbacca
Neon Heights
Another superb slice of innovative Brit house outta Nottingham. Cal Gibson and Simon White weigh in with an atmospheric bass-driven groove that reminds me of the Clash's "Magnificent Seven" meets Todd Edwards. Weird yet totally accessible, cool but commercial, this is the sort of tune which could be a big balearic hit, if Pete Tong or Danny Rampling got behind it. **8**

NEW CENTURY SOUL
Solo Moments/3 Steps Back
Low Pressings
Low Pressings deliver another gem. "Solo Moments'" jazzy overtones will win over the heads, but for me, the pumping scat sampling tech-house groove of "3 Steps Back" is perfect UK jacking material. Producer Clive Henry is quietly moving up the ladder. **8**

LIVING DIGITAL
Divine Habit EP
Obsession Music
The fab Jaymz Nylon teams up with Augusto Giachino and vocalist Terence Escalera (great names, or what?), to produce an EP so fucking deep, you could drown in the mutha! Jaymz himself provides great "out there" vocals on "Fruit Of The Land", while the bottomless pit that is "Goddess Of Love", oozes sex in a Romanthony kinda style. **9**

CORVINO TRAXX
Latin Groove
Masters At Work
Spanish guitars, superb, conga-driven groove and an all-round summer block party, east Harlem vibe. Great summer track that will prove difficult for underground purists/snobs, as it's just the sort of tune which Healy, Blocko and Tongy have always played and they've always hated... But it's on MAW. What shall a girl do? **9**

ROOM MATES FEATURING DARREN HYMES
Have You Ever Asked Yourself
Strictly Rhythm
Much better than his recent grooves collections, this sees George Morrell back to his sleazy club-kid self. Great, deep-spoken sexy lyrics and deep analogue sounds, ride a great GM rhythm. There's an excellent a cappella for those clubs with big systems, that really suits NYC club music. **8**

DJ PIERRE PRESENTS
Kazhaan
Groovilicious
Another guy back in form (check out his mix of Felix Da Housecat on Manifesto – more of that next month), weaving some Eastern promise into a Wildpitch groove, that just sounds so cool with the underground keys. Nothing flash, just real East Coast house. **8**

DJ SNEAK
You Can't Hide From Your Bud
Classic
The Sneak rub of the Teddy Prendergrass Philly classic has been rockin' the more discerning dancefloors for a while as a one-sided promo, and now up-steps Derrick Carter and turns out one of his most accessible mixes to date. This old-style Chicago groove sits perfectly with Teddy's vocal, and some great little surprises spice up the mix. Classic's biggest record so far. **8**

DR BOB JONES & NO TENSHUN PRESENT EAST WEST CONNECTION
The More I Get The More I Want
Chilli Funk
Speaking of the man like Teddy, another of the Philly classics gets a cover and wow, full-on soulful get down, courtesy of Eugene "Hideaway" Bridges and a full live band. Bob Jones, Lofty and Ben Mitchell really excel themselves. An essential purchase, and chilled soulful house at its best. **10**

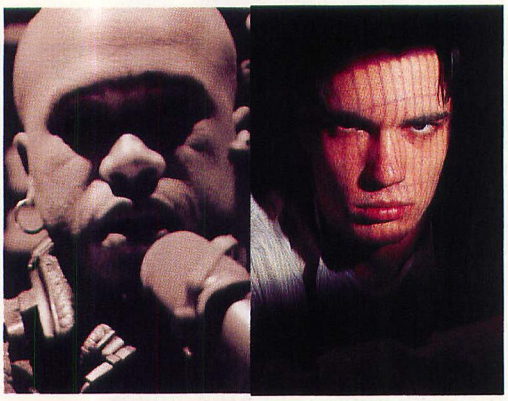
Key 10=man u 9=rangers 8=newcastle 7=spurs 6=norwich 5=luton 4=raith rovers 3=bournemouth 2=barnet 1=hartlepool 0=cowdenbeath

trainspotting jungle

Reviews by Duncan Busto

vital release

GROOVERIDER:KEMISTRY VIP/J MAJIK
Your Sound (Remix)
Razors Edge
It had to be the pick of the crop. The mighty Grooverider reconstructing Goldies' "Timeless" piece into a superlative, rush-battling emotion, where golden chords meet uncompromising noise with those dream-like vocal touches as the icing on the cake. Add to this, a masterfully dissected resurrection of "Your Sound" for a treasured item. 10



singles

SWIFT
Load
True Playa'z
Long-time DJ Zinc collaborator joins the ranks of the True Playa'z, embarking on some fierce noise-crunching over "Load"'s lumbering, reverberating rhythm track, laced with unnerving shrill sound FX for maximum depth. Flip to "Soul" for some serious, hard-edged jumping, built around a grinding bass-hook. **7**

SHIMON & ANDY C
Mutation
RA
As the initial storm from the "Speed Of Sound" showcase settles, it's back to normal business, or is it? "Mutation" abandons that flowing, future funk style, for an aggressive, distorted incarnation of rambling acidic tweakings, alarming washes and fat, chugging breaks. "Genetix" gets in full swing with a classic dose of rolling bass-funk. **7**

QUICKSILVER
Land Of The Flies
Rugged Vinyl
Rugged Vinyl, previously home to the likes of Intense, Earl Grey and DO, return with a mixed-mood double-twelve from Quicksilver. The expansive ethereal atmospherics of "Land Of The Flies" deservedly heads the melodic edge, but it's the intense, mangled, beat experimentation of "Unknown Assassin" on the flip which supplies the greatest enticement to purchase. **7**

FREQUENCY
Serenity (Ills Remix)
Echo Drop
Ills is one of those artists who never seems to rest for too long. Hunt closely and you'll find his name on many a fine piece. Here he works "Serenity" into a rugged, intricate jazzual collage doused in celestial chords, lazy organ overlays and slick synth work. **7**

JUNK
Flesheaters
Pepper
Is this the funk of old, I wonder? If so, where have they been hiding when they should have been charming us with the wondrous delights of cuts like "Flesheaters", a pulsating slab of thumping tripnotic funk, speckled with delirious technoid harmonies and packing ounces of swing. **9**

VARIOUS
Distorted Reality
Renegade Hardware
One of the year's largest success stories rewards its growing following with a meaty double-pack of altered future visions, ranging from Nemesis' pounding acid distortion of "System", to the brutal sonic onslaught of Genotype's "Toxic", while on the flip Future Forces Inc take to the top with the sparse, hypnotic touches of "The Killer". **8**

EMPIRION
BETA (Doc Scott Remix)
XL
Empirion became the latest beneficiaries of the Doc Scott treatment, and they've caught him right in the mood, as he mutates "BETA" into the deepest of alien grooves. Minimal to the extreme and outrageously compelling, it boasts the purest of bass booming and some delicate atmospheric changes. **9**

E-Z ROLLERS
Synesthesia
Moving Shadow
With a second long-player in the pipeline, Alex Banks and JMJ provide a mouth-watering tester with the potent bass explosions and frantic rhythm work of "Synesthesia", driving a tidal wave of broody strings. "Fever" adjusts the temperament with its polished blend of complex breaks and synthetic jazz-funk overtones. **9**

DJ RED
Enta Da Dragon
Trouble On Vinyl
The creator of some of last year's biggest anthems returns to the fold and causes further dancefloor havoc with the crunching electronic madness of "Enta Da Dragon"'s systematic beats and bass overload. Check "Nasty" for a more intriguing slice of funky analogue warbling. **8**

THE ODD TOOT
Hot Rock Tea
Recordings Of Substance
Justice takes time out to bring some offbeat technoid attitude to "Hot Rock Tea", constructing an overpowering, percussion-rich environment of mesmerising, synthetic tweakings and daunting string washes. It's left to Hoax to tread a more traditional path of breezy, jazzual ramblings. **7**

GANG RELATED
Rukus
Dope Dragon
There's no getting away from that marvellous gang-related sound. "Rukus" is yet another hugely infectious floor stormer, with its contorted rap snippets and nasty, growling flicker, above a typically gripping, layered groove. I'm a total sucker for those sumptuous bouncing bass tones. **9**

PARALLAX
Watercolours
Urban Flavour
Debut for Parallax and a fine one, too. "Watercolours" sets its stall with a wealth of elaborate melodic interplay, set among shining pads and swirling key touches, before carefully injecting some loping bass power. "Effervescence" carries on the forceful drift-out ambience with some attractive squelching sequences. **8**

DOM & OPTICAL
Quadrant 6
Moving Shadow
Dom swaps Roland for one of the scene's rising stars. Judging from the result, they should do it more often. From the opening, cavernous ethnic melancholics of "Quadrant 6", be prepared for a vicious ride through a torrent of earthquake beats and searing noise manipulation, culminating in an awesome atomic outburst. **9**

MISSION CONTROL
Little Black Boxes
Genetic Stress
Mission Control delivers the label's best cutting to date, with an admirable tech-funk mover in the shape of "Little Black Boxes", which draws you into its tranced-out electronic cocktail of fat, acidic tones, insistent swirling synths and solid, locked groove. **8**

NAUTILUS
Channel Blue EP
Precious Material
DJ Orbit and Appaloosa team up once more for the second installment of their Nautilus project. Double-pack time again, headed by the enchanting, rising synth hook of the 1997 reworking of "Channel Blue", which soars above crisp, precise drums. Delve deeper for the jazzual mysticism of "Marlin" and spatial electroid vibes of "Dope Moves". **8**

ARTIST UNKNOWN
Seven
Thunder
Debut release for this mysterious imprint and from the sounds of this, it's going to be worth looking out for. Check "Seven" for an acute clanging beats workout. Peppered with some intense electronic interplay and alarming effects. Head to "When I" for more bizarre minimalism. **7**

albums

VARIOUS ARTISTS
Millennial Jazz
SOUR
SOUR follow on from last year's "Shapeshifter" concept with this cosmopolitan collection of jazzual licks and offbeat technoid symphonies, with contributions coming from as far afield as Germany and Australia. Plenty of experimentation and not all of it comes off well, but it's a worthy showcase, with some tasty numbers from Click 'N' Cycle and freq-Nastie. **7**

VARIOUS ARTISTS
Dogs 4 Life
Rude & Deadly
An unashamed selection of stompers from those trusty guys at Rude & Deadly. No pretensions, just lots of raucous bass activity and hip hop flavas, most notably in Da Dogz' own hyperactive wobbling "As We Go" and the relentless buzzing of Al Massive's "No Frontier", with only Endemic Void's rework of Rude's "Badself" interrupting the dancefloor energy. **7**

VARIOUS ARTISTS
Blueprint
Moving Shadow
The latest stage in total world domination arrives in the shape of "Blueprint", a collection of classic tracks and remixes which reflect well on the scene today. Typically brooding cuts from Dom & Roland, Technical Itch and souled-out pieces from E–Z Rollers and Hoax, lie among the awesome "Rhodes Tune" and "Helicopter". **8**

also released

PARADOX "Filmscape" (Offset)
DUNE "Blade" (basement)
BIG BUD "Noodles" (Vibe'z)
META 4 "Pizguh" (Autoi)
THE COLLECTIVE "Pressure" (Dee Jay)
ESPRITU "Men Don't Cry (PFM Remix)" (Heavenly)
THE MODWHEEL "Optimistic" (Global Headz)
FOUL PLAY "Black Sun" (Panic)
MASTERMIND "Imagine" (Renegade)
NOSTRAMUS "Earthlight" (Substance)

Dream Date

Kool FM's MC SKIBADEE dreams up his ideal date

What is your dream venue?
It would have to be the Ministry Of Sound because of the system. They've got a fat number of speakers. Very powerful. Pure noise, pure bass.
You can move this venue anywhere you like. Where would you put it?
I recently played in a cave in Minneapolis, so it would have to be in a big, big cave. Somewhere hot, in the Mediterranean, where it's nice and hot during the day. Yes, a big cave in Gibraltar.
How would you get there?
A private jet for everyone who was coming. All expenses paid, with limos to and from the airport.
Who would be on the guest list?
Margaret Thatcher, as a joke. Lennox Lewis, Mike Tyson and lots of famous boxers. Also some sexy supermodels. Naomi Campbell and a couple of the others. Any film stars are welcome, as well as all the DJs, MCs and my friends within the scene.
What would you have on the menu?
Champagne all night. No food. Strictly champagne.
What would be the line-up?
It would have to be Bryan Gee and Brockie, but all my close friends in the scene can play as well if they want to.
What tracks would you start and end with?
I would start with something like "Rukus" and end the whole night with "Pulp Fiction". That's a tune which everybody loves and can appreciate. Everyone will wobble to that tune.
What would you do at the end of the night?
I'd rent two floors of a nearby hotel for an after-party and have a mad night. It would last 24 hours, and all the DJs would play back there.

Kool FM's 'The Fever' is due out shortly on Breakdown

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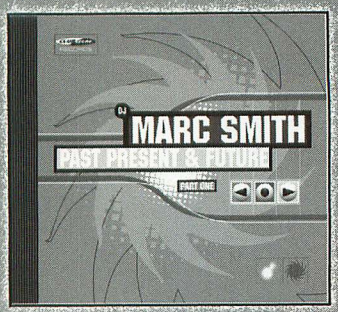

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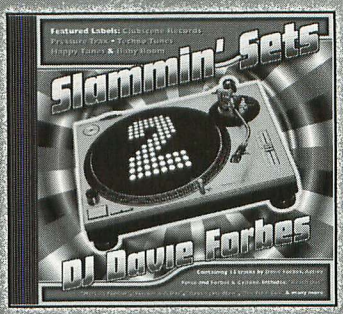

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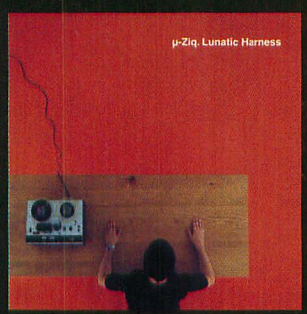
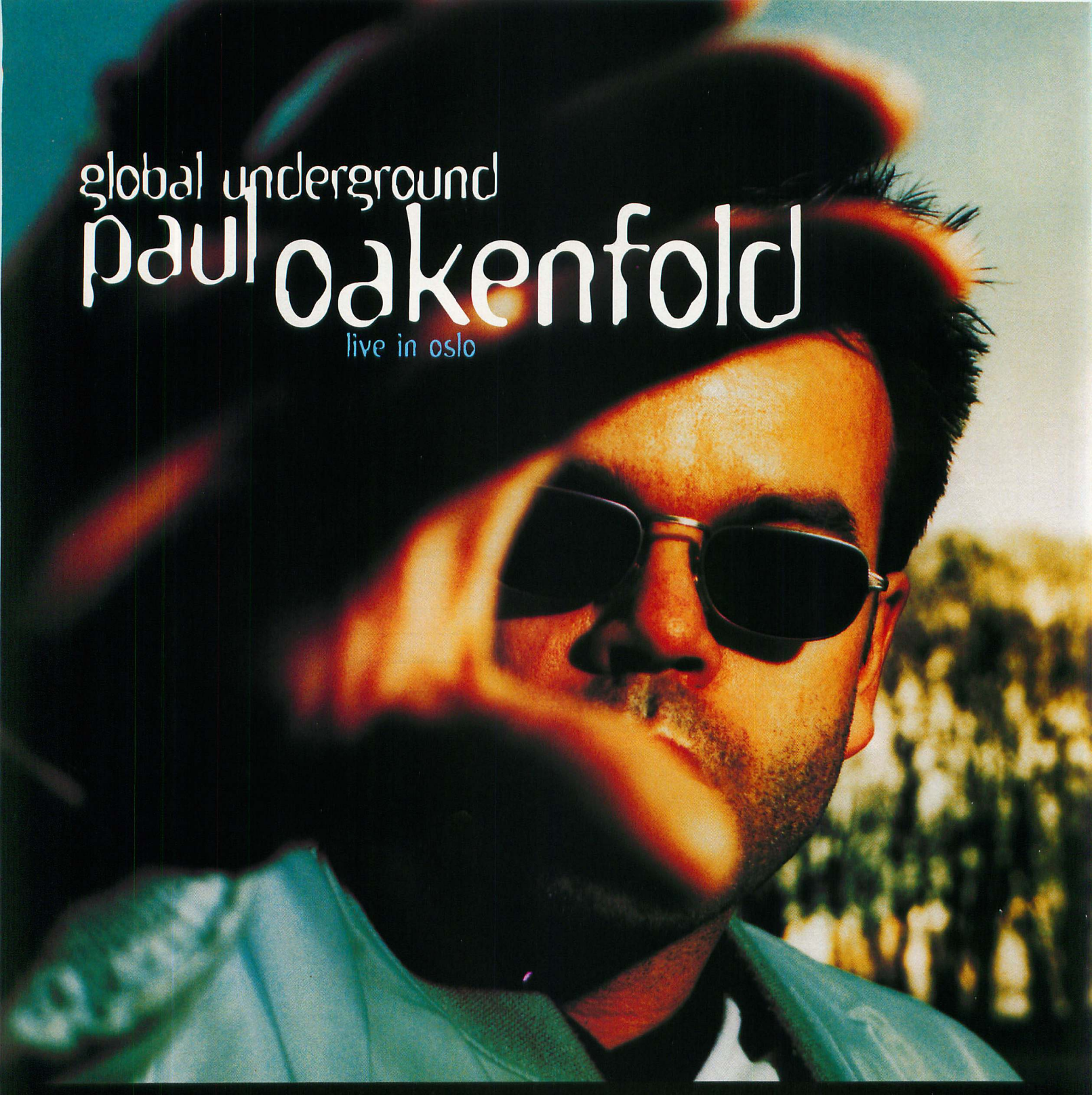


µ-ziq. Lunatic Harness
Album 30.06.97 CD/DLP

µ-Ziq. My Little Beautiful

µ-ziq. My Little Beautiful
Single 16.06.97 CD/12"



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trainspotting

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Reviews by Joey Bolsadura

VARIOUS ARTISTS
Reactivate 12
React
vital release

The UK's best-selling techno compilation makes its latest outing with 20 of the very finest Euro NRG screamers. Meisterwerks like Vincent de Moor's excellent "Flowtation", De Donatis III's "The Sound", Obsession's "Tune In Turn Out" and Pablo Gargano's "Everyone's Future", make this as unmissable as the previous Reactivate eleven. A real stunner for the summer. 10

singles

WAYNE G
Twisted
It's Fabulous
The dirtiest, nastiest, roughest sexually-charged record ever made. Turn off the lights, snort the amyl, kiss the boot and follow your every instinctual desire. Base and filthy. Whips and PVC. By Wayne G, with frighteningly good vocals from QX's Stuart Who. Massive at Trade, and most unlikely to get Radio One airplay. **9**

RICH B
Carrie On House
Enriched
Tuff, good-time techno from the stunningly talented Fruit Machine and Sherbert resident which uses the, "They're all going to laugh at you" sample from Seventies schlock horror flick "Carrie". Rich has been dropping this quality pumpathon for some time now, and always to the same effect... Complete and utter jaw-grinding devastation. Fab. **9**

JAM IN DEEP
Bastard
Sperm
Originally a massive club smash in Germany (where else?) on the house Nation imprint, "Bastard" makes an illegitimate return on Greenwich's condom contents stable. The A-side is an epic affair, with a few nice touches, while Yum Yum's and Striking Man's reworkings on the flip, kick like the proverbial mule on acid. Very nice. **7**

DJ OBERON
Brainwave
Chug 'N' Bump
This pumpingly infectious hard-house number, co-produced by Dave Randall and Nuclear Productions' Neill Cain, is the Chugger's sixth release . Oberon, by the way, is the resident at London's psychedelic mecca "Escape From Samsara", but don't let that put you off... This is more amyl brain-fry than tasteless tie-dye. **7**

LOOP DA LOOP
Go With The Flow
Manifesto
Originally outed on Holland's classy Blu imprint, Loop Da Loop aka Nick Dresti, aka DJ Supreme, serves up an eclectic summer stormer of truly preposterous proportions. Remix duties are ably executed by KLM (Keith Litman), Dex and Jonesy and Dan and John Kahuna, ensuring there are grooves enough for virtually any taste. **8**

THE ALLNIGHTERS
Black Is Black
Tidy Trax
"*Black is black/I want my baby back.*" Er, not quite, but this cut, licensed from Germany's Dos Or Die label is just as catchy. Pounded by De Vit, mullered by Pete Wardman and all the usual suspects, it's probably the fabulous "Sharp Remix" or the massive 152 bpm Nu-NRG "Lexa Mix" which will push your hot buttons. Don't miss. **9**

COMA B
Have Fun
Wonderboy
Hard and fast, chunky and dominating, this is the sort of record that would wear a dog collar and a waxy moustache, given half a chance. "St Peter and Heaven's Mix" is an aggressive pumper with the longest break in hardbag history. Itty Bitty Boozy Woozy serve up a superb synth-driven stormer, and Red Jerry does his usual. Very large. **9**

SANDY B
Make The Word Go Round
Champion
Sandy does indeed make the world spin for some lucky fella, and here, with a little help from Deep Dish and Malcolm Duffy, among others, she can do the musical equivalent for you and a friend in the privacy of your very own bedroom. The quality Duffy dub is most probably the one to brightly light most hardbaggers' greasy wicks. **8**

JENS
Loops & Tings
Top Banana
The classic 1993 Superstition cut which singlehandedly defined the Nu-NRG genre, gets a re-release on Red Jerry's fruity imprint, with mixes from Choci and Baby Doc. Any hardbagger worth his weight in amyl will probably have lost it to this one more times than he/she can even remember, and that's probably the highest recommendation that any record could carry. An absolute must-buy slice for all you neophytes. **9**

DR BASE
Original Oyster
Tinrib
Probably the strongest track yet from the Tinrib stable of NRG madness, and monstrous breaks sees DR Base and brother Riggsy up the bpms and down the Jack 'n' Jills. Caned on acetate, and caned on just about everything it could get hold of by the sound of things, this is the one to drop when your floor's as wired as the Telecom tower. **7**

HUFF AND PUFF
Help Me Make It
Skyway
Penned by bearded supremo, Kris Kristofferson, sublimely recorded by Gladys Knight in 1971 and now re-worked to stunning effect by Ben Huff and Cheeky boy Rollo, "Help Me Make It" is a record of the year. If this cut doesn't reduce you to a blubbering wreck, all that Boutros has finally burned your tear-ducts out. Gorge. **9**

WILD ENGLAND
Golden
Fresh
The catchy original has been around on limited one-sided release for some time, but now Fresh have signed it up and assigned remix duties to Small World, The Sugarbabies and Top Banana boyz Libido. Chrome-clean production and euphoric melodies throughout, ensure this cut does the biz every time. **9**

JEREMY HEALY & AMOS
Argentina
Positiva
One of clubland's most loathed and respected DJs (depending on who you talk to) releases his second tango-infused taster (the dance, not the drink) assisted by the production talents of Amos. The "Bootzilla Mix", with its breakbeat intro and balls-to-the-wall bassline, is the preferred reworking for most jocks. Popular with the young people, we hear. **7**

KITTY LIPS
Shake-A-Boom
Choci's Chewns
A pumping, no-nonsense stormer from the capital's classy club for total feline fetishists. Well, sort of NRG-driven and quivering with a haze of tripped-out effects over relentless beats and rock-solid production, this is the track to drop to take your crowd to the next level. And beyond. **9**

Records provided by Pure Groove, London. Telephone 0171-281-4877

also released

HA-LO – "Dirty Fucking House" (Euka House)
DJ DISCIPLE – "Steal Away" (Catch 22)
DEULALLI – "Suck This" (Nu)
BILLY THE KID – "Shexy Shexy" (Shaft)
OLLIE – "Eden" (Bosca Beats)
BARR & WINCHESTER – "Checkin' The Cuts Remixes" (Shift)
STRYKE – "Acid Musique" (Bosca Beats)
KAYASHI – "Furyo" (Additive)
NEW YORK – "New York" (white label)
NAKED APE – "This Is Now" (Wax Trax)

trainspotting

progressive house

Reviews by Nick Hanson

vital release

ASCENSION
Someone
Perfecto

Emanating from the same stable as The Space Brothers, "Someone" has equal enormity, either in the more orthodox original mix or the three outstanding Slacker excursions, which display rolling, brickbat-driven funk, masterfully guided by a song to tweak even the most cynical of hardened souls. 10

singles

SHANGO
Bodyroll
Jackpot
A strong return to form for Jackpot in the shape of three very solid mixes from bright new signing Robin Green. Most notable is the "Native Mix", which achieves the finer balance of elements more than the "Stalker" and "Flying V Dub" versions. **7**

HYDRA
Butterflies (Heliotropic Remix)
Polydor
Another quality, palm-stretching Heliotropic reworking in their inimitable, cheeky, bright-eyed fashion. Featuring kiddy vocal samples and lots of layered beats and basslines, Butterflies has been burning very brightly with John Digweed *et al* over the last couple of months. Well worth a poke, then. **8**

TAUCHER
Water
Quad Comm
The consistent Quad label from Newcastle manage to come up with the heavy goods once more in the form of a Neuron-shredding work-out from top German DJ, Taucher. What we get is the excellent production qualities that we've now come to expect from this nation of organised chaos-mongers. **7**

REACT 2 RHYTHM
Intoxication (Bedrock Remix)
Jackpot
No self-respecting progressive house column would possess any clout without inclusion of this unique, early Leftfield remix masterpiece. This time round it's delivered through a filtered haze of production, courtesy of Nick Muir and John Digweed's ever-improving Bedrock guise. The first and without doubt the most important purchase in the whole of the re-released Guerilla back catalogue series from Jackpot. Get out there and buy it. **8**

MOTOS
Terras Incognita
Off The Hooks
More blinding mood food from seasoned campaigner Nick Hook and the vintage Parisian DJ Tom Bouthier, on this all-out dancefloor stormer. With strictly no pissing around, "Off The Hooks" shoots straight through the cranium and speeds swiftly out the other side. An all-out, ethnic, ants-in-your-pants ball-bender for seasoned wearers of top quality trainers only. Like it. **9**

HELIOTROPIC
Rich Bitch (Remix)
Tipple
Remix pressure on this Oakenfold favourite from Glasgow's swirly house terriers, McCreery and McFarlane. This release is also an excellent example of the duo's increasingly popular rise-and-fall, sound-slapping technique. Real phuture electro! **7**

MOODSWINGS
Together As One
Arista
In the fickle, 15-minute world of music, it's always good to see some good old solid, steadfast perseverance. So, the return of Moodswings is certainly a warm welcome one, especially when the package happens to include Beat Foundation remixes of some sky-scraping proportions. And head straight for the "Infinity Dub Mix" to happily experience some of those pleasant, face-altering dancefloor moments. **7**

COSMIC DUO
No Energy/Friction Flavour
Excession
A touch late in reviewing this silky debut on progressive hero Sasha's label, but well worth a mention for those have-nots out there. Originating from Orlando, Cosmic Duo deliver the subliminal acid bubbler "No Energy" on the A-side, while "Friction's Flavour" on the B-side is one of those eventful journey into the depths of disturbed oscillation. Lucky I enjoy those then. **7**

albums

GLOBAL UNDERGROUND
Paul Oakenfold Live In Oslo
Boxed
The third and finest of the Global Underground series comes live from Oslo, and what a night it must have been. With Oakenfold on top form, he literally blazes through a diverse and genre-defying set of Omni Trio, Bukem, Olive, Disco Droids, Bedrock, Li'l Mo Ying Yang and K-Lab on Disc One. Then, rising once more like a phoenix, he continues a furious tour through tracks from the likes of Cruzeman, Taucher, Astral Projection on Disc Two. One of those guaranteed license-losers if played in the car. Go on, lose it. **9**

Key 10 = man u 9 = rangers 8 = newcastle 7 = spurs 6 = norwich 5 = luton 4 = raith rovers 3 = bournemouth 2 = barnet 1 = hartlepool 0 = cowdenbeath

trainspotting

garage

Reviews by Michael Morley

MEN FROM THE NILE PART 2
Watch Them Come/ Lyrical Trip
Underground Therapy, USA
Another magnificent opus from Roy Davis Jnr and Pevin Everett to follow up the very large "Gabrielle". "Watch Them Come" sees Everett throw down in spiritual fashion like Fela Kuti meets Earth, Wind And Fire. "Lyrical Trip" merges street politics with sharp, tripped-out funk to evoke spirits from Bobby Konders' "The Poem". If that sounds like wow, well it is. 10

singles

BLACK MAGIC
Let It Go
Strictly Rhythm, USA
The follow-up to 1995's anthemic "Freedom" employs the other "little" Louis (namely Vega and partner, Kenny "Dope") and it's a similar job, which means another epic sing-along with r&b vibes, swinging drums, Gene Perez' distinctive bass and a jazz flavour on the vocal cut. The useful dub gives lessons in the minimal groove, employing a gruff chant reminiscent of Ruffneck's "Everybody Be Somebody". **9**

CASSIO
I Like You
Pan
Third in the series maintains the high standard from this label. Cassio performs with the panache of early Prince on the original mix, while on the dubs, Ladbroke Grove's highly soulful Asher & McCarthy partnership displays New Jersey appreciation with brass and keyboards which exude sexy attitude. **8**

KERRI CHANDLER
Raw Grooves 3
Large, USA
An outstanding EP with a real edge from Mr Kaoz. "Ladbroke Grove" presents a concoction of breakbeat disco reggae to rival The Clash's "Magnificent Dance", while "What About Us" is more typical of Kerri's tight groove, with some gruff vocal pressure from what sounds like the man himself. "Dub Music" is sublime minimal jazz and even the weaker jazz house of "Can't You See" would be a stand-out for most. **9**

LOUIE BALO FEATURING SPANKY
Don't Shut Me Out
Subversive
"Love Commandments" Part Two is certainly the aim for this latest Louie Balo production and it's pretty much the result, too. The ingredients used by Danny Tenaglia's engineer are a similar lyrical theme and a very bumpy but rather less tribal, deep jazz landscape. And with vocalist Spanky sounding like a more controlled version of Giselle Jackson, you know you're onto a real winner. **8**

MAD MOSES
Panther Party
Hi-Life
Licensed from Nervous Records, this little ditty has been a staple for many of the top jocks for a while. On this outing, Henry Mancini's magnificently funky cartoon character meets NYC's Giant Steps at house tempo for a pure party tune. For those inclined, there are also versions in the styles of San Francisco, Detroit and Chicago, as well as one from the distinctive Todd Edwards, not that you need 'em. **8**

BLUE NOTE ALLSTARS
Come Together
white label
New York's DJ "Smash" Hunter is the man behind this strictly limited edition Beatles cover that sounds nothing like the original on the two house guises included here. It's a soulful trumpet solo jam topped off with sultry female samples which the man Humphries has recently been bangin'. **7**

NEW SECTOR MOVEMENTS
Groove Now/New Goya
People
The second release for Phil Asher's label features the former Dodge City man, IG Culture, brewing a rare concoction of vibes, kookie harmonies and boogie grooves which sounds like Roy Ayers Movement People on "New Goya" and Banda Black Rio on the Latin-tinted "Groove Now". Both are vintage. **7**

USG
Ncameu
Cairaudiance, USA
Deep as hell techno-soul-jazz from Ron Trent on a new label featuring D'Bora on scat duties. This has been very prominent on recent mix shows from Paul "Trouble" Anderson and follows in a similar vein to the recent Sundata release on Prescription with shades of the classic Trent and Damier collaboration known as KMS "054". **9**

BACK 2 EARTH
Scanning The Surface EP
Resolution
The deadly Asher & McCarthy partnership returns with an eclectic package. Listen to "Sunday Afternoon On Bondai", an awesome jazz/hip hop joint inspired by a visit to Oz. On the house tip, "Banned Frequency" is a simple but effective, sipping Tequila DJ tool, while "Banjo Y Batteria" is layered drum & bass with an exotic Brazilian flavour. **9**

TERRY HUNTER
Harvest
Delirious
There's plenty of early DJ support for this very commercial update of The Isley Brothers' classic track featuring an unknown vocalist called Curtis Harmon. The choice for connoisseurs is between the Danny D and UBQ mixes, and while it's not groundbreaking or artistically exciting, this is a sure-fire floor-filler. **5**

CRUSTATION
Flame
Jive
Dreamy Bristol downbeat types get the remix treatment from the on-form Mood II Swing. Their main reworking retains the distinctive Suzanne Vega-style vocal and couples it with a bouncy electronic groove, while the dub takes a dark, hypnotic path with a sinister bassline which is bound to drive you insane. **7**

DJD PRESENTS THE JAMMY DODGERS
Biscuits In The Basement
Defender
A quality late night smoky disco biscuit (geddit?) littered with real instruments and live percussion. Crispin Glover's brother, DJD, is at the controls alongside a cool bunch of musos drawn from the London crews Filter Queens and Mozaambik. If you listen to Future Homosapiens, Faze Action and Idjut Boys then you'll know what's in store for you, and "Biscuits In The Basement" is the real thing. **7**

JOEY NEGRO FEATURING TAKA BOOM
U Turn Me On
Z
More consistent retro-flavoured dancefloor pressure from Dave Lee. "New York City Woman" comes across like a Rhodes and strings-drenched out-take from "Saturday Night Fever", while Chaka Khan's sister Taka gives out high-octane disco attitude on "U Turn Me On". **8**

SHENA
Let The Beat Hit 'Em
VC
This new British soul hope revisits the Lisa Lisa & Cult Jam favourite. With production assistance from Derrick Carter and Mike Dunn, and an additional appearance from Byron Stingly, it all sounds like a good idea. The vocal versions are soulful updates of the original with much pop appeal, while Carter's energetically funky dub bears only a slight resemblance. **8**

also released

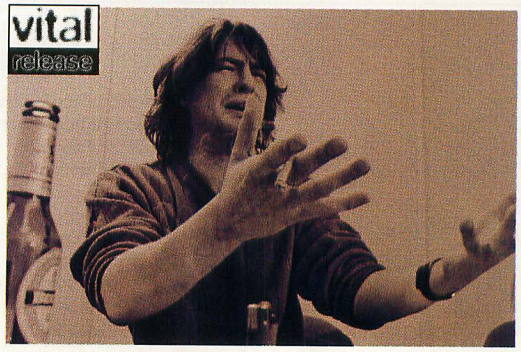
PUSH – "Fight It Orin Walters & Alex Phontzy Mix" (Push)
DARRYL D'BONNEAU – "I Found Love" (Jellybean, USA)
BLACK JAVA JOINT – "Black Java Joint EP" (Track Mode, USA)
KIMMIE HORNE – "Missing You" (Slip 'N' Slide)
VICTORIA WILSON JAMES – "Reach 4 The Melody Boris D'Lugosch Mixes" (Sony/S3)

Key 10 = manu 9 = rangers 8 = newcastle 7 = spurs 6 = norwich 5 = luton 4 = raith rovers 3 = bournemouth 2 = barnet 1 = hartlepool 0 = cowdenbeath

trainspotting

break beat

Reviews by Adam Freeland



MONKEY MAFIA
15-Steps
Heavenly
Forget big grungy beats, this is a four-tracker with a refreshing emphasis on percussion. "Lion In The Hall" fuses fantastic cowbell lead percussion, monster drums, Space Echo dub vocals and live bassline, then try "Metro Love" for some disturbed, skunked out Bogle-style dub. "Krash Slaughta" gets involved in a downbeat scratchtastic mix, but the real gem is "Beats In The Hall", which heroically strips "Lion In The Hall" to its elemental rocking 'n' rolling percussion. Try it. 9

singles

SEMI-DETACHED
Bassline
Boombox
The long-awaited follow-up to the galaxy-sized chunk of a tune, "Who Da Fuck", released last year. The emphasis here stays on the rocking crunchy beats, borrowing a Leftfield-sized b-line while chanting *"Bassline kickin', bassline kickin'"*. An analogue-tweaked riff carries the bass right through to the crescendo and then it's right down to some phat-lipped beatbox action. Tasty. **8**

TERMINAL HEAD
For Whom The Beat Breaks
Push
Bukem-style guitar licks, rough drum breaks, dirty 808 bass, funky scratch edits and copious rough bastard breaks make up the crude, slamming A-side, "Cause And Effect" (136 bpm). This cut pops up on the diverse Push artists album "Cained And Able". Take a look.

NEIL SPARKES AND THE LAST TRIBE
Friday Night Shango/Saturday Night Shiva
2-Kool
This sounds like some bloke triggering sampled breakbeat loops at the Rio De Janeiro carnival. Dozens of fantastic layers of percussion, whistles, bells, big drums, Rhodes keyboards, live slide bass guitar and salsa brass sections are thrown down amid Amazonian jungle screams, which together form a sizzlin' hot summer night's party anthem. **7**

VARIOUS ARTISTS
City Of Angels Sampler
City Of Angels
A double-pack taster based around the launch of the Los Angeles label in the UK. Deep house, loquacious *ramblings* from San Francisco's "Mephisto Odyssey" and "Frankie O", with added downtempo smoking fodder from Euphony and a dreamy "Crystal Method" Cardinal reworking. Worth buying for Mephisto Odyssey's masterly "Black Mariahz" alone. **7**

VARIOUS ARTISTS
Independence Breaks
Jumpin' & Pumpin'
A 12-track unmixed compilation of acid-funky breaks from the US and UK, featuring two unreleased mixes from Tipper and the fresh Frog Junkies' brilliant "Air Guitar". Colourful highlights here include Tipper's mix of "Miami Breaks", "Blazer Breaks" from the Roxy Breaks EPs, Silicon Valley's "Def Stars" and "Louisiana Hay Ride". But all in all, folks, too many fillers and not enough killers. **6**

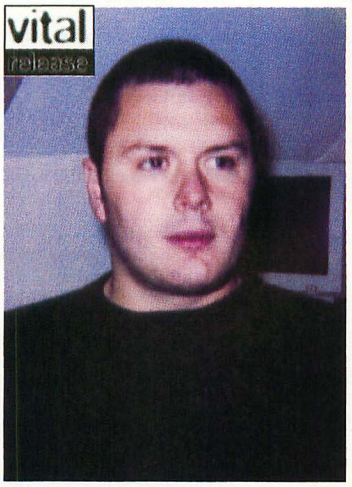
THE HARDNOX
Psychopath/Hardnox Round 2
Skint
Fantastic intro alert! A woofer-rupturing, evil-as-fuck riff rolls into over-distorted symbol crashes, beatbox loops and loony snare sounds. This twists, tantalises and teases before the break slams in two and a half minutes later. The B-side, "Hardnox Round 2", is more grungy, with distorted beats and a big sub-bassline. Surely, the best thing to come out on Skint for ages. **8**

RASMUS
Mass Hysteria EP
Bolshi
A lot more dancefloor orientated than other Bolshi releases of late. These are four well put together, cut 'n' paste, soundtrack-sampling frenzies, full of weird scratched-up insanity. "Afro (Blowing In The Wind)" shreds, rearranges and contorts a chunky, funky rap to form an extremely appealing load of fancy gibberish. **8**

techno

Reviews by Dave Mothersole

vital release



MARK AMBROSE
Dream Mode
Solid Groove
New boy on the techno scene Mark Ambrose harnesses the original spirit of the Detroit/ Chicago axis, turns up the bass, adds in some tough UK attitude and throws the whole shebang hurtling into the 21st century. Unfathomably deep yet still irresistibly funky, the three tracks here represent everything that's best about homegrown dancefloor-based techno. Pure unadulterated, lo-fi sound manipulation. Solid gold. 10

singles

FREAKY FINGERS
On A Mission
DAP, Holland
DJ Donatask, Flex and Dr Rave get on the electro tip again. This time round though, they lace their quickfire 808s and wall-shaking subs with some frivolous Seventies-style keyboard antics. Imagine Glen Underground jamming with a super-charged Imperial Brothers, and you're nearly there. **7**

BRAINCORAL
Voice
Braincoral
Wonderfully lush and uplifting excursion, which forges a pristine alliance between sublime swirling atmospherics and superbly funky electro beats. Floaty with a uniquely dream-like eloquence, "Voice" is the sound of android butterflies drifting across a translucent field of Day-Glo metallic flowers. **8**

TERRY FRANCIS
Follow
Checkpoint Recordings
More deep techno-tinged housey doingz from Leatherhead's original bad boy. Underpinned by an old school Kevin Saunderson-style bassline, "Follow" is laced with a monumentally dark, Motor City-esque string section, and interwoven with some bad-ass funky snares. Dark. **7**

THE MEMORY FOUNDATION
Heated Heads
Central, Austria
Four untitled superior groovers from the Viennese tech-house underground. Excellently programmed throughout, somehow they've managed to make the jerky, staccato drum hydraulics and heavily flanged, cyclical mid-range hooks, flow together effortlessly. **7**

OUTLANDER
The Vamp (Revamped)
R&S, Belgium
One of 1991's biggest rave anthems gets the reworking treatment, in a rather blatant attempt to cash-in on the huge market for retro hardcore. Frank De Wulf's faithful but messy interpretation is hugely overshadowed by Kevin Saunderson's, admittedly very good, pitch-bending escapade. Ultimately though, what's the point? A simple re-release would have done the job. **5**

REPENT SUPREME
The Burden Of Technology
Voices Of Wonder, Denmark
Although three of the four tracks here are fairly uninspiring ambient pieces, this is still worthy of attention, due to the strange eerie tones and weird machine-like funk of "Trains". Built around a jerky robotic groove and overlaid with all manner of bizarre cybertronic sounds, "The Burden Of Technology" comes across like Kraftwerk locked in a space shuttle with R2-D2 and C3-PO. **6**

3 ELEMENTS
Smoooth
Analogique
More deeply purist, top-drawer electronica from the Analogique stable. The string-soaked introspection of the title track brings B12 to mind at their mournful best, and contrasts well with the warped sounds and abstract beats of "Offitt". Pick of the bunch though, is the rather excellently entitled "Whalesick", with its rolling rhythms and dark sombre textures. **8**

DOWNLINK PRESENTS
Optimus Prime
Mosaic
Downlink continue their fine run of emissions, with four untitled tracks for Steve O'Sullivan's ground-breaking Mosaic imprint. Veering from spacious house to futuristic hi-tech jazz, the EP's best moment is the percussion-fuelled, disco-based space funk of the title track. **7**

BUSHFLANGE
Style Wars EP
Offshoot
A refreshingly different release from a new label which is being run by Re-Hab man, Paul Coleman. The work of Nick and Pete from London's Atlas record store, the stand-outs here are "Toe Tapper", with its repetitive, quasi-disco bassline, and the dogmatic sequences and future jazz licks of "Chicken Feed". A label to watch. **7**

RANDOM NOISE GENERATION
The Legacy
430 West, USA
430 West unveil another EP of supremely funky, rough 'n' ready groovers. Okay, so the sound is kind of stylised, and you know pretty much what to expect, but let's face it, when it comes to authentic, raw-edged techno beatz, the Burden Brothers are absolutely unbeatable **7**

YE OLDE TED HOWLER RHYTHM COMBO PRESENTS
The Crusader
Otherworld
Firm believers in quality not quantity, Otherworld's fourth release in over two years, sees the mysterious "Midnight Funk Association" collaborating with Paul W Teebrooke for an abstract journey to the outer reaches of breakbeat fuelled tech-jazz innovation. Delicately laced with beautiful quasi-subliminal atmospherics and warm, organic base tones, the best tracks on "The Crusader" are more Patrick Forge than Juan Atkins. **8**

JASON BRUNTON
Relativity
Sirkus
If the amazingly languid Hot Lizard mix of "Re-Offenders" put Sirkus on the map, then this way-cool slice of deep Scottish techno is guaranteed to establish them as a major new underground force. Underpinned by a gloriously sensual bassline and some seriously funky drum programming, Jason Brunton's freestyle jazz histrionics are in a class of their own. **8**

albums

WORKSHOP
Meiguiweisheng Xiang
Ladomat 2000, Germany
The word Workshop, for this journalist at least, has always had terrible connotations. Images of beardy fat-fingered male social workers, scruffily-dressed middle-aged women and rundown community art centres, automatically spring to mind. And this dreadful pastiche of sub-Portishead vocals and messy, overblown Kraut rock meanderings, has done absolutely nothing to dispel my (not unreasonable) prejudices. **1**

DJ SLIP
Slipotika
Missile
A surprisingly diverse long-player from a man famed for his relentlessly pounding spinning style. Opening with the skeletal linear grooves of "Broken Cake" and "Tongue of Silver's" excessively filtered looperamma, the package takes in a variety of different styles, from stripped-down electro and phat explosive breaks, to warped tech jazz and dub reggae. The common thread through-out is Slip's hard-edged but warm sounding production style, and the dynamically DJ-friendly arrangements. **7**

VARIOUS ARTISTS
Fake Fruit And Horrible Shoes
Pure Plastic
An excellent compilation which demonstrates the rhythmical innovation and pure, yet forward-looking agenda of Mark Broom's pioneering imprint. Highlights are the foreboding strains of "Halcyon", Spring's' funk-infused Detroitesque keyboard sweeps, Steve Pickton's mesmerising "20ft Scarf", and the absolutely awesome dancefloor melancholia of "Tropica". Wicked stuff. **9**

HIROSHI MOROHASHI
Time Note
Shield, France
Communique, Accacia and Plink Plonk recording artist Hiroshi Morohashi makes his album debut with this adventurous collection of sonic escapades. Mixing together hyper-speed industrial rhythms with translucent keyboard sweeps, and juxtaposing gentle melodics with fat hip hop breaks, "Time Note" is as erratic as it is engaging. At times achingly beautiful, at others weirdly unsettling, this is a mighty strange, but highly innovative affair. **8**

VARIOUS ARTISTS
Compact Disc Volume Two
Ladomat 2000, Germany
Not every Ladomat release is as bad as the horrible Workshop effort, but the imprint does seem to have gone seriously downhill. The problem here, is that the good (the Plaid mix of Sensorama's "Zone 30" and Roman IV's "Fkk") is so disastrously outweighed by the bad and the cheesy (everything else). Save your money, and track down the worthwhile singles. **3**

LA SYNTHESIS
Matrix Surfer
Shield, France
A shimmeringly sublime voyage of deep esoteric hypnotica. Merging spiralling clouds of warped synthology to wild abstract funk rhythms, Matrix Surfer throws you head long into a mesmerising vortex of swirling psychedelia. Highly futuristic, despite having been recorded some two years ago, the overall feel is expansive and despite its complexity, remarkably spacious. Elastic space-dub tech-noir for armchair astral travellers. **8**

also released

SEAN DEASON & CIM STERAC "Secret Life Remixes Part 2" (Pure, Holland)
AUBREY "At The Crack Of Dawn" (Textures)
SACRED GROUND MARK BROOM "As Above So Below" (Pure Plastic)
MENGZ PRIMITIVE URGES "Mengz House Volume 4 Listen Twice" (Primitive Urge, Holland)
ECTOMORPH - "Abstraction" (Interdimentional Transmissions, USA)
ACID JESUS - "Interstate" (Klang, Germany)

Production Values

Jason from the acclaimed SUBHEAD crew reveals their thinking on all things produced

How would you describe your production style?
To me you can't really define techno. If you pinpoint what it is, it stops being techno. All I can say is, that we try to make every tune different from the last. We don't put boundaries on our sound. If we did, it wouldn't be techno. Techno's like reading a book instead of watching a film.

What were your first and last productions?
We started off with "Subhead 001" in 1996. "Subhead 006" and "007" are out now.

Which records have you had the most influence on?
Well, so far we (Jason and partners Phil and Jamie) have done all the tracks ourselves. Subhead is the name of the band and the name of the label.

What's influencing you now?
Our environment. We live in a city. Also the stuff that works at our Growth parties. Essentially, our tracks are for the club. When they work at home, that's just by chance. And of course, all the people who play at Growth have inspired us in some way. Cristian Vogel's sets are always interesting and we've had people like Surgeon, Regis, The Advent and Claude Young, who've all been an influence.

SUBHEAD

Mark Dale is also an excellent DJ, and The Vonn Trapp Family from Bradford, they're wicked.'

Who have you most enjoyed working with, and who would you most like to work with?
Well, as I said, all the Subhead stuff (which is our priority) is our own, but we did a record for Sativae called "Submerge 1 EP". Hopefully we're going to be doing some stuff with The Vonn Trapp Family, which we're looking forward to, as well as a Missile track which has already been discussed."

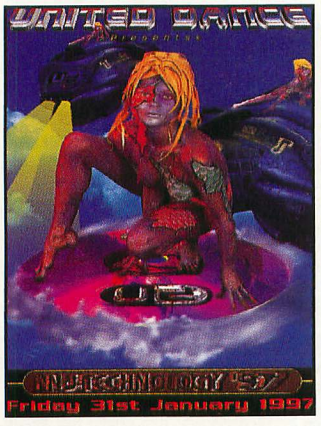
'Subhead 006' and '007' are out now. The next Growth night is on June 13. Call 0973-840-888 for details

hard core

trainspotting

Reviews by Slipmatt

vital release



VARIOUS ARTISTS
Anthems 2 - 1988-92
United Dance
There have been a lot of compilations which have focused on hardcore's golden period of 1991-92 but what about the years before that? United Dance have put together this brilliant collection of classic anthems from 1988-92 including massive tunes like "You Got The Love", "Break For Love", "LFO", "Bombscare" and loads, loads more. If you were out raving in those days, this will bring the memories flooding back. If you weren't, then here's a chance to hear what it was all about. 10

Key 10= man u 9=rangers 8=newcastle 7=spurs 6=norwich 5=luton 4=raith rovers 3=bournemouth 2=barnet 1=hartlepool 0=cowdenbeath

singles

FORCE & STYLES
Simply Electric (Remix)
UK dance
At last, this absolute classic which has been on dub for months has arrived on TP. Its amazing intro of soft piano with string background explodes with terrific stabs which pave the way for some sharp, powerful backing vocals. The breakdown is piano under vocals presented in a way only Force & Styles can. The breakdown is pushed even further until a single beat takes you to the end so sharply you can't help but want more. **9**

ARTIST UNKNOWN
Untitled
DHSS
A promising intro with plenty of kick drum joined by a good off-beat bassline which works up to a real heavy breakdown. Unfortunately, the vocals are nowhere near strong enough to carry the pace. Instead, the bass and drum are replaced with a happy piano which leads into a synth sound which again is totally out of place. The basics are okay but the arrangement and attempt on style variation let this tune down in a big way. **5**

FADE & BANAMAN
Hardcore Heaven
Maverick
This tune has been put together really well with some good production. The underlying sub-bass and bouncy stabs will no doubt go down a treat. Although the first main riff is far from fluffy, all the sounds work well together to make this a solid tune. **7**

SCOTT BROWN
Untitled
Evolution
This is Scott Brown doing the business with his usual musical excellence. The sweet-sounding drums have hard-edged stabs like only Scott knows how and the main riff sounds very familiar although I can't place it... yet. A nice, fresh tune from the king of bouncy techno. **8**

DJ DEMIGOD
OG Live
Industrial Strength
Completely different to what we are used to, this one kicks off with samples from old hip hop tracks including Fab Five Freddie's "B Sides". Arranged with total originality, the dark screams and samples from Public Enemy will take you on a dark journey into techno terror. **6**

MICKEY SKEEDALL
Here We Go Again
Angel Atoms
A very simple intro with a heavy kick drum makes this one a bit of a late starter although very DJ-friendly. The first breakdown has a pleasant riff which is soon backed up with the heavy kick drum again and another synth line to complement it. Check out the stab from "Terrorize"! **7**

VINYL JUNKIE
Only You
JV
This whole tune is full of detail and possibly some influences from old school Moving Shadow. The arrangement is not very obvious at all and the breakbeats are well programmed. But despite this though, the musical content could be more lively. At the moment it's a bit moody. **7**

MARK SMITH & DJ TEN
Aquarium
Clubscene
Unlike Mark Smith's usual tunes, this track has a more breakbeat feel. The use of reversed kick drums works well along with the snare rolls and dark stabs. The first breakdown is very interesting with plenty of different sounds and a good build-up into some time-stretched breakbeats and an excellent "Mentasm"-sounding synth. Great stuff. **7**

DJ SLAM
Influence
Just Another Label
An amazing breakbeat start with excellent filters and programming. Gated sirens appear with plenty of chopped up beats, and the tune comes to life with the dynamic b-line. The first lead stab eases its way in then fades once joined by piano and dreamy vocal. The breakdown builds with tension and then the drums crash in. An excellent arrangement from beginning to end and one for the more serious raver. **9**

ULTIMATE BUZZ
Back In Business
Clubscene
Very much on a lighter tip with this excellent new one from the Ultimate Buzz crew. Starting with a bit of scratching, rap-style vocals and the uplifting analogue, a happy riffs lead the way into a girly vocal background. The piano riff and all the added extras make up this a really well produced, cheerful tune. **8**

ARTIST UNKNOWN
Who Done It
No 3
Liverpool's talented MC Ruff graces the intro for the first few bars until the acid begins and the obvious stabs take over. The female vocals probably worked well with the original tune but they don't really work on this one. It's very catchy though. **6**

SILKCUTS No 5
Silkcuts
This is a slowed down, time-stretched vocal rip-off of Candy Staton's "You've Got The Love" mixed with a few riffs stolen from various house tunes and plenty of inappropriate synths. Some of the riffs are good although I'm still trying to work out where they've been nicked from. **5**

DJ QUATTRO
Play With Me
FBI
The intro is a bouncy rhythm with repeated rap samples which lead into a bubbly stab joined by pleasant vocals all in the first breakdown! The beats kick in nicely and mix with the catchy riffs which all use sound effects to compliment the vocals. All this leads up to a floaty trance-like breakdown with a long build which works really well. **7**

SECRET FORMULA
Xpansion
Vicious Vinyl
Straight in with a stomping breakbeat sounding very 1995ish as does the piano which completely drowns out the moody vocals. The tune does progress into a more up-to-date style but it doesn't seem able to reach a happier side. **5**

ACTIVE FORCE
Forever And A Day
Clubscene
When you listen to this tune, you are instantly hit with a good, clear beat which is followed by a real powerful stab that takes the build up to the max before dropping you into a light, fresh piano break with sliding synth sounds. The beat is then picked up again, this time accompanied by vocals which are strong enough to carry this tune right to the end. **8**

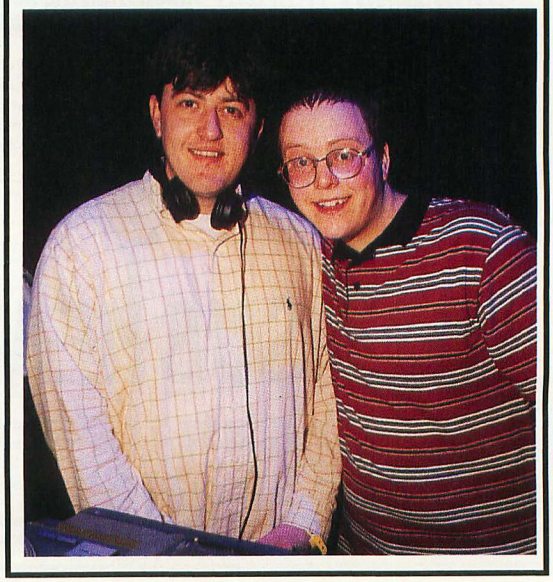
CORROSION OF CONFORTUNITY
King Of The Rotten
Industrial Strength
Straight from New York, this tune has a totally different style to it with its very heavy, distorted guitar and heavy metal-style vocal. This mix is the closest to the sound of British hardcore that the four mixes here offer. No happy breakdowns at all, just heavy stuff all the way. **7**

In the bag

DJ BRISK

I like to build my audience up towards the more energetic hardcore style, so at the moment I start my set with the Roni Size mix of Nuyorican Soul's "It's Alright". It's a simple roller with tight breaks and deep basslines. I suppose it's more of a jungle track, which is why I only use it until about a third of the way through. When the vocals kick in, I mix another track in to it straight away. I had to cut a dub plate of M-Zone and DJ Fade's latest tune because it's really a superb piece of vinyl with loads of filtered stabs and plenty of melodic rhythm, which is also pretty fierce, minimal and very dark. With deep analogue sounds and plenty of 303s, the "Terminator Remix" by Ramos & UFO is sheer class. Halfway through it breaks into some lush piano with an absolutely wicked vocal added onto the original "Terminator" sample. I've obviously been caning "Coming On Strong" because it's one of mine. It breaks into a bubbly stab pattern, features some deep vocals from Charlie B, and it's fierce and banging from start to finish. "Till We Meet Again" is actually a dub plate just now, but will be released on my own label, Unaware Collectives. It starts with a tight, rolling breakbeat, has loads of FX and moves into some deep strings and tinkling piano before returning to a drum & bass style section which leads into a full-on vocal and the more traditional happy hardcore breaks.

CHECKLIST
NUYORICAN SOUL "It's Alright (Roni Size Mix)" (white label)
M-ZONE & DJ FADE "untitled" (white label)
RAMOS & UFO "Terminator Remix" (dub plate)
DJ SLAM & CHARLIE B "Coming On Strong" (Unaware Collectives)
DJ SLAM "Till We Meet Again" (Unaware Collectives)



albums

VARIOUS ARTISTS
Masters At Work
Helter Skelter
Following their first long-player, "The Annual Concept", Helter Skelter return with this brilliant, 54-track triple CD which boasts 15 exclusive remixes of happy hardcore anthems which is mixed back-to-back in three sections by some of the scene's biggest names, Slipmatt & Dougal, Billy Bunter & Ramos and Sy & Vibes. With a track-listing which reads like a who's who of happy hardcore, this is most definitely an essential purchase. Makes sure to get hold of this one on your travels round the record shops. **9**

VARIOUS ARTISTS
The sound Of Happy Hardcore '97
Rumour
This colourful 12-track CD has a good across the board tracklist with 12 full-length versions on disc one and a megamix provided by the unique mixing style of DJ Brisk on disc two. Tracks include Force & Styles' "Your Love", Sharkey's "E-Nuff" and Ravers Choice's "Techno Wonderland". **8**

VARIOUS ARTISTS
Bananas
Punch
This 14-track compilation is not as upfront as the rest but it does includes some classics like Vibes & Wishdokta's "Motorway Madness" and Infernus' "I Want Your Love". Fourteen very fruity hardcore anthems, as the packaging proclaims. **7**

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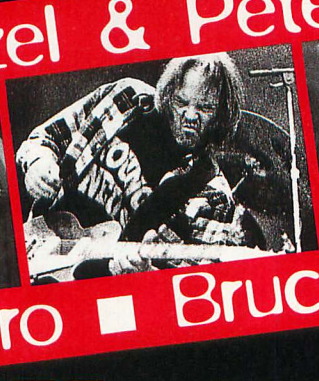

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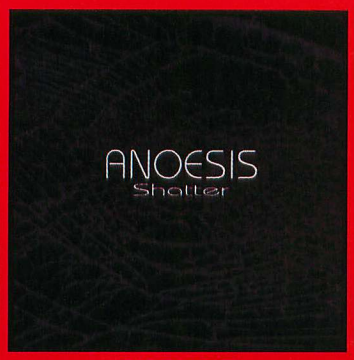

ANOESIS
Shatter
12" & CD SINGLE OUT 26TH MAY

TONGUE
J.J. ep - featuring Notion
12" & CD SINGLE OUT 23RD JUNE

AUTOMATIC PIRATE
Raw Shapes ep
12" & CD SINGLE OUT 7TH JULY

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OTP 011 (12"/CD) **OVERRIDE** "Consume and Destroy" • OTP 012 (12"/CD) **KUSHTI** "Lifers"

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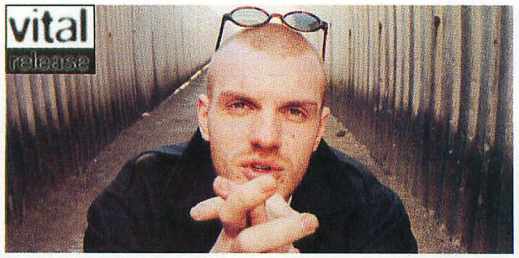
hiphop

Reviews by Will Ashon

vital release



PART 2
Prelude To Cycle 6
Jazz Fudge
The Salvador Dali of the spray can and the sound-spreader behind New Flesh 4 Old, Part 2 now has his own EP. The whole record is great, but for the real deal go straight to the original mix of "Automatic", a cascade of cymbalism with the Original Black Kingfisher, Toastie Taylor, doing his weird ting brilliantly. 9

singles

MOS DEF
Universal Magnetic
Rawkus, USA
Mos Def, the man you heard on De La's last album, ends up on the East's fastest-rising hip hop independent. A sprawl of electric piano and lyrical flights of fancy delivered in that distinctive drawl, *"Shine like black gold/Burn like black coal"*. **8**

ALL NATURAL
Writer's Block
All Natural, USA
Go straight to "Fifty Years", do not pass go. A little counterpointed double bass riff, a bit of sinking cocktail piano and sighing voices plus the three MCs of All Natural take us forward half a century for an elegiac look at the current state of hip hop. Perfect. **8**

ALPHA PRHYME
Misanthropic
Big Dada/Ninja Tune
"They shot down every word/ With heretic-seeking/harpoons thrown/by those/afraid of the freedom". Alpha Prhyme kicks in with some lyrical heat in the parable-istic stylo while Luke Vibert lays out deep, dark and funky organ nastiness to make the whole thing rock weird and well. **8**

COMPANY FLOW
Blind
Rawkus, USA
Co Flow continue in the vein to which we're becoming accustomed, although with new additions to keep the pot simmering. So there's full-on rapping on the world conspiracy tip, hard beats, sparse, odd sounds plus brass stabs, steel drums and deep bass. Great. **9**

MECCA 2 MEDINA
Yellow Brick Road
Dawa
Strong single from British hip hop crew on the Muslim tip. These boys have weighty beliefs, but they don't let them overwhelm the quality of the music (simple but effective) or mess with their lyrical style which goes from Brit-ragga through to more conventional and usual flows. **7**

MR 45
Man's World/Funky Downlow/Kickin'
The Nottingham MC on many people's "most likely" list for many a moon, at last gets his Downlow material released. But while both tracks are punchy and the rhyming ruff, what he talks about and what he says it over is so set by the American mainstream that it just sounds generic. **6**

LORD SEAR
Stak Chedda
Fondle 'Em, USA
Fondle 'Em's latest release indulges Mr Garcia's penchant for rambling monologues about wanking and drinking with Lord Sear, giving off-the-top-of-the-head stories in an amiable Nineties rework of "Hustler's Convention". Or just "Hustler". **7**

SCARFACE
Game Over
Noo Trybe/Virgin
Secret Squirrel (our own Wacko Jacko) turns the original "Game Over" (a slice of spy-theme G-funktionalism) into a Sugar Hill-style funky geetar workout which buzzes along without ever fully convincing. About as threatening as a nut horde, but less round and brown. **6**

ENCORE
The Essence
Stones Throw, USA
PB Wolf's label's newest features "Step On Our Egos" deb, Encore, with music by G Luv of Homeliss Derelix. Check "Defined By The Dollar" for the best run-down on the way that hip hop has been warped by the green stuff. Intelligent and melancholic, another Stones Throw beauty. **9**

PARLOUR TALK
Colouring
Acid Jazz
West Country hip hop crew drawing on the octave-skipping flows of the West Coast for their inspiration while keeping their own distinctive burr. While they're skilled, the tone of the voices blunts their ability to achieve their ambitions. **6**

MASTERMINDS
Space And Time
Mind Your, USA
Shuffling, backward flowing, deep leccy keyboard blooming track over which the bastard off-spring of Magnus Magnusson and Captain Kirk do their thang. It's not actually as off-beam as that makes it sound... Just good, semi-goblin voices flipping nice lines on Beatminerz beats. **8**

DILATED PEOPLES
Third Degree
ABB, USA
A huge, honking root-loop holds together the title track of this single and sets the tone at funky, authentic and integrity-driven intelligence. These Bay Area boys know how to switch styles and have subjects to talk about, but their greatest skill is an ability to use words to chop the beat and make it *rrrroll*. **9**

ROB BASE & DJ EZ ROCK
It Takes Two
Profile
God damn the old skool revival. Thanks to you beer boys pogoing to anything with a drumbox beat, we have to put up with Profile reissuing this "classic" 1988 pop-rap along with some of the worse house reworkings you've ever heard. Ever. **2**

PARADISE
M.O.N.E.Y.
Fas Forward
Paradise is another example of the American-in-London syndrome. He's a good enough rhymer but not great, with nothing new to say. Flip over, however, for the Fas Forward Allstars. The be-bopperly production is excellent throughout and here it's matched by the variety of the voices. **7**

albums

CRIME BOSS
Conflicts & Confusion
Suave House/Relativity
According to the press release, you can't understand "reality rap" until you've walked through the ghettos of America. So why bother releasing it in England? Truly dreadful, sub-Ghetto Boyz nonsense over music that really makes you cringe. **2**

JALAL
The Fruits Of Rap
On The One
The first Last Poet or not, Jalal has made occasional comebacks as the self-styled Grandfather Of Rap. Unfortunately, Jalal's one-flow delivery and the acid jazz backing often undermines the strength of his message. Interesting but not remarkable. **6**

CHUBB ROCK
The Mind
Select
The Big Man is back and, like other vets, is battling hard for the integrity of hip hop nation. As a result, he isn't as funny as he can be, but you won't care once you've heard him and KRS on "Reputation". After this, it drifts about a bit but, ignoring a couple of r&b monstrosities, remains funkin' strong. **7**

PAPERBOY
City To City
Next Plateau/Roadrunner
A physics problem for you. Q: What do you get if a giant pile of intergalactic dog-do enters the Earth's atmosphere at 300 miles per second and intersects with your cranium? A: The new Paperboy album. Slick, soulless, West Coast pop pap guaranteed to attract the papes. **2**

VARIOUS ARTISTS
This Is What You Want!
Blue Funk, Holland
Apparently, what you really want is Dutch hip hop rhymes delivered in Ameringlish. Overall, this compilation has a slick, souly feel, but with beats that crack and the odd moment of originality ("Mindstate"). Lyrically, on the other hand, it's not that inspiring, with none of the rhymers going beyond an efficient run through the cliches. **6**

DURANGO 95
Triumph Of The Ill
Davies, USA
Thrash hop, anyone? Yeah, it's that very loud guitars, screamy vocals and rough hip hop beats combination. So unfunky it's amazing, the high point is the liner note which reads, "Guest grindcore vocal carnage by Seth Putnam courtesy of the band Anal Cunt". Nice. **1**

also released

singles

ASYLUM "Gemini Twins" (Big Dada/Ninja Tune)
LOST BOYZ "Get Up" (Universal)
SIR MENELIK "X - Y = 12" (Remix EP, Rawkus)
DEFARI "Bionic" (ABB, USA)
JERU THA DAMAJA "Me Or The Papes" (Payday/ffrr)
B-1 "Verbal Affairs" (Rawkus)
KALEEF "Trials Of Life" (Unity)
RASCO "The Unassisted" (Stones Throw, USA)

albums

VARIOUS ARTISTS "Best Of Def Jam" (Def Jam/Mercury)

All imports provided by Mr Bongo, 44 Poland St, London WC1. Tel: 0171-287-1887

Where The Hell Is... godfather of rap, Grandmaster Mele-Mel

Grandmaster Mele-Mel and Scorpio made up two parts of rap's first really famous group, Grandmaster Flash & The Furious Five. It was Mele-Mel who rapped the words to "The Message" and later, after Flash had departed, to "White Lines". By the mid-Eighties, with the rise of Run DMC, they'd been swallowed up, disappearing into rap's Hall of Fame.

In fact, a relaxed Mele-Mel (who says that "Melle" was a mis-spelling and that he is only now asserting his right to a single "L") claims that the years since their success have been spent trying to get back into an industry that doesn't seem to want them.

"We did a lot of bad business as far as being with Sugar Hill, so we had to get out of that and then try to get back into a decent business situation. That takes a while. And in between that, we were just in the gym working out, doing some exotic dancing, passing the time."

This isn't the whole story, however. After the split with Grandmaster Flash and then subsequently with Sugar Hill, Mele developed a well-publicised drug habit, which he is now philosophical about.

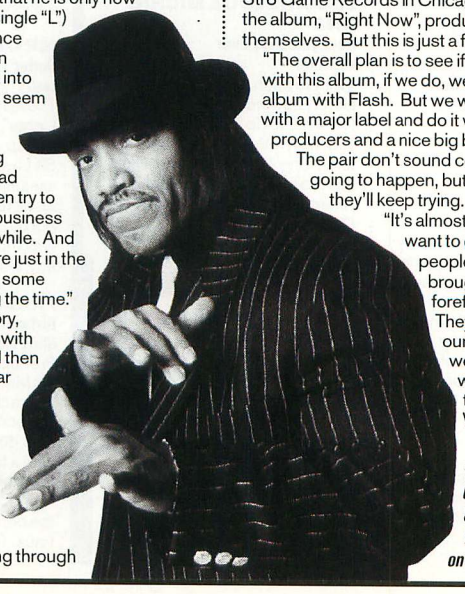
"A whole lot of musicians experience problems with drugs. It was just a fad everyone was going through at the time. It was just something I did. It's over now."

The Nineties saw Mele sorting himself out and picking up the reunion vibe by starting a radio show on Hot 97 with Flash and the remaining members of the Furious Five in 1994. It didn't, as they had hoped, lead to a recording contract and in early 1996, Scorpio and Mele moved to LA hoping for better luck. Even there, they were thwarted until a lawyer they were working with mentioned them to Str8 Game Records in Chicago. The result was the album, "Right Now", produced by the two men themselves. But this is just a first step.

"The overall plan is to see if we get anywhere with this album, if we do, we'll do a reunion album with Flash. But we would want to do that with a major label and do it with some real producers and a nice big budget."

The pair don't sound convinced that this is going to happen, but you can be certain they'll keep trying.

"It's almost like people don't want to deal with the same people who actually brought rap to the forefront in the beginning. They think we've seen our best days. But we're basically doing what we do because that's who we are... We're rappers."



'Right Now' by Grandmaster Mele-Mel & Scorpio is released by Raputation/Edel UK on June 23

Key 10= man u 9=rangers 8=newcastle 7=spurs 6=norwich 5=luton 4=raith rovers 3=bournemouth 2=forfar 1=hartlepool 0=cowdenbeath

trainspotting

reggae

Reviews by Derrick Bardowell

vital release

VARIOUS ARTISTS
Joy Ride
Mad House, Jamaica
Created by Dave "Machine Gun" Kelly, the "Joy Ride" rhythm is undeniably the biggest and most popular rhythm track of the year. Why? Because it's fairground music meets hardcore ragga, that's why. How popular? Approximately 50 versions in total popular. Among the 10 versions on this comp are Beenie Man's "Silent Violence", Lady Saw's "Sycamore Tree" and Tanya Stephens' "Yu Nuh Ready Fi Dis Yet". 10

singles

TWILIGHT CIRCUS
UK Steppers
M Holland
Led by Canadian multi-instrumentalist Ryan Moore, dubists Twilight Circus slowly chew each sound, extracting every possible taste from it. Spaced out and industrial with a distinct Arabic twang to it, "UK Steppers" is a spiritually cleansing experience. Unfortunately, there are only 128 copies of this handmade pink vinyl in circulation. **9**

VARIOUS ARTISTS
East Coast III Na Na Part 2
Greensleeves
Aiden Jones' "III Na Na" riddim is a real musical mêlée of irregular drum patterns and mad, Disney cartoon, Hitchcock thriller-style sounds. Featured artists here include Beenie Man, Madd Cobra, Bounty Killer's Scare Dem crew and Merciless. **8**

LLOYD BROWN
Tell Me Who
Saxon
Lloyd Brown has the classic reggae voice, not exceptionally powerful, but very musical and extremely passionate. Away from his speciality of lovers' rock, "Tell Me Who" is a penetrating roots tune, backed by a lively Saxon beat and some classic, old-time, Seventies-style horns. This is definitely a hit. **8**

RED RAT
Dwayne
Opera House, Jamaica
After telling the fellas about the, *"Big forehead, dirt foot, cock bottom, dry-head gyaaal"*, "Shelly-Ann", Red Rat now warns women away from an aimless bum named "Dwayne". Accompanied by a simple bass guitar and thumping beat, Red Rat's whiny, baby vocals screech out every lyric as if he's wet himself. *"Oooh no, oh no"*. **9**

HAWKEYE
No Badda Feel It A Go So
Greensleeves
Imagine a Roman army singing as they row their ship against the raucous sea towards another conquest. Then, at the bow is the leader Hawkeye, one hand on his heart, the other holding a mighty sword over his head. Okay, so this tune is not quite as dramatical as that, but it still has that epic feel to it. Not quite the breakthrough track for Hawkeye, but Top Ten material nonetheless. **7**

RICHIE DAVIS
Secrets
River Bank
Richie Davis does an admirable reworking of the Luther Vandross classic and successfully avoids reggae-coveritis. Y'know, too many, *"Oh no, no"*'s and *"Ooh baby, baby"*'s, and loads of totally unnecessary runs and trills. Davis keeps it simple and does the original justice. **8**

LUCIANO
Life/Over The Hills
Island Jamaica
Lyrically, "Life" is a typical spiritually uplifting Luciano tune. However, musically the bossa nova-style rhythm strays from the usual mellifluous roots rhythms that we are accustomed to. However, it does give Luciano his best chance for mainstream success. The B-side though, is much better. **9**

LOUCHIE LOU & MICHIE ONE
Honeymoon Is Over
Indochina
Want to ditch your girlfriend? Don't know how to do it? Want to force her to do it, hence relieving your guilt? Well, just play this tune. She'll dis you even quicker than LaToya dissed Michael. Alternatively, go out and hire "Tin Cup" on video. **0**

album

VARIOUS ARTISTS
Greensleeves Sampler 15
Greensleeves
The peeps at Greensleeves must have been skinning teeth hard when they were mailing this one out to the masses. Among the Number One hits are "Shelly-Ann" by Red Rat and "Rumours" by Freddie McGregor. A great compilation with real hits on it. I must be dreaming. **9**

Key 10 = man u 9 = rangers 8 = newcastle 7 = spurs 6 = luton 4 = raith rovers 3 = bournemouth 2 = barnet 1 = hartlepool 0 = cowdenbeath

singles

OLIVE
You're Not Alone
RCA
If you haven't heard this, you've been yak trekking in Nepal. "You're..." is so massive it's one of those records that threatens to become irritating. Happily, though, the varied remix credits generally prevent this state of affairs, with Oakenfold, K-Klass, Rollo & Bliss and Ganja Kru all delivering the goods. **9**

JUNCTION 3
Wolf In The Fold
Pull The Strings
Junction 3 are Germans, DJ Mike S of Mikrobenics, Sven Olger and Victor Harder, and here they serve up a two-tracker of cutting-edge trancey minimalism with housey undertones. Re-working of the 12 is the DJ Honk mix, which funks up the B-line into tech-house-disco. Quality squelchy electronica for connoisseurs. **7**

BESERKER
Take Me Away
Aura Surround Sound
This one is presently doing the rounds on limited edition one-sided vinyl, but should hopefully get a full release by the time you read this. In short, it's the mutt's nuts, with "Choci's Diesel Fuel Dub" taking the listener from ground level to full-on acid through a series of superb modulations. Stunning. **9**

200° C
Hellfire
Mighty
The one with the unforgettable, *"I am the god of hellfire..."* sample. The one that breaks into frenzied mayhem at every opportunity. The one from Hamburg which is being caned at every top trance club in Europe. If the tunes in hell are all like this, save me a place in front of the DJ booth. **9**

DJENGA
Djengastyle
Tag
You'll probably know Djenga (aka Ian O'Brien) from his outings on Ferox or 4th Wave. On "Djengastyle" he develops his trademark techno sound further with the purposeful "Thought For The Day" and "December's News". The later has been written with jazz aficionado Andy Tytherleigh. **8**

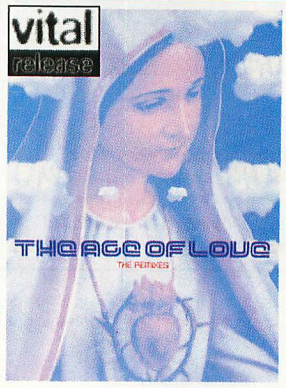
MR OZ & LARRY LUSH
Under The Wire/Sentry
Lush
The follow-up to "Northern Lights", sees global-jock Mr Oz link-up with the recently spliced Sir Lawrence for a two-pronged assault into the no-man's land of lost-it techno. It's over the top, but then, not very long ago, that was the rallying cry to enter the fray, wasn't it? Stupendous. **9**

FREEDOM OF SOUND
Airborne
Silver Planet
Freedom Of Sound (Graham McMahon) has released some 15 tracks on labels such as "Choci's Chewns And Aura", and now debuts on Silver Planet, with a track written with Rob from the Elephant sound system. "London, Acid City" is probably the best way to describe this track. Rigorously 'avin' it. **8**

trainspotting

trance

Reviews by Dave Fowler



THE AGE OF LOVE
Age Of Love
React
Originally released in 1990 on Belgian imprint DIKI, this killer cut finally went massive when React's Thomas Foley commissioned German duo Jam & Spoon to work their "Watch Out For Stella" remix magic. If you don't already own this all-time trance classic, grab your piece of history now. 1997 re-workings are from Paul Van Dyk, Baby Doc, Emmanuel Top and Secret Knowledge. 10

SUB SYSTEM
Luxury
Obsessive
If you love German trance, you'll love this anthemic, modulating acid number which comes in two mixes, "Ryder's Wall Of Acid" and "Anthem". Sub System are the first from a fresh crop of talent which have been signed to resurrect Obsessive, an imprint dedicated to the best in hard house and trance. **8**

THE DELTA
As A Child I Could Walk On The Ceiling
Blue Room
The debut twelve from Hamburgers' Niels Paschen, Eberhard Schultz and Marcus Maichel of X-Dream, is a slice of funking techno fused with a dynamite rock riff to wake the dead. The cross-over potential for this cut is enormous, though the B-side lets the total package down badly. Essential though. **8**

THE WARRIOR
Intensity
7th Temple
Electronics giant Pioneer launch their third label, with a fierce trancer from 22-year-old German bedroom producer, Stephan Bongen. Favoured mix for most is "Submersed", a dark affair with an exquisite taste in acid and a groove that never fails to move. Terrific stuff. **8**

WESTBAM
Born To Bang
Low Spirit UK
Since 1984, Westbam has pioneered harder sounds in a way that few could emulate. Here, the techno of "Born To Bang" gets a superb, too-funky re-working courtesy of Sharam. It's based on the Patrick Hernandez cut "Born To Be Alive", apparently. **7**

albums

STEVE MASON
Conception Vessel One
Experience Grooves
Known throughout Germany for his "Steve Mason Experience" techno shows on BFBS, a slot on Berlin's Kiss 99FM and his residency at Cologne's Warehouse, Steve remains totally unknown in his own country. That, though, may change with the release of "Conception Vessell One", a 10-track collection which draws on influences as varied as acid, jazz funk and hard techno. A worthy release, indeed. **7**

VARIOUS ARTISTS
The Sound Of Superstition Vol 5
Superstition
75 releases old, and the Hamburg imprint remains as relevant as ever, as this 27-track collection amply demonstrates. Snitzer & McCoy's "Goodbeat", LSG's "Cubic 3", Jens Mahlstet's "Waiting for The Beat", Disco Fish's "Disco Fish" and Marco Repetto's "Bethel", are just some of the tracks that make this long-player an essential purchase. **8**

CHRISTOPHER LAWRENCE
Rise
Fragrant, USA
A quality-mix album from one of the USA's premier progressive trance DJs, boasting sounds from Huntemann, Pumpkin Club, Shango, Magic Alec, Millenium, Third Man, Dawntreader, De Niro and X-Cabs. As you might have guessed from that line-up, Chris has just signed a deal with Aberdeen imprint Hook, with a new 12-inch out soon. **8**

also released singles

HYPNOSIS – "Future" (Massive)
LAB 4 – "Bluebook" (POD
STEPHENSON, THE ASSISTANT & DR JONES – "Da Quality" (Triptomatic)
METACARPUS – "The Psycho EP" (Buddja)
SOMATRON – "Ouroboros" (Celtic)
PENDRAGON – "Acid People" (Choci's Chewns)
HOUSE TRAP 3 – "The Future" (Nitric)
BRAIN 6 – "Observer" (Brain)
OFF BEATS – "Vibrations" (Subharmonic)
TIMO MASS – "Mellow Mass" (Casseopaya)

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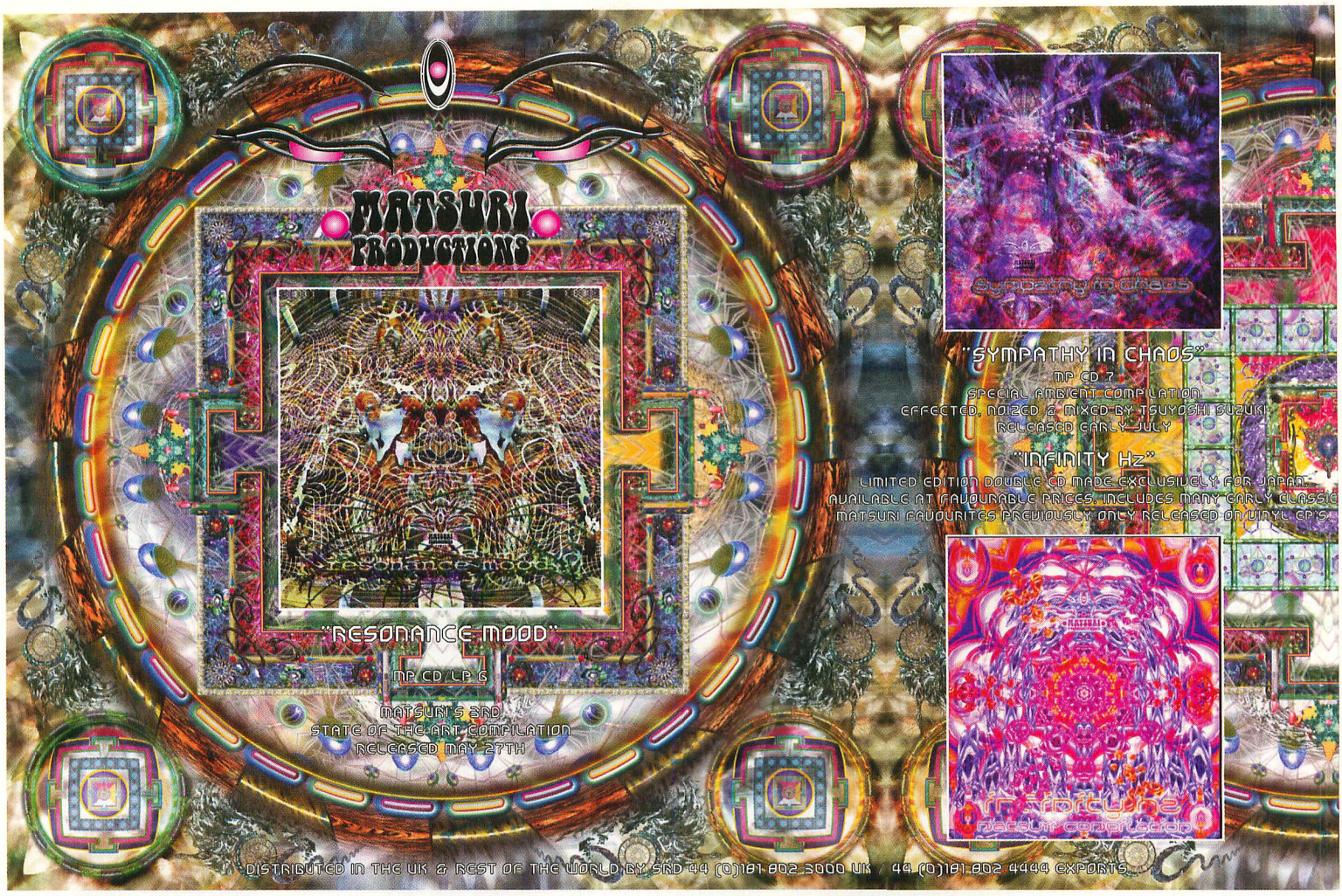
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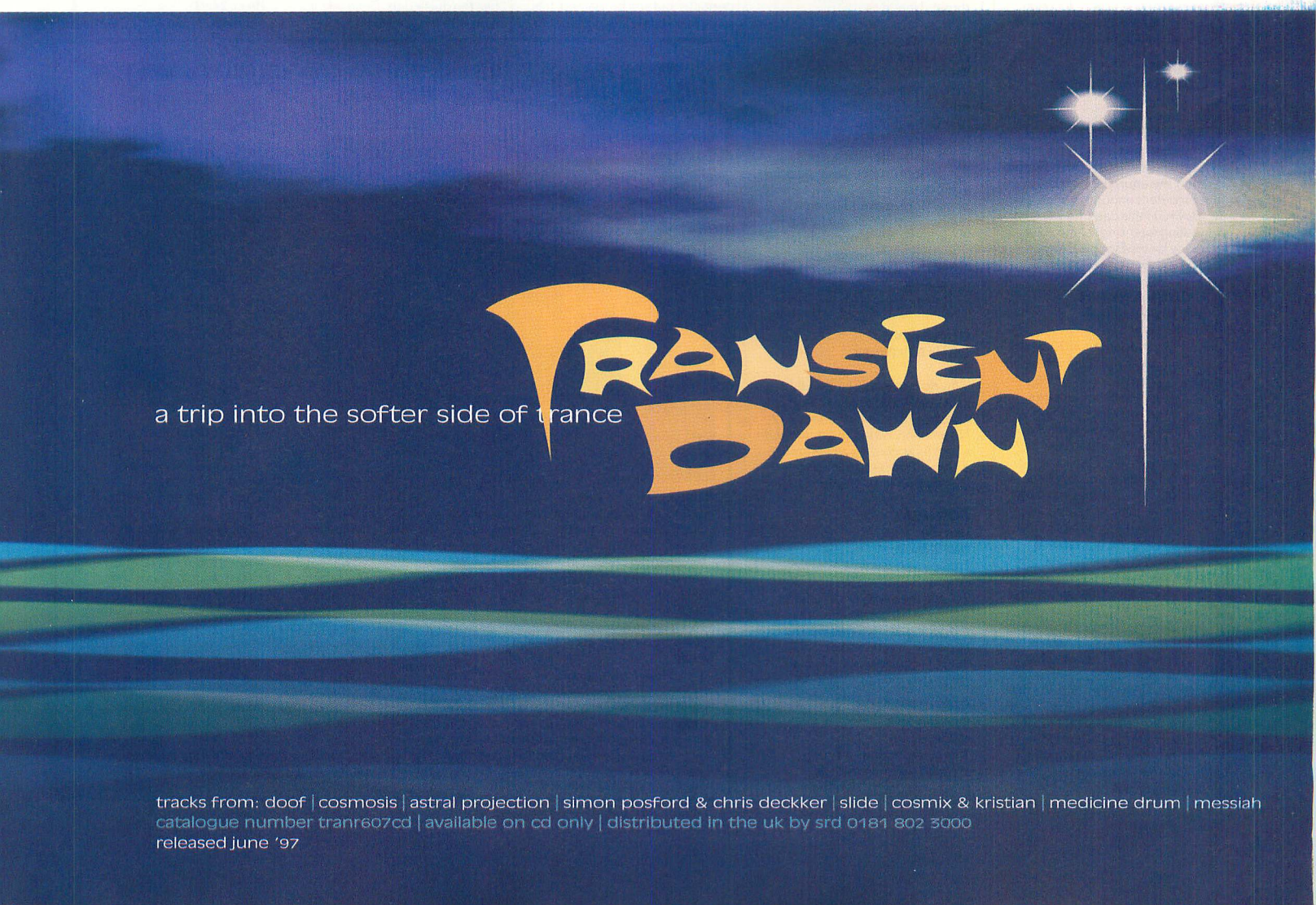
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trainspotting

Soul

Reviews by Bob Jones

vital release

VANESSA SIMON
Definitive Source
Congo Music

Some of us, who have our ears to the ground, have been waiting for this platter to appear. After her 1992 debut album, "Family Matters" blew us away with its haunting vocals and fresh songs, we thought she had given her all the first time around. But one dip into "Definitive Source" and the listener knows that something special is happening. There's attitude here right on the cutting edge, and mature vocals which deserve a major contract. Undeniably, this the best talent we've managed to produce in a long, long time. 10

singles

ISLEY BROTHERS & ANGELA WINBUSH
Floatin' On Your Love
(Island)
Take a band who've been around since the early Sixties, and a lady who's been voicing her opinion since the Eighties, and put them together with Nu Soul groovers Mr Bigg and the mighty Puff Daddy, and the result is a smooth-textured slice of pure emotion. Ooh, why don't we get more of this vibe? Stunning. **9**

KWESI
Lovely/Heavenly Daughter
Sony S2
When someone comes along like Maxwell, D'Angelo *et al*, the rest of the pack have to come up with an equivalent at least. But now and then, the equivalent is more than competent enough to share the crown. In this case, he was just waiting for the right time. Get ready for the Boogie Baby. This is how it goes. Lovely. **8**

LAKISHA BERRI
Like This & Like That
Adept
The lady in question is 22-years-old and a native of Cincinnati, Ohio. When this cut blew-up stateside, the cheque-books came out and some bidding wars ensued, whereupon Avex stepped in and offered the biggest pot. The result is a smooth, faultless production with gutsy vocals that just blow you away. File under modern r&b, with just a small hint of the Church-inspirational soul. **8**

ADEVA
Don't Think About/Doesn't Matter
Avex
The Queen of throaty, soaring vocals surfaces again after a short break, with a somewhat lightweight offering compared to what we're used to. But she still manages to send a shiver. For the future, flip it over to Ray Hayden's superior production of "Doesn't Matter". Street beats without a swing in sight are definitely the way forward. **8**

ANN NEWBY
This Weekend
Perspective/A & M
Slotted in among the dance mixes of "Hold On" is this superb, sultry, slow 'n' low, gut-wrenching ballad which shows you the side of Ms Nesby we all love the best. Her emotional trait is far superior than her dance will give her credit for. It's one of those songs you can play in 10 years time and still manage to get a lump in your throat. Unreal. **9**

TONI BRAXTON
I Don't Want To
BMG
Why do the big guns have to house soul right up beyond the normal? When will they realise it takes the guts, and more importantly, the soul out of the song. Some tunes can't crack it, while others make a great ashtray or plant pot, depending on your needs. But hold on, tucked away in the dross is this mid-tempo street tune, which makes heads nod and steppers glide across the floor. Mmm, maybe they've got it right after all. **7**

GINUWINE
Tell Me Do U Wanna
Epic
Why do tracks as bland as this make me want to sleep? And why construct the tune on one level? No emotion, no highs or lows and about as appealing as soggy fish & chips. I can't eat this either. Doh, just change the record. **2**

FOR REAL
Like I Do
Word Of Mouth
These lovely laydeez blew up large at Southport Weekender 20, and their voices can shatter a glass at 50 paces. So, why produce gutless tunes with no appeal? They deserve better than this, but for now, this is all we've got. Disappointing. **3**

CHRIS BRAIDE
Heavenly Rain
east west
This sweet mid-street song, stripped with minimalistic production, is well worth the wait. Just three or four instruments, coupled with a cracking snare, and a voice which suits the whole nine perfectly. Yeah, this cuts the mustard. Nice 'n' hot. **8**

JOHN CAMBELL
Nice 'N' Slow
Almost
Oh boy, this reminds me of trips to Memphis, driving through Louisiana on route 51 up to Tennessee, slowly sipping ice tea and feeding on red beans and rice. Pure southern soul full of grits 'n' guts, and a song which really gets in ya head. But the vocals are quite something else. Utterly unique. **9**

MINT CONDITION
What Kind Of A Man
Wild Card/Perspective
In this day and age, only certain bands really make their presence known, and only certain voices can manage to raise the temperature, or more importantly the roof, on the live tip. Such is Mint Condition, who've been classically trained to bring big smiles to many faces. They can effortlessly out-sing the opposition without even raising a sweat. Future soul, no problem, no problem at all. **8**

BUCKSHOT LE FONQUE
Sampler
Columbia
A prime example of fusing modern rhythms with the various forms of those black American roots they call jazz. It's quite faultless every which way but loose, from be bop to hip hop, samba to funk. Buckshot capture the moment perfectly, but just be warned, this particular slice of the pie is not to be taken lightly. Just dig deep and the real flavour will come thru. **7**

MFOS
Where Is The Love?
Acid Jazz
Wise decision by those nice chaps in Hoxton Square to put out The 2-Step modern soul groover as the first single from the Essex man's visionary album. Great throaty vocals on the ruff 'n' ready tip, and a true talent is found in the discovery of unknown, Bob Batterbee. All in all, a great little package, and a real tribute to British music. **8**

albums

ROME
Rome
RCA
A young American, hailing from Benton Harbour, Michigan, whose roots lie in the sweet soul of the Sixties and the rich productions of the Seventies. A man who really excels on the deep, dark side of the tracks. You know, the sort of cold shower stuff that really needs to be discussed horizontally under darkness, if you get my drift. Pure, unadulterated soul. Lovely. **8**

RAY GASKINS
Shady Lane
Lipstick
Often compared to the great Seventies' sax man Maceo Parker, Ray finally comes of age, with quite a nice album of jazz fusion beats and pieces. The similarity with James Brown's sideman, is the fact that they both blow a mean horn, but even with the Nineties' twists and turns, Ray has the guilt edge. Definitely, the man with the golden horn. **8**

SOUL STATION
Cut 'N' The Groove
Yarbird Suite
Hey, listen up all you hip cats. These guys have gone and cut a straight jazz-funk collection with no messing, and a production which any self-respecting jazz musician would be extremely proud of. And you know what, it brings a smile to the face of the happy funker, yes sir! **8**

VARIOUS ARTISTS
Dave Godin's Deep Soul Treasure
Kent
For those who don't know, Dave Godin was the English writer and soul fanatic, who in the Sixties, actually penned the terms "Northern Soul" and "Deep Soul" (the latter restricted to pure human vocal emotion at beats well below 100 bpm). Deep Soul is the ultimate in American black music. This combo contains some hidden gems which have never seen daylight, let alone a recording stylus, but have been brought out of obscurity for us to savour. Go on, sample things how they really were! **9**

also released

singles

Eric Benet – "True To Myself"
Damage – "Wonderful Tonight"
(Big Life)

albums

Michelle Gayle – "Sensational"
(RCA)
Zhane – "Saturday Night" (Motown)
Michael Stewart – "Blue Patches"
(Hip Bop)
Essence All Stars – "2 On One"
(Deep Beats)
Moments – "2 On One" (Deep Beats)

Key 10 = man u 9 = rangers 8 = newcastle 7 = spurs 6 = norwich 5 = luton 4 = raith rovers 3 = bournemouth 2 = barnet 1 = hartlepool 0 = cowdenbeath

needs Must

10 things Mint Condition's STOKLEY couldn't get through life without

HEALTH
I'm "nearly" a vegan. I eat a lot of vegetables and fish. I'm also on a health programme. Everyday I vary my workout. I do my legs and stomach, switch to my chest and arms, and then my shoulders and back. I wouldn't say I have a six-pack, but I have a pack...

SLEEP
This job can either conflict or compliment your sleep. I can sleep anywhere but on the tour bus.

MUSIC
It's my heart, my soul and my spirit. I'm a drummer and percussionist, first and foremost. I used to play in a lot of African dance troupes before playing drums in jazz bands. I got into the singing after listening to Al Green. As a result, the new album is a real blend of Caribbean steel pans, rock 'n' roll, hip hop, gospel, r&b and jazz.

STIMULATION – MENTAL OR PHYSICAL
I need and enjoy this from a woman. I love to hear where they're coming from mentally and where they're going to physically... [profuse laughter].

LOVE
There are several things in life people need in order to live, and love's one of them. People don't always think so, but it's crucial.

RESPECT
That's tied into love, but you also need respect from your peers. As a group, we'd like to think we get that from each other. Basically, we'd rather have it than just fame alone.

MY DOLL SUNSHINE
Sunshine's my room protector, my good-luck charm. A friend of mine gave her to me, we're inseparable.

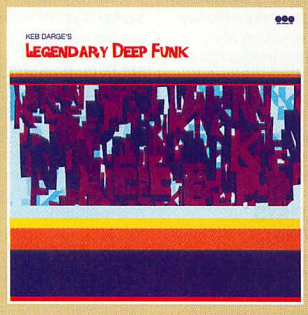
HANDCUFFS
Put it this way, I'm not a police officer!

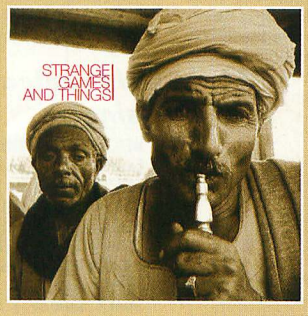
MY DRUMS
As the lead-singer, people always ask me when I'm gonna quit playing the drums. I won't. I can't live without them. Playing them is my therapy. When I come home after doing national and international stuff, I have to play. I've got steel drums, pans, congas and timbales. Like anything to do with music, it's a spiritual thing. You have a really personal relationship with your instrument, and even more so for me, because I've been playing it since I was three.

MY COLLEAGUES
Those five guys... Man, I just couldn't live without 'em.

Mint Condition's 'Definition Of A Band' is out now on A&M/Perspective

Barely Breaking Even Forthcoming Releases





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KEB DARGE'S LEGENDARY DEEP FUNK

Legendary DJ Keb Darge has selected 21 tracks that represent his current musical vision, from sixties funk and boogaloo to seventies soul. Also known as the King Of The 7", Keb owns the only known copy of many of these tracks. Their combined value exceeds £5300.
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This album contains the blueprint for modern R & B and rap music and you will recognise most of the twelve tracks, if not from the originals then from the music which borrows heavily from them.
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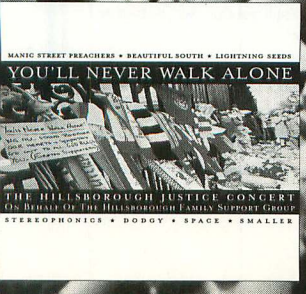

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down tempo

trainspotting

Reviews by Calvin Bush

FREESTYLE MAN
Que Domingo Inquieto
Puu, Finland
vital release

No surprise to see Jimi Tenor cropping up as a guest here, because this superlative EZ house jam combines all the great man's cocktail jazz chic with the far-gone cosmic sensibilities of house-merchants like the Idjut Boys or Balihu. Kitsch? No chance! Groovy? Yes sir! And so comfortable, you could slip into it like a velvet dressing gown. The deep house "Love Story" on the flip is equally unmissable. 10

singles

MATTHEW
What More
Narcotix
Undoubtedly the best release yet for this Essex label, which is proving to be a treasure-trove of underrated gems. Five tracks, varying from chunky, melodic nu-funk, to deviant Paradinas-style mania. Even stopping off for a quick soundtrack coda, Matthew displays such a strong sensitivity for a mean jazz lick. If this were a widescreen release, you'd need a 140mm reel to show it. Brilliant. **9**

MONO
Silicone Remixes
Echo
The band who would be this month's Portishead, get the remix treatment from the likes of Mr Scruff and Bolshi's LHB, with a typically acid-heavy squelchy monster. But it's Les Rhythm Digitale's version that makes this compulsive listening. Produced by Hashim, this is an impressively stark, odd-bod electro reworking with a classic Pet Shop Boys kettle-drum breakdown. **8**

DMX KREW/BASS POTATO
DMX Bass/Who Are You
Breakin'
A new Miami bass (ie retro electro) label via north London, courtesy of Rephlex's Ed DMX. Anyone familiar with Ed's previous work will know exactly what to expect (homage with a gonzoid Nineties twist), but even so, the Krew's "Rock Your Body (Re-Mix '87)" and Bass Potato's wonderful "Be True" are fresher than pine-scented linoleum. **8**

REFLECTION
Transparent EP
Clear
The much-lauded Japanese, Takemura-faves Reflection finally make it to these shores and it's been well worth the wait. Combining a typically off-the-wall, Oriental sense of freestyle jazz jamming with the atmosphere of east Harlem, circa 1972, "Transparent" and the junglistic "Cube Loop" are sensational pieces of brand new retro cool. **9**

MOTOR BOOTY
Gizmo/Suspicious Dub
Concrete
The new project for ex-Grid man Richard Norris, "Gizmo" is about as subtle as a brick wall at the point of collision with a runaway juggernaut. Rock histrionics meets chemical beats and the results are not pretty. "Suspicious Dub" at least offers some room to breathe, but you can't help suspecting this sound is fast becoming the graveyard for wannabe axe-guitar merchants. **6**

BALLISTIC BROTHERS
Blacker Remixes
Soundboy
1993's "Ballistic Brothers Versus Eccentric Afros" was a truly seminal record and "Blacker" was always the stand-out track from that historic piece of vinyl. There are remixes here, sure, but if you've never heard the original, bugged-out and brain-whomping version (thankfully included here) don't turn the page until you've ordered this record. **10**

SEARCH
Fracture EP
Scenario
New signing for the Freaknik's top label. Search's quest is clearly to splinter, fracture and generally atomise the breaks any which way he can, be it jungle or abstract hip hop style. The results aren't as polished as his label-masters' efforts, but there's a roughneck charm and twisted logic at play here, which is at its strongest on the faster cuts. **7**

LEE VAN CLEEF
Weedman's EP
Dust II Dust
No doubting the drug of choice over at the Van Cleef manor, as these four tracks continue in the skunk-funk, dope beats vein of the last two singles. "3 Men In A Boat" is as irrepressibly cheeky as Dust releases get these days, and even the guitar noodling is fun, while the lazy, laid-back jazz of "Herb" is blunted enough to get even the most cynical of heads nodding in time. **8**

THE AMALGAMATION OF SOUNDZ
Same Difference EP
Filter
After their astounding "The Theory" debut, the Soundz boys continue to prove themselves men of great talent indeed with this follow-up. Rippling with a sweet Balearic vibe, both "Tears For Yazd" and "Maternal Blues" are straight down the beach at sunset, while the jungley "63rd Suite" and bongo-mad house track prove that, whatever they touch, turns to musical gold. **9**

albums

DOL-LOP
Cryptic Audio
Swim
Intriguing emission from the ambient dub frontline, courtesy of the ever-inventive Swim label. Considering it's of Japanese origin, tracks such as the most excellent "Qoke" and "Phase" betray little of that country's fixation with almost impossibly abstract beats, instead preferring to gently unfurl the deepest of sub-aquatic breakbeats and minimal melodies. A real treat for your ears. **8**

VARIOUS ARTISTS
Northern Circuits
Interchill, Canada
Apart from the Incarnate crew, Canada's not exactly rocked the good ship downtempo of late, so this intriguing compilation comes as a welcome surprise. Incarnate's ever-cool Watershell and Legion Of Green Men lead the way, along with some unusually funky experimentalism from Adham Shaikh and Pilgrims Of The Mind. There's the odd antiquated, ethno duffer too, but don't let that put you off. **7**

X-COR
Evolution
white label
The solo project from some-time Exquisite Corpse DJ/producer, Eva Lootsey maintains her bands strong roots in all things tribalistic, as it evokes a certain voodoo magic and Eastern mysticism through its relentless percussive mantras and ghostly chantings. Chilling stuff that's currently searching for a label home. Contact X-Cor at Postbus 9357, 5000 HJ Tilburg, Holland to get yourself a copy. **7**

FLAVOURNAUGHTS
My In-Bred Pedigree Chums
Ninebar
Probably the finest lazy Sunday afternoon album for quite some time. Flavournaughts make phat, funky and often downright bluesy new-style jazz like no one else, incorporating some tremendous horn-tootin' from Dave Priseman, alongside a thoroughly natural feel for Nineties' blow-outs. If "Round Midnight" had a 1997 soundtrack, this would be it. Magnificent stuff. **9**

VARIOUS ARTISTS
It's Only Leisure Time
Orange Egg
New weird beats shit put together by ex-Brand New Heavies man Lascelles. Names to spot include ex-Sandals man, John Harris and Spacer's Luke Gordon. Of the 12 tracks here, however, too many use promising breaks and samples without ever building them up into anything that makes you scream "Killer!", although Harris' "Bable 17" comes close. An interesting project that's just a little short of the mark. **6**

HIGHTOWER SET
Regular Slink
Black On Black
A fine debut indeed from BOB's great white hopes. "Regular Slink" positively oozes confidence with the bass-drum funk spectrum, moving easily from the delectably chilled grooves of "Putting Heads" and "Butter Hips" into Latino hoe-downs ("Escucha Mi Funk"), lilting junglistic struts ("Freebase Nebulae") and bluesy, rootsy jams ("Jute For Ellis"). **9**

HOUSE OF BAMBOO PRESENTS
Dance & Mood Music By Jack Arel
Virgin
Forget about Jean Jacques Perrey and Pierre Henri for a minute. French soundtrack fogie Jack Arel was clearly capable of beating the pair of them hands down when it came to storming Sixties' Soho funk, wah-wah mania, Moog freak-downs and slinky, cocktail muzak. No wonder Vadim and DJ Food dig him so much. A superb reissue compilation, ripe with sampling possibilities, or just simple dancefloor delirium. **9**

VARIOUS ARTISTS
Beat At Cinecitta
Crippled Dick Hot Wax, Germany
Portishead and most Mo'Wax artists have long known that Italy always has the best, most chic Sixties soundtrackers, and this compilation just proves it. Less easy listening and more sleazy jazzing, it's a perfect opportunity to catch up with the deranged, car-chasin', Martini-sippin', mini-skirtin', Martin-drivin' 1967 Rimini, set at their most salacious, with a bumper crop of cuts from the legendary Riz Ortolani. **8**

also released

singles

NEIL SPARKES & THE LAST TRIBE "A Last Shango" (2 Kool)
EPY "Alte Musik Fur Morgen" (Sabotage, Austria)
KELLI HAND & STACEY PULLEN "Graffiti's Theme" (Sublime)
HAL 9000 "Blow 'Em Out" (Freskanova)
SCALA "Slide EP" (Too Pure)
CYLOB "DIOF '97"/"Cylob's Latest Effort" (Rephlex)

albums

TWISTED SCIENCE "Blown" (Leaf)
RAPOON "Easterly 6 Or 7" (Staalplaat)
KBZ 2000 "The Exotic Trilogy Volume 2" (Staalplaat)
VARIOUS ARTISTS "Chill Out Fourever" (X:Treme)
CRYSTAL MOON "Temple" (Kinetix)
VARIOUS ARTISTS "Coming Round At Calums" (Ochre)
MERRICKS "The Sound Of Munich" (Sub Up)
LES JUMEAUX "Cobalt" (ITN)
ADENA CYCLE "Albite" (Beat Service)

Label Stable

Simon Lewin emerges from the big beats rubble to tell us about his FUSED & BRUISED label

What are your aims?
Basically to release as wide a range of quality beats as possible, as experimental as we can get it and across as many different genres. It doesn't matter whether it's lo-fi downbeats, hip hop or big beats stuff. I suppose in some respects, our inspiration is the first generation of beats labels such as Wall Of Sound and Skint, but we really wanted to take things on to the next level and form one of the imprints making up the second generation.

Which artists have you released?
They're all new artists. None of them have done stuff on other labels before. There's Phrak R who's based in south London, as is Elite Force, who's a graffiti artist whose identity must be protected at all costs. Scissor Kick is based up in north London and does live sound for the likes of Bis and Hurricane #1. Troniq is from France. We've got a web site and he got in touch through that, so we've never actually met him face to face. I guess all the artists are pretty mysterious. Deliberately so? Yeah, I think so. We've no plans to take this stuff out live at the moment.

What has been your best-selling release?
"Mainframe Wrekka" by Elite Force, which is coming on for 2,000 copies. It really surprised us. I think it's because the lead track is a good one and it works on two levels. It works well on the dancefloor, as proved by the response we've had back from DJs. But I think it's also got the most extreme mixes that I've certainly heard on one EP, so people have quickly picked up on it.

What are your plans for the rest of the year?
There's a new Elite Force EP on the way, with remixes from Kingsize's Lunatic Calm and Meat Katie. They'll probably also have a track on the new "Beats By Dope Demand". Phrak R have another EP on the way. It's all leading up to the first proper album, which will be a compilation but with all exclusive tracks."

Which DJs have been digging your tunes?
Fatboy Slim [Norman Cook], John Stapleton, Andy from 808 State, Richard Hector-Jones, Weird Beats Collective and Skint's Midfield General and Cut Le Roc.

What did you do before you started the label?
Both me and my partner, Shack, were involved in setting up web sites. We still do a certain amount of it now. We've also still got our own web-zine, called Beat Freakery.

Fax Fused & Bruised on 0171-439-0485. Their web site is www.fab.uk.com. Also check the Beatfreakery E-Zine at www.beatfreakery.uk.com. Two separate twelves, both called 'This Is Latinamyl', are out now

Key 10 = man u 9 = rangers 8 = newcastle 7 = spurs 6 = norwich 5 = luton 4 = raith rovers 3 = bournemouth 2 = barnet 1 = hartlepool 0 = cowdenbeath

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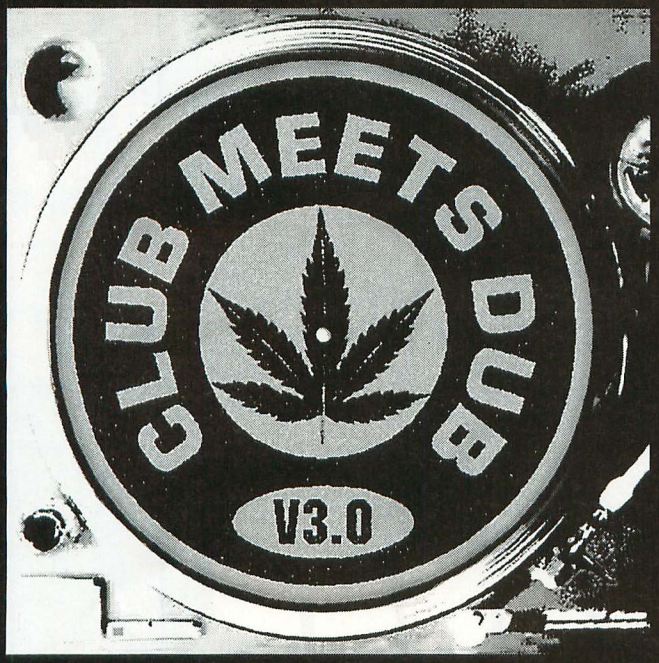

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"This is what I call acid samba, big beats with Brazilian touches. Jon Carter and I predict it'll be the sound of the summer - turns any club into a carnival" *Norman Cook, NME, May 97*

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AA.'Me and Mr. Jones' (Boymerang Remix)
(Plan 8)(Plan 8CD)
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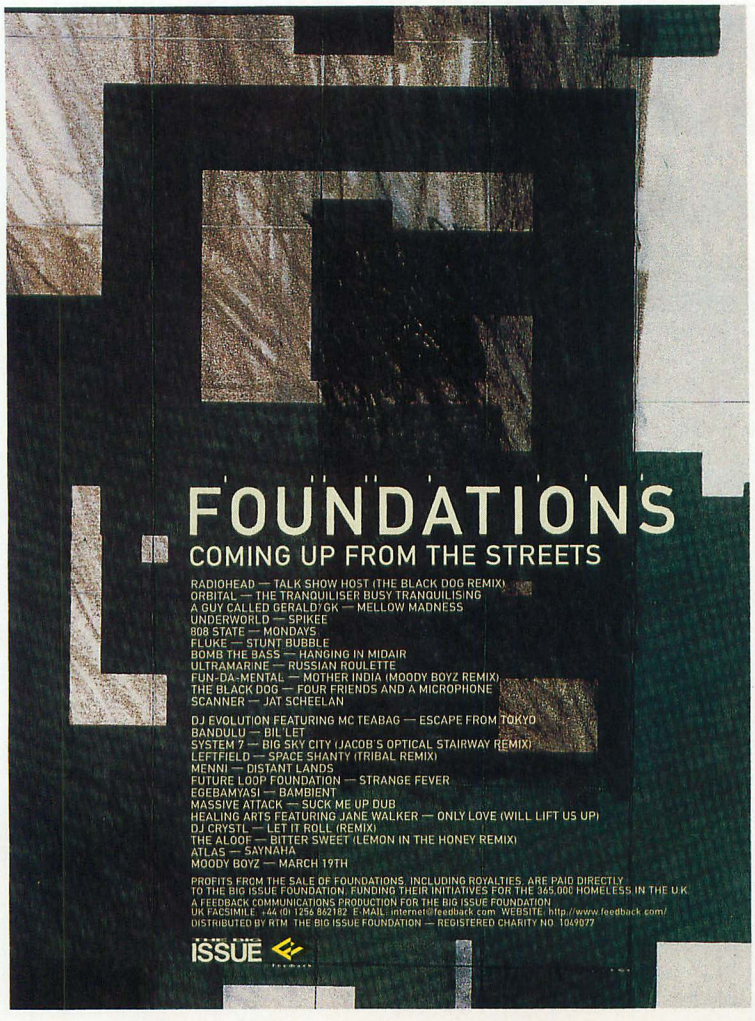
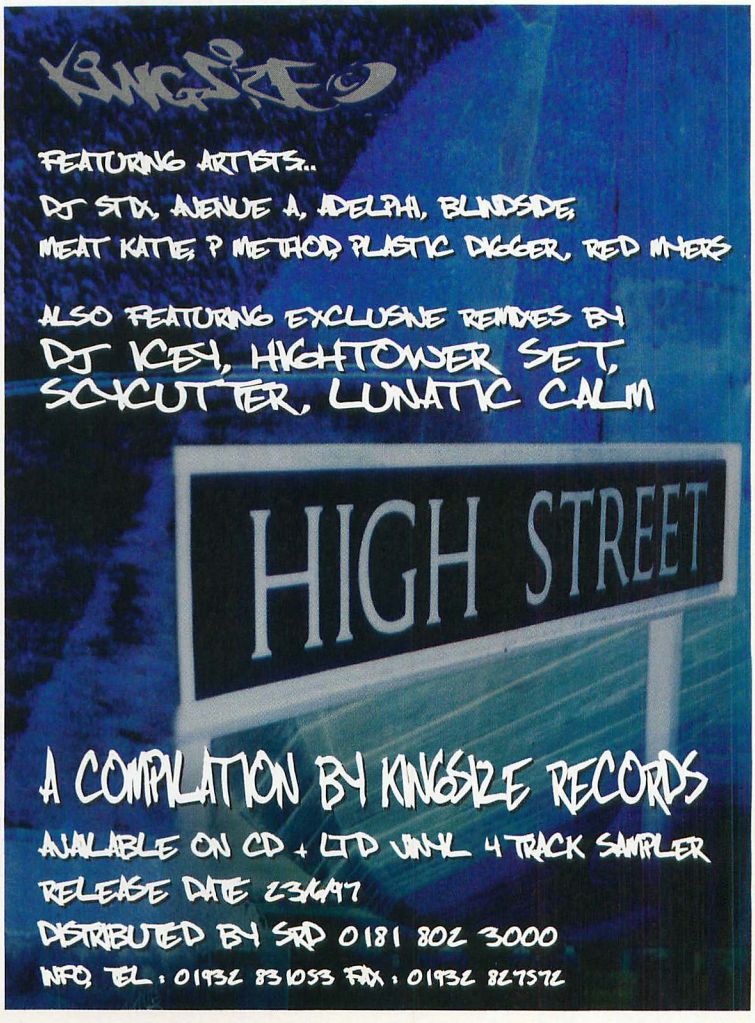
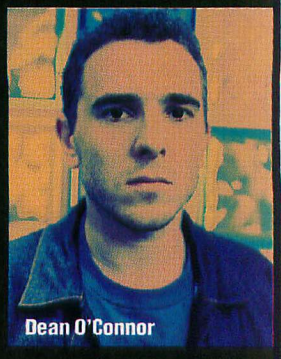





Dean O'Connor

hart times

Once upon a time, in a land far away (Germany, actually), a label called Harthouse had all the best tunes. As dance music grew, their output lost its way in the vinyl avalanche. Not a label to take such things lying down, HARTHOUSE has enlisted some major new talent and is intent on returning to the spotlight

FOUR YEARS AGO, YOU WOULD WALK INTO RECORD SHOPS LIKE Fat Cat and see a dozen bins bristling with prime, cutting-edge techno, proper house, voluminously-trousered German trance and a smattering of progressive house, the UK-spawned bastard offspring of those genres. There was no trip hop, minimal, epic, drum & bass, EZ, arty muso-wank racket or the sound of a young goat having his testicles ground to a fine pulp by a cement mixer.

Among the most desirable labels were a clutch from Germany, including such names as Delirium and MFS. But the one that really tickled the mass erogenous zones of both cavorters and trainspotters alike was Harthouse, a label set up by Sven Vath and Heinz Roth in 1991 in Frankfurt. Sven would tell the artists, "we don't just make records, we have a vision." They went on to ejaculate a stream of premium German pumparama with euphoric drops and rattling electronic pulses which still pisses over most of today's epic house.

Harthouse reached a climax around Christmas 1992 when Hardfloor's "Acperience" roared in and upset the whole clubland melon. Early releases became highly desirable and, as the classics kept a-coming, the label (accompanied by its revamped Eye-Q mothership) seemed unstoppable.

Until, that is, music decided to once again box its formerly easy-to-follow categories into a myriad of new-fangled media terms. As desperate journalists hastily coined lifeblood reference points, Eye-Q/Harthouse found their Teutonic trew-tackle was no longer *de rigeur* in the clubs and the fresh attack of the early releases sometimes appeared to give way to formula-following.

Enter Dean O'Connor. Formerly with promotions company, Loud & Clear. He moved into a small office in London's Lexington Street around three years ago and set up a UK arm of the label. His job was to plant the label back up in the cutting edge constellation of the UK's rapidly-evolving electronic dance scene.

Dean, who is first to admit the label "had lost its way and its flavour," was initially still dealing with the German trance of the old guard. Gradually, through "strict quality control", pruning of the roster and, most importantly, accumulation of new British and German techno talent, he began to turn the operation around.

DJs like Andrew Weatherall, David Holmes and Derrick Carter were caning the label again as names like Planet Jazz, Alter Ego, Patrick Lindsey, Braincell, Hacienda, Bill & Ben, Soap and Yokota pitched future-pointed electronic gems alongside veterans like the ever-popular Hardfloor and the somewhat weird Jiri Ceiver. Since then, Dean has struck further into the realms of nurturing artists, particularly hot UK talent like Skylab and the soon-to-be-large Omid.

But these days, with shops, DJs and the media having to deal with hundreds of new releases a week, a label boss' lot is not a happy one. When Harthouse started there was a fraction of today's output being released. Big tunes had a long shelf-life, DJs caned 'em for weeks and the media could actually do records justice.

These days, the same number of records sell but it's spread over considerably more titles. As a result, corkers get overlooked. Dean cites the recent stunning collaboration between David Holmes and Alter Ego as a good example. That sold 2,000 copies while Freddie Fresh and his Propellerheads remixes scooped an immediate five. And this is the main reason why Dean is sitting here talking about Eye-Q/Harthouse. The grim reality is that a label can be as trail-blazing and odd as it likes but ultimately, it has to sell records to survive in the bullish market of the British record industry. The profile has to be as high as is humanly possible.

Harthouse

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

The hartest-working label in the world: (l-r) Dean O'Connor, Stephen Davis, Woody, Fozia Shaw, Logan, Dave Quinn, Ben Booie, Jason

EYE Q - DO THEY DO IT FOR YOU?

ALEX GIFFORD from THE PROPELLERHEADS (Remixed Freddy Fresh - Chupacabbrap)
I do think Eye Q stand out from yer average Teutonic techno label in that they're a bit more quirky and organic. They're definitely much more forward-looking. A lot of 4/4 techno has got stuck in a rut and fortunately a few people are doing things to change that situation. Commissioning non-techno mixes is definitely a step forward.
In terms of music, it's healthier and it also means you don't get stuck in a corner by labelling yourself as one specific thing.

DERRICK CARTER (Remixed Yokota - One Way and Skylab - Take A Tripp)
The Eye Q label do release some very interesting projects and not the same old tottering stuff as a lot of dance labels. The track that sticks in my mind is a track which they drafted in that dude Jeremiah from Grow in Austria to do a remix of. I also like the Hacienda track Discoking... plus Dean their A&R guy is really cool!

While Dean is passionate about the music (he also runs the Blood Sugar night at the Blue Note), he's also a tad frustrated with the current circumstances.

"At times I think we work in a false economy," he explains. "When the majors put records into the stores by giving away free copies, where does that leave everybody else? With so many records coming out and distributors charging on returns, a lot of companies will go out of business... but then maybe that's what it's going to take to get things back to being healthy again."

So what's the biggest buzz about running the label?

"The best part now is that I'm putting out records again that Andrew will play in my club. The worst feeling is when you get people in the wake of a record that hasn't been as successful as you anticipated going, 'It's a good record, isn't it?' That's too late. Now I'm getting people like Sasha and Digweed ringing up to get back catalogue when they ignored them the first time around!"

They could always buy "Carry On Harthouse", the compilation of golden greats that I put together some two years ago! But that's enough about me. Let's talk about the future of Harthouse for a brief moment.

"The future for me has to be artists you can open up the scope with," enthuses Dean. "For example Hardfloor, who are fucking difficult to work with, and I don't mind you putting that. I want people to have ideas. We don't need artists who consider that just delivering a record equals meeting the terms of whatever deal they have with us. I want more than that. I don't want to have to think for the people who sign with us or have my ideas representing a band. Look at James Lavelle, he's better known than anyone on Mo' Wax."

So what's in store for the label's new crop of talent?

"Skylab aren't going to be easy at all but at least they have a very clear idea what they want to do. Omid is full of ideas too. He wants to form a deep house band. He's got this focus for what he wants to do," Dean continues.

Jiri Ceiver, "a noise freak", gets shorter shrift. His last album received mixed reactions and the killer phunk track "Ycool" was buried at the end of all the other sonic carnage and wilfully strange goings-on.

"You have to draw the line when you realise it hasn't been worth it," asserts Dean. "Either Jiri gives us a record people want to hear or we're going to have to stop working with him. It's as simple as simple. At the end of the day, this is an entertainment industry and we have to entertain people."

Harthouse has just released its first compilation for 18 months. Called simply, and suitably, "Good Records", it ropes together the cream of the label's recent output, including some gems that got away like aforementioned "Ycool". All the gang is here and it shows a label which is starting to turn its diverse-sounding roster back into the original unified vision.

"I think we're moving into a phase now where we can have some success," says Dean. "We've broken completely free of the past and we do have some seriously talented people making records for us now. As long as you have the trust of those artists and they have the trust in you, things can go literally anywhere you like. You've just got to persevere, and it will eventually come through."

At the end of the day, it's all down to those "Good Records". And all you have to do is look no further than Harthouse.

'Good Records' is out now on Eye Q/Harthouse

EQ

Hi-tech low-down

THIS MONTH, EQ TOOK A HUGE WAD OF NOTES DOWN TO OUR local mixer emporium and demanded they fill our numerous carrier bags with their mixing booty. We took them home, prised the little beauties out of their cardboard cases and then played with them for hours. All for your information, you understand.

When choosing a mixer, there are a number of considerations. How much money do you want to spend? How many channels do you need? Do you want to be able to use a CD player alongside your two turntables? Do you want to be able to control the EQ of each channel for stomach-churning journeys into bass and treble? Do you want a sampling facility? What colour should it be?

Decisions, decisions, decisions. Fortunately, after hours of fiddling around, we put together a handy everything-you-need-to know guide is at hand. Here's what we found out...

VESTAX PMC 05A PROFESSIONAL MIXING CONTROLLER

Channels: Two
Inputs: One stereo Line In and one stereo Phono In per channel. Mic Input with Mic Volume knob and Mic Filter knob which controls the low frequency cut-off of the mic input.
Outputs: Two stereo outputs, headphone output.
EQ: No.
Cross Fader: Yes.
Monitor Volume Fader: Yes.
Master Volume Fader: Yes.
Notes: A Cue knob switches between PGM-A and PGM-B (cross fader). Each channel is switchable between the Phono or Line inputs.
Verdict: The mixer itself says the P stands for "professional", the manual says it's for "personal" which is much nearer the mark. The PMC 05A is your basic bedroom mixer which should serve its purpose efficiently.
Price: £99.

VESTAX PMC 05PRO PROFESSIONAL PERFORMANCE MIXER

Channels: Two.
Inputs: One stereo Line In and one stereo Phono In per channel. Main Mic In and a Sub Mic In, both 1/4-inch jacks.
Outputs: Two stereo outputs, headphone output.
EQ: Yes. Each channel has Lo, Hi and Trim knobs.
Cross Fader: Yes. The PMC 05PRO has two cross fader modes, a knob changes the cross fade from steep, which is good for scratching, to a more gentle mode for less intense fades.
Monitor Volume Fader: Yes.
Master Volume Knob: Yes.
Notes: The PMC 05PRO also has a CF Monitor which selects between channels for monitoring, allowing you to hear the input signal without it going to the line out. The Main Mic input can be controlled by a separate level knob, Lo and Hi EQ and can be panned. The two main channels also have Pan pots, plus there are the usual input selectors. The switches pull down from Phono to Line, but can be easily changed around to switch the other way, if you prefer.
Verdict: Vestax bill this as the best two-channel mixer in the world. Their boast is backed up by the performance of the VCA faders which uses a microprocessor to adjust volume and should eliminate the dreaded crackles and dead spots caused by dust and the like. Vestax claim VCA faders are the way forward, and who are we to argue?
Price: £599.

VESTAX PMC 17 PROFESSIONAL MIXING CONTROLLER

Channels: Three (two main PGMs plus a sub-channel).
Inputs: PGM One And Two each have two stereo line inputs and one stereo phono input. The sub-channel has one Stereo In and one Phono In. There are also four mic inputs, each with its own volume knob and a single Low and Hi EQ section covering them all.
Outputs: One stereo Line Out and one Rec Out,

specifically for making mix tapes. Headphone Out with volume knob.
EQ: Yes. Each channel has Low, Mid and Hi EQ plus Trim.
Cross Fader: Yes.
Monitor Volume Fader: Yes.
Master Volume Knob: Yes.
Notes: Also features Master Balance knob and PFL switches on each channel (Pre-Fade Listen which sends the signal to the headphones for monitoring without effecting the main output), over-load LEDs, and Effects Send and Return In/Outs with knobs controlling the amount of signal fed in and out. Each channel has effect in/out switches. The PMC 17 is capable of handling five line inputs, three decks plus the mic input. A versatile mixer indeed.
Price: £349.

GEMINI PS 626 STEREO PREAMP MIXER

Channels: Three.
Inputs: Channel one has one stereo input which is switchable between either Line or Phono signals, channels two and three both have separate phono and line inputs. There is also a mic input on the top panel.
Outputs: Three different sets of Phono Outs, one Master, one Booth (for feeding into a separate monitor amp and speakers), and Rec so you can record your set simultaneously. Headphone output with Cue Level knob and Cue/PGM Pan slider which allows you to monitor either the assigned cue signal or the PGM output.
EQ: Bass, Mid and High for each channel. Gain knob on each channel.
Cross Fader: Yes.
Master Volume Knob: Yes.
Master Balance Knob: Yes.
Notes: A talk-over latching button reduces the output by 16db for telling people to move the Capri which is blocking the exit to the car park, each channel is switchable between the phono/line inputs (channel one between the back panel input or the mic input). Each side of the cross fader has an LED beat indicator and there is a socket provided for a handy little DJ lamp.
Price: £139

GEMINI PS 727 STEREO PREAMP MIXER

Channels: Four, plus an Aux Mic/Line channel and a DJ Mic channel.
Inputs: Channels one and two have Line and Phono inputs, channels four and five each has two Line inputs. There are two Mic inputs and an Effects Send and Receive input/outputs.
Outputs: As with the 626, there are three sets of outs; Booth, Rec and Amp. There are also DJ Mic Loop jacks which can be used as a snazzy jazzy box between the mic and the mixer, as well as Headphone output with Cue Level knob.
EQ: Each channel has Bass, Mid and High, plus Gain. The main output has the same EQ as does the DJ Mic channel.
Cross Fader: Yes, with two Assign knobs which can assign whichever channel you like to be at either end of the cross fade.
Master Volume Knob: Yes.
Master Balance Knob: Yes.
Notes: Just like the 626, the 727 has beat indicators, a Talk-Over button, Booth Volume knob, Cue Assign knob (Cue/PGM) and each of channels can be assigned to the headphone using latching buttons. The Effects Return can be switched on and off and has a Send and a Receive knob.
Verdict: The 727 is a well-appointed mixer which can handle a number of applications. It's suited to both permanent club installation and the more tricksy mobile DJ.
Price: £255

GEMINI PS 924 STEREO PREAMP MIXER

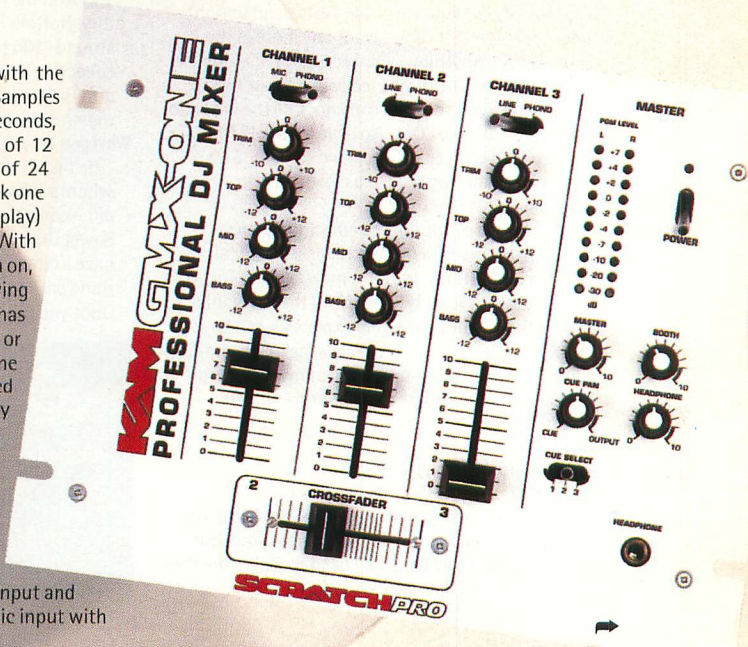
Channels: Same as the 727.
Inputs: Identical to the 727.
Outputs: It's that 727 feeling again.
EQ: Bass, Mid and High for each channel. Gain knob on each channel.
Cross Fader: Yes.
Master Volume Knob: Yes.
Master Balance Knob: Yes.
Notes: The 924 is identical to the 727 with the addition of a simple one-hit sampler. Samples can be stored in five banks, two of two seconds, another two of four seconds and one of 12 seconds, giving a total sampling time of 24 seconds. Samples can only be played back one at a time but they can be looped (repeat play) and introduced back into the live mix. With the entertainingly titled Robo Play switch on, the sample will over-ride the mix, allowing you to kick back in when the sample has finished. Samples can be pitched higher or lower with a simple knob twist, and the Sample Stop/Start button can be triggered using an optional footswitch for the truly multi-limbed DJ.
Price: £399

KAM GMX 250 MADE TO FADE

Channels: Two.
Inputs: Each channel has one stereo Line input and one stereo Phono input. There's also a Mic input with separate volume knob.
Outputs: Two sets of outs; Amp and Rec. Phones output with Cue Level knob. Cue Assign knob lets you choose which channel to monitor while Cue Pan knob chooses between monitoring the chosen cue channel, or what's going on out front.
EQ: None.
Cross Fader: Yes
Master Volume Knob: Yes.
Master Balance Knob: Yes.
Notes: Each channel has a trim knob and is switchable between the phono or line inputs. The GMX 250 is neat little package which represents an considerable improvement on Kam's previous generation of basic scratch mixers. It's a nice industrial grey, too.
Price: £86.95

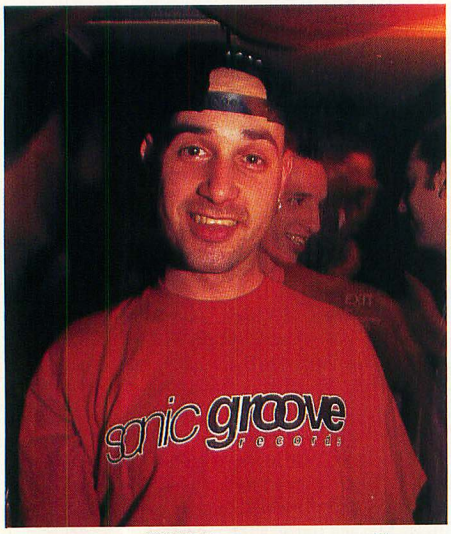
KAM GMX ONE PROFESSIONAL DJ MIXER

Channels: Three.
Inputs: Channel one has phono inputs and a mic input, while two and three have both line and phono inputs.
Outputs: Two sets of outs; Booth and Output. There is a Phones output which is controlled by a Headphone Volume knob. The Booth output also has its own volume knob. A Cue Select switch lets you choose which channel you get in the headphones and, again, a Cue Pan knob chooses between monitoring the chosen cue channel, or the front of house mix.
EQ: Bass, Mid and Top on all channels.
Cross Fader: Yes, cross fades between channels two and three.
Master Volume Knob: Yes.
Master Balance Knob: No.
Notes: Like the GMX 250, this mixer has trim on each channel and, of course, they are all switchable between Line and Phono (or Mic and Phono with channel one). All the faders use digital VCA technology (like the Vestax PMC 05PRO).
Verdict: This unit is the flagship of Kam's Gold series. It is also the official mixer of Triobal Gathering.
Price: £299.95.



HOME ALONE

This month, the man behind New York's Sonic Groove record shack and bumpin' techno bod, **FRANKIE BONES**, displays his mixing set-up for the EQ scrutineer



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What mixer do you use?

"I've just bought the Technics SH 1200 mixer. I liked the look of it, so I got rid of the Vestax and bought one. I can sell stuff I don't want any more in the shop so fast. Anything I want to get rid of is gone in 72 hours, max. The thing I really like about the Technics mixer is that you can knock all the bass and treble out with the EQ. I also have a real old Numark mixer which I picked up in a pawn shop for $50 which has a knob instead of a cross fader."

Decks?

"I've got a pair of the limited edition Technics SL1200s, they were a present to myself after all these years of DJing. I saw them last year in Tokyo and thought, 'Wow! If I can afford them, I want a pair of those'. They were kind expensive, but worth it. My girlfriend thinks the gold is tacky! He-he-he-he. I also have a back-up system at my girlfriend's house which is a pair of SL1200s and a Gemini scratch mixer."

Stylus?

"I have Concordes in the SL1200s."

Headphones?

"Either a pair of Sennheisers, or the Sony MDV-6s. I tend to use the Sony's when I'm playing out, but the Sennheisers are better if I need to make sure the sound is absolutely perfect, if I'm doing a mix to DAT or something."

Speakers?

I've just bought myself some Alesis Monitor Ones. I also have JBLs but I don't use them too often, I don't want to drive my neighbours crazy. I'm pretty responsible like that. I want to be able to say 'hello' to them without getting that look like, 'Oh, there goes that noisy guy'."

Amp?

"I'm running my shit off an old Macintosh amp, it's like a tuner situation. Those amps don't die, they just keep going and going!"

Record box?

"I use a Harthouse bag, not that I'm saying anything about the label by using it, it's just a good bag. It holds around 50 records and has a tiny mag light on the zipper. That would have been useful when the generator went down in a warehouse I was playing in New Orleans a while back. It also has pockets which airline tickets won't fall out of. I like to travel light so when I get left at the airport with nobody to pick me up, like in Ohio the other day, I can catch a bus or walk to the venue."

Other bit and bobs?

"I just bought an Akai Remix 16 which is great. It has MIDI, but I only use it when I'm DJing. I also use the Yamaha SU-10 sampler, but only for the filtering. I put a line through it and get crazy with the ribbon on the fly. The only other pieces of equipment I use are a Technics 575 cassette deck and a Tascam DA 20 DAT machine."

How much do you spend on records each week?

"I'm a total vinyl junkie in the worst way. Wherever I go, I'm in the record shops. In London I'll go to Soho, then Notting Hill. I can get through, in your money, around £100 to £300 in one weekend easily! But my collection is like a revolving door. If someone comes into the shop and they really want something, and their need is greater than mine, they can have it."

What gear did you first start DJing on?

"The first decks I had were Technics SLB1s, real old school stuff with dials for pitch control. One of the pitch controls was broken, too. The mixer was a Power Drive. It could handle five lines, but didn't have a cross fader. I don't think there was such a thing back in 1980. I got my first SL1200s in 1983. Once you get those, you stick with them."

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REVIEW

Freeform Analogue Technologies' Freebass 383

IT'S a 303 emulator, it's cheap, it's bass anarchy in a lurid orange 1U rack and it's great. You might be turning a funny colour after a quick look at its eyeball-scorching design, and you might even reject it for that reason alone, but that would be a mistake.

The king of the 303 sound-alike remains the Novation BassStation, especially since the new beefed up version has hit the streets, but if you're looking for a cheap, low-down and dirty machine with no frills, you can't do better than the FB 383. It makes no bones about its status in life. It looks like an antique hippie foot pedal with its big old knobs, the manual runs to a piece of photocopied A5, mostly misspelled from the original German and its features are, to say the least, stripped.

The back panel gives you MIDI in and that's it. You can't record any control data back into your computer with it, but that's for poofs anyway. You select the MIDI channel via a little sunken panel of DIP switches (the key to which is on a tiny slip of paper which you really don't want to lose), there's a single mono output and there's a VCF In jack, for filtering external instruments.

On the front, you can tune the VCO with a knob, or by pressing the weird "Auto-Tune" button. A nice feature is that you can mix between the waveforms (square and ramp) rather than just switching between them. There's the usual Resonance, Filter Cut-Off and Modulation, but there's no ADSR as such, you can adjust the amount of decay, but that's your lot. Finally, there's the Accent knob, a lovely feature, set off by velocity, which gives bass runs that unpredictable feel. If two notes are sounded at once, or overlap, the portamento kicks in automatically, beyond your control.

While the BassStation is clearly superior (two oscillators, 100 memories, MIDI in and out, and a host of other useful, higher-end specs), the FB 383 is a long overdue cheapskate option and will probably earn itself a great many affectionate devotees. I've had one three days and I love it already.

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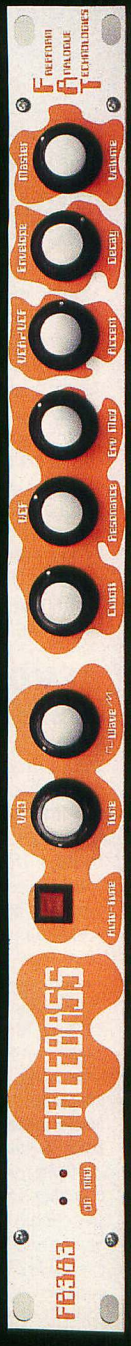

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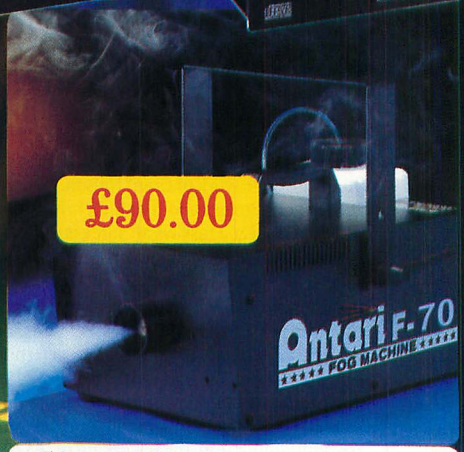

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BEDROOM BEDLAM
TOMORROW'S DJS TODAY

THE NEXT FIVE
1 DJ ERB (London)
2 SARAH HUMPHRIES (Stockport)
3 ROB WAKEMAN (London)
4 WAYNE FOUNTAIN (King's Lynn, Norfolk)
5 TOM LATHAM (Nottingham)

JULY 1997 WINNER

NAME : Martin Lodge
CONTACT : 01992-714-645
BORN : North London 1969
EXPERIENCE : "I got into hip hop in 1985 when I was 16 and bought my first decks the same year. Then I got into house, hardcore and I've also been into garage for the last five years. I was playing on pirate radio and a few clubs like Turnmills and Mars by 1990 and have just been rolling along since then."
FAVOURITE DJS : Masters At Work, Tuff 'N' Jam and Paul "Trouble" Anderson.
FAVOURITE CLUBS : Among others, The Satellite Club before it became The Coliseum, Trinity at The Chunnel, Lost and Release The Pressure.
FAVOURITE LABELS : Strictly Rhythm, Nervous, Suburban and Swing City.
ALL-TIME FAVOURITE TRACKS : First Choice – "Let No Man Put Asunder", Sound Of One – "As I Am (Todd Edwards Mix)", Nuyorican Soul – "Nervous Track".
WHICH DJ SHOULD MAKE WAY FOR YOU AND WHY : "With the kind of garage that I'm playing, the people at the top are all really good. What I can't stand are the pirates and their MCs though. I do like the odd jungle garage track, but my heart is really in the vocal side of things, the original garage sound. I hope the whole speed garage thing will die out as a fad. People will always write proper songs to come back to."
WINNING TRACKLISTING : Tina Moore – "Never Let You Go", Sound Of One – "As I Am", Ground '96 – "Throw Ya Hands Up", Soul City Orchestra – "Untitled", Barbara Douglas – "Shake", Urban Blues Project – "Testify", Artist Unknown – "The Feelin'", Smokin' Beats – "Times Are Changing", Michael Proctor – "Love Don't Live", Nuyorican Soul – "It's Alright", G.O.D. – "G.O.D. 2", Artist Unknown – "Miracle (Mousse T Dub)", Nuyorican Soul – "Runaway", Industry Standard – "Industry Standard 1", Urban Blues Project – "Your Heaven", Ground '96 – "Vibe", That Kid Chris – "Diesel Disko EP", Class Action – "Weekend"
MUZIK'S VERDICT : Martin Lodge, you can tell, will go on to bigger things. As well as being Bedroom Bedlam winner for July, he has also sent us two slamming garage productions of his very own for Demo Derby. Clearly a Jack of all trades, this tape from Martin Lodge (aka Housemartin, natch) will allow him to spin at all Muzik club nights within that genre. The mix covers many aspects of the garage scene, from the now legendary Industry Standard and Smokin' Beats imprints to the work of Grant Nelson, Nuyorican Soul, Urban Blues Project and That Kid Chris. Lodge makes linking vocals look easy, a task we all agree is one of the hardest bearing in mind how important it is that the vocal for each successive track remains in key with each other, all the while maintaining a set which does peak and reach crescendo. Humphries is, of course, the master at this. But Housemartin is having a good stab, even though the mixing isn't quite there. Opening with the twisted vocal and downtempo production of the incredible Tina Moore, he kick-starts the beats with his all-time favourite Todd Edwards production, the reworking of "As I Am" by Sound Of One. The set is a winner from here on in and, much to Muzik's delight, we have our second garage winner on Bedroom Bedlam's books. See you down at The Loft and Twice As Nice...

TEN FOR TODAY BEDROOM BEDLAM CHARTS

DJ-K (Widness)
1 OCP Waterhouse (Satellite City)
2 SHOT GUN BLUE Three In One (BMG)
3 GALAXIA (QATTARA) Moonman (Heat)
4 HIGH ON THE EDGE Houstrap 2 (Prolekult)
5 UNTITLED Dastrix (Red Parrot)
6 INTERSPACE Disco Droids (Slate promo)
7 THE BRAIN IS Friskee (F.U.K.)
8 MYSTERY LAND Y-Traxx (Clockwork)
9 TO BE HOUSE Vigo (Dos Or Die)
10 ESCAPE FROM HEAVEN Hypertrophy (Dos Or Die)

LINDSEY EDWARDS (Coventry)
1 SPRAY CAN ATTACK Two Lone Swordsmen (Emissions)
2 BREAKBEAT BIOLOGY DJ Ani (Sm:le)
3 I MISS YOU (SYNERGY RECONSTRUCTION) Björk (bootleg tape)
4 WU-TANG CLAN on Westwood (Radio One)
5 HOW HIGH The Charlatans (Beggars Banquet)
6 KOWALSKI (AUTOMATOR REMIX) Primal Scream (Creation)
7 THE SINNER Orbital (ffrr)
8 SIMPLE HEADPHONE MIND Stereolab Versus Nurse With Wound (Superduophonic 45s)
9 TUNING UP Ballistic Brothers Versus Two Lone Swordsmen (Soundboy)
10 (DROWNING OF A) NEW ERA The Specials (Two Tone)

GIAN-PAOLO ARPINO (Cardiff)
1 LIVE YOUR LIFE WITH ME Corrinna Joseph (Atlantic Jaxx)
2 OH LA LE Takada (Disorient)
3 THE JERUSALEM EP'S Glenn Underground (Peacefrog)
4 BUST THE BUBBLE Shaboom (Paper)
5 STRANGE Afrodizziact (Rainy City)
6 CITY PEOPLE Basement Jaxx (Atlantic Jaxx)
7 SOUL VIBRATIONS Blackwiz (Blackwiz)
8 MOODY GROOVES VOL.2 Johnny Fiasco (Cajual)
9 ELECTRIC FUSION Johnny Fiasco (83 West)
10 LIFE GOES ON (PHURRY PHREAKS MIX) Symetrics (Skywave)

BEDROOM BEDLAM – WINNERS DIRECTORY

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Philip Jones and Sean Martin (Birmingham 0121-749-3069 / 0121-747-6207)
Paul Wallace (Middlesex 01553-774-796)
ECLECTIC: Steve Bridger (Birmingham 01527-521-067)
Lindsey Edwards (Coventry 01926-429-264)
Pete Ludden (Liverpool 0151-235-3547)
Colin Millar (Edinburgh 0131-659-5192)
Joseph Shanks (Canverley, Surrey 01276-646-63)
Tat - Andrew Tattersfield (Chesterfield 01246-205-489)
HARDBAG: DJ-K - Kevin McDiarmid (Widness 0151-424-0901 / 01925-418-271)
HOUSE: Alison Marks (London 0181-208-0789)
Gian-Paolo Arpino (Cardiff 01222-495-046)
Dave Purnell (Leicester 0116-270-6955)
GARAGE: Paul Farris (Surrey 0585-417-786)
Martin Lodge - Housemartin (London 01992-714-645)
PROGRESSIVE HOUSE: Marcus James (0976-899-674 / 0171-407-0043)
TECHNO: Rob Collman (London 0181-200-6200)
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Andrew Morrison (Oxford 01865-726-795)
Timmy S (London 0181-856-8549)

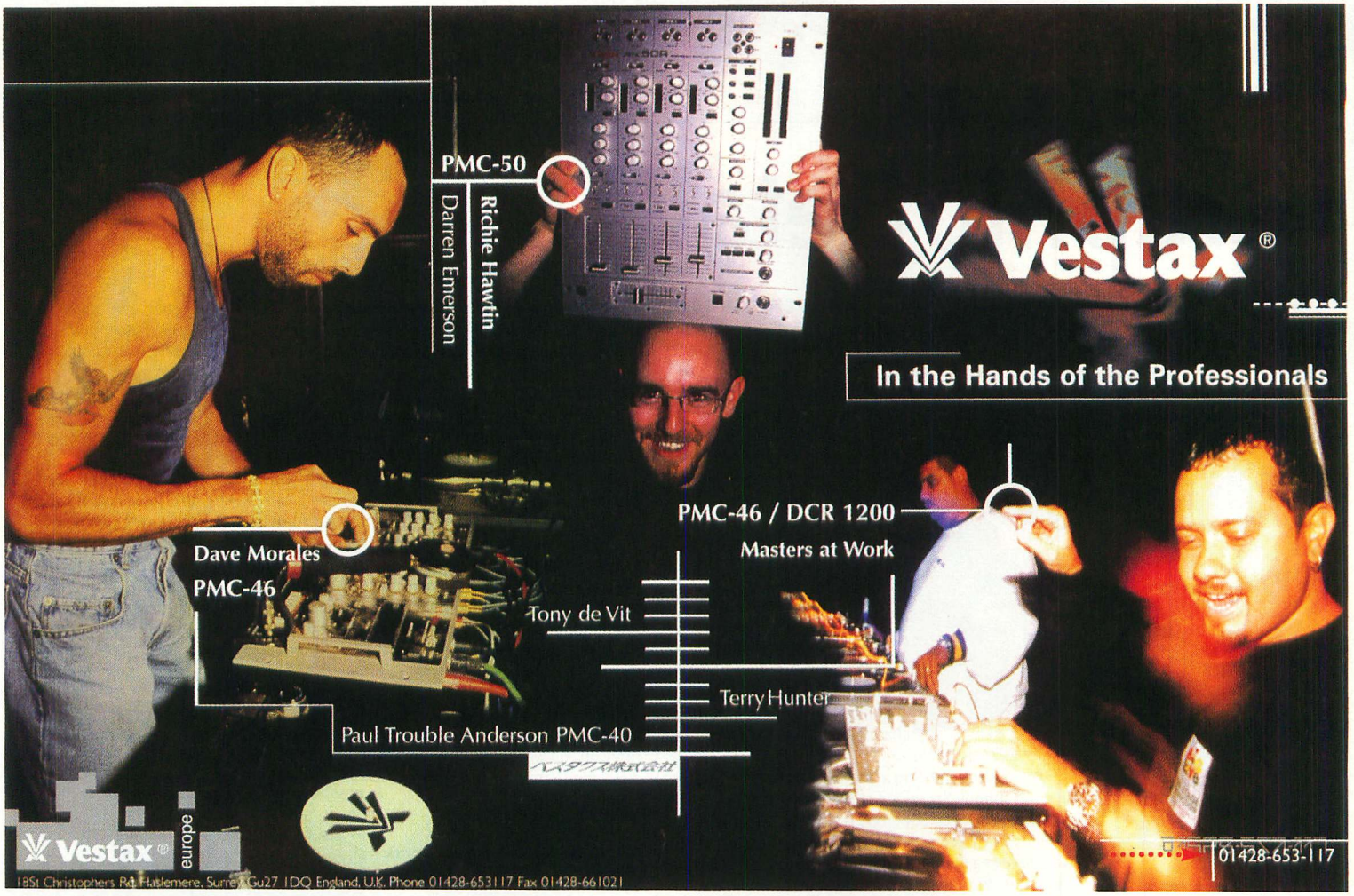
Please send all Bedroom Bedlam tapes to Ben Turner at Muzik. All tapes must include a passport-sized photo and a full tracklisting with artist, track title and label.

DEMO DERBY

NAME: Natious
CONTACT: 0171-413-9617
MUZIK'S VERDICT: Natious provides two mellow cuts of mantra-inducing ambient techno. Despite being reminiscent of a bygone era when The Orb and Mixmaster Morris reigned, this is quite refreshing. The first of the untitled tracks is well-produced chill-out material with an Indian vibe mixed up with spoken word samples and floaty synths. The second is more trip hopish, complete with slithering reversed samples and an airy guitar. A Tears For Fears instrumental loop also gets our vote. There must be a gap in the market somewhere for this man! **7**

NAME: Technostix
CONTACT: 01904-671-467
MUZIK'S VERDICT: A swirling soup of synths is the only way of describing the opening bars of "Melodicy". This soon turns to a thicker, more substantial 4/4 breakbeat with the simple bassline and percussive noises fusing harmoniously, before it all tails off into an ambient wash. "Transition" lays an Oriental string workout on a harsh industrial break and lets a couple of hi-hats dance away over the top! An interesting baroque spinnet (more commonly known as a weird piano sound) rides in a little too loudly, yet adds an individual taste to the proceedings. **7**

NAME: Tumult
CONTACT: 01707-263-514
MUZIK'S VERDICT: Tumult, or James Saunders to his mates, sent us two tracks of what he calls "future breakbeat". We call it "industrial noise". "Invader" threatens with its apocalyptic sirens and wobbling analogue noises, in addition to the soaring guitars and sinister synths. The throbbing breaks, violent shouts and aeroplane noise of "Point Blank" all collide in an angry beat statement. We blame the parents. **5**



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Old school, yawn

SUPERHEROES. Who really needs 'em? Overblown egotists with tiny little dicks and testosterone problems. Every issue they suffer from personality disorders which make Jimi Tenor look like Pa Brady of The Brady Bunch. Every issue, they shoot off fireballs, extend their titanium claws, agonise over whether they would've been capable of killing Hitler if he'd survived, and crack corny jokes while punching out villains with mystical powers. Take a look at "Fantastic Four 9" (Marvel), "Superman 125" (DC)... Time has neither diminished, changed or improved these bozos.

The Atom is still battling a bomb in the Bottle City. The Thing and Johnny Storm are still arguing over who's got the cutest girlfriend. Superboy is still a sad loser who has no friends (The Ravers, sad to say, have as much to do with Dave Clarke as a penguin peddling pulchritude). The art is risible, the plots are even worse. Avoid all the above like the festering Mansun record that comes unbidden in the night...

But are we talking old skool here? No, siree. About 10 years ago, superhero comics underwent a massive transformation, around the time a talented, quietly psychopathic writer/artist called Frank Miller decided that The Batman had suffered enough. In one fell swoop (or rather four issues of the The Batman comic), Mr Miller changed comics irrevocably. No longer was Batman just another crap superhero with underwear problems and a fixation for small boys. Miller's older, more embittered creation was much more of a vigilante than a defender of the American Way, dragged out of retirement by his old nemesis The Joker, who was no longer playing it for laughs. If you don't already own "The Dark Knight Returns (10th Anniversary Edition)" (Titan), then what the fuck are you doing? Put down that Underground Resistance record and buy it NOW.

It is one of the few vital superhero comics of the past two decades (along with Alan Moore's "Watchmen" and "Miracleman"). Unfortunately, the rest of the comic industry agreed. The mainstream "adult" world took interest, and suddenly comics were hip again. For at least... ooh... six weeks.

I say "unfortunately", because the rest of the industry promptly overlooked Dark Knight's intelligence and sublime pacing and simply went for its violent aspects. Witness the clumsy film noir aspects of "Pride & Joy 1" (DC Vertigo) (plenty of guns, plenty of bullshit). Witness the clumsy plot machinations in "Faultlines 3" (DC Vertigo). Fucking nice artwork, though.

So ignore the superheroics. Superheroes are the Olive's of the comic world. What you need are the "undergrounds". What you need is Peter Bagge's truly wonderful, twisted "Hate 27" (Fantagraphic). What you need is Roberta Gregory's outrageously outraged Bitchy Bitch in "Naughty Bits 22" (Fantagraphic). What you need is "Stray Bullets 13" (El Capitan) with its ugly, yet somehow touching, depictions of copulation and roadside life.

Humour as incisive, as mean-spirited, as telling as this, crosses all cultural boundaries. Pete Bagge draws the most fearsome annoyed person this side of Savage Pencil. Roberta Gregory is perhaps the most brilliantly bitter humourist working in comics today. And "Stray Bullets" is plain fucking weird.

Likewise the small press insights of "32 Stories (The Complete Optic Nerve Mini-Comics)" (Drawn & Quarterly) which lives and dies by its non-sequiturs. Take it to the bridge, James! Only if there's a horse feasting, Ron.

Which just leaves us with a couple of genuine, bona fide laff riot classics. "Simpsons Comics 3" (Bongo) and "Mad 1" (EC). As any fool know, The Simpsons are by far and away the coolest thing to come out of America, ever. Issue 3 features the baffling puzzle of The Springfield Puma, a delicious Humphrey Bogart tribute. Also Krusty, Agent Of K.L.O.W.N. in a right-on Sixties Marvel Comics spoof. And who can resist Principal Skinner's Bottom 40 (Number 13: Whoever keeps writing "I Am A Wiener" in the dirt on my car's back window? Number 26: Namby-pamby school board members who won't allow kids to be spanked like in the good old days")? Not me, for sure.

As for Mad... Take it from an old trooper. This one (a reprint of the craziest comic of all time) is a steal at 500 times the price. Irreverent, gross, disgusting, obscene. What more do you want from a comic?

Hot pants and a size 46DD chest?

words Everett True

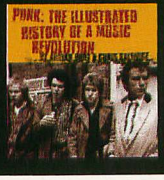
All comics available from Comics Showcase, 76 Neal St, London WC2. Tel: 0171-240-3664

New school, not yawn

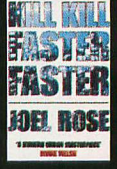
SOFA REPORT

Chill out with these this month... Reviews by Martin James and Lisa Carson

DEEP CONCENTRATION CD-ROM
Om Records
Along with a brilliant selection of San Francisco hip hop essentials (Ingrid de Lambre with, among others, Eddie Def, Lyrics Born & Lateef, Peanut Butter Wolf and Q-Burn's Abstract Message), "Deep Concentration" also features a mixing CD-ROM. A very cool selection of breaks, scratches and bass sounds help make this a funky addition to the growing pile of mix-it-up interactivity discs. (LC)

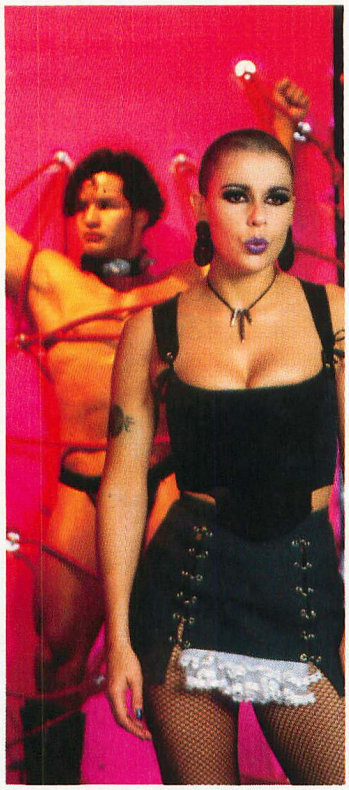


PUNK: THE ILLUSTRATED HISTORY OF A MUSIC REVOLUTION
Adrian Boot & Chris Salewicz
Boxtree
It's been said often enough that dance music is the new punk rock. This is absolute bollocks of course, but if you weren't around during the times of safety pins, ripped T-shirts, pogoing and gobbing at your mates, then this overview (which includes some excellent photos) of the era that changed the shape of youth culture is an absolute must. (MJ)



KILL KILL FASTER FASTER
By Joel Rose
Rebel Inc
"A modern urban masterpiece" declares Irvine "rent-a-quote" Welsh on the cover. And for once he's right. Written in hardcore New York street vernacular, this is a tale of a loser sipping from the dregs of life's dirtiest cup. Superb. (LC)

FILM OF THE **MONTH**



PREACHING TO THE PERVERTED (18)
Director: Stuart Urban
Starring: Christien Arnholt, Guinevere Turner, Tom Bell

The pre-release hype surrounding this film proclaims it'll do for the S/M scene what "Trainspotting" did for heroin addiction, while the press release says it aims to do for alternative sex what "Reservoir Dogs" did for armed robbery.

The truth is, it does neither. What "Preaching To The Perverted" does do is to make the underground sex scene seem entirely alluring, if not a little scary. The plot centres around the virginal computer expert, Peter, a Christian committed to the cause of his paymaster, the Tory MP Henry Harding (Tom Bell). Harding runs the United Front Opposing Filth and sends Peter into the secretive world of the London fetish scene to gather evidence which he can use in a private prosecution.

With a video camera hidden in his sunglasses, Peter finds a startling world which attracts him as much as it repels him. He staggers around, collecting footage of the saucy goings on, finding himself getting deeper and deeper into the scene in order to discover the sorts of activities which the MP can use in his court case. In the classic loving-the-enemy story, Peter falls for an American dominatrix (Guinevere Turner) becoming a vaguely unwilling slave, but not before having his nipple pierced and getting himself into all manner of other scrapes, played mostly for laughs.

Despite the bondage scenes and the disorientating representation of saucy alternative sex, "Preaching To The Perverted" is about fun, as is the scene it aims to reveal. The point is repeatedly made that everything we see is entirely consensual, with nobody forcing anyone to do anything against their will, although it often *looks* that way.

And the clubbing scenes are clubbing with knobs on. Literally. The idea that to encounter this world is a life-changing experience is one which should find parallels with Muzik readers. Your life was never the same after seeing the sun come up after a night's E-fuelled dancing in a field? It's the same deal here, with the freedom to express yourself sexually, liberating the soul in a cataclysmic way. Chuck in a soundtrack which pounds the cinema sound system into the ground with cuts from the likes of Fluke, Mark Broom, The Aloof and Omni Trio, and the hip young clubber should identify even more strongly with it.

It's been said that this is "Carry On Fetish", essentially a light-hearted comedy with added rubber. Any film about a lifestyle so intense is inevitably going to rely on a certain amount of caricature, but the fetish scene is *about* larger than life play acting for fun. As any human pony (a phenomenon we encounter in one memorable party scene) will tell you. A human pony? Try charging around stark bollock naked, except for full pony regalia, pulling a trap with a dominatrix sat in it, and a butt plug with a horse's tail on it up your arse... Now *that* takes a sense of humour.

The central plot is a tad hackneyed, but the subject matter is handled superbly with large surreal strokes running through it which place the film in a kind of fairy tale world where everything that happens seems about right.

It's a real relief to see a film which actually has an understanding of the fetish scene, and avoids trying to paint its inhabitants as psychotic weirdoes who are a menace to society. Don't miss it.

Mark Roland

TOOOOOOOOOON!

'Preaching To The Perverted' is not only a boss film but it also serves up a soundtrack to end 'em all...

"I probably shouldn't be telling you this," whispers Chris Gans of Blue Basique Records, the man responsible for putting together the surprisingly underground soundtrack for "Preaching To The Perverted". "But there was a chance that Dave Clarke was going to take small part in the film. It was probably just as well he wasn't in it though, because he would have wanted to check that every piece of music in the film was credible enough for him..."

That juicy tidbit out the way, Gans reveals that the first battle he had was to steer director Stuart Urban away from the likes of Republica and into less obvious musical hunting grounds.

"Stuart was into Euro-style techno," he sighs. "He couldn't really tell the difference between some of it. Although it was his decision, I think I influenced him. Some of the fetish clubs are known for being a bit cheesy."

It's certainly unlikely that Urban was going to stumble upon Soma Records' output by accident, that's for sure.

"The guys at Soma found the whole thing very amusing," says Gans. And did anyone balk at the idea of their music being used in a film where butt plugs are common place?

"A couple were sceptical, but on the whole people were pretty keen."

And it certainly wasn't the cash which got them interested. The budget for the music, including the paying the composer, was a paltry £20,000, a fraction of your usual vat of cash available for soundtracks.

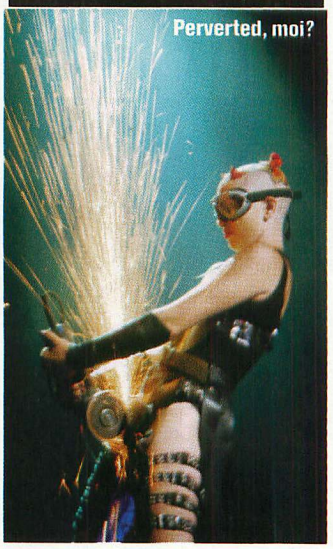
"It meant we couldn't have Leftfield or Underworld, but I'm glad because we have a more underground feel and a less obvious soundtrack as a result."

Leftfield incidentally wanted nearly £20,000 for one track. Bargain huh? One more attempt to emulate the "Trainspotting" soundtrack (step forward "The Saint") would have been one too many, but a soundtrack with Mark Broom on board, now that's a different matter.

Mark Roland

The soundtrack album to "Preaching To The Perverted" is scheduled for release on Naked in the near future

THE "HOW COOL IS IT, THEN?" CHECKLIST
Way Out West - "Ajare"
Omni Trio - "Who Are You?"
The Aloof - "Mind"
Amethyst - "Futura"
Fluke - "Atom Bomb"
Percy X - "Aerobix"
Rejuvination - "Sychophantasy"
Shimmon & Wolfson - "Evil Queen"
Mark Broom - "The Alien Spoke"


Perverted, moi?

SCANNERS' **CHOICE**

TELEVISION
500 BUS STOPS
June 24, BBC2, 11.15pm

AT last, singer-songwriter and would-be rock legend John Shuttleworth arrives on our screens in this new, four-part series. For those unfamiliar with Shuttleworth, he's the creation of Graham Fellows, who had a one-off hit in 1978 as "Jilted John". Fellows plays Shuttleworth himself, as well as providing the (off-stage) voices of his wife, Mary and erratic, alcoholic neighbour Ken Worthington in this hand-held video odyssey across South Yorkshire on the first, tentative steps to rock & roll stardom.

A dapper figure in slacks and sensible shoes, Shuttleworth doesn't seem cut out for rock & roll stardom. He's "no spring chicken" by his own admission. His songs, Casio keyboard ditties about the joys of garden centres, an argument about hoovers with his wife and the pleasant smell of wood preservative all suggest he's happiest in the safe but boring domicile of his Sheffield suburb. It's only at the insistence of Ken that Shuttleworth sets out on what he hopes will be a momentous rock tour. A series of disasters, from the cancellation of a gig at the Bakewell Library ("We'd have to play very quietly") to a trip by public transport to Norway, aborted when it turns out the bus is heading for Chesterfield, all ensure that rock & roll notoriety remains out of John Shuttleworth's grasp.

"500 Bus Stops" is a hilarious, affectionate and surreal depiction of Northern suburbia in all its gloriously banal detail and the deluded optimism of one man and his dreams. Guns 'N' Roses have little to worry about. (DS)

PARTYZONE
MTV
Fridays 24.00

June 20 sees Howie B's favourite video maker Run Wrake in the studio showing off his wares. Hopefully this will include his collaboration with Miles "Atom Smasher" Flanegan on those flying piggy banks. June 27 finds Future Sound of London virtually VJing while the show on July 4 comes from the DMC World Mixing Championships. (MJ)

MANCHESTER UNITED OFFICIAL REVIEW 96/97 VIDEO
VCI

Watch it and weep, you Mancs. Something to look back on, when you're telling your kids of those long gone glory days. Let's face it, you won't repeat this season's achievements ever again. Watch this in a few years then watch one of Cantona's films and just weep into your Boddies. (MJ)

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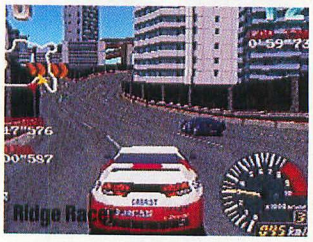
Muzik Playstation League

For the last time for three of our teams, we challenged 'em to play the ace 'Micro Machines V3' and the original 'Ridge Racer'



Well THAT'S THAT then. The end of Season One of Muzik's ground breaking Playstation League and the champions? A fore gone conclusion really... The Reinforced posse (left).

Leaders since the first month, Mark, Dego, Ian and co have continually shaken off challenges from the second placed Metalheadz crew, the Mo'Wax Bounty Hunters, Scotland's premiere thumb bruisers, The Tunnel Visionaries, and of course, Muzik's very own Maestros.

But it all could have been so different. If Metalheadz hadn't recorded a no-show on the first month, their team of dextrous finger-twitchers would surely have taken the crown. There's always next season guys.

Down at the bottom of the league, the outcome was a near certainty from month three. The Massive Attack boys were seriously hampered by illness, house building, fire, flood and a bit of pestilence. As a result, Bristol's finest didn't get round to playing many of the games. But they did manage to get their faces in the official "Playstation Magazine", masquerading as keener than mustard pop stars. Anyway, here at Muzik we reckon it's sad to see them go because we're huge Massive Attack fans.

Also going down are Carl Cox's team who brought in their star player, Jim Masters, two months too late for him to save the day. And the third casualty? Sadly, the very amenable, top geezer and all round nice bloke A Guy Called Gerald has taken a tumble as well. It was nice having you in the league Gerald, but the rules states that three have got to go and three it is...

Next month we move into the second season with three brand new teams, bet you can hardly wait.

TOP FIVE SALES CHART

1 (-) Soul Blade (Namco)
2 (-) Jonah Lomu Rugby (Codemasters)
3 (-) Rebel Assault 2 (Lucas Arts)
4 (1) Porsche Challenge (Sony)
5 (5) Tomb Raider (Eidos)

Supplied by Electronics Boutique, Lewisham

Position	Last Month	Name	Ridge Racer	Points	Micro Machines	Points	This Month	Total
1 (C)	(1)	Reinforced	1.23.38	12	1.39.52	14	26	140
2	(2)	Metalheadz	1.22.13	13	1.40.32	12	25	134
3	(3)	The Tunnel Visionaries	1.18.18	14	1.47.52	10	24	132
4	(4)	Muzik Maestros	1.30.01	10	1.52.00	4	14	117
5	(7=)	Mo' Wax Bounty Hunters	1.12.10	15	1.36.00	15	30	113
6	(5)	Fluke Freestylers	1.30.58	9	1.48.40	8	17	104
7	(6)	Bloodsugar	1.40.47	8	1.49.02	7	15	100
8	(10)	Emerson Ramraiders	1.59.21	7	1.40.30	13	20	96
9	(9)	Dave Clarke	2.00.01	6	1.42.22	11	17	95
10	(7=)	Price's Pacemakers	2.01.00	5	1.50.21	6	11	94
11	(12)	Liam Prodigy	1.31.21	11	1.48.00	9	20	79
12 (R)	(11)	A Guy Called Gerald	2.10.21	4	2.01.37	4	8	77
13 (R)	(13)	Carl Cox	-	0	-	0	0	32
14 (R)	(14)	3D Massive Attack	-	0	-	0	0	10

"Ridge Racer" was scored by the fastest lap on advanced level. "Micro Machines" was scored by time trial on the Love Triangle course.

CHEAT OF THE MONTH

SO who's won our thumb-dinger of a prize? In case you've forgotten, last month thanks to those star turns at BMG Interactive, we offered an exclusive Playstation painted up to look like yer favourite Technics deck plus a whole bag of games like "Spider", "Exhumed", "Pandemonium" and "Legacy of Kain" as well as T-shirts in exchange for your cheats.

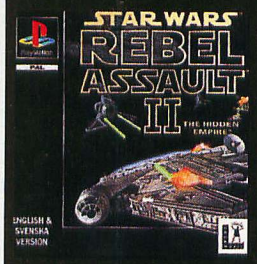
And the winner of all this booty? Miss C Kelly from London (what's the C stand for - cheat or champ) whose cheat was chosen, not only because it came with about 10 pages of cheats we'd never seen before but also 15 pages of cheats we all know and love!

Our faves were these for "Micro Machines V3" quite simply because it was topical and a bit of a laugh.

These cheats can be entered at any time during the game:
Select & ■ = Turn human into a drone.
X, ▲, O, ■ = Blow up all cars.
■, ▲, ■, ■, ▲, ■, ■, ▲, X = floating objects.
These cheats are activated by entering the character name as shown when selecting a character at the beginning:
TANKS4ME = tanks on all tracks.
WINTERY = snow instead of confetti
CATLIVES = nine lives

reviews

Two new 'Star Wars' games? Who else could we get to review them than Mo' Wax Bounty Hunters' James Lavelle



REBEL ASSAULT II
(Lucas Arts)

GRAPHICS
The graphics are actually pretty fucking good, in fact they're the game's strongest point. Although I would say that the film sequences in between the actual levels are more "Star Trek" then "Star Wars". In other words, they're a little bit cheesy.

SOUND FX
Good, faithful blaster sounds which are obviously taken from the films.

PLAYABILITY
Terrible, it really sucks. Especially when you're moving from left to right and shooting. I don't think the target idea works well on Playstation, it's a really uninteresting way of making an interactive game.

OTHER COMMENTS
Obviously a case of style over content. We've got the original "Star Wars" arcade game in our office which is superb. But these new style games are crap. The contrast between the two is unbelievable.

MUZIK VERDICT
Yes well, it is all a wee bit cheesy. The targets are hard to get the hang of, especially when the down and up buttons keep getting swapped over. However, here at Muzik Towers we did enjoy some of the flying and shooting sequences on offer. Especially after we'd been for a trip down the pub.

MARKS OUT OF 10: Mo' Wax Bounty Hunters: 4
Muzik: 8

DARK FORCES
(Lucas Arts)

GRAPHICS
Yeah, this is quite a nice game. Basically it's another "Doom" clone but it suits "Star Wars" more than the geeky stuff on "Rebel Assault". "Dark Forces" moves smoothly but it's pretty standard. Definitely not up to "Tomb Raider" standards (What is? Lara Croft Fan Club. Ed.).

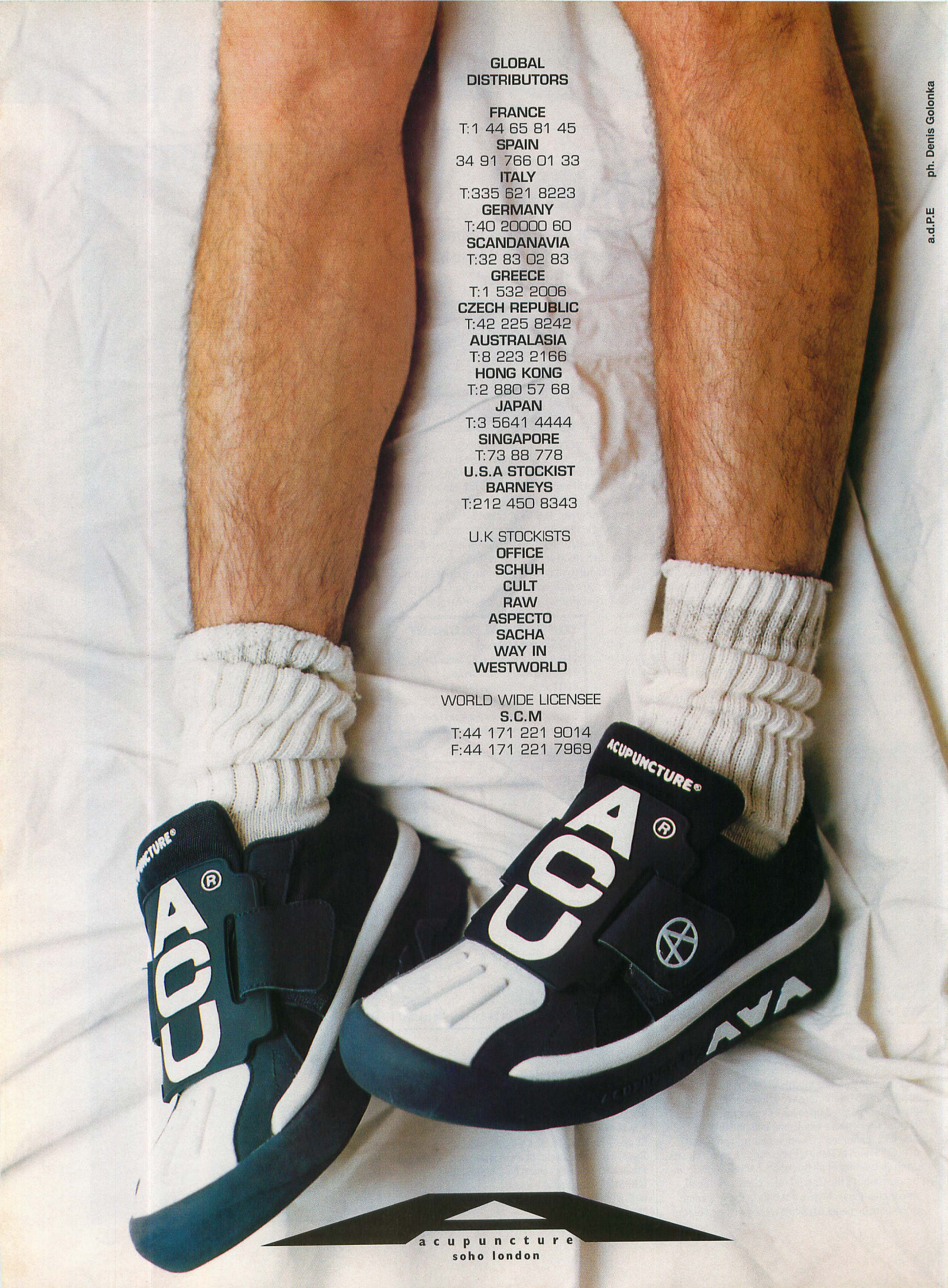
SOUND FX
Quite good. The incidental music is especially authentic as are the blasters sounds.

PLAYABILITY
What do you expect from a "Doom" clone? The playability is good but not exactly earth shattering in it's originality.

OTHER COMMENTS
If you look at all of the original merchandising off-shoots for "Star Wars" they were really quite groundbreaking. These games, along with the other stuff they've been putting out, are really quite cheesy.

MUZIK VERDICT
Plenty of action but yeah, it is another "Doom" clone. Which ain't a problem for us, since we're kind of into all of that blood and guts. The problem with this is there simply isn't enough of any of it. But we thought it was quite exciting all the same.

MARKS OUT OF 10: Mo' Wax Bounty Hunters: 6
Muzik: 7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wired up

Techknow

This month, Techknow gets ink on its hands with e-zine culture, and hears the SP on Fly

BYTES AND PIECES

★ Watch the screens! Some of the regular subscribers to last month's Techknow heroes, the UK-Dance mailing list, have set up an IRC channel for immediate interaction on all things clubby. The Undernet network will be able to give you exact times and channels if you want to be in this particular club.

★ Pet Net moan of the month. Why do so many sites insist on those awful registration forms before allowing you to pass Go? We call it the curse of the marketing department, as site developers are forced to account for their budgets. Just say no.

★ News of a forthcoming documentary movie on the Detroit techno scene can be accessed at users.aol.com/dafilms/home.html. Titled "Architects Of Techno" and written by Derek Allen and Carl Banks, it will feature profiles and interviews with all the leading players.

★ Those of you who want to get a full-on chat experience going with everyone from Faithless to Autechre, are advised to keep an eye on www.sonicnet.com/sonicore/chat. This chat zone has already featured a very entertaining session with Anthony Haden Guest, the author of "The Party's Over", the definitive look at New York's fabled Studio 54.

★ Or if it's live concerts you want to experience, De La Soul and DJ Shadow are among the forthcoming attractions at www.liveconcerts.com.

★ Don't have a cow man, have a Simpsons postcard instead. Let someone know what your favourite doughnut flavour is, with an e-missive from www.foxworld.com/postcard.htm

★ Be first on your block with all the happenings at the home of subterranean drum & bass and all things wildly electronica at Leaf Records, by joining the Number9 mailing list. Send an e-mail to tony@number9.demon.co.uk for further details.

★ Movie buffs who need a daily fix of gossip should get on down with the Juice mailing list. For a synopsis of Hollywood gossip, rumour and (occasional) innuendo, send a "subscribe juice" message to majordomo@dimensions.com

★ Yet another DJ database to access to see if there's anyone available for your sister's wedding party can be found at members.magnet.at/ibo/dj/index.html

★ Q, the man who brought you the clubland tome "Deadmeat", has hooked up with the Cyberia Net cafe for a monthly night out called The Deadmeat Virtual Nightclub. Featuring free surfing, weirdbeat rhymes and freestyle sounds, e-mail judy@easynet.co.uk for more details of the next night.

★ Get Vic Reeves onto your hard-drive by downloading an "Uvavu!" for your computer from dspace.dial.pipex.com/carl.jones/avavu.wav

If DESKTOP-PUBLISHING PACKAGES GAVE EVERYONE the ability to become a publisher, the Internet has taken the whole thing one step further. Your home page is akin to a daily or weekly or monthly publication, allowing you to publish all your whims, likes and dislikes, provided you have the MB to back it all up. For those of you who have a lot to say about a particular topic, this can lead to e-'zines and, in the world of dance music, there are dozens of these to choose from.

Fly is one which many browsers return to time and time again. Covering a broad range of leftfield dance music, from weirdbeard jazz tunes to eccentric and eclectic drum & bass, Fly combines your normal run of features and reviews with excellent graphics and some subtle use of Net plug-ins. Fly may not look like a flash-bastard site, but there's a wealth of substance beneath its pages of hypertext mark-up language.

FLY BEGAN IN 1995. "WHEN WE STARTED, NOBODY ON the web was writing about this whole leftfield spectrum of music which we cover, and now we have to really work hard to stay ahead," explains Fly editor Damian Rafferty. In a little under two years, the publication has grown from a couple of people who had been working for such titles as "The Ticket" and "Straight No Chaser", into the present core team of eight, with another 20 regular contributors.

"The commitment from everyone still really surprises me. Fly stopped being about one editorial vision long ago, the kind of benevolent autocracy you need to make a print-title function just doesn't work on the Internet. Fly is a collective space for people who love music to express themselves in words, graphics or even code.

"What's really impressive about Fly is the quality of the finished product. Both text and design could easily stand alongside, if not outshine many print dance mags. One of the few strongly held opinions from the print medium which has survived the transition to the web, is that a magazine without decent engaging content is a complete waste of time. Fly is lucky to have some very talented writers who are the backbone of the whole magazine. This in turn is what has attracted the brilliant designers we have working for us. Our two main designers, Gideon Bullock and Neil Clavin, are the best in the business, and Fly is a design playground for them."

Damian is uniquely placed to comment on how the music industry regards the Net, having worked for conventional publications before going on-line.

"It was only because of the contacts I had before Fly that we were able to get interviews in the early days. Now that we are established, a lot of record companies *do* deal with us. The small record labels have consistently been great for sending us stuff and working with us. I have to say that most of the majors are far more sluggish, but it really comes down to the personality and vision of individuals within these companies.

"A lot of smaller labels sense there's something really significant happening and they're trying to see through all the hype to work out the best way to take advantage of the situation. Even the majors are less resistant than many people think. Collectively, they have spent millions on websites for their labels and artists. What they've been extremely slow to see is that what a magazine like Fly has to say about their artists actually carries a lot more weight than the press releases regurgitated onto their own web pages. The Internet is full of very bright people who just don't buy music from brochures."

When Damian Rafferty and Fly look to the future, the talk is in terms of communities. "I suspect that 'zines will flourish where they build a sense of community and that those communities will develop their own micro-economies, buying and selling records, or whatever. The money won't be massive, but I think there'll be some floating around at least. It's much the same game, just a bit more competitive.

Contact Fly at www.fly.co.uk

CLICK!

Mouse-traps of the month

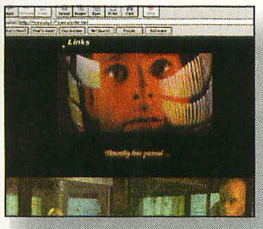
Skint Records
www.loaded-records.com/skint
What was once merely an add-on to the parent Loaded Records site, has grown into something of a monster. Of course, it has to be expected, given the consistent quality and quantity of Skint releases in the past couple of months. The site has the full rundown on the why's and wherefore's of the imprint, as well as spot-on looks at the likes of Fatboy Slim, Bentley Rhythm Ace, Midfield General etcetera. Given the Skint roster's rather cheeky take on life, the site maintains just the right level of irrelevant lunacy right to the final click.

London Radio
www.beefeaterlondonradio.co.uk
The beefeater bit refers to the site's sponsor, but once you get past this, it's an action-packed guide to the swinging bits of the capital. Besides individualistic looks at London's club scene (divided by genre and not area), you can also have a drum & bass or house soundtrack as you peruse the site. Excellent graphics and some ultra-cool guides to shopping all add to the experience. Not just for out-of-towners.

Radio One
www.bbc.co.uk/Radio1
Another radio site, this one

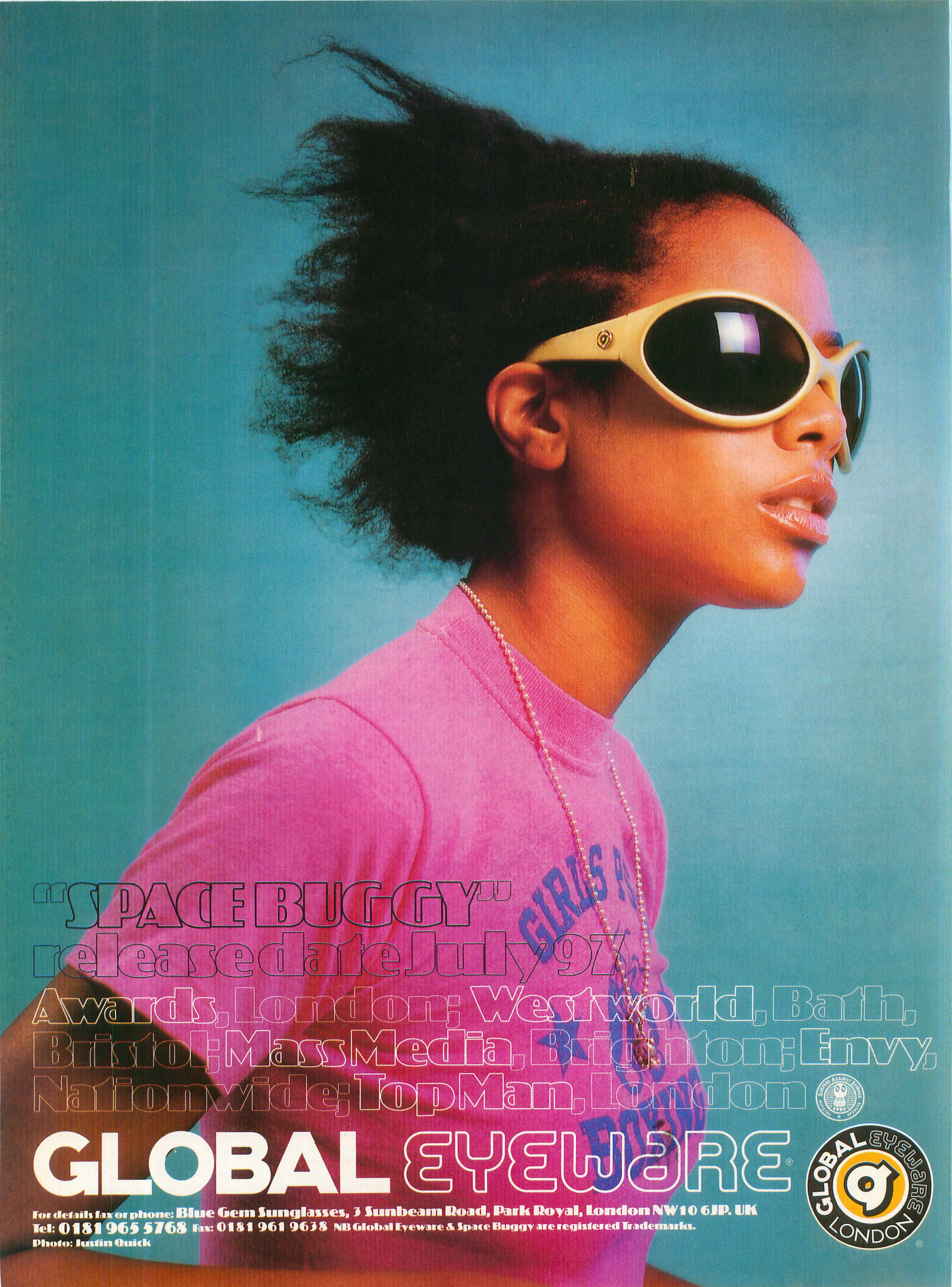
"revisited" after having the painters and decorators round. The new-lick site for wunnerful Radio One will hopefully be updated a bit more often than the last one – remember when they still had Chris Evans presenting The Breakfast Show a week after the ginger one had taken flight? This time around, the layout is a lot snazzier and the content far better. The Essential Selection pages are also mega, especially all the short and snappy looks at those big tunes for the week ahead. Nothing Pete Tong with this one.

Finnish Techno
www.sci.fi/~phinnweb
You may think of it as the



Scandinavian country which everyone forgets about, but there's also a dance element to the Finns, as this site sets out to prove. With info on such leading Finn-pins as Jimi Tenor and Panasonic, to give you something of a flavour, the site also has a remarkable series of links to the international techno underground. Excellent graphics and top layout, make this something of a surprise must-see.

UK-Indie mailing list
UK-Indie is where indie anoraks, fans and people who enjoy a good argument, go to discuss the in's and out's of everything from the Chemical Brothers to Mogwai. Given the vast crossover between dance and indie of late (the big-beat boom, the indie acts who like some drum & bass with their guitars), it's no surprise that quite a lot of the topics under discussion would be of interest to Muzik readers. Subscribe to UK-Indie by e-mailing stasia@mit.edu and specifying if you want receive the list in interactive or digest format.



For details fax or phone: Blue Gem Sunglasses, 3 Sunbeam Road, Park Royal, London NW10 6JP. UK
Tel: 0181 965 5768 Fax: 0181 961 9638 NB Global Eyeware & Space Buggy are registered Trademarks.
Photo: Justin Quick

Please include dates, times, prices, venue phone number and address.
New listings must be faxed to us each month

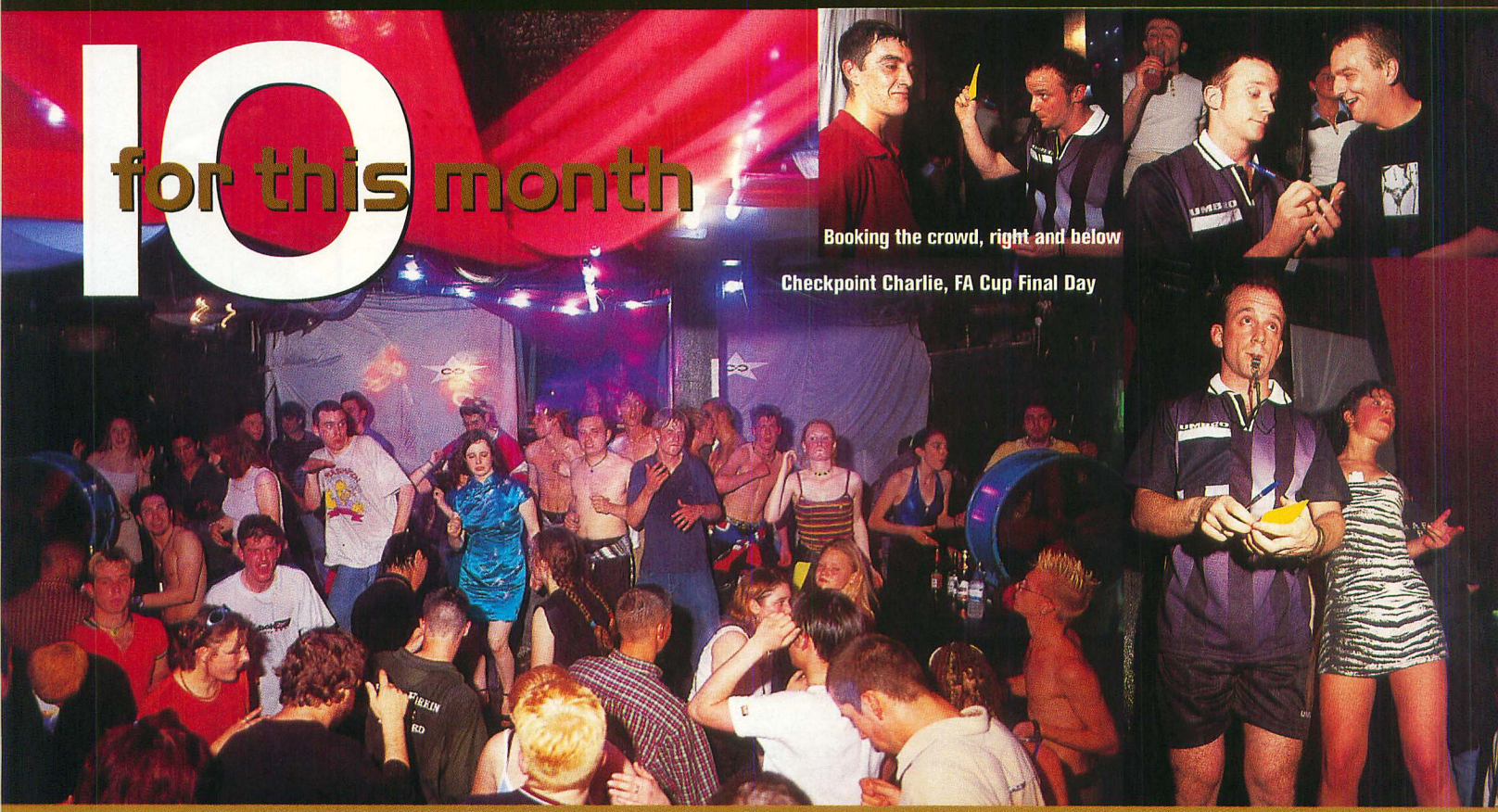
WEDNESDAY JUNE 11 – TUESDAY JULY 8

listings compiled by **Rachel Newsome**

Muzik's essential club guide insomnia

THE DEADLINE FOR NEXT MONTH (July 9 – August 12) IS WEDNESDAY JUNE 18

PLEASE FAX ALL CLUB LISTINGS TO: 0171-261-7100



10 for this month

Booking the crowd, right and below

Checkpoint Charlie, FA Cup Final Day

SHAFT
Lakota, Bristol
Info 0117-942-6193
Wednesday June 11
Bristols block-rockin' Wednesday night, Shaft, plays host to one of a selected few appearances by New York's legendary Rock Steady Crew and DJ Tony Touch. Joining the dots on the night are Roni Size, Deli G, Sacha, Lynx, Dr Jam and Purple Penguin. Don't forget your lino.

HARD TIMES
Nato, Leeds
Info 01924-488-220
Saturday June 14
NYC's smooth actin, sweet talkin' house maestro, George Morel (of Morels Grooves fame) purveys his grinding grooves in the North East.

WEAVE
Adrenalin Village, London
Info 0171-221-2241
Saturday June 14
Wide boy, Armand Van Helden returns to the UK after a two year hiatus in style. And if the ultra slick one himself is not enough to tempt you, there's always Darren Emerson, Dave Angel, The Psychonauts or the Fat City crew to tickle your fancy.

CHECKPOINT CHARLIE
Alleycat Live, Reading
Info 0171-486-1877
Saturday June 14
Not content with their incendiary birthday bash, Checkpoint have more shenanigans up their sleeves. This time around with a summer special featuring Carl Cox, Mr C, Mrs Wood, Sister Bliss and Turbulent Force. Armed and dangerous.

SOLEFUSION
The Honeycomb, Edinburgh
Info 0131-334-2361
Friday June 20
Beats meets grooves meets funk meets disco as Scotland's premier league garage and soul night celebrates its second birthday. And birthdays don't get much more special than this, as Phil Asher directs traffic in the main room and Bob Jeffries of Southport Soul Weekender fame ploughs his furrow in the soul room.

RETURN TO THE SOURCE
Bagleys Studios, London
Info 0171-278-2171
Friday June 20
Goa trance still commands its own fugitive enclave of be-dreaded, tie-dyed, pierced hippies 'n' zippies. It may not be everyone's cup of herbal, but Return To The Source deserves credit for two years of fractal pandemonium on this, its second birthday.

BASS ODYSSEY
The Foundry, Coventry
Info 0973-484-355
Friday June 20
Midlands jungle extravaganza marks its second birthday with a stellar line up which includes Ray Keith, Brockie, Det, Randall and Nicky Blackmarket.

PURE
The Venue, Edinburgh
Info 0131-557-3073
Friday June 27
As if the ambi-decks-trous DJ skills of residents, Twitch, Brainstorm, The Dribbler and The Bill were not enough for even the most sterling soul, David Holmes pays a visit to his Celtic brethren to provide his own inimitable brand of technofunkology.

OFF CENTRE
333 Old Street, London
Info 0958-419-503
Saturday June 28
The first club brave enough to rival the ultra-cool Blue Note, 333 arrives to reinforce the thought that Old Street really is the new Clerkenwell. Off Centre continues all that is cutting edge in eclectic beats and dirty grooves with residents Patrick Forge and Fat City firmly at the controls.

WORLD DANCE
Lydd Airport, Kent
Info 0171-613-4738
Saturday July 5
Five years of hardcore history approaches the final come down as World Dance stages its final Lydd Airport event. Join thousands of fellow space cadets and moonwalk to the sound of Grooverider, Kenny Ken, Ellis Dee, Nicky Blackmarket, DJ SS, DJ Rap, Zinc, Ratpack, Phantasy and Trevor Fung. Sorted.

Thirst Aid

The tap sign signifies clubs where cold drinking water is freely available. For further details, telephone Muzik on: 0171-261-5993

CLUB SNAPSHOTS

SPEED GARAGE hits the north with a new night, The Underground Experience at Time in Derby. It all kicks off on Thursday June 26 with Jason Kaye, DJ Bullet, Glenn Woods and KJ... RENAISSANCE continues its Homeless tour, dropping in at Back 2 Basics, Coventry (Saturday June 14), Lakota, Bristol (Saturday June 21), The Paradox, Brighton (Monday June 23) and The Cross, London (Saturday June 28)... All change at VOYAGER, Complex, London as their new musical policy takes the club in new directions. Level One will now be dedicated to drum & bass, Level Two remains techno, Level Three will focus on deep house and Level Four will stay as a Sony Playstation zone... SCIENCE FICTION celebrates its first birthday at a new venue, Cloud 9 in Vauxhall on Friday June 27... DJ KRUSH flies in from Tokyo to play Athletico at the Blue Note on Saturday June 21... Talkin' Loud Japanese import, UFO play live at The End on Saturday June 21... Glamour promoters, PUSHCA have expanded to the Midlands where they will take over monthly nights at The Canal Club in Wolverhampton... The Midlands FATHOM SOUND SYSTEM take over Friday nights The Medicine Bar, Birmingham... Wales ESCAPE CLUB goes on tour stopping off at Buttermarket, Shrewsbury (Friday June 20), The Zone, Merthyr Tydfil (Thursday June 26), Sound Exchange, Banbury (Friday June 27) and Durham University (Monday June 30)... THE END set off on their How The West Was Won tour, which takes in Slam, Glasgow (Friday June 27), The Rex, Paris (Thursday July 3) and Bugged Out!, Manchester (Friday July 4)... Paul Cons takes Fridays at the HACIENDA in hand, with new night, Thank Fac It's Friday. Guests include Angel Moraes, Kenny Carpenter, Paul "Trouble" Anderson and Deep Dish. Meanwhile, Miles Hollway & Elliot Eastwick become Saturday night residents throughout the summer... 19% of Reading students chose the university because of CHECKPOINT CHARLIE, according to a recent survey. Nice to see they've got their priorities right... LUVDUP start their own night after a two year break. Called Happy Days at Applejacks, Manchester, the music policy will be pure house... LOVE TO BE return to Saturday nights at the Music Factory, Sheffield from the beginning of June... TAG RECORDS visit previously untouched towns in Ireland as part of their Contagious Tour. For more info call 0171-671-9455... Mo'Wax set off on their YOUNGBLOODS 2 TOUR with Attica Blues, Trevor Nelson (Radio One), Matt White (Kiss FM) and Femi Fem (Rotation). They play Sankeys Soap, Manchester (Sunday June 15), The Cockpit, Leeds (Monday June 16), Lakota, Bristol (Wednesday June 18), Wulfrun Hall, Wolverhampton (Thursday June 19) and Shepherds Bush Empire, London (Friday June 20).

BATH: THE PAVILLION North Parade Road. **KARANGA (8-late. D10/D8. Info 01225-316-198).** DJ Sonique and Danny Rampling (Friday June 20).

BELFAST: THE ART COLLEGE. Info 01232-776-084. **CHOICE (9-late. £11).** Techno soul with Stacey Pullen (Monday June 16). 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. 0121-633-3839. **REPUBLICA (£9/£6) Saturdays.** BONDS Hampton Street. 0121-236-5503. **MISS MONEYPENNYS (10-late. Info 0121-693-6960) Saturdays.** Graeme Park (June 14), Lisa Loud and Jim Shaft Ryan (21), Jeremy Healy (28) and Mark Picchioti (July 5). DUSK TIL DAWN Navigation Street. **VELOCITY (9-2am. £5. Info 0121-247-7725) Fridays.** Ascend, Ellis Da Menace and Shy FX (June 27) and Bryan Gee (July 4). THE QUE CLUB Corporation Street. **ULTIMATE ORANGE (9-6am. D10. Info 01244-315-512).** Second birthday party with Caspa and Dickie (Saturday June 14). **HOUSE OF GOD (9.30-3am. £7/£5) alternate Fridays.** Underground techno-fest with Blue Peter and Monrella (Zet) (June 13) and DJ Hell and Acid Scout (27). **ATHLETICO (10-2am. £8/£6. Info 0121-616-2688) Saturdays.** Midland ecletica with The Rocksteady Crew and Crazy Legs in an NY breakdance clash (June 14), Cheeba and ZX 81 (28), James Lavelle and the Psychonauts (July 5). THE STEERING WHEEL Wrottesley Street. 0121-454-9560. **SLAG (9.30-late. £6/£5) Fridays.** Jon Hollis (June 13), Jem Atkins (20), Mark Jarman (27) and third birthday party with Jon Hollis, Owen Owens and Matt Jarman (July 4). **FUN/FUNGLEJUNK (9.30-late. £10/£8. Info 0121-622-1332/1150) on Saturdays.** Jon Da Silva, Roger The Doctor and ben Wilcox (June 14), Jon Pleased and The Psychonauts (21), Mark Moore and Bowen (28) and John Kelly and Carl Clarke (July 5). PULSE Hurst Street. 0121-643-4715. **SUNDISSENTIAL (2-10.30am. £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 VENUE Branston Street, Hockley. 0121-233-0339. **WOBBLE (11-7am. £10/£9/£7) Saturdays.** Judge Jules (June 14), Jon McCready (21), Griff & Jay (July 5).

BOURNEMOUTH: THE GARDENING CLUB Holdenhurst Road. 01202-551-802. **INDULGE (8.30-1am) Fridays.** Novelty house night. SCRATCH ON C (10-late. D6/D5). Hip hop, breakz and live graffiti with Matty Smooth and I Cone.

BLACKPOOL: PALATINE BUILDINGS Central Promenade. 01253-292-335. **FEDERATION (10-2am. £8/£6) Saturdays.** Tall Paul (June 14), Tony De Vit (21), Sister Bliss (28) and tbc (July 5).

BRIDLINGTON: LEISURE WORLD High Street. **WILDLIFE (8-late. Info 01625-862-073).** Mad-for-it northern clubbing with Dave Seaman and Tony De Vit (Saturday June 21).

BRIGHTON: THE CONCORDE Madeira Drive. 01273-606-460. **THE BIG BEAT BOUTIQUE (10-2am. £5. Info 0802-947-253) monthly Fridays.** Fat Boy Slim, Cut La Roc, Midfield General and Sean Rowley hang out with Wall Of Sound and Dirty Beatniks live (June 13) and Hard Knox (June 27). **ORIGINAL ROCKERS (10-3am. Info 01273-605-056).** Beats means highs with Krash Slaughta (Saturday June 14), DJ Cam (Monday June 16), United Future Organisation (Japan) (Tuesday June 24) and Voyager live (R&S) (Saturday June 28). **VIBEZ EXPRESS (10-3am. £6/£5. Info 0956-367-937) monthly Saturdays.** Ross Allen (June 21). **THE ENIGMA 10, Ship Street. 01253-328-439. MUFFLEWUFFLE (10-2am. £4/£3) on Fridays.** Beats, bleeps and breaks. THE ESCAPE Marine Parade. 01273-606-906. **DFUNKT (10-2am. £4/£3.50. Info 01273-686-556).** With Analog City featuring Joey Beltram and Christian Vogel (June 12). **FOOLS GOLD (10-late. D5). CLUB FOOT (10-late. £6/£5) on Fridays.** Dimitri From Paris (June 13), Back To Basics with Ralph & Huggy (20), Billy Nasty (27) and Independence Day spesh with Alton Miller (Detroit) (July 4). **KINKY CASINO (10-2am. £7/£6) Saturdays.** Fat Tony (June 14), Tom Wainwright (21), Ashley Beedle (28) and Kelvin Andrews (July 5). THE JAZZ PLACE Ship Street. 01273-694-669. **THE WIG (10-2am. £3/£2) Wednesdays.** Freestyle frequencies with resident, Robert Luis plus guest Norman Cook (June 18). THE TAVERN North Street. **SOUL KITCHEN (10-late. D4.50/D3.50. Info 01273-708-888) Saturdays.** First Rate and The Buddah Crew (June 14), Boogie Bunch (21), Firin Squad (28) and tbc (July 5). THE ZAP Kings Road Arches. 01273-887-878. **LEGENDS OF THE DARK BLACK (10-3am. £5.50).** Drum & bass (Wednesday June 18). **THE HONEY CLUB (10-4am. £7/£5) Fridays.** Tom Costello (June 13), Tasha Killer Pussies and Pete Wardman (20), Danny Rampling (27) and tbc (July 4). **THE PUSSYCAT CLUB (10.30-3.30am. £8/£6) Saturdays.** Stretch & Vern (tbc) (June 14), DJ Digit (21), Chris Coco (28) and TWA (July 5).

BRISTOL: CLUB LOCO Hepburn Road. **DRIVE BY (10-4am. £6. Info 0976-246-685).** Fabio, Wall Of Sound with Les Rhythmes Digitales and the Wiseguys (Friday June 20). SHIMMY (10-6am. D5/D4. Information 0117-908-5964). Subterranian techno with Jim P, Lurch, Fluid and Karma Kic (Saturday June 21). LAKOTA Upper York Street. 0117-942-6193. **SHAFT (10-3am. £7/£6. Info 0976-258-519).** All the way from NYC, the original Rocksteady Crew touch down with Tony Touch, Roni Size and Deli G (Wednesday June 11). **DIVINE (9.30-3.30am. £6/£5).** AIDS benefit night with Tony De Vit, Robert Miles and Sex On The Decks (Thursday June 12). **TEMPTATION (10-5am. £7/£6/£5) on Fridays.** DJ Scott Project and Full Cycle (6am finish) (13 June), Billy Nasty and Phil Perry (20), Jon The Dentist (27) and tbc (July 4). **FANDANGO (10-4am. £10/£8) Saturdays.** Jeremy Healy and Jon Marsh (June 14), Renaissance tour with Paul Van Dyk and Ian Ossia (6am finish) (21), Roger Sanchez, DJ Sneak and CJ Mackintosh (28) and tbc (July 5). THE THEKLA The Grove. **JACK ATTACK (10-4am. £3/£2. Info 0117-909-8870) monthly Thursdays.** Deep house and techno with Nick Harris, Marcus, Darreli and Jon Hawkins (June 19). **DRIVE BY (9.30-2.30. £6/£5. Info 0976-246-685) monthly Fridays.** DJ Hype and MC Jakes (Friday June 13) and Kemistry & Storm (July 4). TRINITY CENTRE Trinity Road. 0117-907-7119. **CLUB BREED (9-4am. £8/£7.50).** Empirion, Future Loop Foundation, Full Moon Scientist and DJ Evolution (Friday June 13). **KARANGA (8-late. £10/£8. Info 01225-316-198).** Jeremy Healy, Nick Warren (tbc) and Andy Fisher (Friday July 4).

CAMBRIDGE: THE JUNCTION Clifton Road. 01223-511-511. **WARNING! (10-6am).** Mickey Finn, DJ Ron and Brockie (Saturday June 21).

CARDIFF: CLWB IFOR BACH Womanby Street. **PLASTIC RAYGUN (9.30-3am. £4.50/£4. Info 01222-373-216).** Environmental Science, Phantom Beats, Raygun and the Skint allstars (Friday June 13). THE EMPORIUM High Street. **PTANGYANGKIPPERBANG... YEAH! (9.30-3am. £4. Info 01222-233-932) alternate Fridays.** Social-type beats with Johnny Acid, Neil Hinchley and Matt Jarvis. **110% DRUM & BASS (10-4am. Info 01222-228-990) Saturdays.** Logical Progression (June 14), tbc (21), One Nation Tour with Kenny Ken and Rap (28) and tbc (July 5). THE ESCAPE CLUB Westgate Street. **ESCAPE (10-late. D5. Info 0802-777-274) Fridays.** Jon Pleased (June 13), Andy Cleeton (20), Big Al (27) and tbc (July 4). **ESSENCE (10-late. D8/D7. Info 0802-777-274) Saturdays.** Nicky Holloway (June 14), Ricky Morrison (21), Rob Tissera (28) and tbc (July 5). THE HIPPO CLUB Penarth Road. 01222-341-463. **SACRED GROOVES (10-late. D4) Fridays.** Rob, Ed, Gareth and Paul spin underground house and techno.

COVENTRY: THE FOUNDRY Gosford Street. **BASS ODYSSEY (10-4am. Info 0973-484-355).** Celebrate their second birthday bash with Ray Keith, Brockie, Det, Randall and Nicky Blackmarket (Friday June 20). PLANET Cox Street. **HAYWIRE (9-2am. £8/£7/£6. Info 0113-293-4666) monthly Saturdays.** Freestyle electronica with Suburban Knight, Alex Cooke and Daz Quayle (June 21).

DERBY: TIME Mansfield Road. 01332-345-860. **THE UNDERGROUND EXPERIENCE (9-4am. £4.50/£3.50. Info 01788-535-036).** Launch night for new speed garage event with Jason Kaye, DJ Bullet, Glenn Woods and KJ.

DORSET: THE OPERA HOUSE Christchurch Road. 01202-399-922. **SLINKY (9-2am. £6/£4) Fridays.** Judge Jules, Smokin Jo and Kenny Ken (June 13), John Digweed and Dr S Gachet (20), Tall Paul and Jumpin Jack Frost (27) and tbc (July 4).

DUBLIN: THE CRYPT The Temple Theatre, Temple Street. **STEREOPHONIC (11-late. Info 00-353-1-284-1747) Saturdays.** Paco, Nemo and Razor.

THOSE WHO ROCKED IT

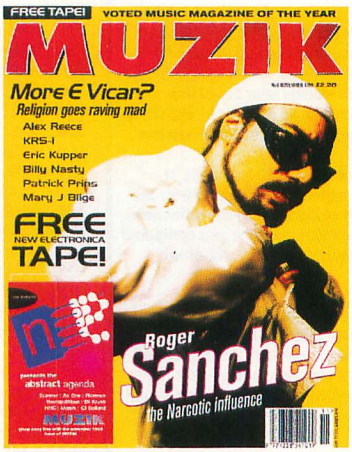
Gene Farris

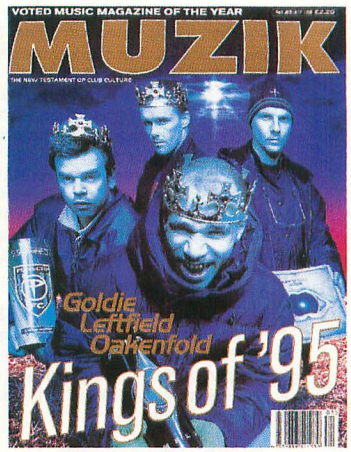
- Gene Farris at The Sub Club, Glasgow
- DJ-K (Bedroom Bedlam) at Muzik Masterclass at Keele University, Keele
- Danny Rampling at Republica, Birmingham
- Luke Slater at Subterania, London
- Tony Humphries at Full Circle, Slough
- Speedy J and Dave Angel at Atomic Jam, Birmingham
- Andrew Weatherall at Voodoo, Liverpool
- Basement Jaxx at Club Loop, Tokyo
- John "OO" Fleming at Sunny Side Up, London
- Liberator DJs at Atomic Jam, Birmingham
- Junior Vasquez at the Ministry Of Sound, London
- Harvey at Tangent at The Sub Club, Glasgow
- Parks & Wilson at Back To Basics at The Foundry, Coventry
- Kris Needs and Tony Herron at Culture at Warwick University
- Rainy City at Beats Workin' at The Enigma, Brighton
- Corinna Joseph at Basement Jaxx at George IV, London
- Dirty Beatniks at Groove Weekender, Waterford
- Funk D'Void live at Bugged *Out*, Manchester
- Cutmaster Swift at The Blue Note, London

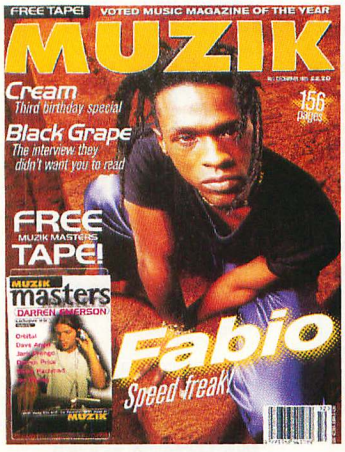
If you feel you've been let down by a DJ or a club, then call the MUZIK complaints desk on: 0171-261-7518

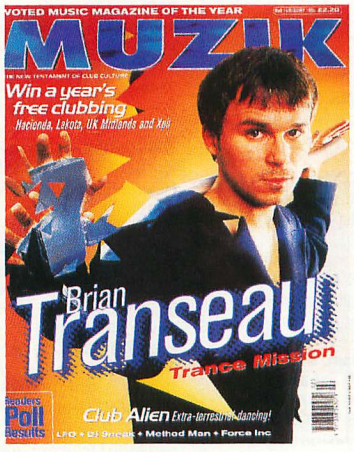
MUZIK

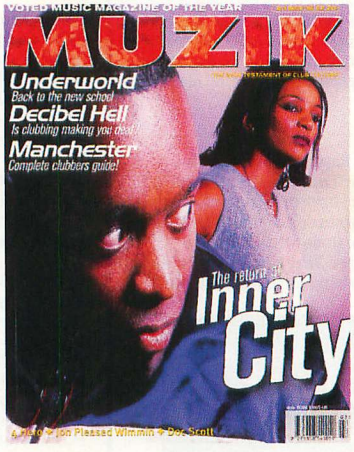
The New Testament Of Club Culture

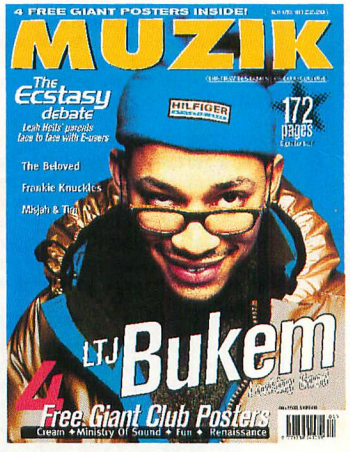


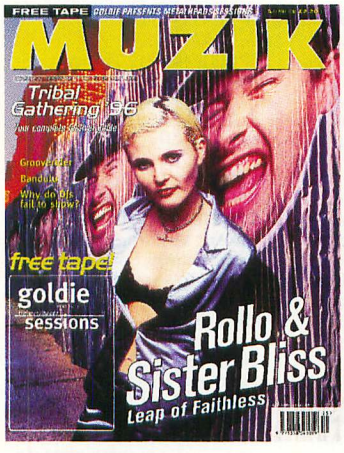


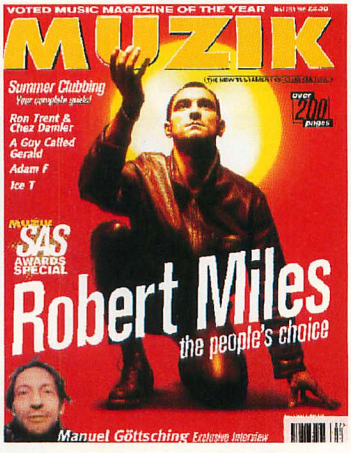


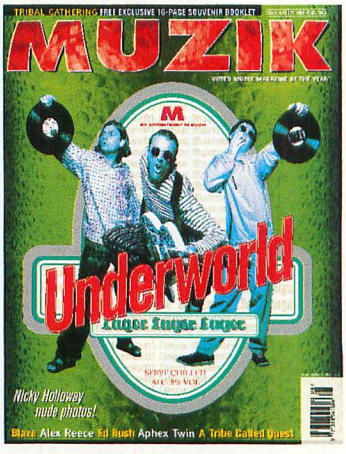












Out on the second Wednesday of every month!

CLASSIC CLUBS

Professional Scottish madperson JAMES BAILLIE talks about VENUS, his legendary Nottingham superclub

VENUS started in 1991 and was one of the first clubs to have guest DJs spinning. After a couple of months I hooked up with Charlie Chester and brought Flying up from London. The first one was completely mad. We had queues going round the block. It was the people travelling to the club that made it what it was. I think it helped me bridge the north-south divide.

Saturdays we kept on a residents tip. I'd been blown away by this tape from a bloke called Sasha. The difference was his mixing. He'd mix in a capellas, massive drops and even folk songs. A lot of London DJs around that time couldn't mix a bloody gin & tonic!

It was pretty mad on the dancefloor because the DJ booth was right in the middle of the crowd, surrounded by these marble white walls and raised podiums. There was even a dance called The Egg Whish which made Page Three of the Daily Star!

And then there was Terry Farley. He was usually near the DJ Box totally off his nut. You could stretch his bottom lip over his forehead. If you'd put a toilet seat around his neck, he would've certainly won the Gurning World Championship.

The venue closed down for a refit in December 1993 but, sadly, it never re-opened. To this day, I haven't received an explanation for the closure from its owners. We had some great times there and influenced a lot of clubs around the country. Anything I've done since gets compared to Venus. But there is no comparison. Venus was just... different.

SASHA ON VENUS

Venus was the dogs bollocks. It was the pre-superclub superclub. James kind of took me under his wing and helped me break into the smaller club circuit. It was one of the first clubs where people started to get dressed up to go out. It had an amazing atmosphere and a really good crowd, not just a bunch of nutters with their tops off. I was gutted when it closed down.

JUSTIN ROBERTSON ON VENUS

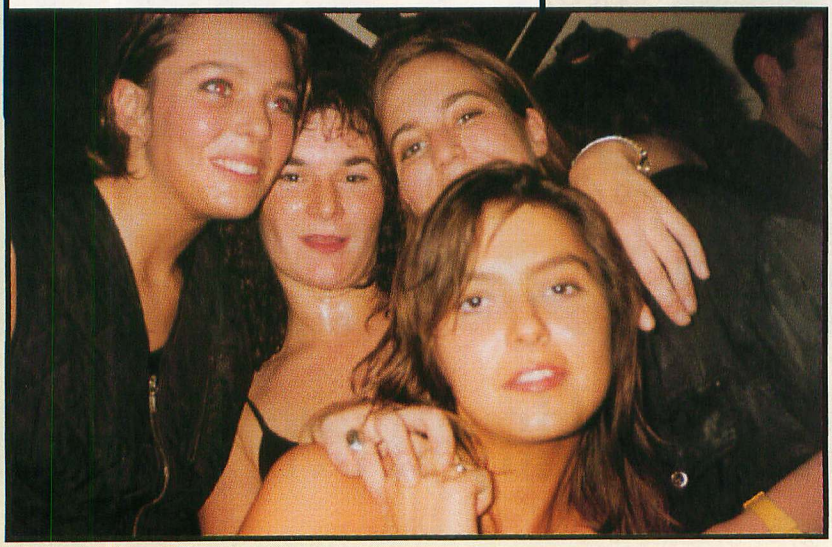
It's all a bit of a blur now really, but it's up there with my fondest memories of acid house. I ran a night for a while with Andy Weatherall and Ashley Beedle called Skank and I also brought over Most Excellent on a monthly basis. I do vaguely remember dancing on the bar at one point with an inflatable guitar and saxophone. Of course, I'd never do that now.

TERRY FARLEY ON VENUS

We used to cane it pretty rotten in those days. We'd travel up in coaches from London and by the time we'd reached Marble Arch everyone would have taken a stack of Es. Back then it would have been rude not to. I decided to have a warm-up session on the decks once. Unfortunately the club had been open for three hours and I was practising in the middle of Fabio Paras' set! They had to escort me from the building. Of course, I'd never do anything like that these days!

VENUS ALL TIME TOP TEN

The Love Corporation – "Gimme Some Love" (Creation)
SLD – "Getting Out (Most Excellent Mix)" (Creed)
Ariel – "Musn't Grumble" (Ecologic)
Sil – "Windows" (white label)
DSK – "What Would We Do" (Boy's Own)
Westbam – "Alarm Clock" (Low Spirit)
Inner City – "Pennies From Heaven" (Virgin)
Spilt Second – "Flesh" (W/L)
St Etienne – "Only Love Can Break Your Heart" (Heavenly)
One Dove – "Fallen" (Boy's Own)



THE KITCHEN Essex Street. 00-353-1-677-6635. WHATEVER (10-late) Thursdays. Johnny Moy is eclectic with Jon Carter (June 12), the Big Kahuna Burger (19) and tbc (26 and July 3). **QUADRAPHONIC (10-late. Info 00-353-1-284-1747) monthly Fridays.** Peshay and Nemo (June 20). **DISCOAKIMBO (11.30-late. £5/£4. Info 353-1-670-5128) Sundays.** Nujack swing soul groove disko fusion frenzi.

THE TEMPLE BAR Curved Street. THE BASSBIN (10-late. £8.50. Info 00-3531-660-9153). Homegrown drum & bass with Ajax Disco Spanner and Boymerang (Saturday June 14).

TEMPLE OF SOUND Ormond Quay. 872-1811. 11-late. £8. Saturdays. Join Billy Scurry and Mark Williams reside.

DUNDEE: FAT SAMS South Ward. GLAM (10-late. Info 0410-559-228) Sundays.

EDINBURGH: THE ATTIC Dyers Close. 0131-225-8382. HEART AND SOUL (9-2am. £5. Info 0131-476-2398) Sundays. Catch Harri and Yogi playing deep, black grooves.

CLUB MERCADO Market Street. 0131-226-4224. COLOURS (11-4am) alternate Saturdays. Scott Bradford and Scooby (June 14) and Brandon Block (28).

LA BELLE ANGELE Hasties Close. 0131-225-2775. MANGA (11-3am. £5/£4. Info 0131-220-5575) alternate Fridays. Jungle with Kid and G-Mac (June 13 and 27). **UNDERGROUND DEMAND (11-3am. £6. Info 0131-334-2361) monthly Saturdays.** Craig Smith and Adrian Milarski (June 21).

THE HONEY COMB Blair Street. SOLEFUSION (10.30-3am. £6. Info 0131-334-2361) monthly Fridays. Second birthday bash with Phil Asher (June 20).

LIFT Calton Road. ANALOG CITY (9-3am. £8/£7. Info 0171-701-0467). Joey Beltram, Ed Rush and DJ Kid (Saturday June 24).

THE VAULTS Niddry Street. TEASE (10.30-3am. £10/£8. Info 0131-558-9052) Saturdays. Princess Julia (June 14), Farley Jackmaster Funk (21), Danny Hussain (28) and tbc (July 5).

THE VENUE Calton Road. THE SUMMERHOUSE (10.30-3am. £3. Info 0468-207-660) Thursdays. Detroit-style techno with 6 and Kasbah. **PURE (10.30-3am. £6/£4. Info 0131-557-3073) Fridays.** Twitch, Brainstorm, The Dribbler and The Bill and occasional guests. Luke Slater (June13) and David Holmes (June 27). **TRIBAL FUNKTION (10.30-3.30am. Info 0131-550-3716) alternate Saturdays.** Residents nights (June 21 & July 5).

WILKIE HOUSE Colgate. 0131-225-2935. GLITCH (10-late. D7/D5) alternate Fridays. Underground techno. LIFT (10.30-3am. £7/£6. Info 0976-287-054) monthly Fridays. DJ Misjah (June 20) and Oz & Lyle (July 4).

GLASGOW: THE ARCHES Midland Street. 0141-221-9736. COOL LEMON (11-4am. Info 0141-339-0598) monthly Saturdays. Pete Robinson (Pleasure) (June 21). **COLOURS (10-3.30am. Info 01698-276-866).** Jon Mancini, Michael Kilkie and Crosby (Sat June 14).

THE SUB CLUB Jamaica Street. SUB CULTURE (11-5am. £10/£8. Info 0141-248-4600) Saturdays. Hear undiluted house with Harri and Domenic.

TIN PAN ALLEY Mitchell Street. 0141-248-7034. THE LEISURE BOX (11-3am. £3/£2) Thursdays. Kevin McKay and Andrew Wickes dig deep into their record boxes. **URBAN SOLE (11-3am. D6. Info 0131-334-2361) monthly Fridays.** Frankie Feliciano (NYC) (June 13). **WHATS YOUR FUNCTION? (1-3am. £5) alternate Fridays.** Pure Science (June 20) and Mike Dearborn (July 4). **BLACKOUT (11-3am. £6) Saturdays.** David Alvarado (June 21). **COOL LEMON (11-4am. Info 0141-339-0598).** David Holmes (Friday June 27).

THE TUNNEL Mitchell Street. THE ARK (10-late. £6/£4) Fridays. Thumpin house with Michael Kilkie and Scott Mackay. **TRIUMPH (10-late. £6/£4) Saturdays.** Italian and UK house with Colin Tevendale, Steven McCreery and Kevin McFarlane.

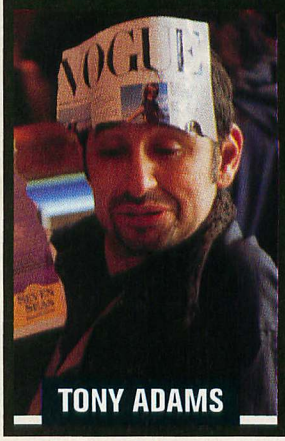
HASTINGS: PIER PRESSURE The Pier. 01424-428-306. DEEP COVER (9-2am. £6/£4). Randall, Andy C and Hype (June 20) and Mickey Finn, Kenny Ken and Ellis Dee (July 4).

ISLE OF WIGHT: THE BALCONY The Pavilion. PULSE (9-2am. £3. Info 01983-568-857) Thursdays. The residents (June 12), Sarah Chapman (19), Neil Roberts (26) and tbc (July 3).

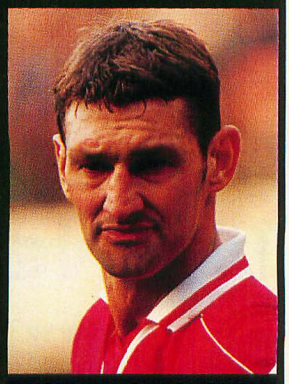
IPSWICH: TAP & SMILE St Helens Street. OUT TO LUNCH (8-11pm. Free. Info 01473-255-357) Thursdays. Hip hop and techno.

KENT: LOYDD AIRPORT. Junction 10. M20. WORLD DANCE (7-7am. £24/£19. Info 0171-613-4768).

DOUBLE EGG



TONY ADAMS



NICKY HOLLOWAY

Grooverider, Kenny Ken, Ellis Dee, Nicky Blackmarket, DJ SS, Swan-E, Rap, Zinc, Ratpack, Phantasy and Trevor Fung.

KINGSTON: THE LOUNGE Richmond Road. SOUNDS OF THE SUBURBS (10-late) Saturdays. Adam Freeland (June 14), Richard Fearless (21), Bob Jones (28) and Dan & John Kahuna (July 5).

LEEDS: THE MEX Call Lane. 0113-242-8522. DOPE (10-3.30am. £7/£6) on Fridays. Drum & bass ruffage with Kemistry & Storm (June 13) and residents throughout the summer. **HEDONISM (10-3am. D5. Info 0113-234-0980) Saturdays.** Carl Bedford, Andy Ward and EYC.

NATO Boar Lane. HARD TIMES (10-late. Info 01924-488-220) Saturdays. George Morel (NYC) and Dave Piccioni (June 14), NYCD Experience tour with Robert Ownes, Marshall Jefferson and Lil Louis (21), Mark Picchioti (28) and Azuli Records party with Dave Piccioni (July 5).

THE PLEASURE ROOMS Lower Merrion Street. BACK TO BASICS (10-late. Info 0113-244-9474). Huggy, Ralph Lawson and James Holroyd cut the crap.

THE UNDERGROUND Cookridge Street. THE COOKER (10-2am. £5/£4) Fridays. EZ and Jip rock the joint with some original funk. **THE YARDBIRD SUITE (8.30-2.30. £6/£5) Saturdays.** Assorted flavours of jazz with residents Chico, Lubi and Jip.

THE WAREHOUSE Somers Street. UP YER RONSON (9.30-3am. £10/£8) Fridays. Tony Walker (June 13), Paul Taylor (20), Rob Tissera (27) and tbc (July 4).

LEICESTER: THE WHITE ROOM Newarke Street. 0116-255-7067. ZEN (10-2.30. £5) Fridays. Detroit techno with Ampo. **MAIN SAUCE (10-3am. £5).** Main Sauce lock horns with Bugged Out as James Holroyd, Steve Bridger, Richard Blake and Prit K get it on (Friday June 13).

LIVERPOOL: CLEAR Mount Pleasant. VOODOO (10-4am. £8/£7. Info 0151-733-6097) Saturdays. With guests Billy Nasty (June 14), David Holmes (21), Claude Young (28) and Dave Angel (July 5).

LE BATEAU. BLADERUNNERS (10-2am. £5. Info 0151-727-4251) Fridays. Carnival (June 13) and Grooverider (20).

NATION Wolstenholm Square. 0151-709-1693. FULL ON (10-6am) monthly Fridays. FULL ON (10-6am.) monthly Fridays. CREAM (10-late) Saturdays.

LAST NIGHT A DJ SAVED MY LIFE

Top Boy's Own player and one half of the Farley & Heller disco dancin' production outfit, PETE HELLER thanks God for Frankie Knuckles at The Sound Factory

ONE of the best nights out I've ever had was going to see Frankie Knuckles at the New York Sound Factory in 1992. It was Danny Rampling's 30th birthday party and he'd taken a whole group of us out there including his wife, myself and Fat Tony. Vasquez was having the year off and Knuckles had taken his place. That was the first time I heard "The Pressure", in fact the whole night was classic after classic.

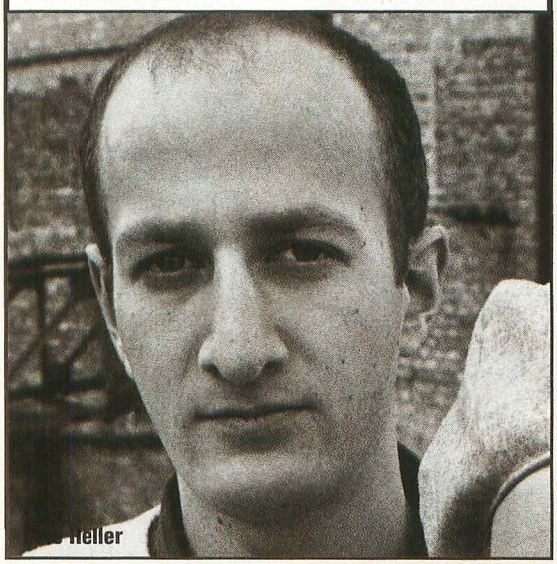
I'd gone into the club on my own because we'd got split up and I'd been getting off my head in some hotel room with Dave Dorrel. So my first impression was walking into this incredible wall of sound, which of course, was down to the amazing soundsystem in there. It was just the vibe, there was so much energy.

The crowd was 95 per cent gay but I was so off my head, I didn't really care, I go to a lot of gay places anyway and it kind of added to the whole vibe. The special thing was that it was so unbelievably different to anything else I'd every experienced. It just completely blew me away and I danced solidly for five or six hours.

Knuckles went for this big section of classic disco records. I'd heard about the Paradise Garage before but it was only actually hearing it all those records for myself and experiencing the way he was working the system and playing all these old Chaka Khan tracks that I really began to understand what it was all about.

We stayed until noon the following day and ended up sunbathing back on the roof of our hotel in Times Square. I just thought, 'Yeah, this is it!'. This is what it's all about! Hearing Knuckles reaffirmed the whole reason for clubbing. You go there and it's more than just a night out, it's a way of life. It helps remind me of when I had to queue to get into clubs as someone on the outside, rather than an insider. It's about really wanting to be part of it rather than taking it all for granted. And that's what clubbing should be about.

Farley & Heller's 'White Powder Dreams' is out now on Fire Island



Still no other club like it with residents, Paul Oakenfold and Paul Bleasdale rockin alongside. **LONDON: LOST (11-7am. Info 0171-791-0402).** Ring for venue details of DJs.

333 OLD STREET Old Street. EC1. OFF CENTRE (10-late. D8/D5. Info 0958-419-503) alternate Saturdays. A sonic supermarket with Fat City and Patrick Forge at the checkout, including, Chubby Grooves, Basement Jaxx and Ross Allen (June 14) and the Grand Central all stars and DJ Harvey (28).

ADRENALIN VILLAGE Chelsea Bridge SW8. WEAVE (10-6am. Info 0171-221-2241). Armand Van Helden, Darren Emerson, Dave Angel, The Psychonauts, Mr Scruff, Mark Rae and Jedi Knights (Saturday June 14)

AQUARIUM Old Street. EC1. DAMN GOOD (10-4am. £12/£10. Info 0171-251-6136) Fridays. With Keith Litman (June 13), Marshall Jefferson (20) and tbc (27 and July 4).

BAGLEYS STUDIOS Kings Cross Freight Depot. N1. FREEDOM (10-7am. £12/£8. Info 0171-713-6660) Saturdays. Good ol fashioned party night.

RETURN TO THE SOURCE (10-6am. D10/D8. Info 0171-278-2171). Join the temple in a club stylee fractal fest as it celebrates its third birthday with Robert Leiner, Mark Allen and Medicine Drum live (Friday June 20).

BAR RUMBA Shaftsbury Avenue W1. 0171-287-2715. THATS 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 Frankie Valentine (June 11), David Alvarado (18), The Idjut Boys (25) and tbc (July 2).

MOVEMENT (9-3.30am. £5/£3.50) Thursdays. Excursions into drum & bass with Bryan Gee. Trace and Ed Rush (June 12), Andy C (19), DJ Krust (26) and tbc (July 3).

THE KAT KLUB (10-4am. £7) Fridays. Funk and rare groove with Ronnie Herel and Kierean B.

GARAGE CITY (9-6am. £10) Saturdays. BUBBLING OVER (9-late. £3) Sundays. Boogie, funk and soul with Matt White and Barry Norman.

THE BASEMENT Lisle Street. W1. SATALLITE (9-3am. £4. Info 0958-419-503) monthly Thursdays. Soul Jazz Records foray into outer space with Kiss FM's Patrick Forge and Add N To X (Thursday June 26).

THE BLUE NOTE Hoxton Square. N1. 0171-729-8440. ANOKHA (10-2am. £5/£3) on Mondays with Talvin Singh, Earthtribe and the Future Soundz of India. **PRODIGY OF DUB (10-3am. £6) monthly Thursdays.** Aba Shanti-i soundsystem (July 3). **LONDON XPRESS (10-5am. £8/£6) monthly Fridays.** Featuring The Ballistic Brothers (Beedle, Hill, Rocky & Diesel), Ross Allen, Ben Wilcox and Jools Butterfield June 20). **MAGIC BUS (10-5am. £8/£6) monthly Fridays.** Eddie Pillar, Alli B and Oss (June 27).

BLOODSUGAR (10-5am. £8/£6) monthly Fridays. Andrew Weatherall and chums (July 4).

ATHLETICO (10-5am. £10) monthly Saturdays. Alex Sparrow, Kirstie McAra and Simon Fathead play breaks'n'bleeps (June 19) and DJ Krush (21). **FAR EAST (10-5am. £8) monthly Saturdays.** Giles Peterson, Ben Wilcox and guests take off into abstract flight (June 28). **LIFT (10-5am. £10/£8) monthly Saturdays.** Dr Bob Jones, Earl and Catfish (July 5).

HI-HAT (1-6pm. £3/£2) Sundays. Snowboy and Phil Levene.

METALHEADZ (7-12pm. £8/£4) on Sundays. Goldie is joined by Fabio, Grooverider, Kemi & Storm, Doc Scott and Randall on rotation with Cleveland Watkiss on the mic.

CAFE INTERNET Buckingham Road. SW1. 0181-883-0972. SPRAWL (7-11pm. £3/£2.50) monthly Thursdays. Multi-sonic vibes with Ronnie & Clyde and Ron Briefel (June 26).

CAMDEN PALACE Camden High Street. PEACH (10-6am. D10/D7. Info 0181-959-9906) Fridays. Graham Gold, Darren Pearce and Dave Lambert are havin it.

EXPERIENCE 2 (10-8am. £12. Info 0171-734-0610). Bobby & Steve, Frankie Foncett and Karl Tuff Enuff Brown (Saturday June 21).

THE CANAL BRASSERIE Kensal Road. W10. RIVIERA (9-late. £5/£3. Info 0956-470-210) Fridays. Mediterranean deep house and balearic grooves with Ollie and Hugo (June 13), Moonboots (20), Andrew Curley (27) and tbc (July 4).

THE CLINIC Gerrard Street. W1. MUKATSUKU (10-3am. £4/£3) on alternate Tuesdays. Mikkel Togsverd, Nik Weston and Marlon Celestine with Simon Lee (June 17) and Ned Kelly (Underwolves) (July 1).

SMOKE (10-3am. D5) monthly Fridays. Spacefunk with Nik, Marlon and Mikkel (June 13).

MONKFISH (10-3.30am. £5. Info 01375-382-697). Future disco with DJ Mayc, Palio and Jake Holloway (Friday June 20). THE **FUN GALLERY (10-3am. D3).** Future funk with Richard Sen and DJ Regal (Saturday June 24).

CLOUD NINE Albert Embankment. SCIENCE FICTION (10-late. D10/D7). Cloud Nine celebrate their first birthday party with Sid Shanti, Psi WIld and Cosmosis live (Friday June 27)

CLUB 9 Young Street. CO CO (9-3am. D6/D4. Info 0956-943-520) monthly Thursdays. Jay C,

BBC RADIO 1 ONE 97-99 FM

SETS OF STEELS

Listings from Radio One's ESSENTIAL MIX. Saturday nights, 2am

APRIL 27

Pete Tong

Bobby D'Ambrosia – "Moment Of My Life" (Definity)... KA – "Get On Up" (W/L)... Double 99 – "RIP Groove" (Satellite)... Outlander – "Vamp" (Power Promotions)... Trankilou – "Atom Funk" (KTF)... Daft Punk – "Switch Lock" (Plastic City)... Basement Jaxx – "Fly Life" (Size Nine)... Stretch & Vern – "Get Up And Go Insane" (W/L)... Big Band Sound – "Unknown" (Pukka)... Discotecs – "Playmate Puzzle" (Heatfool)... N.U.K.E. – "Five Bucks" (white label)... Mystery Land – "Mystery Land" (Y Traxx)... Spellbound – "Heaven On Earth" (east west)... Ascension – "Someone" (Space Pros Dub) (Perfecto)... JDS – "Nine Ways" (Crosstrax)... – "Let The Beat Hit Em" (white label)...

Allister Whitehead

Kuva – "Isn't It Time" (Allister Whitehead Zero G Mix) (Big Life)... Think Twice – "Waiting For You" (Think Twice)... Terry Hunter – "Harvest For The World" (UTBQ's Club Mix) (unknown)... Subterrania – "Do It For Love" (Stone's Essential Club Mix) (Champion)...

MAY 4

Jonny L

LTJ Bukem & Peshay – "Reprisal" (Good Looking)... Artist Unknown– "Unknown" (Timeless)... Cybotron feat. Dillinja – "Threshold" (Prototype)... Jonny L – "Piper" (XL)... John B – "Sight Beyond" (New Identity)... Twister – "Decoder" (Tech Itch)... Boymerang – "Still" (Prototype)... Ed Rush – "Density" (Metalheadz)... Jonny L – "Common Origin" (XL)... Source Direct – "12 Till 4" (Hokusai)... Universal – "Groove Therapy" (Looking Good)... New Balance – "Reflections" (Looking Good)... Top Buzz – "Livin' In Darkness" (Basement)... Jonny L – "Hurt You So" (Tuch Wood)... Nookie feat. Larry Heard – "Mystical People" (Labello Blanco)... Artist Unknown – "unknown" (Labello Blanco)... Photek – "7A" (PG)... Jonny L – "Tychonic Cycle" (XL)... Wax Doctor – "Offshore Drift" (R&S)... Hidden Agenda – "Swing Time" (Metalheadz)... Source Direct – "Stonekiller" (Metalheadz)... Dillinja – "The Angel's Fell" (Metalheadz)... Decoder – "Fog" (Tech Itch)... Ed Rush & Nico – "Technology" (No-U-Turn)...

MAY 5

Junior Vasquez

Artist Unknown – "Unknown" (white label)... Artist Unknown – "Unknown" (white label))... Artist Unknown – "Destiny" (W/L)... Artist Unknown – "In The Mix" (W/L)... Victor Calderone – "Beat Me" (W/L)... Waxman – "Afrowax" (W/L)... Artist Unknown – "Love Sensation" (T/P)... Artist Unknown – "Witch Doctor" (W/L)... Gomi – "Dream Drums" (W/L)... Kevin Aviance – "Dim Da Da" (W/L)... Artist Unknown – "Chelsea On Fire" (W/L)... Phantom – "Funky" (W/L)... Artist Unknown – "Unknown" (TIP)... Phantom – "Funky" (W/L)... Christine W – "Feel What You Want Again" (W/L)... Angel Moraes – "Unknown" (W/L)... JNR Vasquez – "Nightmare" (Pagoda)...

MAY 11

Fathers Of Sound

Barbara Douglas – "Shake" (RAMA)... Yvette Michele – "I'm Not Feeling You" (Loud)... Nu-Bass – "Journey One" (Suntune)... Kim English – "Supernatural" (Mousse T Mix) (T/P)... Martina Hall – "Got To Get It" (UMD)... Unknown – "Unknown" (T/P)... Indo Aminata – "Love Will Be On Your Side" (Dig-It)... Unknown – "Unknown" (T/P)... Mount Rushmore – "You Better" (T/P)... Skilled Work – "Music Is Free" (Ocean)... Indo Aminata – "Leo Leo" (UMD)... Marco Polo – "I Feel You" (UMD)... Up Yer Ronson – "I Will Be Released" (T/P)... Disco 54 – "The H.O.G. Beats" (Suntune)... Stephane Malga – "Don't Stop The Bass" (UMD)... Sleepers – "Adventures In The Past" (Suntune)... Karen Ramirez – "Troubled Girl" (Bustin' Loose)... Groove Culture – "We Got The Music" (Suntune)... Moodlife – "Movin On" (T/P)... Charles Dore – "Time Goes By" (Bustin' Loose)...

MAY 18

Dave Clarke

Party Boy – "Twilight Zone" (Urban)... Adonis – "Rock The Joint" (Black Market)... Underground Resistance – "The Riot" (Underground Resistance)... DJ Holt – "unknown" (Sativae)... First – "Surgeon Mix" (Tresor)... Blunted Boy Wonder – "Metropolis" (Novamute)... Jeff Mills – "Purpose Maker 2" (Purpose Maker)... Blueprint 5 – "unknown" (Blueprint)... Section B – "Rogue Trooper" (Radius)... Surgeon – "THX 1139" (W/L)... Umek – "Unknown" (W/L)... Jeff Mills – "DNA" (Tresor)... Regis – "Unknown" (Downwards)... Robert Hood – "The Pace" (M Plant)... Aquatrax – "Motion" (Aquatrax)... Mindrum – "Advanced Butler" (white label)... Debo – "Twista" (Freakmode)... H.S.E. – "Obscure" (I.H.R.)... Deson – "R.U. Sure" (Dance Mania)... Joey Beltram – "Vamp" (Visible)... Kurbel 6 – "Unknown" (W/L)... Underground Resistance – "0.B.X.A" (Underground Resistance)... Surgeon – "Patience" (Dynamic Tension)... Jeff Mills – "Axis 8 1994" (Axis)... DJ Rush – "Rain Dance" (Djax Up Beats)... Coray Holloway – "No Further" (Djax Up Beats)... Stacy K – "SOS (Revenge)" (Dance Mania)... M Plant – "Unknown" (M Plant)... Low End Theory – "Sweet Pickles" (Dance Mania)... Deson – "The 604" (Dance Mania)... Deson – "SWYMGY" (Dance Mania)... Milton – "Pop Dat Ass" (Freak Mode)... DJ Funk – "Dub Like Me" (Underground Construction)... DJ Funk – "XTC" (Dance Mania)... Jeff Mills – "The Other Day" (Axis)... Green Velvet – "Destination Unknown" (Relief)... Jeff Mills – "Force Universelle" (Purpose Maker)... First – "Regis Mix" (Tresor)... Section 8 – "Fallout" (Radius)... DJ Leeon – "Unknown" (Syncopate)... Stephen Brown – "Byte 1" (Djax Up Beats)... Pulzar (white label) (W/L)... Blueprint 6 – "Unknown" (Blueprint)... Umek – "Expire" (W/L)... DEO – "Hydraulic" (Hydraulic)... Outlander – "The Vamp Revamped" (R&S)... Code 6 – "Last Voyage" (Xperimental)...

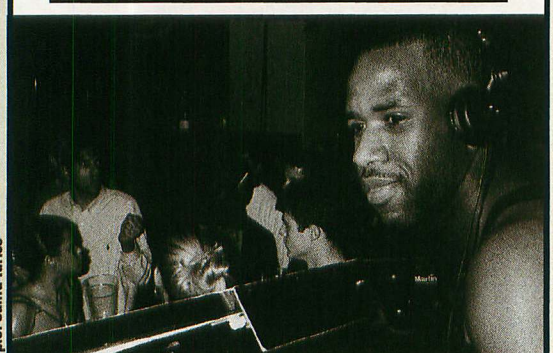
DJ OF THE MONTH

Twice As Nice resident and ex-rave jock, DJ SPOONY talks about what it takes to be a top Sunday session speed garage bandit

WHEN AND WHERE WERE YOU BORN?
Hackney, June 1970.
HOW DID YOU START DJING?
My first gig was playing at our local Youth Club when I was 15. It was all across the board stuff, hip hop, swing and soul, which I'd got into through my mates at school.
WHAT WAS THE FIRST RECORD YOU EVER BOUGHT?
"Magic Touch" by Rose Royce.
AND THE LAST?
"Never Forget" by Big Glen & Nortee B Nice.
WHAT CHANGES WOULD YOU LIKE TO SEE IN THE CLUB SCENE?
I don't like people who go out just for the sake of it. They should be staying at home, not partying. That way, everyone who wants to party can go out and have a good time without it being spoilt by anyone else.
WHAT ARE YOUR STRENGTHS AND WEAKNESSES?
I'm definitely good at being versatile. I can weigh up very quickly if the people on the dancefloor are loosing direction and then get things back on track. I think it's good that I can wear lots of different hats while staying within the same genre and I'm not afraid to play tunes which haven't broken yet. But sometimes my concentration isn't 100 per cent and that causes other problems. I'd like to be more professional.
FAVOURITE LABELS?
Ice Cream, Swing City, MAW Records, 500 Rekords and of course my own label, DFL.
FAVOURITE CLUBS TO PLAY?
Twice As Nice. The sound system is brilliant and the crowd are prepared to have it. Lords Of The Underground tends to be good, too.
WHAT WOULD YOU BE DOING IF YOU WEREN'T A DJ?
I'd most probably be stuck at the Employment Service in Shoreditch where I used to work before I got into DJing full time. That's if I didn't become a professional footballer.
WHAT'S NEXT FOR DJ SPOONY?
I've got the first release on my own label, DFL, "So Confused/Twisted Future" by 4 Deep Connexion. I also want to be at the forefront of breaking this kind of music to the nation.

DJ Spoony can be heard at Twice As Nice (Sundays, The Colosseum), Xcitement (Fridays, The Gas Club) and Pure Silk (Saturdays, SW1 Club)

DJ SPOONY'S 10 FOR TODAY
TIM DELUXE & DJ OMAR – "Double 99" (Ice Cream)
4 DEEP CONNEXION – "Twisted Future/I'm So Confused" (DFL)
UNKNOWN – "Free" (AM:PM)
THE DREAM TEAM – "Pray" (T/P)
TIMMI MAGIC – "Get Freaky/In The Morning" (Main Ingredient)
BIG GLEN & NORTEE B NICE – "Never Forget" (VIP)
DAMAGE – "Love Lady" (T/P)
BLUE JAMES – "It's My House" (500 Rekords)
SASPERELLA – "Find A Way" (Cross Town)
ANDY MOWATT – "Everything Is Large" (T/P)



pic: Salifu Idriss

Linden C and the Boogie Bunch (June 12). **MOOV (9-late. £3. Info 0171-937-9403) alternate Thursdays. RICOCHET (9-3am. £5/£4. Info 0181-964-6130) monthly Fridays.** Old school meets nu skool beats (June 27).
THE COLOSSEUM Nine Elms Lane. SW 8. MUSIC MILL (10-late. £12/£10/£8. Info 0171-619-1038) Saturdays. Swanky house with Bobby & Steve, Chrissy T, Al Mackenzie, Gordon Kaye and Graham Gold on rotation. **TWICE AS NICE (10-late. £8/£4. Info 0171-272-4185) Sundays.** Underground garage with DJ Spoony and crew.
THE COMPLEX Parkfield Street. N1. 0171-428-9797. VOYAGER (10-late) Fridays. Felix Da Housecat, D Wynn and Ralph Lawson (June 13), James Pennington, Andrew Weatherall, Miles Hollway and Elliot Eastwick (27) and Billy Nasty, Doc Martin and Alex Knight (July 4). **CAMOUFLAGE (10-5am) Saturdays.** Alex Baby, T-Money, Dodge, James Lavelle, Fraser Cooke and Matt White on rotation.
THE CROSS Goods Yard. N1. 0171-837-0828). MISS MONEYPENNYS (10.30-6am. £15). Judge Jules (Friday June 21). **MILKN 2 SUGARS (10.30-4.30am. £10).** Ralph Lawson (Friday June 27). **RENAISSANCE (10.30-6am. £15).** Jon Pleased and Danny Rampling (Saturday June 28). **SUGAR CANDY (10.30-4.30am. £10/£8).** Jo Fish and Matt Lawes (Friday July 4) and **BABY GEORGIE (10.30-4.30am. £10/£8).** Luke Neville (Saturday July 5).
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.
THE DOG STAR Coldharbour Lane. SW2. STREET CORNER (9-1am. Free) Mondays. Glen Gunner plays host. **FORGERY (9-1am. Free) Tuesdays.** Patrick Forge and Richard Welsch are on a jazz-funk tip. **PUNK PASTE (9-1am. Free) Wednesdays.** Lo Fidelity All Stars and Weird Beats Collective. **WEIRD SCIENCE (9-1am. Free) Thursdays.** Jerry Dammers and Ollie Bayley. **SCARAMANGA (9-late. Info 0181-968-8459).** Catch cool deep grooves in a house party stylee (Saturday July 5).
THE DUNGEONS Parry Street. SW1. STEPPAS (10-6am. £8/£5. info 0171-924-7966). Goldie, Ed Rush, Kemistry & Storm (Friday June 20).
THE END West Central Street. WC1. 0171-419-9199. MOST (10-late) monthly Wednesdays. Born To Bang with Westbam (June 11). **ARCLIGHT (10-3am. £3) Wednesdays.** MK, Diablo and Shortee Blitz (June 18). **SLOW MOTION (10-3am. £3) monthly Wednesdays. BLISS (10-late. £6. Info 0171-734-0610) Thursdays.** Speed garage with Matt Jam Lamont (June 12), Norris Da Boss Windross (19), Micky Simms (26) and tbc (July 3). **AUTOI (11-5am. £12/£7).** Grooverider, Doc Scott, Alpha Proxmia, Mr C and Mr Scruff (June 13). **V RECORDINGS (11-late).** Drum & bass with Bryan Gee and mates (Friday June 20). **FULL CYCLE (11-6am. £10/£8).** Roni Size, Dj Krust, Suv, Die and Flynn & Flora (Friday June 27). **SKINT ON FRIDAY (11-5am. £10/£8).** Bentley Rhythm Ace, Fatboy Slim and Cut La Roc (Friday July 4). **TRIPTONITE (10.30-6am. £12/£10).** Jay Chappell, Lee Fisher and Andrew Galea (Saturday June 28). **SUB-TERRAIN (11-7am. £13/£10).** Trevor Rockliffe, resident Mr C, Darren Emerson and Murf (Saturday July 5).
EC1 CLUB Farringdon Road. EC1. EUROBEAT 2000 (10.30-6am. £6/£4. Info 0181-450-4506) Thursdays. DJ Hyperactive (Chicago) (June12), closed (19 and 26) and Steve Stoll live (July 3).
THE FITZ & FIRKIN Great Portland Street. THE RUMPUS ROOM (6-late. £3/£2. Info 0181-923-7922) Sundays. Beatznbreakz.
THE GARDENING CLUB Covent Garden. WC2. 0171-497-3154. THE PINCH (10-2.30am. £5) on Tuesdays. HARDWARE (10-3am. £5/£3) Wednesdays. Technohousefunkgrooves. **CLUB FOR LIFE (10.30-6am. £13/£11) Saturdays.** Keith Litman (June 14), Graham Gold (21), Jeremy Healy (28) and tbc (July 5). **SUNFLOWERS (8-3.30am. £6) Sundays.** Darren Poole and chums keep it on.
GEORGE IV Brixton Hill. SW2. VENT (8-late. £6/£4. Info 0171-278-9802) monthly Fridays. Tbc (June 13). **CIRCULATION (9-late. £6/£4. Info 0171-278-9802)** Andrew Weatherall, Roo and chums (Friday June 27). **BASEMENT JAXX (10-late. £5. Info 0181-968-8459) monthly Saturdays.** Disco garage with live PA from Corrina Joseph (June 21).
GOSSIPS Dean Street, Soho. BREAKING POINT (10-3.30am. £7/£5. Info 0171-833-2621) monthly Fridays. Up tempo breaks and beats with Mole (Boombox) and Paul Arnold (Cert 18) (July 4). **ITS ON (10-late) monthly Fridays.** More top tunes and shite mixing (June 13).
GRAYS Grays Inn Road. THE ELECTRIC UNDERGROUND (10-5am. £8/£6. Info 0181-854-9461). Emissions from beyond with DJ Rush, Terry Mitchell and Ben Simms (Saturday June 7). **BLAKKOUT (10-5am. £7. Info 01708-374-913).** Underground one off party with Alex Knight (Saturday June 21).
HAPPY JAX Shand Street. THE UNSUNG REVOLUTIONARIES (10-6am. £10/£8. Info 0171-518-3026) monthly Saturdays. Progressive and hard house with Ray Berkoh and Dan Fisher (July 5).
HEAVEN Villiers Street. WC 2. HYBERNATION (10-3am. £5/£4) Thursdays. Lab 4 live (June 12), Jon The Dentist (19), Al Bloomfield (26) and tbc (July 3).
HQS Camden Lock. NW1. THE LOFT (9.30-2am. £4. Info 0171-485-6044) Wednesdays. Paul Trouble Anderson and chums plays deep and funky garage.
IMPERIAL GARDENS Camberwell Road. SE1. INDULGE (11-6am. £8. Info 0171-923-4444) monthly Saturdays. Reel houze muzik with Brendan Downing and Tim Webster (June 14).
LABRYNTH Roseberry Place. E8. VERTIGO (10-late. Info 0181-998-8690). It's a rave! With Slipmatt, Dougal, Vibes, Seduction, Mickey Finn, Jumpin Jack Frost, Ellis Dee and Randall (Friday June 13).
THE LEISURE LOUNGE Holborn. EC1. 0171-242-1345. THE SESSIONS (10-4am. £12/£8) on Saturdays. The Metalheadz crew lock horns, featuring Goldie, Grooverider, Fabio, Kemi & Storm, Doc Scott, Peshay, Randall, Jumpin' Jack Frost, Marly Marl, Bailey, Clarkee, Loxy, Ink and Cleveland Watkiss.
MARKET CAFE Covent Garden Plazza. UP FOR THE DOWN STROKE (8-late. £3. Info 0181-888-5907) Wednesdays. Pacific Records (June 11), Ferox with Russ Gabriel (18), Auto with The Extended Family (25) and tbc (July 2).
MARS BAR Sutton Row. W1. 0171-738-6356. TEMPO (10-2.30am) on Thursdays. Fabio and Grooverider getting it on with Clarky and Frost (June12), Subject 13 (19), Peshay (26) and tbc (July 3).
MINISTRY OF SOUND Gaunt Street. SE 1. 0171-378-6528. DROP 103 (10-3am. £7/£5). Beat culture with Fuel, Cutmaster Swift, Shortee *Blitz* and Kirk Degiorgio (Thursday June 12). **FRISKY? (10.30-6.30am. £10/£6) Fridays.** Judge Jules and Danny Rampling (June 13), Brandon Block and Heaven (20), Mark Moore and Stretch & Vern (27) and tbc (July 4). **RULIN (11-9am. £15/£10) Saturdays.** Jon Marsh (June 14), Marques Wyatt (21), 95 North, JazznGroove and Dimitri From Paris (28) and tbc (July 5).
PLASTIC PEOPLE 37-39 Oxford Street. 0171-439-0464. ULTIMATE BASE (10-3am. £6/£5) Thursdays. Coxy and Jim Masters play housey techno. **FRIDAYS 'R' FIRIN' (11-5am. £7/£6) on Fridays.** Residents Kenny Hawkes and Harri house you.
THE POWERHAUSE Seven Sisters Road. N7. MUDLUMZ (8-2.30am. £5. Info 0171-241-6829) monthly Thursdays. Phat beats with the Bury Crew, Skinnyman and the Mud Family (June 12).
RAW CLUB Great Russel Street. WC 1. KINGSIZE (10-5am. D12/D6. 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 reggae vibes.
SMITHFIELDS Farringdon Street. EC 1. 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 and DJ SS and Aqusky (June 11), Quadraphonic and Boymerang (18), Fabio and Phil Asher (25) and tbc (July 2). **KAHUNA VS FREEFORM (9.30-5am. Info 0973-869-021) Fridays.** Matt Thompson and Sean Rowley (June 13), Norman Cook and Carl Clarke (20), Justin Robertson (27) and Billy Nasty and Dean Thatcher (July 4). **HAPPINESS STANS (9-3.30am. £8. Info 0171-613-1099) Saturdays.** Lots of different DJs. Lots of different styles. Lots of top tunes.
THE SOUNDSHAFT Hungerford Lane. WC2 0171-930-2020. LOW-KEY MOVEMENTS (10-3.30am. £6/£4. Info 0181-304-2920) Wednesdays. DJ Rap, Zinc, Special K and Arcane.
THE SPITZ Commercial Street. E1. SCRATCH (7-12pm. £6/£4. Info 0171-228-66160) monthly Thursdays. Avant-gardizm with The Triple Tag Team, Drome and Germanys Kriedler (June 12).

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THE SQUARE ROOM Leicester Square. JAZBAH (10-3.30am. £5/£3. Info 0956-581-714) Fridays. Acid jazz and afro latin with Keith, Abbey and Seamus.
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 and Derek B.
TEA ROOMS DES ARTISTES Wandsworth Road. 0171-652-6526. SUNDAY BEST (8-1am. £1.99) Sundays. Rob Da Bank is a purveyor of folky techno and chip shop beats, with guests.
TURNMILLS Clerkenwell Road. EC1. 0171-250-3409. LOGICAL PROGRESSION (9-4am. £7/£5) alternate Thursdays. LTJ Bukem and the Gook Looking crew (June 19 and July 3). **THE GALLERY (10-late. Info 0891-516-666) Fridays.** Judge Jules and Al Mckenzie with The Rocksteady Crew and Crazy Legs (June 13), Danny Rampling and Tall Paul (20), Keith Litman and Danielle Davoli (27) and tbc (July 4). **THE HEAVENLY SOCIAL (9.30-3.30am. £8/£7) Saturdays.** Big beat fest from the Socialites.
VELVET UNDERGROUND Charing Cross Road. WC2. DOUBLE BUBBLE BURP-A-COLA (10.30-4am. £10/£8. Info 0385-725-369) monthly Fridays. Bedroom DJ talent night hosted by Jules Spinner and Tim Nice (June 13). **TOMORROW PEOPLE (10.30-4am. £8) Saturdays.** Nicky Holloway and Chris Good.
VENOM Bear Street. WC1. TWISTED FUNK (10-3am. £5/£4. Info 0171-323-0893) Wednesdays. Darren Emerson and Dave Angel jack it up.

MANCHESTER:
APPLEJACKS Portland Street. HAPPY DAYS (10-2am. £4/£3. Info 0161-446-2938) Thursdays. Luvdup bounce back with occasional guests, including Ralph Lawson (June 26).
THE BOARDWALK Little Peter Street. 0161-228-3555. YELLOW (10-2am. £7/£5. Info 0161-228-3555) Fridays. Funkadelic grooves with Dave Haslam, Jason Boardman and Elliot Eastwick.
CLUB CODE New Wakefield Street. 0161-236-4899. RECONSTRUCT (10-3am. £6/£5) Saturdays. Rob Bright and chums play funky techno.
CLUB KALEIDA Oldham Street. ELECTRIC BLUE (10-3am. £5. Info 0161-448-7545) Fridays. Only Child, Una Luke and Matt Trigg.
CYBERIA Oxford Road. 0161-236-6300. CONDITION (10-3am. D6/D5. Info 0161-832-0934) monthly Saturdays. Internetty, kinda thing with resident, Matt Thompson and Gary Cobain (FSOL) live by ISDN (June 21).
THE HACIENDA Whitworth Street West. 0161-256-5051. THANK FAC IT'S FRIDAY (10-late. £5/£4) Fridays. Dave Kendrick, Bobby Langley, Pete Robinson and Dave Rofe plus Pete & Russell (June 13), Al Mackenzie and Dimitri From Paris (20). **FREAK (10-3am. £10/£8) Saturdays.** Summer residents Miles Hollway and Elliot Eastwick join Dave Haslam and Michelle Kelly.
THE MUSIC BOX Oxford Road M1. SONAR (10-4am. £6) monthly Fridays. DRAMA (10-3am. D7/D5. Info 0161-224-8869) Saturdays. Tonal techno and deep house from the Rainy City crew and pals.
THE PHOENIX Oxford Road. TANGLED (10-4am. £5/£4. Info 0161-953-4046) monthly Saturdays. Phil Morse and Steve Greg house you (June 28).
THE ROADHOUSE Newton Street. 0161-237-9789. STEPPERS DELITE (10-3am. £6/£5. Info 0161-226-1028) monthly Saturdays. Girls on top with Nicolette (June 21).
SANKEYS SOAP Jersey Street. 0161-950-4230. DUSK TIL DAWN (10-4am. £8/£7). DJ Hype, Da Intalex, Jester Sound System and Sharky (Thursday June 12). **GUIDANCE (10-3am. £9/£8) monthly Wednesdays.** Reprazent live with Full Cycle (June 18). **BUGGED OUT! (10-3am. £7/£6) Fridays.** Ian Pooley, Armand Van Helden and Blame (June 13), Luke Slater and Kris Needs (20), Gemini and Da Intalex (27) and tbc (July 4). **GOLDEN (9-3am. £10/£8) Saturdays.** Norman Jay and Graham Gold (June 14), DJ Sonique and Luke Neville (21), Judge Jules and Gordon Kaye (28) and tbc (July 5).
SOUTH South Kings Street M1. 0161-861-7270. STEREO (10-late. £6/£4) on Saturdays. Mike Chadwick crams both ears with Dean (June14), Firdos (21), John McCready (28) and tbc (July 5).

MIDDLESBOROUGH:
THE ARENA Newport Road. ON IT (9.30-late. £8/£6) Saturdays. Rollin' drum & bass.

MILTON KEYNES:
THE WINTER GARDENS 01908-612-262. ULTRA VEGAS (9-4am. D9/D7) Saturdays. Neil B and The Lovely Helen (June 14), Ashley Cooper (21), Danielle Davoli (28) and Seb Fontaine (July 5).

NEWCASTLE:
RIVERSIDE Melbourne St. 0191-261-4386. SHINDIG (10-late. £8/£7) Saturdays. Scott and Scooby.

NORTHAMPTON:
THE ROADMENDER Ladys Lane. SUBURBAN BEATS (9-2am. £7. Info 01234-217-171) monthly Fridays. Revolution (July 4).

NORWICH:
THE WATERFRONT King Street. 01603-632-717. LATE LUNCH (10-6am. £12/£11). Tony De Vit and Tom Bouthier (Friday June 27).

NOTTINGHAM:
BEATROOT Broadway. 0115-924-0852. STEEL (10-2am. £3/£2) Thursdays. Grooverider (June 12), Neil Trix (19) and tbc (June 26 and July 3).
THE ESSANCE Goldsmith St. 0115-960-9945. FUSION (9.30-3am. £8/£6. Info 0468-490-252). Dave Clarke, Ade Fenton, Talvin Singh (Friday June 20).
THE HOUSE Huntingdon Street 0115-956-5324. GARAGE (10-2am. £3/£2.50) Thursdays. JFK (June 12), Alex Anderson (19), Chris Anslow (26) and tbc (July 3). **THE SESSIONS (10-3am. £4.50/£4) Fridays.** Sleaze with Pete Martine and Dizire Dubfire (June 13), Quadrant and DiY (20), The Spin Doctor and Jon Of The Wicked Bitches (27) and tbc (July 4). **THE HOUSE (10-3am. £10/£9/£8) Saturdays.** JDJ tour with Andy Galea and Chris Anslow (June 14), Aqua night with Keith McDonnel (21), Junior Perez and Diesel (28) and Jim Ryan (July 5).

PLYMOUTH:
SOUND FACTORY Union Street. SILK (9-2am. £6/£5. Info 0402-480-953). Ed Rush, S One and Rinx (Thursday June 11).

PORTSMOUTH:
THE GARAGE Cambridge Road. CAUTION (9-2am. £5/£4. Info 01705-843-679).

READING:
ALLEYCAT LIVE Gun Street. 01734-561-116. CHECKPOINT CHARLIE (9-4am. £10/£8. Info 0171-486-1877) alternate Fridays. Summer spesh with Carl Cox, Mr C, Mrs Wood, Sister Bliss and Turbulent Force (June 14) and Kemistry & Storm, J.Daniel, Rockliffe and Sister Bliss (28). **DIVINE INSPIRATION (9-4am. £10/£8. Info 01189-561-116) alternate Saturdays.** Luvdup (June 21) and Smokin Jo (July 5).

SHEFFIELD:
THE LEADMILL Leadmill Rd. 0114-275-4500. RISE (10-4am. £8/£6) Fridays. Heller & Terry (June 13), Mark Moore and Miss Barbie (20), Farley Jackmaster Funk and Jim Shaft Ryan (27) and Anthony Pappa and Nipper (July 4).
THE MUSIC FACTORY London Road. 0113-242-7845. THE OLD SKOOL (10-late) Fridays. Athletico (June 13), Sugar Shack soul (20), DJ Cam (27) and tbc (July 4). **LOVE TO BE (10-4am. £8/£6. Info 0113-242-7845) Saturdays.** Tony, Scott, Everton and Greg get on it.

STOKE-ON-TRENT:
THE STAGE Brunswick Street. SOUND (9-2am. £5/£4. Info 01785-282-848) Saturdays. Kelvin Andrews, John Taylor and Mike Smith peer through the commercial fog with John Carter (tbc) (June 21).

STRATFORD-UPON-AVON:
LONG MARSTON Phoenix Festival. Info 0181-740-6288. The dance line-up includes The Ministry Of Sounds Adeva, Frankie Foncett and Jocelyn Brown (Thursday July 17), Sasha & Digweed (Friday July 18), Pete Tong and Orbital (Saturday July 19) and Metalheadz with Grooverider, Fabio, Randall and Kemistry & Storm (Sunday July 20).

SWINDON:
THE BRUNEL ROOMS, Havelock Square. 01793-531-384. THE FRUIT CLUB (9-3am. £4/£5/£6/£7) Fridays. Dougal and Lisa Pin Up (June 13), Mickey Finn, Bryan Gee and Beat Foundation (20), The Producer, DJ Sy and Menace (27) and Krust, Die and Judge Jules (July 4). **FRISKY (9-2am. £5/£6/£7) Saturdays.** DJ Sonique (June 14), Paul Harris (21), Sarah Chapman (28) and K Klass (July 5).

TENBY:
CHEQUERS Penally. UP FOR IT (9-2am. £9/£7. Info 01834-812-570) Fridays. Jim Ryan (June 13), Alex P (20), Alan Stevens (27) and Tony De Vit (July 4).

WOLVERHAMPTON:
THE CANAL CLUB Broad Street. 01902-711-545. GONE FISHING (10-6am. £10/£9. Info 01902-311-312) Saturdays. Miss Barbie and Fat Tony (June 14), Brandon Block (21) and tbc (28 and July 5).

WORCESTER:
ZIG ZAGS St Johns. WET DREAM (9.30-2am. D5/D4. Info. 01905-619-069) alternate Saturdays. Mark Huges (June 21) and Si Long (July 5).

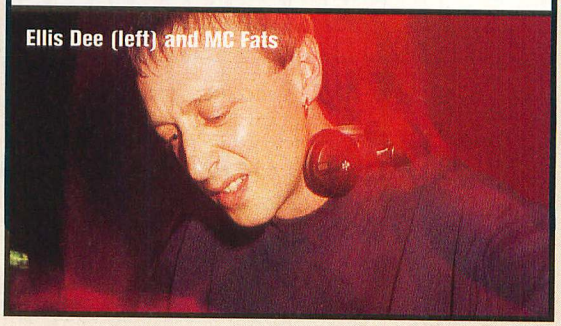
SATURDAY NIGHT FEVER

Dreamscape, World Dance and Perception veteran, ELLIS DEE has never been one to fall behind the times. Riding high on the crest of rave with as Rhythm Section, he continues to operate at the cutting edge of jungle

WHERE HAD YOU BEEN ON THE FRIDAY NIGHT?
I'd been out to play a club in the grounds of Longleat Safari Park. It looked like the kind of place where all the animals run about and we were expecting a tiger to jump out any minute. It was one of those venues where the carpark was round the back so when we pulled up outside, it looked like the place was empty. But we got inside and it turned out to be quite a big do.
WHAT DID YOU DO DURING THE DAY?
Well, after we left the safari park, I came back to friend's house in West London. Unfortunately when I left to drive home in the morning, my car had been clamped. It was quite mad because I needed to get to the airport to fly to Frankfurt. But we had to wait until the place where you get your clamps released opened and then had to hang around another hour and a half while they took it off. I made my flight just in time.
WHAT CLUB WERE YOU PLAYING ON THE SATURDAY? WHAT WAS IT LIKE?
It was a night called Vibrations, which is the best drum & bass club in Germany. They've got a wicked scene out there. The first time I went over I was really surprised to find that people were into drum & bass. But you can play as hard as anywhere in London and they're really up for it. At Vibrations, it was me, MC Fearless and Bass Face Sasha, who is the top drum & bass DJ in Germany. The crowd just made noise all night with not one but four horns in their mouths all the time so it was just like having a motor in there with the horns on all night. Some of them can dance to jungle but others can't quite manage it. They do this dance which goes about 400 miles an hour as if they're following the drum sticks instead of the bass. I must admit, it does look really funny.
WHERE DID YOU GO AFTER THE CLUB?
My flight was at two in the afternoon, so we went straight back to the hotel to catch some sleep before leaving.
HOW DID YOU FEEL ON THE SUNDAY?
Well, I just carried on. On Sunday night I played at Helter Skelter up at Birmingham Institute. All the jungle people used to play up there but there was so much aggro due to gangs that up until recently all the drum & bass stuff stopped. With Helter Skelter, it's hardcore too and I don't think the guys with guns would stand around and listen to that, so there's never any trouble. I turned in my set and was just about to leave, when Kenny Ken arrived so we plotted on the dancefloor for another hour. Kenny came back to mine and we ended up chilling in my studio for the rest of the night.
TELL US ONE FUNNY THING WHICH HAPPENED THAT WEEKEND.
It's got to be Kenny Ken showing off some of his MC skills in my studio. He was right paranoid about anyone hearing it so he was going, 'You're not taping this are you?'. So of course, the next thing I do, is call up his girlfriend Tracy, and tell her to let him know I've taped it all and I'm going to use it as a sample on my next dub. I wish I had taped it, though because I couldn't stop laughing!

ELLIS DEE'S 10 FOR TODAY
PUGWASH – "Star Wars" (D/P)
ELLIS DEE FEAT MC FATS – "E97 Style" (Collusion)
KROME AND TIME – "Non-Stop Rockin'" (Tearin')
DJ SS – "Gold Remix" (Formation)
SWANEE – "High Rollers" (SUS)
BARRY BOOM – "Stand And Deliver (Darren Jay, Mickey Finn & Aphrodite Remix)" (Universal)
DJ RAP – "Smart Steppa Remix" (Proper Talent)
UNKNOWN – "Whatever Man" (Trouble On Vinyl)
DJ SWANEE – "The Alarm" (Collusion)
SWIFT – "Soul" (True Playaz)

'E97 Style' by Ellis Dee featuring MC Fats is out now on Collusion


Ellis Dee (left) and MC Fats

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Sunday 13th July

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DEATH IN VEGAS GLOBAL COMMUNICATIONS
DJ DEEP + more t.b.a.

Main Stage

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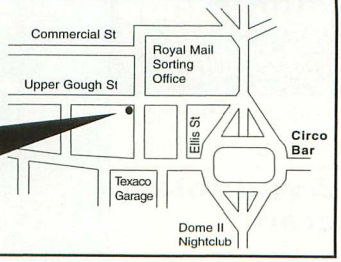

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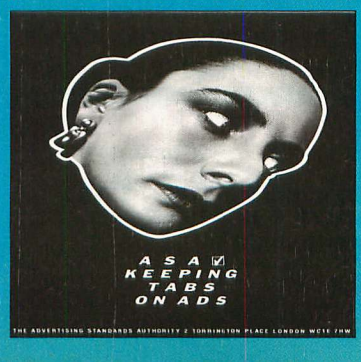

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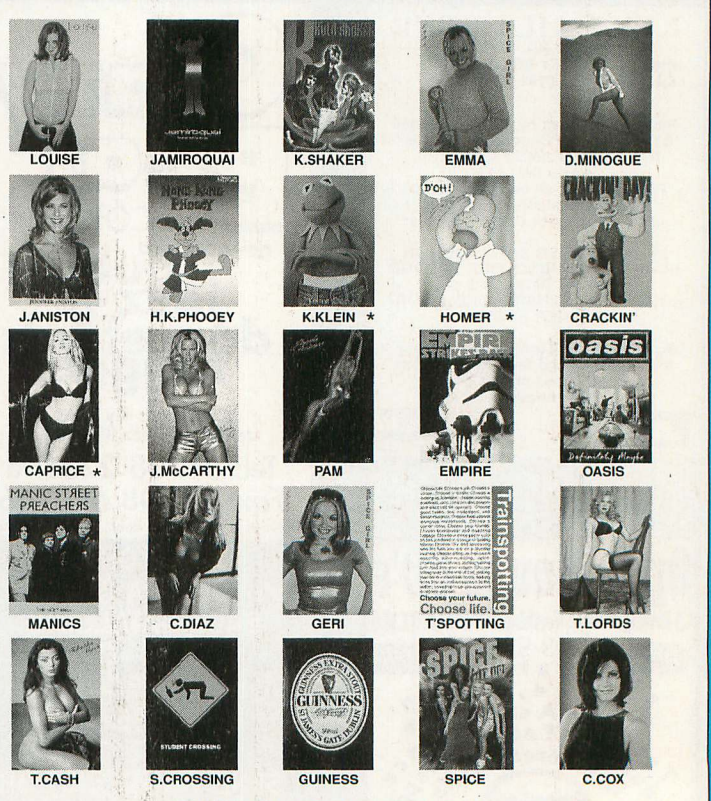

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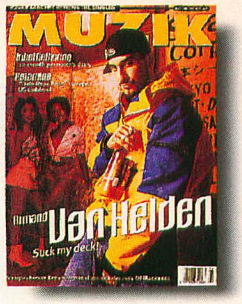

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ALL GONE TONG AGAIN

JUST a wee note to say how excited we all got after your Southport Dance Weekender article (Issue 24). We noticed a few of our mates knocking the place and telling porky pies about people being mugged and their chalets being broken into. Why? Jealousy perhaps! Your article made us realise they were speaking out of their nether regions. So we trotted off to Southport to be greeted by friendly doorstaff and an event that couldn't have been better organised. We all had a winner of a time!

The point we're getting to is that you should launch a new column, "Those Who Ruined It". The reason is that up until 2am on Saturday, the sound had been soulful, uplifting garage which the crowd loved. Out of the blue, Pete "Bloody 303s And Trance" Tong came on and killed the vibe. No disrespect to the Tongster, but his style did not fit in with the feel of the weekend and we think others may agree. Maybe you could use this to start the column with.

ANDY, CHRIS, JOHN, ROB, GARETH & DAVID, Manchester

JUNIOR VASQUEZ – EARLY REACTIONS

HAVING read your comments on the Junior Vasquez "soap opera", I would like to tell you about the Ministry Of Sound episode. Not only did MOS overcharge the punters and overfill the club, but Junior's set was the biggest pile of tosh I've ever heard. The looks on the clubbers' faces said it all. They were unamused and disinterested in the set he played. Perhaps Junior should have played at DTPM, where his style might have proved more appropriate. The superclubs may have the power but Mr Vasquez should have taken a little more time to study the tastes of the patrons of the clubs he was playing. As many who went will tell you, the only taste he left was a bitter one in the mouth.

MARC BARNARD, Essex

SPEED GARAGE – THE REAL DEAL?

SO the media mags have discovered "street garage" or "speed garage" as they call it? Already I have seen some bad reporting with people who know nothing trying to get props. Here's the real version of the story.

About two and a half years ago, Happy Days started promoting events across London, from High Beach in Essex to a Curtain Road warehouse in the East End. The music, as it is today, was garage pitched up in speed with extra bass. Many unknown DJs played. Normal credentials were a prior stint in Tenerife. The star of the day was Matt "Jam" Lamont, who'd just released the underground anthem "Feel My Love" and the tracks of the moment were by Joey M, who had released the still unmatched "Cover Ups 1 & 2" EPs.

Essex was running the show, as the music was all about dressing up and bringing the holiday vibe back from Tenerife. The Vibe at Epping Forest Country Club (Sunday Splash), Chans in Walthamstow and Perfect Virtue in Southend were the lick.

Summer 1995 saw the appearance of The Arches in London Bridge. The music was mainly Nice & Ripe and as many tracks by Todd "Legend" Edwards as you could find. DJ Hermit made the Arches his house, with Karl "Tuff Enuff" Brown also gatecrashing.

Summer 1996 saw the underground become very commercial. Sunday clubs along the Thames were the norm. Every pirate worth its salt had to be playing Todd Edwards. The record companies also picked up on this by granting him mixes. The unofficial anthem, "Saved My Life" was released by ffrr and RIP came in big.

1997 has seen everyone rinsing out the music. I almost can't listen to the radio now as everyone is playing the same 50 tunes. The music originally crafted by Todd Edwards and localised by Tuff Jam, Nice & Ripe and RIP is getting harder and faster. Could this be its downfall? We'll have to wait and see.

Anyway, here's an official "street garage" milestone chart.

1. Todd Edwards - "Saved My Life"
2. Matt "Jam" Lamont - "Feel My Love"
3. Grant Nelson - "Together"
4. Karl "Tuff Enuff" Brown - "Experience"
5. Todd Edwards - "Sample Choir"
6. Better Things - "Workin' Happily"
7. Todd Edwards - "Messenger"
8. Mood II Swing - "Closer"
9. Tuff Jamm - "Unda Vibes 1"
10. Joey Mustaphia - "Cover Ups 1"

COLIN WILLIAMS, London

DJ K KLASS

KEELE University, April 29. The Muzik Masterclass tour. DJ K lifted the roof off the place with his seamless mixing and endless euphoria. This guy without a doubt deserves to be in your "Those Who Rocked It" column.

Unfortunately, because his set was so good, Tall Paul was a bit of an anti-climax. But it was an unbelievable night all the same. Thanks very much.

PAUL FISHER, Stoke-On-Trent

This was one of many letters we received about the apparently amazing DJ K. Except they were all, rather suspiciously, written on exactly the same note paper. Still, we hear from reliable sources that he is, indeed, a man to watch.

EUROBEAT FEEL THE HEAT

MAKING a rare trip to London to see Richie Hawtin/Luke Slater etc at Subterrania, we made a last-minute decision to support Colin Faver and take a chance on Eurobeat 2000, which is currently receiving rave reviews.

Checking out the details in "Time Out", we were expecting a treat... free tape on the door, new pumping sound system, and only a fiver!! What a big mistake. £6, no tape, one disco light and a "crowd" of about 70 people. The night had a school disco air about it. There was a few sheets up on the wall and the place filled up with smoke every now and then. We endured over an hour of aural displeasure as the resident (you know who you are) used spin-backs to get out of bad mixes and championed yet another slaughtering of Laurent Garnier's "Crispy Bacon".

Colin Faver made a good recovery of the failing night, but it wasn't enough for Brenda Russell, who was seen heading for her coat and record bag before the end of his set. Imagine our horror soon after when all went silent. A blown fuse? Feeling similarly wired, we left in disgust.

I'm all for supporting the cause, but is it any wonder that techno crowds are dwindling? Promoters still haven't made the link between bad DJs and falling numbers, nor have punters realised why they stop dancing every five minutes as the DJ clatters through a mix. While famous name recording artists slaughter their DJ sets and bedroom DJs play in front of their mirrors and get their photo

EBD... by Mad Jym

taken ready for the big break, there is quality out there, but since many promoters don't actually know what a good mix is, they just book those who mouth off about their ability or simply promote themselves! Combine that with a half-baked sound system and crap decor, and what do you expect?

I wanted to end with a smug reference to the Orbit in Leeds for saving our weekend but with Colin "Crispy Bacon Slaughterer" Dale and Robert "No Show" Armani for a tenner, our unfailing quest for a top quality night is certainly not over yet.

+1, Leeds

We faxed +1's letter to Frankie D and he replied as follows:

We did give a free tape to everyone, but that was the week before. As with the price, "Time Out" printed the wrong information. There were actually 170 people. Granted, it was a quiet night, partly due to the aforementioned Richie Hawtin/Speedy J/Luke Slater event at Subterrania. I bumped into Jim Masters from Ultimate BASE and he confirmed that they too, had one of their quietest nights for a while.

As for the sound system, we did have a problem. Some of the tweeters had been blown on a previous club night and the sound wasn't as powerful as normal, although nobody else noticed enough to bring it to our attention. Also, the lighting has been recently overhauled and may have been lacking on that particular night due to an electrical problem, but it has been sorted out.

I take offence at the comments about the decor. The decor and banners take two people almost three-and-a-half hours to put up, with hand-painted UV backdrops, camouflage and black and white draping. We don't have a single sheet in the venue.

Brenda Russell was seen heading for her coat and records because she was playing next. After Colin Faver!

Any promoter who sticks his neck out to put on a quality techno night midweek deserves encouragement and respect. We've been doing it now for six years and of course sometimes we get it wrong, but at least we're trying our best to provide London with an alternative.

NOT SO NASTY

I PROMOTE a night in Leeds called Clear which, on Thursday April 24, was at NATO in Leeds. This was the biggest night I'd ever done and had Billy Nasty and Gayle San booked. However, Gayle pulled out at short notice but I managed to get Blu Peter instead. Theramin (Billy Nasty's agency) promised me Billy could definitely still make it which was very good of him due to the fact he didn't know who the fuck I was.

In due course, I found out that not only was Billy playing Clear from 2am to 4am, but before that he was going to play the last ever Herbal Tea Party. Jamie from Theramin assured me Billy would make it and indeed he did. Maybe five minutes late, but he kicked the shit out of Clear.

Then, on my request, he wrote a message in a card I brought for a close friend of mine who is doing time in prison. My friend is a huge fan of Billy's so I thought it would be nice for him to get a card from his hero. Billy, having just finished said marathon night, turned, smiled and said, "No problem". He then asked me to give Jamie a ring in the week so they could get my friend's address. Yesterday I rung Jamie and gave him the address. Jamie said he would send my friend a tape of Billy's new mix CD which has not yet been released. Obviously for a huge fan who's been inside prison for eight months, this would be like dying and going to heaven.

All in all, I feel Jamie and Billy deserve a mention in your Saints And Sinners column for showing dedication and generosity not only to me, a little-known promoter, but more importantly to a friend doing time. There was no ulterior motive here, just two guys being kind in an industry which often isn't.

JON TERRY, Leeds

BASICS ARITHMETICS

CAN you please tell me what the hell has happened to Back To Basics in Coventry. At first it seemed really promising, a light at the end of the tunnel you might say. But after a recent visit to the Foundry which was, by chance, a Muzik night, it seems nobody knows what's going on. We were blown away by the DJs you lined up, especially Parks & Wilson, whose blend of trance and drum & bass totally made our drab, boring outlook of the scene at the moment disappear.

People need to know about nights like this because they don't know what they're missing. Big thanks Muzik for an excellent DNA night. It's just a pity more people didn't know about it.

ANON

YOU'RE GORGEOUS

SO Jane Ingland of Manchester thought your editor was "rather dishy" when she saw him on The Masterclass Tour did she? (Mouth Off, Issue 25).

I also saw him on the day in question and thought he looked like he could do with feeding up a bit. If we are talking dishy though, Jane seemed to overlook your very cute EQ writer, Mark Roland. Any chance of a signed photo?

DEBBIE WALLACE, Manchester

JUSTIN ROBERTSON WRITES

YE Gods! Did I really say that? It's amazing what a few pints of shandy will make you say! I feel compelled to write to you to explain a bit more clearly a couple of comments I made in last month's Muzik (Issue 25).

Firstly, let me say that I love Axis recordings and can be found playing them in discotheques up and down the land. The point I was trying to make, admittedly not very coherently, was that I do not hold with the view that the Mills sound is the only definition of techno. This is an attitude I've encountered among many techno purist types. It's this creation of an "orthodoxy" or set of rules for techno which will end up strangling all creativity in this field.

I must say that I was quoted out of context on this matter, as your writer, Andy Crysell, and I had been discussing purists and innovation. I admit I didn't state my case very well. But I'm not a moaning bastard. Really! Anyway, respect to Jeff Mills. No respect to musical purists of any type. Lots of love,

JUSTIN ROBERTSON, Manchester

KLASS REACTION

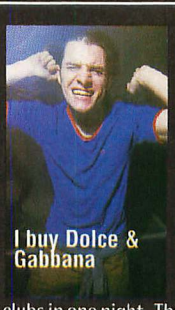
IN response to the letter from "An Irate POD Regular" (Issue 25), I would like to say how unbelievable I find the writer's comments. Anyone who knows Russ and Paul (the K-Klass DJs who allegedly "used their record boxes to clear a path through the crowd" and "demanded to play") will know, this could not be true as it is just not in their nature to do this. As a friend to both of them for several years, and having once been a long-standing resident partner to Russ at Sweet in Chester, I find the whole thing laughable.

So for all those people who haven't had the pleasure of meeting the K-Klass boys, don't be put off by one person's view. Go and experience them first-hand for yourself.

PHAT PHIL COOPER

PS With the current tabloid rumours about the possible signing of Juninho to Man United and Ravanelli to Liverpool, does it mean Emerson will be going back to Underworld? Just a thought.

AND ANOTHER THING. . .



DOOR TO THE FLOOR

AS long as we're forced to party in licensed nightclubs, we'll have to put up with bouncers, dress codes and door policies. At worst, you'd expect to put up with grief from one of these three obstacles on any one night. However, every now and then you get grief from all three. Muzik has no particular grudge against door policies, mainly because fashion and dress codes tend to exist in the kind of mecca clubs we rarely deal with. However, what we object to is clubs who adopt a cutting-edge music policy but stick to "Jenny Rampling-style" door attitudes.

Last month, Muzik visited six of Birmingham's leading clubs in one night. The main focus for the evening was Atomic Jam at the Que Club. But on our way, we nipped into Wobble where Canada's John Acquaviva was the main guest. A name like Acquaviva naturally attracts the kind of punter who would prefer to spend their pennies at the local record emporium than on the latest fashion trends. They'd rather invest in the Dow back catalogue than a Dolce & Gabbana shirt. And yet there we were outside Wobble, waiting for a taxi, only to witness three punters from Leicester get turned away because they looked "too casual". If Seb Fontaine had been the guest that night, we might have understood.

These three had already been turned away from Atomic Jam because it was too busy, so they naturally tried Wobble, which has recently made a great effort to push forward progressive music. We applaud their efforts, but can it ever really happen with this attitude? Wobble say that because Birmingham is such a clubby town, they get all sorts trying to come through their door. This is understandable, as we all want to keep out the "San An" lager louts. But how many of them have ever heard of John Acquaviva? Surely if they look casual, then a quick trick question would do to solve the problem.

If, however, the dressed-up Birmingham crowd have a problem with dancing next to someone with trainers on, then where the hell is clubland heading? Fun admit they have experienced this problem since the introduction of Funglejunk downstairs. Again, the nature of Funglejunk's music attracts the more educated, musically-minded clubber who buys records first and foremost. But without these types of people, without them actually going out and buying the music, we wouldn't have the kind of infrastructure that club culture has in this country.

Clubs like Wobble need to sort out such luddite rules with their venue owners or they will end up having to revert back to corporate handbag in order to get punters knocking on their door in numbers.

BEN TURNER

CREATION'S INTERNET CRACKDOWN

WHAT on earth are Oasis' management and record label playing at? For a band who style themselves as the "people's group", their planned legal action against unofficial Internet sites devoted to the band smacks of haughty disdain for the people who put them there in the first place.

It's all very well for them to claim that they only want to stop unauthorised usage of video and sound-clips. After all, look how quickly U2's last album got bootlegged after samples of it appeared on the Net before its official release. Such illegal action does indeed result in lost revenues for the band and their labels.

But Oasis' arguments go further than that. The way they see it, no website except their own should be able to use their official images or information from their official pages. Even if that use is just by over-enthusiastic fans who (and let's be clear about this) are making not one penny from their actions. The next step from here is to make Oasis a trademark so nobody on the Web can even start a site devoted to them without permission. Talk about crushing a butterfly on a wheel. This sledgehammer approach is insensitive and downright folly.

CALVIN BUSH

CAR OMISSIONS

YOUR coverage of Reclaim The Streets is to be welcomed, but I feel you are missing the point. Yes, the aim is to go along to their events and have a good time, but the original idea behind Reclaim The Streets was to do just as the name suggests and protest against society's car culture in favour of walking, cycling and public transport.

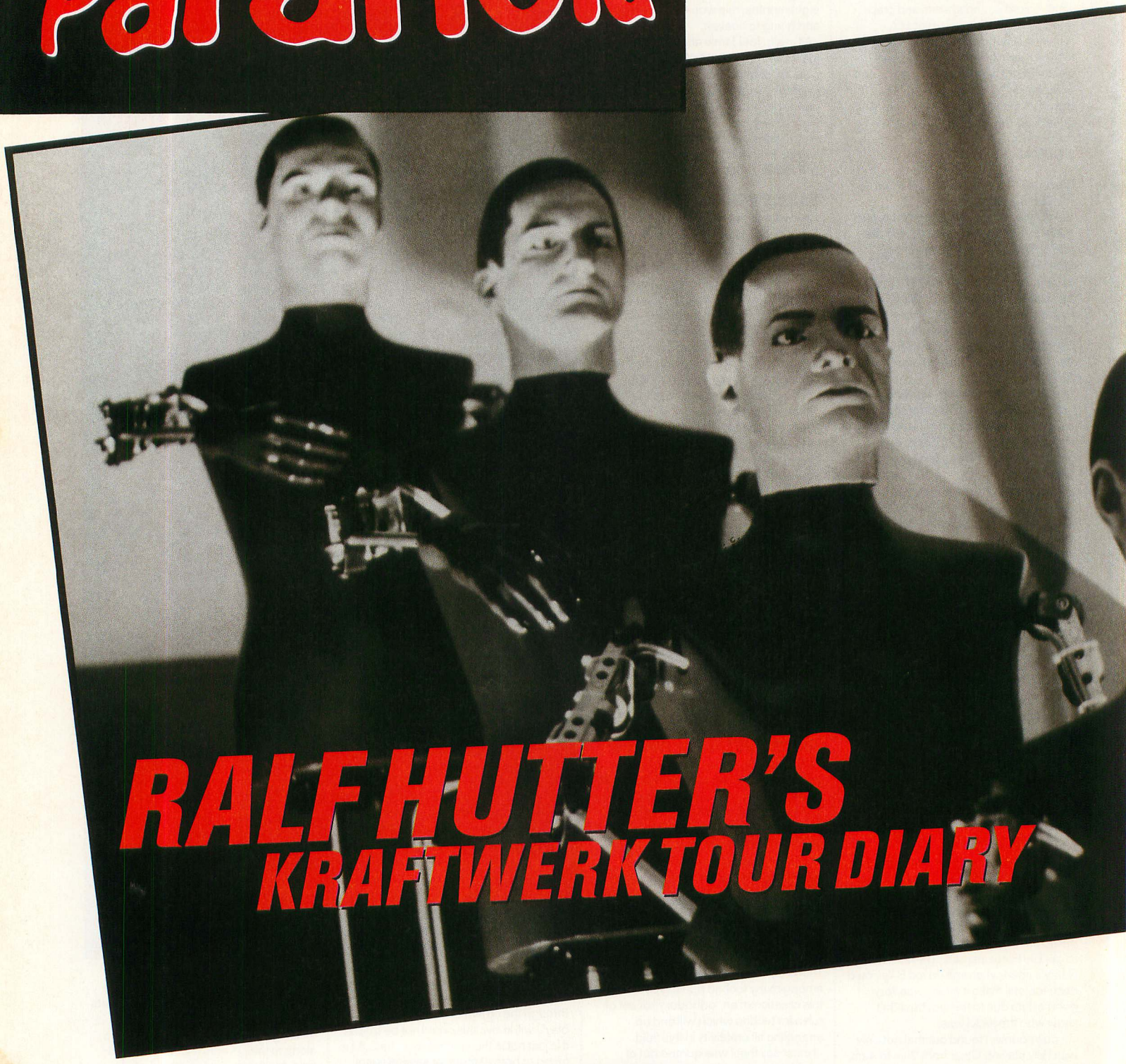
It would seem that you chose to totally ignore this and instead portray the event as some kind of Tribal Gathering without the admission charge.

It's important that people go to these events and make their voice heard. But it must be done for the right reasons, as the recent violence from the anarchist groups shows.

DANIEL ROSS, Middlesex

Werk this way

Paranoia



RALF HUTTER'S KRAFTWERK TOUR DIARY

MONDAY

Weather: Gloomy

Drank nine cups of coffee this morning before breakfast, and then undertook a 39-mile bicycle ride around the Eidsbach industrial region which surrounds our home town. I resolved to return next week and record the sound of an arc-welding machine I overheard en route. We are to rehearse this week for the concert we are playing on Saturday in a small English hamlet called Luton.

TUESDAY

Weather: Gloomy

We have made some alterations to the set list we drew up last month for this concert. We shall still play "Autobahn" and "Tour De France", but Florian has insisted we replace "The Model" with a song called "C'mon feel The Noize" by a band called Slade. He seems to think it will appeal to the British sense of humour. I am inclined to disagree. I hope we do not come to blows about this one. Cycled 94 miles this evening.

WEDNESDAY

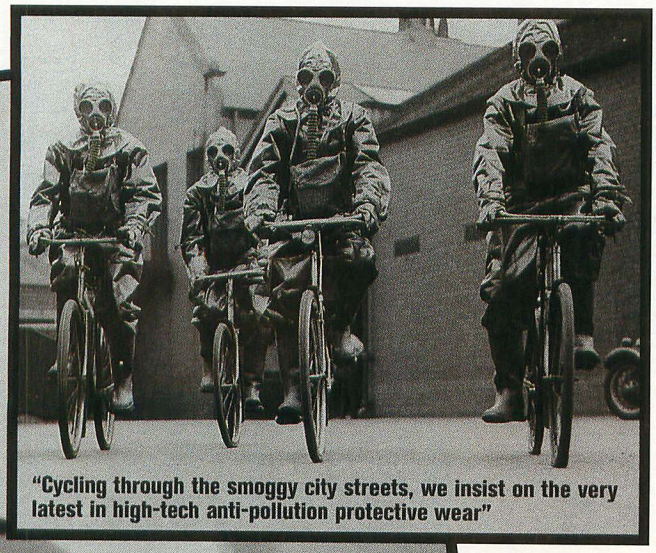
Weather: Gloomy

Drank 18 pints of coffee this afternoon as we rehearsed for the forthcoming concert. Ulrich was experiencing some technical difficulties with his keyboards. I suggested he should stoke it up with more coal before igniting the engine. But he laughed and added, "You fool Ralf! Do you think we still use all those outdated synthesisers! This one is powered by gasoline!" Drank 55 litres of coffee this evening and spent most of the night cycling to my Uncle's in Darmstadt.

THURSDAY

Weather: Gloomy

Today we embarked on a 24-hour crash-preparation for our concert in England. This involved cycling, drinking coffee and debating the political theories of Lenin. Florian has suddenly taken to combing his hair to the left, rather than to the right. This does not augur well for Saturday.



"Cycling through the smoggy city streets, we insist on the very latest in high-tech anti-pollution protective wear"

FRIDAY

Weather: Gloomy

We are on the plane to England. Johann is beginning to irritate me. He has insisted on bringing three Moogs, a Korg, 18 Theremins, seven pocket calculators, and, shockingly, an electric guitar. I quizzed him about the guitar and he replied that he intended to burn it onstage as a protest against the imperialistic hegemony of six-stringed instruments in modern music. I called him a dolt, turned and continued reading Heidegger's "Theory And Forms". Drank 43 cups of coffee on the flight.

SATURDAY

Weather: Gloomy

We were met in Luton by a man who referred to me as "Herr Ubergruppen Techno Fuhrer". I did not understand what he meant. We cycled to the site which was, disappointingly, only 30 miles from our hotel. Later, in preparation for our concert, we relaxed by sitting in our rooms studying the later works of Marx and several novels by Ulf Auerbaum. Drank 14 gallons of coffee.

SUNDAY

Weather: Gloomy

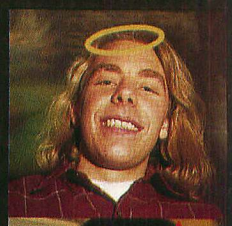
I am in despair. Our concert was awful. The moment we stepped onstage, people cheered, screamed and roared with delight. Some even started dancing. And, most hideously of all, they all stood up. They do not understand how much thought goes into our music. How rude. I shall never come to play a concert in this country ever again. Not for another 15 years at least.

SAINTS & SINNERS

JULY 1997

DOUGAL

Seems like Sy & Unknown have been getting a little unruly in the Kiss FM studios recently during Dougal's happy hardcore shows. So the poor hardcore hero has had to have a seven-second delay slapped on his show to allow the station's censors to watch over it all.



JOCELYN BROWN

Legendary diva she may be, but that's still no excuse for what happened when Jocelyn did a live PA at Paul "Trouble" Anderson's Loft night in London recently. As she finished her set, Paul whipped on an old track of hers, hoping she'd join in. But no, she had, er, forgotten all the words of her own song!

ACHILLES

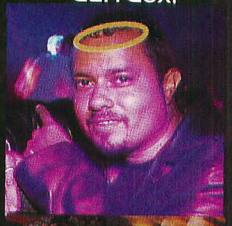
The top Mykinos promoter had a spot of bother going through Customs recently. Packing what he thought were his sunglasses for a trip abroad, Achilles was stopped by officials with all alarm-bells ringing. It turns out he had completely forgotten that he'd removed his sunglasses from their case and replaced them with a knuckle-duster!!

MUZIK

Seems like we just can't contain ourselves sometimes. Especially with new toys such as those silly red laser pens. A certain journo of this parish was spotted shining one of these annoying items at Laurent Garnier at the Muzik Masterclass night in Bournemouth and on the chin of Mr Weatherall, as well.

KENNY "DOPE" GONZALEZ

So you all thought the Masters At Work man-mountain was surly and rude. Not so. Apparently, when flying over to the UK a while back, Kenny was quite happy to fly Economy Class. Provided he was given two seats! Apparently, one just isn't enough to comfortably contain his considerable girth.



JUDGE JULES

Nobody in Ibizan history has ever doubled up two gigs in the one night. Until Julesy, who insisted on doing a Club 18-30 party on the same night as Cream's Manifesto bash. Luckily, Cream averted a crisis by sacking the whole night, thereby avoiding a nasty trend.

LORETTA HEYWOOD

The former Bomb The Bass singer and current Moving Shadow signing went down to The Blue Note in London recently. On hearing a top toon, Rob Playford informed Loretta it was "Bukem at 33". To which she touchingly replied, "Really? And how old is he now?". Ah, how sweet.

BUCKLEY (NORTHERN HOUSE DJ)

Like something out of Benny Hill, Buckely was up at To The Manor Born when he got poked in the eye, decided to slide down a banister, fell off and badly sprained his foot. After a visit to hospital, he went into his hotel bathroom, lost his balance and managed to slam the shower door on his fingers. Ouch!

PETE FROM PROGRESS

We've heard of chain-drinking but this is just ridiculous. The Progress crew got the monthly bill from their night at The Void, only to discover that Pete had caned 46 Jack Daniels & Cokes. And that was before his set!

hang the DJ

This month we hang GRAHAM GOLD

For crimes against . . .

MUZIK. Oh boy. Where do we start? Well, how about the day after the glorious General Election? There we all were, boozing for Britain, celebrating the inevitable revolution now that Labour's in power. Wondering how long it would be before we'd see Tony Blair and Robin Cook barging to the front of the guest-list queue at The End. Rejoicing in the annihilation of the Tories and proudly buying as many items of red clothing as possible, when our misty eyes chanced upon an interview with the celebrated DJ, Graham Gold, in another magazine. He says, and we quote, "I vote Tory because they are the ones who reward hard work."

Those wouldn't be the same Tories whose avowed aim was to close down the whole of clubland would it, mate? The same Tories who have introduced the most draconian anti-youth culture, anti-club culture legislation in the Western World? The same Tories who, if they'd had their way, would have made damn sure that DJs like you would never have had anywhere to work because all the clubs would have been brought to their knees by the likes of Barry Legg and Michael Howard? Surely not.

Then we remembered that old Goldie (and we use the term "old" literally – apparently he's the wrong side of 40) has also been rather keen to get his tackle out of late. So much so he's even been spotted DJing in the buff at his Naked night at London's Mars Club. Now if you've got it, by all means flaunt it. But those of you who saw our piccies in Paranoia a while back will know that when it comes to pin-ups, Graham is closer to a Pirelli tyre itself than the girls on their calendar.

And finally, there's the small matter of his dispute with British Airways over losing his records in transit. According to Mr Gold's letter to us a few issues back, his argument at the BA desk culminated in him telling some poor stewardess that he planned to "diss" them on his Kiss FM radio show. As if somehow, all the suits at BA HQ would suddenly quake in their boots at the prospect of an ex-Capital Radio DJ sticking his baseball cap on back to front and giving them maximum disrespect.

Oh, not forgetting that every time we tune in to Kiss, it seems that Goldie's plugging yet another of his endless mix compilations with zero shame whatsoever. C'mon mate, how about paying for all that free advertising?

No. Gold you may be, but you'll be lucky to get one carrot out of us for your last request, let alone 24. Hangman, do your stuff. Don't mess!

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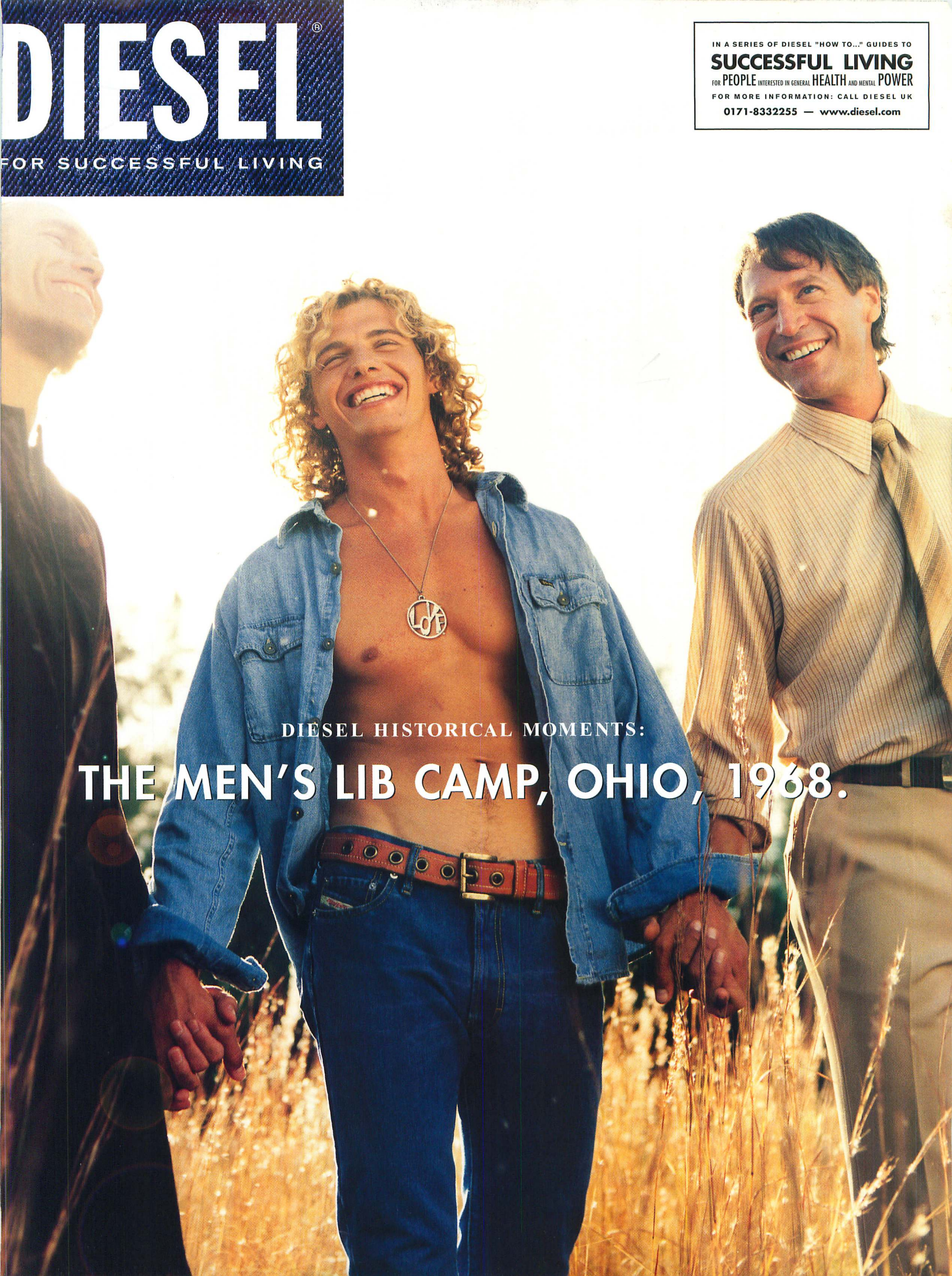
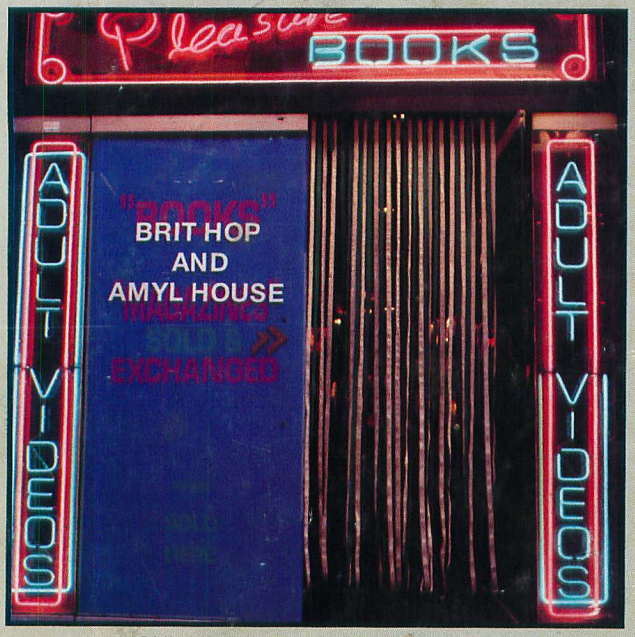
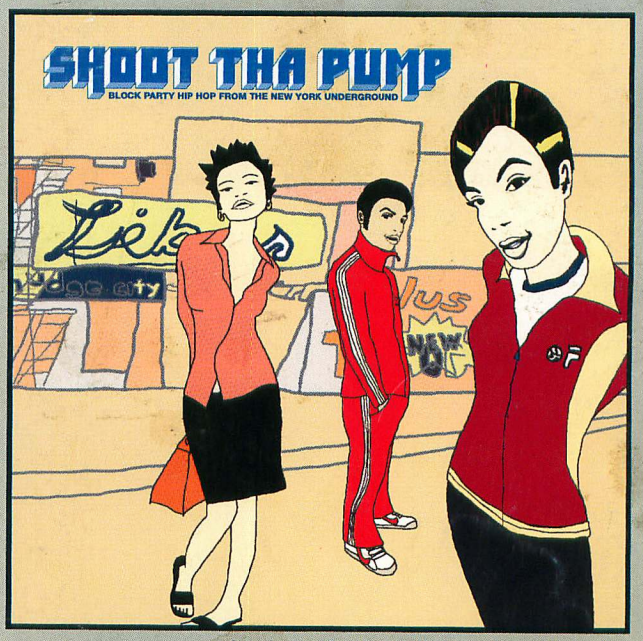


DIESEL HISTORICAL MOMENTS:

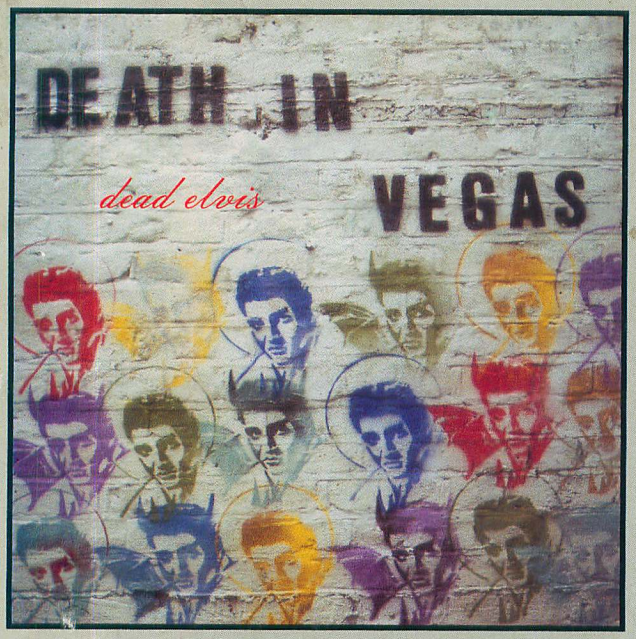
THE MEN'S LIB CAMP, OHIO, 1968.



Brit Hop and Amyl House. The now legendary compilation, the first to define the scene, which includes tracks by The Chemical Brothers, Monkey Mafia & Fatboy Slim.



Shoot tha Pump. Block Party Hip Hop from the New York Underground. Rare dancefloor hip hop mixed by The Crooklyn Clan.



Death in Vegas - Dead Elvis. Critically-acclaimed debut album includes the singles 'Dirt/Rocco/Rekkit' as well as showcasing the band's other influences from dub, rock and electro. This record is perfect for the new mood of adventure in dance music.

Structurally Sound. Includes Metro L.A. 'To a Nation Rockin". 'If you haven't got the singles, this is a must...' Muzik.

Reinforced Concrete

Also available the singles, Dub Pistols - There's Gonna be a Riot, Basco - The Beat is Over and DJ Rags - Yes Yes Y'all.