

MUZZIK

speed garage

The new Saturday Night Fever

Methadone

The killer comedown drug?



Ibiza
Picture special
S... Tribe hit America
Brian Transeau
Way Out West
Dave Angel
Coldcut

cream

Cream Residents

PAUL OAKENFOLD
NICK WARREN will be absent from his residency at Cream for 3 weeks - he will return to his residency on Sat August 23rd
PAUL BLEASDALE
LES RYDER
Percussion: MAV

full on

Full-On Residents

GRAEME PARK
ALLISTER WHITEHEAD
JON PLEASD WIMMIN
ANDY CARROLL
Percussion: MAV

Saturday 16 August

PAUL OAKENFOLD (3 hrs)
TALL PAUL
DAVE SEAMAN
GUY ORNADEL
PAUL BLEASDALE

Friday 29 August 10pm - 6am

Front Room
ALLISTER WHITEHEAD
GRAEME PARK
ANDY CARROLL

Annexa
JON PLEASD WIMMIN
BOY GEORGE
JOHN KELLY
PAUL BLEASDALE

Saturday 23 August 9pm - 4am

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Bank Holiday Special 9pm - 4am
CARL COX
JIM MASTERS
NICK WARREN
JON PLEASD WIMMIN
DAVE SEAMAN
ANGEL MORAES
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PAUL BLEASDALE

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Saturday 30 August

Ultimate presents
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PAUL BLEASDALE
LES RYDER

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E BALANCE
PROMOTIONS

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SASHA
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NICK WARREN
TALL PAUL
PAUL BLEASDALE
LES RYDER

Information

Cream: 9pm-3am
E7 Members/NUS, £10 non members
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Nation, Wolstenholme Sq, L'pool
Tickets 0151 709 9979

Coach Bookings are available starting from one month in advance and up to one day before the event. Discounts are available for the organiser. Bookings of 15 or more are welcome. Call 0151 709 1693

Saturday 13 September

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JAMES BARTON
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Perth - Strawberry Bizare: 01738 443788
Strling - Fopp: 01786 449 659







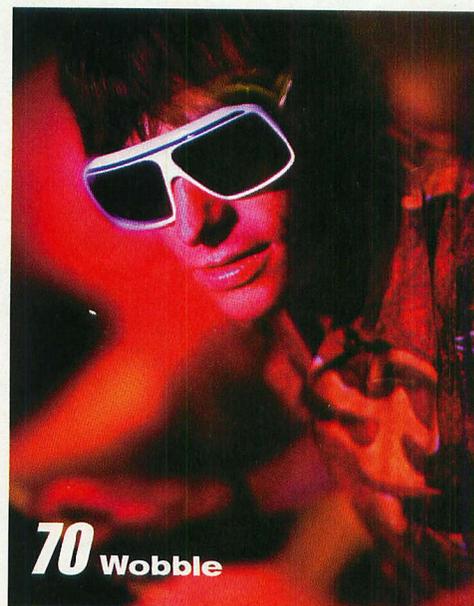
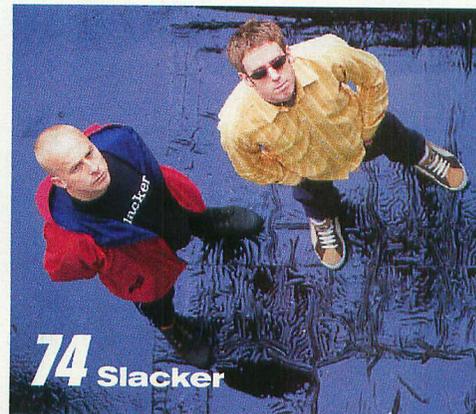




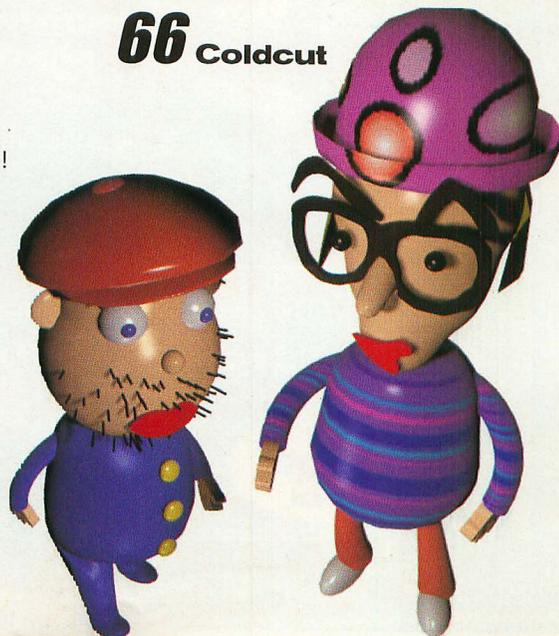
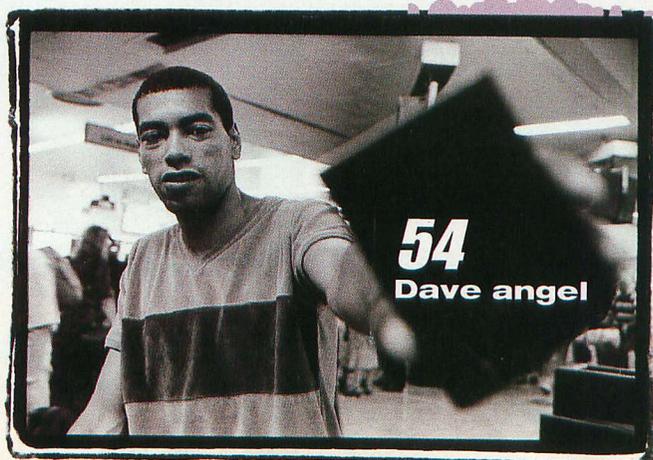
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your ticket to ride



journeys by dj
'volume 8 - coldcut'



journeys by dj
'volume 3 - danny rampling'



journeys by dj
'volume 4 - john digweed'



journeys by dj
'volume 5 - paul oakenfold'

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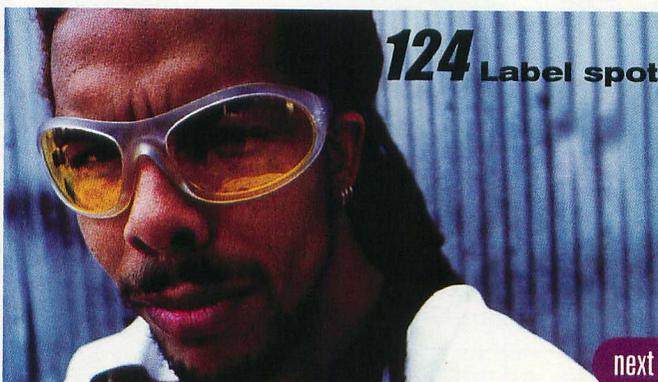
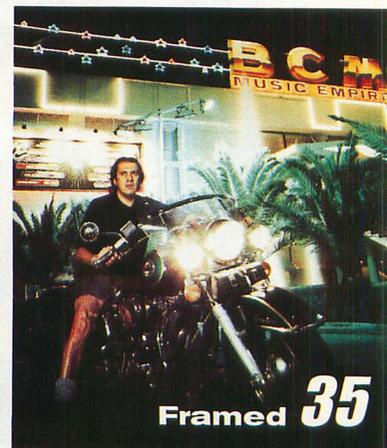
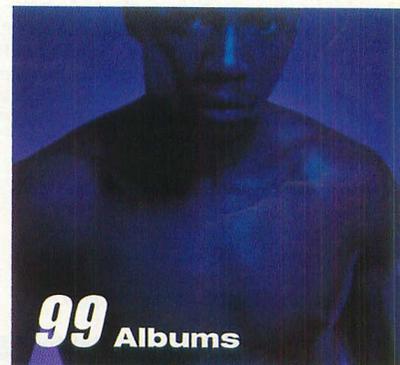
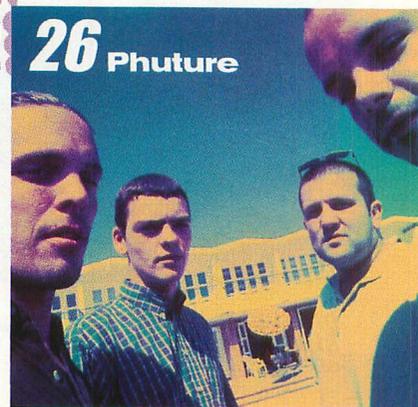
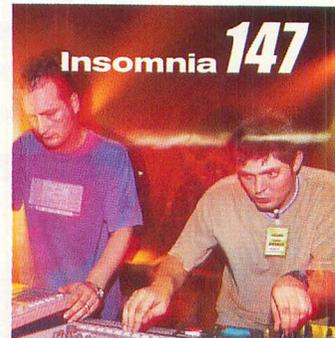
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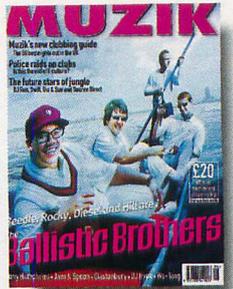
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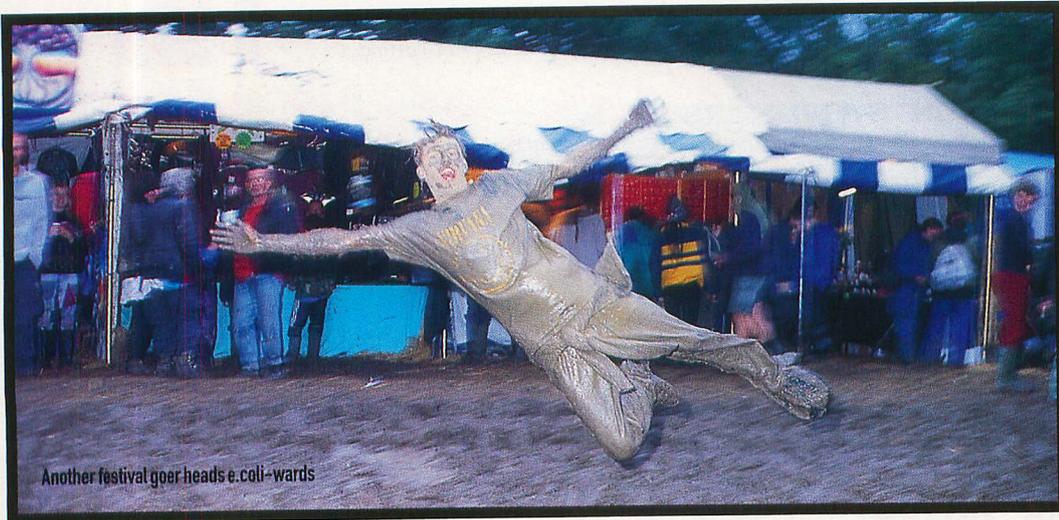


next issue on sale Wednesday, September 10



Mouth Off!

Armaned and dangerous? Wanna Moschino-gun the opposition? Send your letters to: Mouth Off, Muzik, King's Reach Tower, Stamford Street, London SE1 9LS. Or e-mail us at muzik@ipc.co.uk Please include your name and address.



Another festival goer heads e.coli-wards

DIY - DOING IT FOR THE GLASTERS KIDS

I WOULD like to thank the DIY Sound System for making Glastonbury one of my most memorable to date. This year, they played on Saturday night in a small tent just over the brow of the hill which was a stone's throw from the dance tent. The DIY DJs mixed a seamless fusion of deep, jazzy underground house that was so spiritual it was unreal. If you can get in touch with Armand Van Helden, would you please tell him to contact DIY for some mixing tips.

I would also like to say hello and thank you to all the people I danced with at dawn. They were full of smiles and joy, especially the Irish lads who were a pleasure to meet.

PAUL DAWKINS, Wolverhampton

GLASTONBURIED

OH how I gasped when it was reported that a number of cases of e.coli had been discovered among the Glastonbury bog-bathers. I have every sympathy for people afflicted with such an awful disease, but it does seem rather ironic. Anyone fool enough to want to spend the weekend in a sea of mud, watching appalling bands and DJs play a few miles away and pay through the nose for the privilege deserves to catch a nasty disease. All the more so if they choose to spend their hours wallowing neck-deep in cowpats, dog shit and, given the state of the toilets at every outdoor festival, human ordures. Instead of shelling out ridiculous sums to partake in ridiculous acts, next time they should just hose down their back gardens for a few

days, dress up in stupid hats and stick a Carl Cox CD on. Sod off Glastonbury, and sod off all the mud fools.

PETER JOHNS, Winchester

GOLDEN GRAHAMS

WITH regard to the comments Dennis Skinner made (Muzik, 27), I thought he needed putting straight on a number of matters. Firstly, Muzik is a dance music magazine, so stop talking bollocks about "Tory market forces". I suggest you buy a copy of "The Economist" instead.

Secondly, what right has he to label a night at Peach as a money-making cheese-hole? I've attended Peach many times over the past four years at various venues such as Cafe De Paris, Leisure Lounge and now at Camden Palace, and I can safely say it is one of the most

successful club nights in London. The atmosphere, DJ line-up and value for money are second to none. As for labelling Graham Gold's Kiss FM show as commercial pop... get a life. How can tunes such as Lost Tribe's "My Soul" and Spirito's "Frontiers" be commercial pop? I would like to suggest that Dennis Skinner stops writing letters on subjects he knows nothing about.

I'm 23 years old and I love the music Graham Gold plays, both on the radio and in his clubs. It's uplifting, banging house music just the way I like it. I hope this doesn't put me into Mr Skinner's "retarded 16-year-old" category. Cheer up, you sound like a right miserable git!

STEVE, via e-mail

HOW can Dennis Skinner dismiss Graham Gold's Kiss FM show as pop-dance when in any one week you can guarantee he'll play tracks from all areas of dance music and not just those which conform to some blinkered idea of what constitutes "proper house music".

So what if we don't all run around shouting "top banana"? Graham Gold is on the radio and is paid to get people in the mood for a good night out. But what do I and thousands of other clubbers know? We're probably out "larging it" at places like Peach while sad cases like Mr Skinner are sat at home worrying themselves silly over what music and clubs it's alright to like this week.

To slag off the punters at certain clubs as "suburban morons" is to be guilty of the kind of snobbery you'd expect from the Tories he purports to condemn.

Clubbers at places like Strawberry Sundae, Peach and Freedom are real people who choose to drive miles to

EBD... by Mad Jym



spend their hard-earned money dancing to music which they are just as passionate and knowledgeable about as those people who have the arrogance to tell us what is or is not house music.

House music has never been restricted to any narrow definitions. As the song says, "house is a feeling". And that's something Mr Skinner will quite clearly never be able to understand.

ANDY HALL, High Wycombe

WIRED UP AND PISSED OFF

QUITE why you used over 10 column inches of the already tiny Wired Up section to justify yourself because of some criticism from the UK-Dance mailing list (Muzik, 27) confuses me, especially as the vast majority of your readers have no contact with UK-Dance. You seem surprised that the list reacts when exposed to the mass media (you), yet are hyper-sensitive when the list has a go at certain journos who should have developed thicker skins by now. Surely you've heard all these criticisms before? Why waste so much space on them? You didn't even print the list's Internet address so that anyone interested could check it out for themselves.

I don't think people are saying you shouldn't cover lists like UK-Dance. I suspect many of us are flattered that you feel we're that important. Certainly, I'm more than happy for more people to know about, read and even contribute to what is one of the more lively music lists.

However, having a go at us from your privileged position in a widely distributed monthly magazine, without attempting to talk to the list in the obvious way (like, writing to it) is just plain rude. And the assumption that we're all academics or students is just a lazy generalisation which does you a few favours.

PHIL, via e-mail

SCORN IN THE USA



WHILE innocently reading your article about Erykah Badu (Muzik, 26), I stumbled across a typically uninformed piece of journalism implying that the USA and its media are bigoted because rappers have been "discredited and labelled racists."

The examples in the article are faulty and no comparisons can be drawn between them. The media in America would not dream of criticising black artists due to political correctness. The Fugees, however, have not merely "voiced their pride in their race, revealing their pro-black politics", but said they would rather kill their grandmother than have a white person ever appear in their videos. If this is not a case of reverse racism, I would like to know what is.

Also, if you bothered to listen to the lyrics of Bruce Springsteen's "Born In The USA", you'll find he is singing about growing up in a working-class town and is critical of nationalism.

Of course, race relations are a problem in the United States, as they are anywhere in the world but isn't Muzik supposed to be a magazine dedicated to music, not politics? I hate to see clichés piled upon political ignorance and the results to be read as truths.

MARION SCHNELLE, Oslo

ECSTASY GENERATION LIVES

THE Barry Legg Bill may well present a number of problems for clubland as we know it. In my opinion there is no way it will spell the end of the "Ecstasy Generation" (Muzik 27) any more than the past targeting of other drug cultures by the police and legal system has.

Prohibition didn't stop Americans drinking alcohol, nor did banning marijuana in the early 1900s stop them smoking weed. Drugs have been illegal for decades but still their usage and availability is on the increase. For example, the availability of quality grass has greatly increased over the last few years. Although things took a dive when the authorities first wised up to the presence of Ecstasy, the quantity and quality of the drug is on the rise once again. Whenever the law or its methods of enforcement change, a new way is always found to get around it.

The legislation proposed by Mr Legg won't make the slightest bit of difference to people's drug intake. All the new legislation will do is to push E culture back into unsafe venues where there are no first-aid facilities. At the end of the day, deaths from E, most of which are still heat-related, will rise.

Any government which was really concerned about the well-being of its citizens rather than just winning votes from a general public stirred up by media hysteria would legalise or decriminalise Ecstasy to make its inevitable use as safe as possible.

E culture will not die, but because of this bill, more clubbers will. Barry Legg should examine his conscience because he is as much of a killer as any dodgy pill.

MIKE, Sheffield

THE WYNNER TAKES IT ALL

THANKS to Muzik for your interview with D Wynn (Muzik 25) because I'd never heard of him before. To get to see him play a brilliant set at Tribal Gathering this year really made it for me.

But I have to disagree with the letter from Hterag Son Of Jack concerning Kraftwerk (Muzik 27). Kraftwerk are Kraftwerk. They've done it all, and they did it all first, well before Juan and Derrick started playing around with electronics. You only had to listen to that new track they previewed in their set at Tribal Gathering to see they will never sound any different.

On a different note, can I just say that Cube's "Picnic Attack" is probably one of the most beautiful albums I've ever heard. It thoroughly deserves the 10 out of 10 you gave it.

ALEX WILLIAMS, Cornwall

A BIGOT WRITES

SO the happy hardcore ravers have nowhere left to go in Scotland (Muzik 27). Hooray and Hallelujah. Leave them to hang round street corners, jaggung up smack, drinking Buckfast and stabbing each other - it's what schemies are good at. Who really gives a shit about them?

Scotland is a better place without raves. They should've died in 1992

anyway. Me and my pals have written to Edinburgh Council requesting that mental Dutch gabbers shouldn't be allowed to take over our country. So tell your rave readers in Scotland there isn't a hope in hell of them getting another rave here.

THE ANTI-RAVE SOCIETY, Scotland

BERLIN BUMMER

I'VE just returned from the Love Parade in Berlin and felt the need to comment. We were on the MFS/E-Werk float, heading up the avenue as Paul Van Dyk played pure pumping bliss. I was in awe of the sheer amount of people. With the great vibes, you couldn't help but smile, and circling around the monument was simply breathtaking.

But that's when it all went horribly wrong. The speech in German by the promoter was pointless to say the least. But the thing that puzzled us the most was when Mark Spoon went on to play what can only be described as a death vbe set. Shining moods turned sour. When Carl Cox came on, we thought we were saved. Were we fuck!

You would have thought that playing to a million people at an event as special as this, you would at least practise and buy some new records to take these people on an amazing trip. Most of the people around me were just standing there in bewilderment. How did these guys get this job?

So, it's Carl Cox and Mark Spoon for Those Who Lost It (in a very big way) and the MFS/E-Werk float, BT, Paul Van Dyk, Sasha and John Digweed for Those Who Completely Rocked It.

LYSA & GUY OLDHAMS, Bolton

CREAM TAKE

I AM writing in reference to Cream's nominations for this year's SAS Awards (Muzik 27). So they are the "only club taking risks and setting standards" are they? I wouldn't say having a club with three rooms of house music is taking much of a risk, it's more like elevating playing safe to Olympian standards. Neither could you describe replacing the excellent Rocky, Diesel and Ashley Beedle with Nick Warren as risky. Then again, he is signed to deConstruction, and we all know the inextricable links between the two companies don't we?

Are we to take it that the Cream boys are now sufficiently sick of the "bugle" that they have decided to just blow their own trumpet these days?

KARL HOOPER, Liverpool

NOT SO KOOL FM

I HAD the misfortune of listening to the recent Kool FM compilation. It's disgusting to see the good name of the station dragged through the dirt with such a crap effort. There's not a decent track to alleviate the boredom. It was totally soul-destroying. But then things went from bad to worse with MC Inane and his pal MC Muppet rabbiting all the way through the second record. Maybe the pseudo-junglists at Breakdown Records should have a long think about their choice of career.

KEVIN O'RIORDAN, via e-mail

OFF "ONE IN THE JUNGLE"

I STOPPED listening to Radio One's "One In The Jungle" six months ago because I was pissed off with the monotonous, unimaginative basslines, garden-variety beats and the talentless,

unbelievably annoying, thoroughly pretentious rantings of the DJ.

Six months on, I decided to give the show a second chance and, Lordy me, it's exactly the same!

Maybe I'm "hangin'" with the wrong "crew". Or maybe it's because I haven't got "E-nuff respect" for the "scene". But just which scene are they trying to represent? One generally located in London and populated by miserable looking blokes in puffa jackets who wish they were in New York?

What could and should be a showcase for some of the most innovative, exciting music of our generation is squandered by some myopic wanker with a record collection which is as flat as fuck. Thank God for John Peel.

LEO GIBSON, Newcastle

A QUIP

SO Daniel Ross says that Reclaim The Streets are all about "protesting about society's car culture" (Muzik 26) does he? Funny how I didn't see them pushing their sound system into Trafalgar Square on a supermarket trolley.

DAVID, Bradford via e-mail

PRODDING THE PRODGE

ISN'T the new Prodigy album a corker? Isn't it going to be one of the great "Top Of The Pops" moments of all-time if they do "Diesel Power" with Kool Keith? And aren't they going to be on just about every magazine cover for the next couple of months?

But I have a few more questions... What is Nazi apologist Crispian Mills doing on their record? Is that a quote from fat bastard and mass murderer, Herman Goering, on the artwork? Can we expect more "We don't give a fuck about politics" quotes from Liam & co in interviews? Answers please, boys, and make it fucking sharpish.

PABLO MONEY, south London

THEY ARE NOT AMUSED...

IF Source Direct (Muzik 27) have got their own label, a five-album deal with Science, a pair of BMWs and are vanguards of "the new generation", then why don't they cheer up a bit? Gloomy sods.

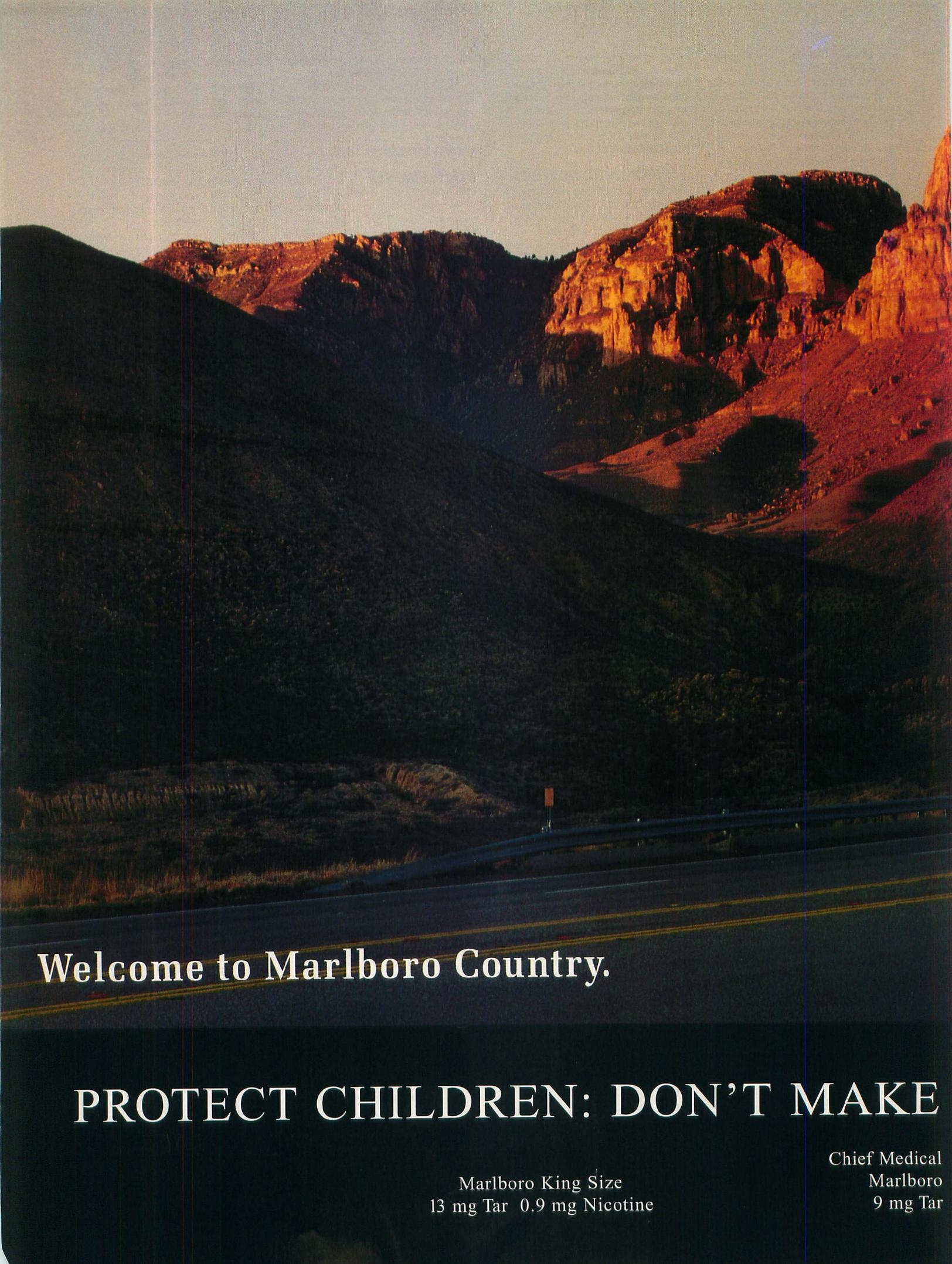
VINCE BRYSON, Runcorn

THE REAL THING?

LOOKS like Coca Cola knows what's up over here in the States.

GRAHAM G & THE LOST GROOVES CREW, Orlando, USA





Welcome to Marlboro Country.

PROTECT CHILDREN: DON'T MAKE

Marlboro King Size
13 mg Tar 0.9 mg Nicotine

Chief Medical
Marlboro
9 mg Tar

BIG ISN'T IT.

THEM BREATHE YOUR SMOKE

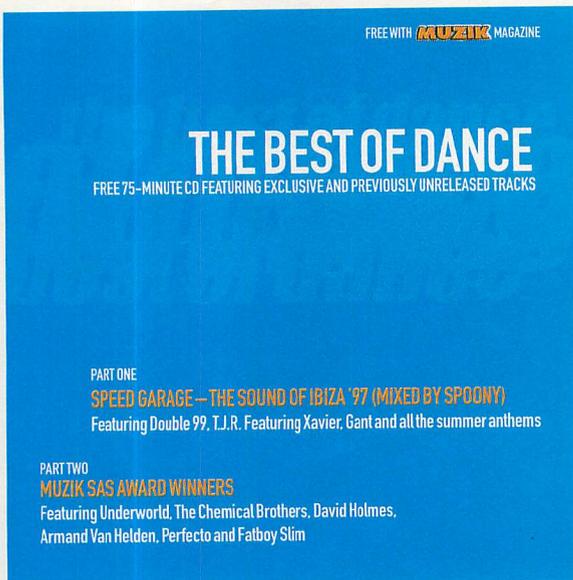
Officers' Warning
Medium
0.7 mg Nicotine

Marlboro Lights
6 mg Tar 0.5 mg Nicotine

news

The latest stories from around the world

FREE MUZIK CD - THE BEST OF DANCE



A guide to the tracks

Part One: Speed Garage - The Sound Of Ibiza '97 (Mixed by Spooky)

THE first 35 minutes of our "Best Of Dance" CD is devoted to the speed garage phenomenon which is sweeping UK clubland. What began as an underground Sunday scene in the capital, some three years ago, is now the new Saturday Night Fever in nightclubs from Ibiza to Manchester. With its dark, rumbling jungle basslines and traditional 4/4 beat, many believed that this music wouldn't take off but in reality, it's the marriage the dance world has been waiting for. And if you're still not convinced, check DJ stalwart Spooky's short but deadly mix (exclusive to Muzik) which features some of the finest cuts from the last eight months. It includes the Judy Cheeks instrumental bootleg complete with jungle rewinds and bullet shots, as well as the massive T.J.R. featuring Xavier which features leading producers, Matt "Jam" Lamont and Karl "Tuff Enuff" Brown at the helm. From the legendary chart-smashing Double 99 which has single-handedly defined a genre to the still-unsigned New Horizons on the superb 500 Rekords imprint, it's all here. Then there's Spooky mixing two copies of 4 Deep Connexion, as well as A Baffled Republic and the awesome bassline on Julian Jonah's remix of Boris D'lugosh. If you've been to Ibiza this year, you'll know what we're talking about. Welcome to the summer sound of '97.

DJ SPOONY from the Dream Team collective on his exclusive Muzik mix:

"IT'S from the heart. It is exactly how I would play in a club. Muzik's selection was bang on, it reflects the harder stuff with Judy Cheeks to the more soulful material from New Horizons and Gant. I really believe that in the next two years the music that we're playing will end up being recognised in the SAS Awards as we're now starting to play in the very same clubs which are winning at the moment.

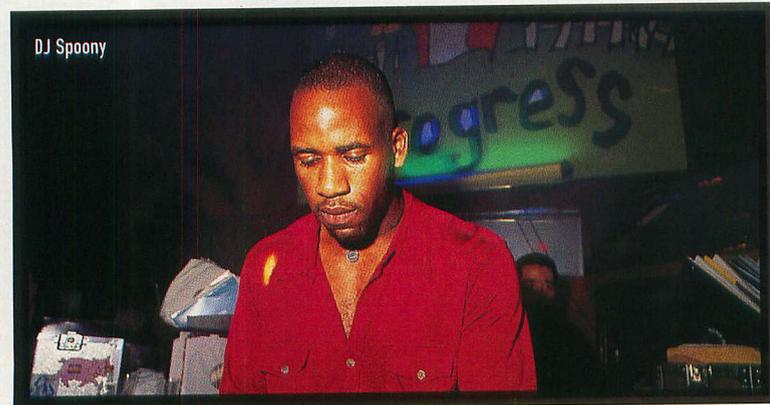
Speed garage will be an institution in its own right by then. Yes, Ibiza this year was wicked. I was amazed at the knowledge of some of the kids out there. It's a great place to see how far speed garage will go because there are all walks of life out there. I'll be back in Ibiza in September for a Lords Of The Underground party. Can I also say big shouts out to Timmi Magic and Mikee B, my partners in the Dream Team. Enjoy the mix!"

So Christmas is still many moons away, our wallets are emptier than a desert wadi after a heatwave and our heads are throbbing like every single person at the SAS awards ceremony personally performed the dance of the whirling dervishes on our craniums wearing steel-heeled platforms. And in spite of it all, we've dragged ourselves from our customary summer slumber to provide you with Muzik's first-ever free CD. That's free as in costing you nish. A veritable cornucopia of club pleasures it is too, a double-headed beast of bass-riding monsters and exceedingly tasty exclusives.

First up, you get our rough guide to the latest sound to conquer Ibiza, the UK and dancefloors worldwide - speed garage. You've read about it everywhere, you've scratched your head in bafflement, but now, at last, here's your chance to discover what it's all about.

And if you're not suffering cardiac tremblings from all that freebie greatness, then feel the earth move like a Tonka truck mow-down when you get to the second part - a selection of tracks from some of the winners at last month's SAS awards.

All in all, it's quite probably the best freebie dance CD in the whole world. Ever. Enjoy.



DJ Spooky

SPEED GARAGE - THE SOUND OF IBIZA '97 (Mixed by Spooky)

JUDY CHEEKS - "Reach And Spin (Dub)"

T.J.R. FEATURING XAVIER - "Just Get's Better"

DOUBLE 99 - "Rip Groove"

NEW HORIZONS - "Find The Path (In Your Mind)"

4 DEEP CONNEXION - "Twisted Future"

A BAFFLED REPUBLIC - "Bad Boys"

GANT - "All Night Long"

BORIS D'LUGOSH - "Hold Your Head Up High (Julian Jonah Mix)"



Chemical Brothers



Part Two: Muzik SAS Dance Awards – The Winners

PART two of our dance CD concentrates on some of the winners who triumphed at the glittering SAS awards ceremony last month. Okay, so we couldn't invite each and every one of you, but hey, how's about this little peace offering until our Wembley Stadium bash next year?

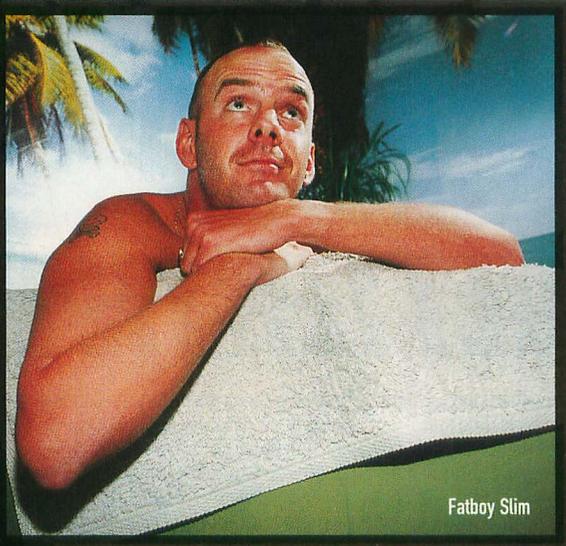
We got exclusives, golden oldies and soon-to-be-massives. First up is Underworld. Now, yes, we know that "Born Slippy" won Single Of The Year, but if you haven't heard it by now, you're must be a wandering nomad of the Gobi desert suffering from some sort of ear condition. So hark ye back to the classic "Cowgirl" instead. Next up is an exclusive track from sarf London DJ Terry Francis, winner of Best New British DJ, proving that not only can he mix up deep techno into a whirly storm, he can produce it too. Creamy, sir.

Then, we're straight into the Northern Irish soul world of Belfast's David Holmes, winner of the Best "Essential Mix" award. "Freaknik" will be on his new album, "Let's Get Killed", but you're hearing it at least a month before the masses. The Chemical Brothers rocked everyone's world in 1997, stormed America, rifled the charts with "Dig Your Own Hole" and from that album comes "Piku". One listen and how could you conceive of arguing they weren't Best Band this last year? Three more exclusives take us down the home stretch. From our winner of Best Remixer (and the man who turned Tori Amos into a simpering sex siren) Armand Van Helden, "Daaboodaa Munks". From Brighton's Skint label, winner of Best Independent Label, Fatboy Slim takes a scalpel to "Everybody Loves A 303" before whirling it round an orgasmatron and renaming it "Everybody Loves A Filter". And finally, to represent the sound of Best British DJ, Paul Oakenfold, who could ask for a greater slice of trance heaven than this exclusive LSG remix of those Aberdeen hypno-Gods Transa's "Prophase"?

SAS? Simply Amazing Sonny.

SAS AWARD WINNERS

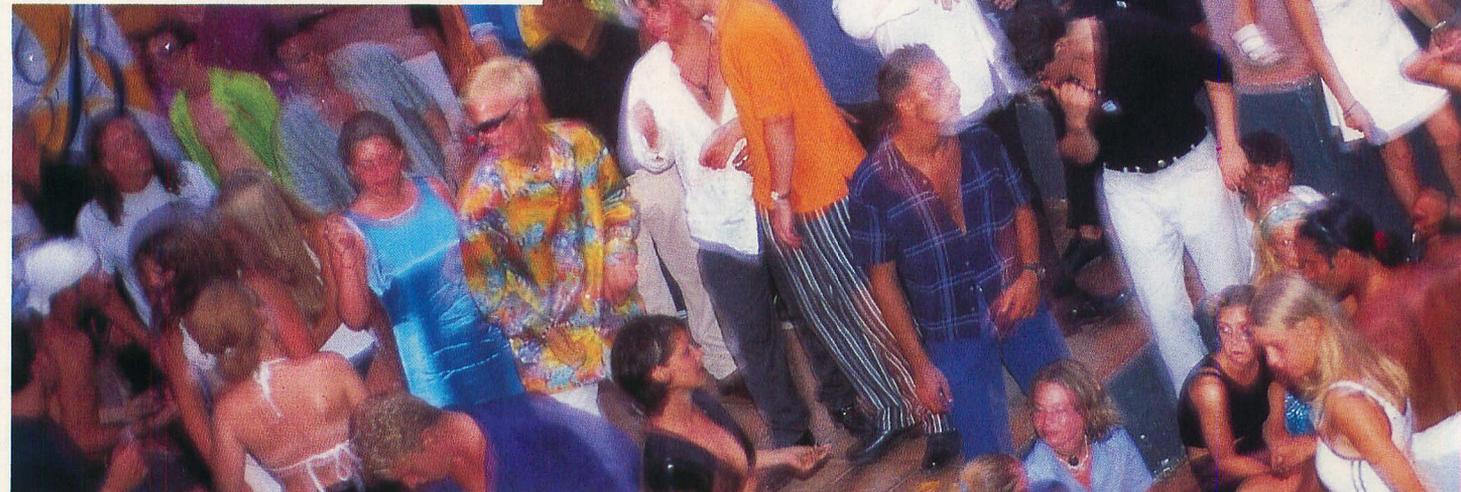
- UNDERWORLD – "Cowgirl"
- TERRY FRANCIS – "Furry" (exclusive)
- DAVID HOLMES – "Freaknik" (unreleased)
- THE CHEMICAL BROTHERS – "Piku"
- ARMAND VAN HELDEN – "Daaboodaa Munks" (unreleased)
- FATBOY SLIM – "Everybody Loves A Filter" (unreleased)
- TRANSA – "Prophase (L.S.G. Remix)" (unreleased)



BORIS D'LUGOSCH HITS BIG TIME

BORIS Dlugosch is set to have one of the biggest speed garage hits of the year with Julian Jonah's rework of "Hold Your Head Up High". Out through Positiva on August 18, the track is featured at the very end of Spoony's exclusive mix for Muzik. Other mixes come courtesy of Junior Vasquez, Erick Morillo, Club 69 and Derrick Carter. Watch it fly.





IBIZA '97—BETTER THAN EVER

It's four years now since I was one of the first journalists to slag off Ibiza, when an otherwise superb holiday was marred by some of the poorest DJing and music I've ever heard. For the next three years, coating off Ibiza became the thing to do. And it bloody-well deserved it. But now we're being forced to eat our words. And I'm glad because Ibiza is once again the inspiring place it used to be. A place where your dreams are realised (albeit temporarily) by hearing emotive music, meeting wonderful people and generally bringing back some unity to club culture. In 1997, it is also a hotbed for new, young clubbers who, in years to come, will keep dance music alive.

The new Ibiza crowd may not want challenging variations of dance music, but the fact they're choosing to come here after all this time proves Ibiza will never die. Ibiza is still as critical to dance music as Pete Tong, Ecstasy and turntables. It is a breeding ground for people who have their first clubbing experiences at Es Paradis or Amnesia and may, as a result, never imagine life without clubbing again. And quite frankly, they are exactly the kind of people who probably deserve more of our time and attention than the now jaded first generation of clubbers. Let's not forget that we are here to push amazing music while having a good time. And if you can't do that in Ibiza, then you can't do it anywhere.

The beauty of Ibiza is still the sheer diversity of what you can get up to. A musical soundtrack is available everywhere you go. From the sunset vibes of the new Savannah bar, Mambo and Cafe Del Mar, to speed garage at Es Paradis with Garage City on Sundays, to Dave Seaman at Cream at Amnesia and then Deep Dish and Sven Vath on the European nights. Visiting Pacha for its breathtaking Funky Room is where the true Balaeric spirit still thrives. If you're really brave, you'll check out some of the outdoor parties on hill tops (hang out with Oakenfold or Paul Daley to find them) or you'll storm through the West End just to see that there is no difference in the records being played there and those being played by Ibiza residents like Jason Bye. On a recent trip through the West End, we heard a set of the most upfront speed garage. Surely a sign of the times.

As for the British nights, well, some of them are still here. Miss Money Penny's are struggling at El Devino but respect to them for trying somewhere different. Manumission are obviously ramming Privelege, while Ministry Of Sound's

night at Pacha is a huge favourite but much of this is due to the venue's general appeal. Renaissance are slowly sorting Pacha out on Wednesdays and Cream are having it right off at Amnesia on Thursdays. But this year there are no big British nights on Saturdays, which means this is the night to check out some of the Spanish-promoted events. We stumbled onto Sergio's La Luna night at Amnesia on a recent Saturday and found Sven Vath playing to a 3,000 crowd which included around 500 Brits. For me, that was perfect Ibiza clubbing. Sven Vath was on the podiums with the dancers, he was opening bottles of champagne and passing them down to clubbers and he even had the Prince Of Arabia dancing in the VIP lounge!

Back in San Antonio, A Clockwork Orange are always packed, again with a crowd who will develop into serious clubland devotees. And for a real laugh, watch out for the DJ line-up at Exstasis where the likes of Mickey Finn can be found rocking the joint to a clueless crowd. Ignorant Ibiza-phobes always sound shocked when they hear that Finn, Fabio and Grooverider play here, but they've been doing it for years. Like everyone else, they love the inspired environment, the hedonistic attitude and, of course, the weather. The freedom in DJing, once spoken about so passionately by 808 State on the classic Ibiza TV programme, "A Short Film About Chilling", may no longer be here, but when dance music is going through the change in clientele that it currently is, you can't expect much else.

In the five years I've been going to Ibiza, I can safely say this is the best time I've ever had on the island. The British promoters who give clubland a bad name have retreated to their Ritz homes, the jaded clubbers have finally thrown in the towel and got married, and everyone else is having the time of their life. If there is anybody left in Britain who has yet to experience Ibiza, do so now. Go there and treat this as Year Zero for dance music because, let's face it, for around 30,000 new clubbers in Ibiza, that is exactly what it is.

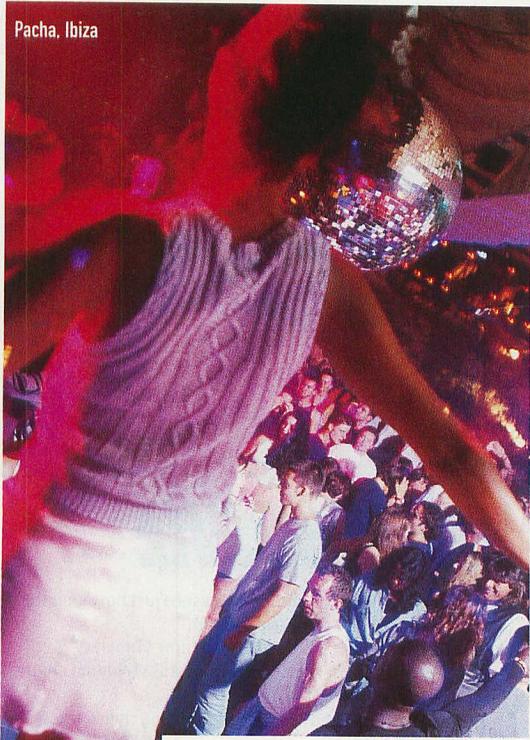
words **Ben Turner**

GREAT IBIZA '97 MOMENTS

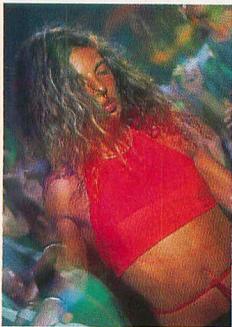
- ★ Hearing speed garage all over the island. The soundtrack for Ibiza '97.
- ★ Phat Phil Cooper for climbing up a tree at Amnesia and then falling out of it.
- ★ Sven Vath making the Prince Of Arabia dance to Hardfloor's "Aperience".
- ★ Being off it at the New Star Bar and meeting people with no teeth. NO!
- ★ The fire at Manumission. We'll talk about witnessing it for years to come.

★ One of the highlights of the Ibiza season looks like being the return of Jose Padilla's Cafe Del Mar/Moonance events. Taking place at Privelege (Ku) on Tuesday August 26, the night features Laurent Garnier, Derrick Carter, Leftfield's Paul Daley, Cesar De Melero, Jose Padilla, Jon Carter, Jim Masters, Fabio and DJ Kali. You don't often see a line-up like this in Ibiza. For tickets, ask the staff at Cafe Del Mar in San Antonio Town.

Pacha, Ibiza



Carl Cox, Andy Carroll and Nick Warren chill out



Ibiza 1997 the tunes of your holiday

1 NALIN & KANE – "Beach Ball" (Hooj Choons/ffrr)

The Ibiza anthem of 1997 picks up where BBE left off, albeit a slower, more melancholic version. As big in San Antonio's West End as it is in Ku, this is the record which will get you thinking of all those new friends you made while completely off your head in the greatest nightclubs in the world. Class.

2 THE HEARTISTS – "Belo Horizonte" (VC)

Capturing the spirit of Pacha, Caludio Coccoluto comes up trumps with a blatant rework of Airtò's "Flora De Samba", the original of which is played at Bar M every night.

3 BRIAN TRANSEAU – "Flaming June" (east west)

Hearing Dave Seaman drop this in Amnesia as 3,000 people were "coming up" was an experience we will never forget. Exactly what this record was made for.

4 TODD TERRY – "Something Goin' On" (Manifesto)

Most played record in 1997, this is a vital DJ tool to pick up a new generation who find it hard to stay awake after 7am. "Feeling good in every way. Hey, Hey..."

5 TAKADA – "Ola-Le (Ashley Beedle's Sun Barrio Break Mix)" (Disorient)

A surprise hit but when that bassline bleeds, the girls just get those hips swinging. Massive at Mambo and Savannah and also a beautiful sunrise anthem to boot.

FREE MUZIK/VIRGIN RECORD VOUCHERS



MUZIK are teaming up with Virgin to offer discount coupons for their nominated albums of the year. The entire list of nominees will be displayed in all Virgin shops, next to special promotional racks featuring the relevant CDs and singles. Muzik are also collaborating with Virgin Megastores to set up special promotional racks featuring Muzik/Virgin Megastores' recommended dance albums each month. Check the racks for next year's potential SAS winners.



£2 OFF WU-TANG CLAN – "WU-TANG FOREVER"

This voucher entitles the holder to a £2 discount on Wu-Tang Clan's "Wu-Tang Forever" album, as nominated for Album Of The Year in Muzik's SAS Dance Awards.

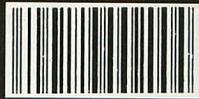
This voucher is valid from July 9 until September 10 1997. This voucher cannot be used in conjunction with any other promotional offer or coupon. Only one voucher per purchase. Vouchers cannot be exchanged in whole or part for cash. Vouchers are only valid in Virgin Megastores in the UK and Eire.



£2 OFF ORBITAL – "INSIDES"

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£2 OFF THE CHEMICALS – "DIG YOUR OWN HOLE"

This voucher entitles the holder to a £2 discount on The Chemicals' "Dig Your Own Hole" album, as nominated for Album Of The Year in Muzik's SAS Dance Awards.

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£2 OFF DAFT PUNK – "HOMEWORK"

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£2 OFF FAITHLESS – "REVERENCE"

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£2 OFF SASHA & DIGWEED – "NORTHERN EXPOSURE"

This voucher entitles the holder to a £2 discount on Sasha & Digweed's "Northern Exposure" compilation, as nominated for Compilation Of The Year in Muzik's SAS Dance Awards.

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£2 OFF METALHEADZ – "PLATINUM BREAKS"

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£2 OFF PAUL OAKENFOLD – "PERFECTO FLURO"

This voucher entitles the holder to a £2 discount on Paul Oakenfold's "Perfecto Fluro" compilation, as nominated for Compilation Of The Year in Muzik's SAS Dance Awards.

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£2 OFF GROOVERIDER – "PROTOTYPE YEARS"

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£2 OFF LAURENT GARNIER – "LABORATOIRE MIX"

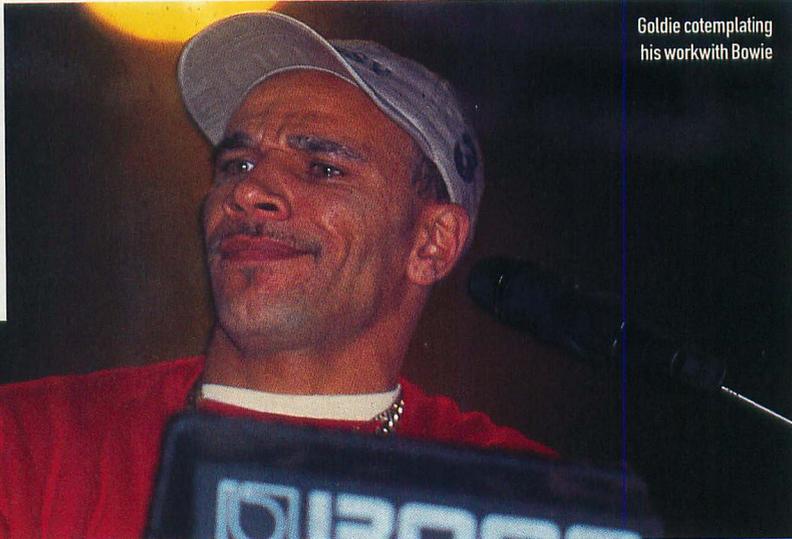
This voucher entitles the holder to a £2 discount on Laurent Garnier's "Laboratoire Mix" compilation, as nominated for Compilation Of The Year in Muzik's SAS Dance Awards.

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Detroit's **ALTON MILLER** has opened a new club in the city. Gruvshack is an intimate 150-capacity juice bar with Miller himself DJing on Fridays and Corey on Saturdays. Miller's also starting a new label, Luna Recordings. First release comes from Ubiquity, apparently "very beautiful house music, very sexy, just the way you like it!"... Just in case last month's news story had you wondering about the future of Milton Keynes' **THE SANCTUARY**, rest assured. The top spot venue have had their public entertainment license renewed for another year without any material alterations after glowing reports from the local council and police... **GILLES PETERSON** and **NORMAN JAY** are mixing the next in the excellent "Journeys By DJ" series. We've seen the intended track-listing and believe us, it's a beauty... **THE STARSEEDS**, this year's answer to the much-missed One Dove, finally get round to releasing their apparently well lush debut album "Parallel Life" next month... Apologies to **MIKE KNOWLER**, the main resident DJ at the old Quadrant Park in Liverpool, for getting his name wrong in the last issue... **FABIO PARAS**, the man who once made sitars and house music sound unfeasibly good together, returns with a new Soundclash Republic single this month. "Sixty Pounds Don't Get You High" is out on Duality on September 15... Once you've recovered from our own SAS awards, mark out November 10 in your calendar. That's the date for the **MUSIC OF BLACK ORIGIN AWARDS**, with categories covering everything from reggae and hip hop to jungle and gospel. Nominations to come soon... Liverpool's **3 BEAT** have started a new label. Glow is dedicated to house and prog trance. First single, Coloured Oxygen's "Global House" is out now... Smooth jazz-jungle types **EARL GREY** release their debut album "Purveyors Of The New Groove" on Coxy's Worldwide Ultimatum label next month... **KRIS NEEDS** has teamed up with the only person in the world who's a bigger caner than he is - **IRVINE WELSH** - to start a new record label, Bubbles. The pair are also recording together as Hibe-Nation, in tribute to Welsh's Edinburgh footie team... **TEKNOTIKA**'s excellent "Seductive Sounds" is out now on Eye Q and not Warners as we said... Newcastle's top record shop, **TRAX**, has changed its name to **FLYING**, adding to the growing Flying empire. Numbers and address stay the same... Seen loads of adverts around for the Masters At Work-mixed **"SOUTHPORT DANCE MUSIC WEEKENDER"** album? Wondered why the hell you can't buy it yet? That's because its release has been put back to September... **JAY-Z**, responsible for what Westwood called "the best hip hop album in the last three years" is playing the Radio One stage at the Notting Hill Carnival on Monday, August 25... If you're wondering who's done the vocals on **SLACKER**'s "Your Face", it's Joanna Law and not (as many, including us, thought) Roberta Flack. It was Joanna who was also



David Bowie



Goldie coteplating his work with Bowie

GOLDIE TEAMS UP WITH BOWIE

GOLDIE has recorded a track with ageing rock star cum reinvented junglist, David Bowie. The result is apparently a Fifties-style ballad. It follows Bowie's conversion to jungle which led to his "Earthling" album and a surprise performance in the dance tent at the Phoenix Festival. "When Bowie asked me if he could be on my album, I said 'okay' and wrote a tune for him," said Goldie. "It's a remarkable piece of music. It's what he should have been doing on 'Earthling' instead of playing the jungle man." Provisionally titled "Saturnz Return", Goldie's new album is due for release in October. As well as the Bowie track, the album features a link-up with KRS-One called "Digital" which is scheduled for release as the first single with an Armand Van Helden remix. Noel Gallagher crops up playing guitar on "Temper Temper", for which Goldie himself provides the vocals, while "Letter Of Faith" is a ballad with former flame, Björk. "Dragonfly" is a Latin-style track with Cleveland Watkiss, while the opening track, "Mother", features a 40-piece orchestra and runs for over an hour. Other tracks include "Believe", a soul track with "Timeless" vocalist Diane Charlemagne, "Fury", which was recorded three years ago with Moving Shadow's Rob Playford and "The Art Of Walking Demons", which is two separate tunes with the same bassline.

"It's silly long" replied Goldie when asked just how long the album would be. "It's like a triple album."

How did it compare with his debut album, "Timeless"?

"It's a fuck of a lot deeper. 'Timeless' is still a blinding album, but this one is in different class."

★ Goldie has also talked Metalheadz quitting their successful Saturday night at London's Leisure Lounge. He blames the venue's management for failing to implement changes that Metalheadz had requested, as well as a lack of patience when numbers began to fall due to student summer holidays.

"I was always saying we needed to make a few changes. I was even prepared to pay half the money to do things like moving the DJ booth, but they never happened. Then they said they weren't happy with the numbers. They fell from our average of 1,200 to around 1,000. The very lowest was about 640. But it wasn't as if the place was fucking dying."

Goldie also alleges that the club "decided to call all the DJ agencies and host a drum & bass night the next Saturday. It's the usual fucking scenario of greedy fucking clubs." Metalheadz are still looking for a new venue for a new weekly Saturday night. In the meantime, they've announced that they will soon be starting a monthly Friday night session at The Hanover Grand in central London.

SIZE FOR THE MERCURY PRIZE

REPREZENT, the Bristol jungle collective headed up by Roni Size, have been nominated for the prestigious Mercury Music Prize for their ground-breaking Talkin' Loud album, "New Forms". While the odds on Reprazent winning the prize are currently quoted at 16/1, the inclusion of the album is seen as long overdue recognition of the cultural phenomenon of drum & bass. The judging panel even described drum & bass as "the new jazz."

Speaking to Muzik, Roni added: "I'm a bit taken aback really. I've never even been to an awards ceremony. I hope this changes the way they look at the whole of dance music. It's taken a long time for dance music, especially drum & bass, to be taken seriously."

Other nominees include The Prodigy for "Fat Of The Land" (the current favourites), Primal Scream for "Vanishing Point" and The Chemical Brothers for "Dig Your Own Hole". The winner will be announced on Thursday, August 28.



Reprazent

VIRGIN SIGN GOD

GOD has signed to Virgin. Or at least top London garage and house producer Grant Nelson has. Owner of the Swing City and Nice 'N' Ripe labels, Nelson is perhaps most famous for his Todd Terry-derivative G.O.D. bootlegs, with the third in the series currently tearing up speed garage venues.

According to Virgin A&R man, Andy Thompson, Nelson will continue to do his own projects on his own labels, while Virgin will aim for "the kind of production values that records on bigger labels have to have."

Nelson has already begun work on his first single for Virgin with a new vocalist. It's scheduled for an autumn release.



For G.O.D.'s sake

ROAD-SIDE DRUG TESTS ON THE WAY

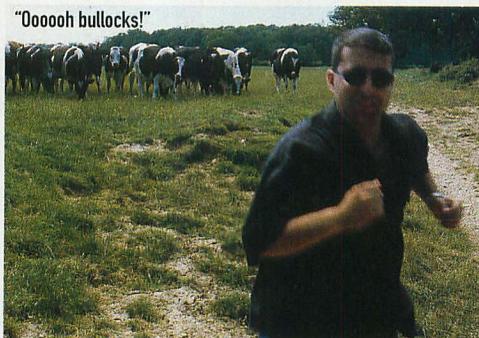


Stoned as a bat? "You're nicked sonny"

FIGURES released by the Department Of Transport show that illegal drug-taking has risen by 400 per cent in the past 10 years among people involved in road accidents. Cannabis figured in 60 per cent of incidents where illegal drugs were detected and the cases largely involved people aged between 20 and 30. According to the DOT study, drug-taking figured more times than alcohol in a sample of 301 road accident fatalities since October 1996. Of the fatalities, 66 were over the alcohol limit compared to 69 who were found to have taken drugs. Of the 50 cases that involved illicit drugs (as opposed to medicinal substances), 30 revealed cannabis use. There were no cases involving cocaine or LSD and "very little evidence of Ecstasy".

Baroness Hyman, the Roads Minister, confirmed that the Association of Police Officers was examining drug enforcement measures in other countries and was currently considering how on-the-spot testing instruments could be developed to make it easier for officers to detect signs of drug impairment. In the light of this survey, the Government is likely to consider a high-profile "anti drugs and driving" advertising campaign if this preliminary trend is confirmed.

However, there are already problems with road-side testing. Unlike alcohol, cannabis can stay in the bloodstream for up to four weeks yet its affect on driving is limited to 24 hours. In addition, devices would have to be developed to detect a huge range of illegal substances including cannabis, amphetamines, LSD and Ecstasy. Paul Manning, the traffic committee secretary of the Association of Police Officers commented that "These early indicators show that the police service will need to look more actively for signs of drug use and not just alcohol when dealing with drivers."



"Ooooooh bullocks!"

TECHNO BULLOCKS?

DAVE CLARKE was involved in a bizarre incident which nearly claimed his life last month when a photo shoot for his latest single, "Shake Your Booty", was stamped by a herd of bulls!

Clarke was having his photo taken near to his country house by Muzik photographer Hamish Brown when the incident occurred.

"There was a huge herd of cattle in the field" said a rather shaken Brown. "Dave turned round to us and said, 'If I say 'Run', run!'. We asked him why and he told us some woman had been trampled to death in a field in the area last year."

"Halfway across the field, Dave suddenly shouted 'Run!' We turned around and all we could see was these bulls coming straight at us. It was like that scene in 'Jurassic Park' with the stampeding dinosaurs. Fucking terrifying."

The group, including Brown's assistant, made it to the next field, dropping camera equipment and film rolls in the process. After nearly an hour of hiding, Clarke went into "stalker mode" to coax the cattle to the other end of the field so the gear to be reclaimed successfully.

Dave Clarke added: "I just thought it was really funny because I was dying for a pee, so I was running cross-legged. I was wearing a black shirt at the time, so they probably just thought I was a big black and white cow."

★ Dave Clarke is currently in the studio with Yvette Michele who was the first female R&B signing to Loud. She releases her own album on September 8. It has been produced by Funkmaster Flex.

NEW PLAID ALBUM



PLAID, the electronic pioneers who formerly made up two-thirds of The Black Dog, have announced details of their first album since their seminal 1991 debut, "Mbuka Mvuka".

A single, "Undoneson", will be released in September, followed by the album, "Not For Threes" in October. The band's Ed and Andy have spent much of the last two years as part of Björk's backing band, so it's no surprise that the Icelandic one performs vocals on the album track, "Extork". Nicolette also contributes vocals to a track called, "75% Water". The album also includes a new vocalist, Mara Carlyle.

"It's still heavily electronic" commented Andy, "But all those other elements have kind of blended in. The title refers to the extension number used in hospitals to dial the cardiac arrest team. I guess it means that if we crash, we don't really want to be resuscitated!"

★ The Black Dog, now consisting of sole remaining member Ken Dowie, have parted ways with Warp. There are reports that Dowie has been collaborating with William Burroughs, the Sixties beat author.

sampled for Way Out West's "The Gift"... Going way back, old school rapper **FLAROCK** has teamed up with gabba/trip hop schizophrenic Omar Santana for new label Tricked Out. The first single's out next month... Fancy using your drug experiences for the betterment of all of us? The **ROYAL HOSPITAL IN EDINBURGH** is looking for recreational drug users to take part in a study of Ecstasy. The £40,000 study will compare 30 Ecstasy users with 30 people who have never taken the drug but regularly use cannabis or speed. It's funded by the Wellcome Trust and is the first of its kind in Britain... Leftfield's **HARD HANDS** label are on the look-out for new talent. Send your demos to them at Office 2, 9 Thorpe Close, London W10 5XL... After six years at DMC, **GUY ORNADEL** has set up his own management agency, Balance Management, looking after Blue Amazon, Canny and Funky Phantom. Contact them on 0181-747-8541... Just so you know, there's no connection between the "PROMISED LAND" event at Hastings Pier on August 22 and "Promised Land", the jungle compilations. And "Volume 3" of the series will be mixed by Peshay and Slipmaster J... If you've bought a strange white label recently called "TOKYO DISKO" and wondered what it is, well, it's actually a bootleg of PJ's "Happy Days", which is out on deCon on August 25... If it's trance in mixed-up stylee you're after, "Creative Trance" should open up your third, fourth and maybe even fifth eyes. It's out on September 1 mixed by Sid Shanti & Tsuyoshi Suzuki... Another DJ agency. Relief represent Phat Phil Cooper, Pezz, Paul Kane and Dave Ralph among others. Contact them on 0151-709-9905... **ULTRA NATE**'s "Free" has gone gold (over 400,000 copies), and is now one of the biggest selling dance cuts of the year... Congratulations to Wolverhampton's **CANAL** club which won three gongs at the recent BEDA awards ceremony, including "Best Midlands Club"... **THREE BEAT** have set up a new dance label called Glow. DJ Sneak and Doc Martin are already confirmed for releases, continuing their strong friendship with the Liverpool camp... **ARMAND VAN HELDEN** co-hosts MTV's "Party Zone" on Friday August 26, alongside a performance from America's scratch-master **Q-BERT**, with **COLD CUT** the following week, August 29... Apologies to the **AIR DOG** label for getting it wrong in last month's Freebie Jeebies. It's owned by Andrew Erskine and Jon Davies, not DeeJay Punk-Roc... **DERRICK MIX**'s "Mayday Mix", originally on Sony and reviewed in our July issue, has been picked up by the Ministry Of Sound and should be out now... **GEORGE POWER** is the artist behind the G.O.D. 3 series, not Grant Nelson as we stated last month... **THE GREEN NUNS OF THE REVOLUTION** have signed to Flying Rhino. Their album, "Black & White & Green All Over" is out in October... **MINISTRY OF SOUND** are still denying claims that a deal with the First Leisure Group has gone through. Watch this space...

"Coca-Cola," "Coke," the Dynamic Ribbon Device and the design of the contour bottle are registered trademarks of The Coca-Cola Company.

"Firmly hold up the body of a Goddess, tasting the works of a genius alchemist and watching those 'ad-may' droplets trickle down those Rubenesque class curves is something only one of the poetic greats could do justice to." Tom Watkins, Forty-millionaire pop Svengali.



the real thing

Saints & Sinners

WITH



This month's guide to the heroes and halfwits in the world of dance music



SASHA'S SISTER

The prog house president's sis apparently resides in LA now, which is how she came to bump into NY DJ Keoki. For some reason, Keoki let fly with a barrage of offensive remarks about her bro! In reply, she poured her drink over him. And, when he poured his back over her, she simply threw her glass at his head.



MAMBO BAR IN IBIZA

So Jeremy Healy walks into the Mambo Bar and asks for a drink. When asked to pay for it, he pulls the old, "Don't you know who I am?" stunt. To which the barman replies, "I know exactly who you are and you probably earn more money than everyone else in this bar put together. That's 1,000 pesetas please."



PRIEST AT DARREN HUGHES' WEDDING

Dance music's wedding of the year, and what's the cloth-man talking about? About how Cream has similar qualities to the church and how, when he went down, it "enlightened" his mind! Hmmm...



NICKI LAUDER

The ex-Formula One world champion was spotted in the funky room at the Ministry's night at Pascha having it and then some, to a cool deep house set. Oh, and then leaving the club without settling his £80 bar bill.



GEMINI

Playing at Brixton's Dogstar recently, the great Chi-house man sank innumerable Jack & cokes, blew up the sound system, continued to spin with the sound booming out on, erm, the monitors, and then moved upstairs to spin a rather top funk set as well.



JOHN KELLY

A fire at Manumission's Ku party caused chaos with 9,000 people panicking like mad. But quick-thinking Kelly saved the day, switching on his mic and calming everyone down with his soothing Scouse tones, asking them not to panic. Honourary fire-hoses all-round.



SVEN VATH

While DJing at Sergio's night at Amnesia in Ibiza, Lord Vath left his DJ booth to shake a limb with the Crown Prince Of Saudi Arabia in the VIP lounge, before opening the Prince's champagne bottles and passing them down to the punters below.



BANDULU

So there we were about to slate them for their no-show at T In The Park's Slam/Muzik tent when we discovered they'd got caught up in the recent riots in Spain. Rumours that Lucien was spotted at the front, shouting, "C'mon Senor, let's ave yer paella-face for poonshin" cannot be confirmed.



A CERTAIN MUZIK JOURNO

There he was, at the Phoenix festival, stranded without the aid of artificial stimulants. Desperate measures beckoned and he strode into the cinema tent, waited until the quietest moment, then screamed, "Has anyone got any fucking drugs?!" No less than 10 people rushed up to him!!



THE PRODIGY

For doing what Oasis couldn't - crashing straight into the American charts at Number One with "Fat Of The Land". And for doing the same in every territory in the world except for, bizarrely, France. And for selling three million copies of the cracking album in one week. Charly says, wow, that's a lotta dosh.



PHAT PHIL COOPER

The notorious Mr Cooper climbed up a tree on the Amnesia terrace in Ibiza, only to inevitably come crashing back down, landing on a table full of bottles and glasses. Both arms streaming with blood, he then carried on dancing before finally removing his shorts in front of the entire dancefloor.



SWV

The American r&b trio are getting a bit uppity these days, apparently. Seems like they cancelled their video shoot because one of them didn't have the correct nail varnish with her. Sisters Without Varnish, it is then.



ERIC MORILLO

Some of you may already know that the NY DJ is teaming up with Sneak, Armand, Sanchez etc as a loose coalition. Their first choice of name? The Mongoloids. When told what it meant in Britain and that it might not go down too well, Morillo came up with the bright idea of changing it to The Mongs. Oh boy...



PHIL PERRY

Down at Bristol's Lakota, Billy Nasty had worked the crowd into a frenzy. Our Phil was due on next, and whoops... Somehow the Full Circle man managed to remove Nasty's final tune just as it was coming to an excruciating climax, bringing the entire club to an embarrassing temporary halt.



KIERAN FROM ATLAS

The man behind the counter at London's coolest nu jazz record store and sometime Bushflange artist, got a little carried away at Gilles Peterson's house after UFO's storming club night. He was found the next afternoon, slumbering quietly under a bush in Peterson's garden.



ANNIE NIGHTINGALE

Like a cooler older sister she might be, but that doesn't excuse La Nightingale's excruciating patter from Glastonbury, loaded with inane drug puns. "Coming up... For those of you who ARE coming up" and "No pills, but plenty thrills" were just two painful examples. She'll be saying "Top banana" next.



ARMAND VAN HELDEN

Let the backlash begin. His two sets in one night (at Glastonbury and Cream) saw him kill the vibe which Paul Bleasdale had splendidly built up. But then, if you DJ and never once look up from under your baseball cap to see if the floor's rocking, maybe that means you just don't care.



NICKY HOLLOWAY

Holloway demanded a lift back from a London label boss' wedding, then insisted on being dropped off in the middle of the countryside cos he was so scared of the driving. He walked for two-and-a-half hours before being picked up by the police who took him back to his hotel. Where he stayed for a week. On his own.



MINISTRY OF SOUND

Not being ones to indulge in mocking our potential rivals, but we couldn't fail to notice that the new editor of the forthcoming Ministry Of Sound magazine comes straight from that hotbed of new talent, underground techno nutology and dance music nous, erm, "TV Hits".



AS IT IS

For making life hell for our poor lamb of a techno man, Dave Mothersole, on his recent visit to the Isle Of Wight. Antics included storming Carisbrook Castle without paying, clambering over the castle walls chased by National Trust parkies, abusing passing tourists and ridiculing anyone riding on a donkey!

Hey you!! Rat on a DJ. Grass up a misbehaving celebrity. If you've got a good bit of goss, then you're a person after our own hearts and we will clutch you to our bosoms. Because we need YOUR nominations for Saints And Sinners. All contributions accepted. The juicier the better. Just jot down the story and send it to us at "Saints And Sinners" at the usual address.

THANKS FOR THE FREE FAGS!



SAS Awards

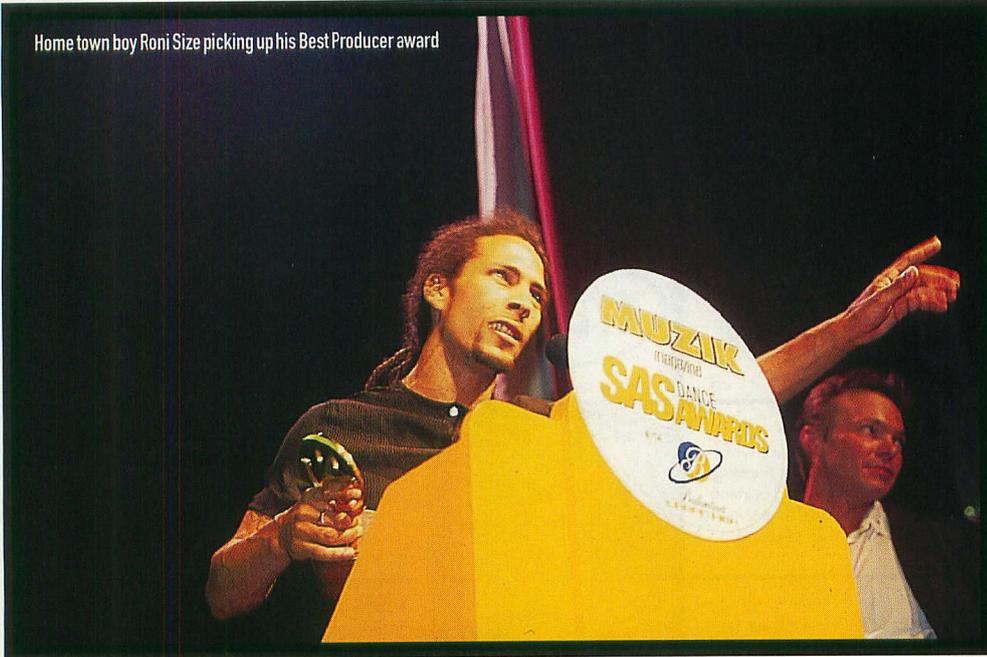
words ANDY CRYSELL pics JAMIE B and RAISE-A-HEAD



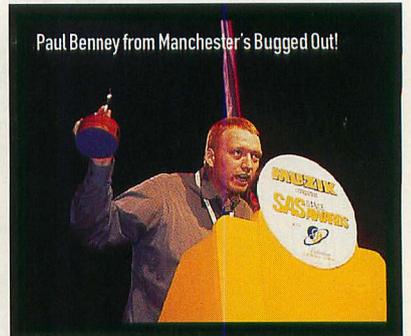
SAS AWARDS 1997

After our first SAS Awards bash in Birmingham, we set up shop in Bristol for this year's extravaganza. Was it any good? Was it ever. Celebs everywhere, enough drink to floor an elephant and his wife, parties galore... the bear-sized hangovers which clung to all who came, saw and conquered prove it

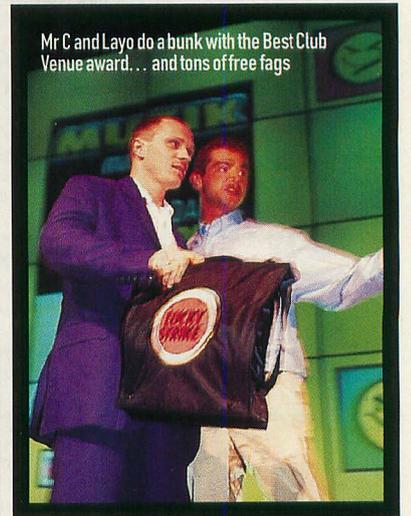
Home town boy Roni Size picking up his Best Producer award



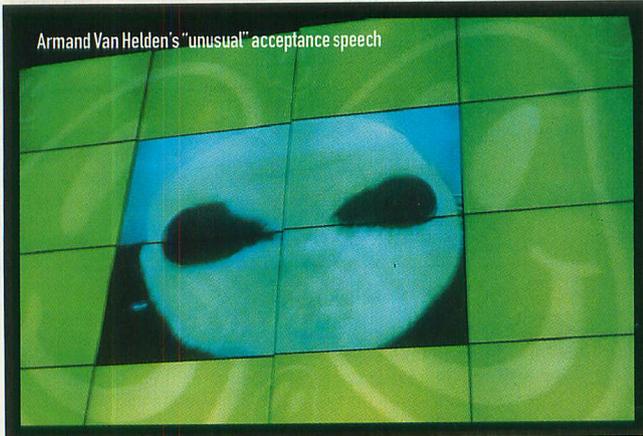
Paul Benney from Manchester's Bugged Out!



Mr C and Layo do a bunk with the Best Club Venue award... and tons of free fags



Armand Van Helden's "unusual" acceptance speech



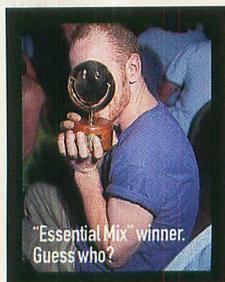
Golden wonder!



Ed and Tom Chem



'Essential Mix' winner. Guess who?

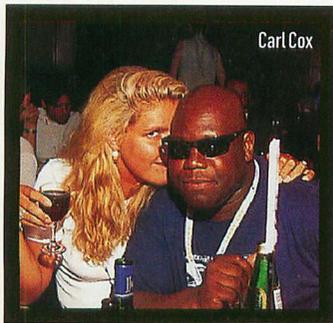


Skint boss, Damien Harris says ta for his Independent Label Of The Year award

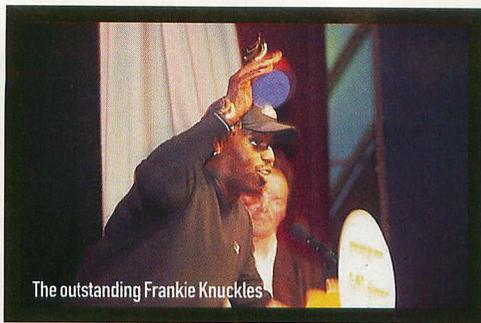


Caner Of The Year - Wall Of Sound's Mark Jones

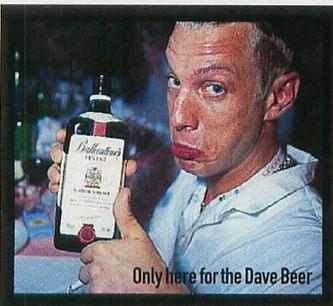




Carl Cox



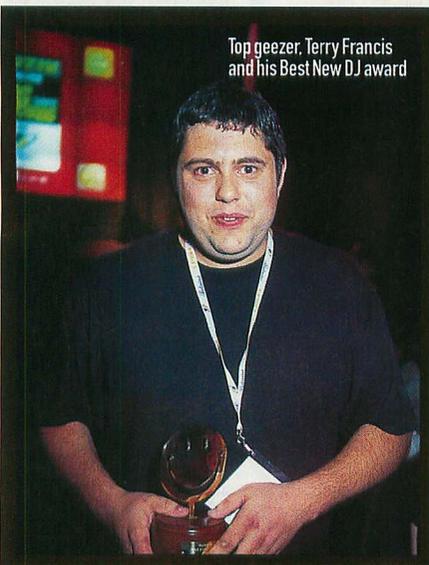
The outstanding Frankie Knuckles



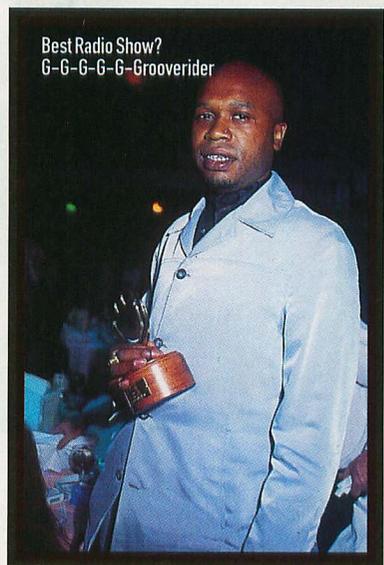
Only here for the Dave Beer



Some right charties pick up Best Single award



Top geezer, Terry Francis and his Best New DJ award



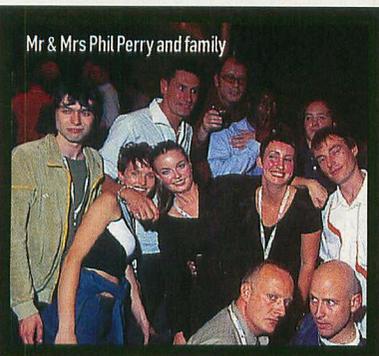
Best Radio Show? G-G-G-G-Grooverider



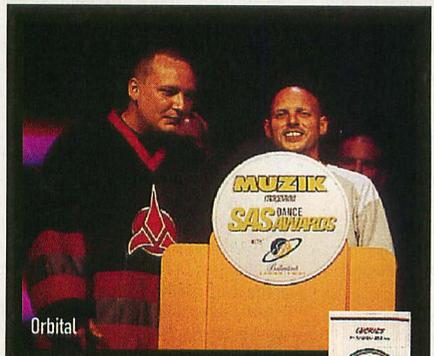
Acid Brass - Hooked on classics



Creaming your pants... Best Large Club



Mr & Mrs Phil Perry and family



Orbital

THOSE AWARD WINNERS IN FULL

BEST ALBUM

Daft Punk - "Homework"

"THE SUN" DANCE BIZARRE AWARD FOR BEST SINGLE

Underworld - "Born Slippy"

BALLANTINE'S AWARD FOR BEST BAND

The Chemical Brothers

BEST LIVE ACT

Orbital

BEST BRITISH DJ

Paul Oakenfold

BEST INTERNATIONAL DJ

Jeff Mills

BEST NEW DJ

Terry Francis

REMIXER OF THE YEAR

Armand Van Helden

PRODUCER OF THE YEAR

Roni Size

RADIO SHOW OF THE YEAR

"Fabio & Grooverider Show" on Kiss FM

MTV AWARD FOR VIDEO OF THE YEAR

The Prodigy - "Breathe"

RADIO ONE AWARD FOR "ESSENTIAL MIX" OF THE YEAR

David Holmes

BEST MAJOR LABEL

Virgin

BEST INDEPENDENT LABEL

Skint

CANER OF THE YEAR

Mark Jones and the Wall Of Sound posse

LUCKY STRIKE AWARD FOR BEST CLUB VENUE

The End (London)

SMALL CLUB OF THE YEAR

Bugged Out! (Manchester)

LARGE CLUB OF THE YEAR

Cream (Liverpool)

OUTSTANDING CONTRIBUTION TO DANCE MUSIC

Frankie Knuckles

WHO GOT LUCKY, THEN?





Mark Jones, a Lucky Strike girl and erm... Rocky



Terry Francis rocks the aftershow



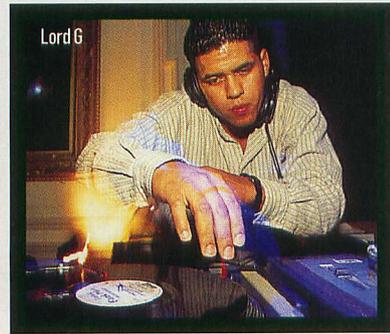
"Where'd she come from?"



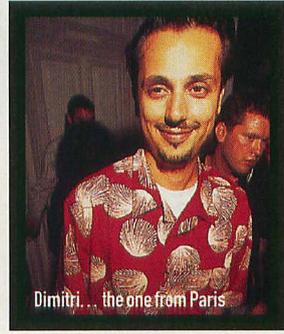
Roni Size



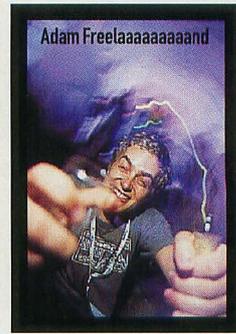
The Editor's favourite...



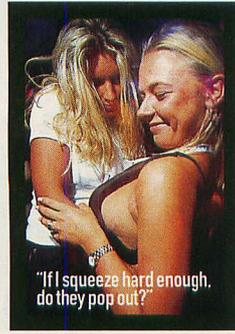
Lord G



Dimitri... the one from Paris



Adam Freelaaaaaaaaand



"If I squeeze hard enough, do they pop out?"

CARNAGE

Absolute carnage with knobs on. And that's just before 1997's SAS Awards ceremony at the Victoria Rooms in Bristol has even started.

That's to say nothing of Goldie and Brandon Block gurning and rave dancing (circa July 1989-stylee) to Acid Brass, as the big band rockets through such classics as 808 State's "Pacific State" and KLF's "What Time Is Love?". Or, for that matter, of the waiter who asks each and every celebrity guest he serves if they could, like, serve him, too. "Have you got any drugs to spare?" he enquires. "Just an E or something, that's all?"

And so, with the bash resembling a formal dinner occasion remixed into something like a children's tea party, a riotously drunk Christmas office do and a Bacchanalian excess-fest, we're off. We are ready to holler rude comments (only joking, mind) at award presenters like former EastEnders Danniella Westbrook and "Girlie Show", um, girlie, Sara Cox. We are ready to whoop loudly as deserved winner after deserved winner mumble insane things into the mic as they accept their smiley awards.

Additionally, we are ready to wonder what exactly the fuck is going on as Armand Van Helden, who can't be here to collect his Best Remixer trophy, appears on the massive TV screen in the form of a puppet who wishes to "Represent, keep it real," and make sure that we're "down with the program". "Teletubbies" has nothing on this.

Among the crazy goings on, there is also mutual admiration aplenty, with the dance music scene proving that, in the stupendously wise words of Sister Sledge, "We are family". Or drunk and soppo besht, besht mates, at the very least.

Terry Francis, whose wife, Claire, is mere minutes away from exploding into tears as a result of the excitement brought on by her hubby winning the Best New DJ award, says of The End picking up the prize for Best Club Venue: "They really, really, really fucking deserve it, because they're not playing run of the mill music and they realise that things have got to move on. Mr C and Layo are rightfully over the moon."

"It was great to see Skint win," gushes Orbital's Paul Harnoll. "I did all my early raving down in Brighton. I remember Damien Harris DJing at the Zap, then stopping to interview us for a magazine, then working in a record shop the next day. That kind of enthusiasm's got to pay off in the end."

Continuing the "Ah, sweetness" of proceedings is Underworld's Karl Hyde. "I'm thrilled that The Chemical Brothers, Orbital and Metalheadz all won something," he exclaims. "It's really positive that we've all got together to celebrate these massive achievements. It feels like it doesn't matter that we're a little annex of

the major industry, we're self-perpetuating and always will be. The fact that the industry at large is interested in what we're doing at the moment is almost incidental. Ha! Cos we've got each other."

Lord grumpo-grouch of the evening, on the other hand, is Nicky Holloway. No doubt unable to top last year's display of flabby nakedness (he stripped off at the aftershow party) he instead sits on his own in the bar all through the ceremony. Boo! No, come to think of it, double-boo!

And while we can still remember a little of the evening, let's briefly mention a migraine-suffering Mr C demanding that someone from Muzik nip out to the shops to get him some aspirin before he picked up The End's Best Venue award, the Chemicals walking back to their table with their snowboard prizes for Best Band; David Holmes, winner of the Best "Essential Mix" award, coming up with the topmost dedication of the evening: "This is dedicated to the guy who does the scratching on my new LP. The only thing I can scratch is me arse"; Brandon Block attempting to kick the video wall down when Caner Of The Year nominees, Liverpool FC, are flashed up on it; Mark Jones speaking live via mobile phone to Mary Anne Hobbs on her Radio One show with the constant droning of a security guard telling him to move along in the background; and, with a fair degree of inevitability, Dave Beer (who appeared to be wearing something akin to a dress) and Derek Dahlarge having, oh yes, a chair fight.

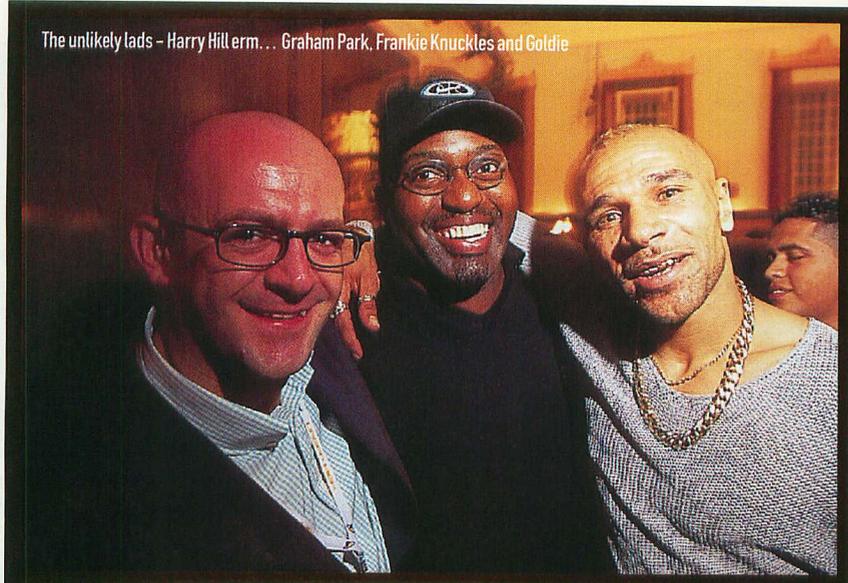
Still, it wasn't all about awards, clapping our palms off and furniture-assisted rucks. No, it was also about following a convoy of several zillion taxis to the seriously palatial Royal Ashton Court Manor and then dancing like certifiable mad things to the rugged jungle laid down by Roni Size's Full Cycle crew in one room, and the swishy state-of-the-art house and techno of Terry Francis and Frankie Knuckles in the other. Or, in the case of one Muzik mag journo, to partake in sexual gymnastics in the nearby woods. Not on his own, by the way.

Come 7am, everyone's "retired" to the Hilton Hotel to drink Ballantine's whisky, lager, red wine, vodka, revolting mergers of all the aforementioned liquids, smoke themselves stupid with umpteen packets of Lucky Strikes and eat ginormous breakfasts. Claire Francis, meanwhile, is still blubbing madly and bursting into tears at the drop of a hat. Bless.

And then it's all over. All that's left to state is that, even if we do say so ourselves, we have built magnificently on last year's inaugural SAS Awards to make this year's event a towering symbol of dance music's mammoth rise.

Where's Mr C and his aspirins when you need them, eh?

The unlikely lads - Harry Hill erm... Graham Park, Frankie Knuckles and Goldie



**"WE'RE STUNNED! AMAZED! WE NEVER EXPECTED IT!"
MUZIK TALKS TO THE WINNERS**

BUGGED OUT'S PAUL BENNEY

(Small Club Of The Year)

"For people to put pen to paper and vote for our night out is great. We've got to dedicate this award to all the clubbers and DJs who make Bugged Out so special."

TOM CHEMICAL

(Best Band)

"It's a wonderful feeling. We've only ever won awards for our videos before, so this feels great. We're really pleased that Underworld won Best Single for 'Born Slippy' too. It's cool that they came up with a record which sounds as good on daytime radio as it does at six in the morning in a club."

SKINT HEAD HONCHO, DAMIEN HARRIS

(Best Independent Label)

"It hasn't really sunk in yet. We're feeling very strange because we didn't expect to win it at all. There are so many other independent labels that make up the British dance scene and just about all of them deserve this award, especially Wall Of Sound. This has been our year but they're bound to have theirs as well. And we have to dedicate our award to Roger Wildchild because remembering him spurs us on. We miss him loads."

RONI SIZE

(Producer Of The Year)

"I'm happy just to be here and I'm not thinking about the award too much yet. I'm glad that all these people are here in my home town. I feel responsible for them in some way. I want people to go away from Bristol with good things to say about the place."

UNDERWORLD'S KARL HYDE

(Best Single)

"It's exciting because we've been in the studio all year. It's exhilarating to see that all these people exist outside of the four walls we've been locked inside and it's nice to be here among people we haven't seen for years. This is a special award to win. When you win something among your peers it means so much."

PAUL HARTNOLL FROM ORBITAL

(Best Live Act)

"It's lovely to win something that's voted for by readers. We've been around for seven years and we're glad that, finally, there are all these other dance bands around who can really play live as well. I mean, Daft Punk... they really proved themselves at Tribal Gathering; they were jamming away like troopers. To come here and win an award from a magazine which is dedicated to electronic music is the best feeling in the world. It's the togetherness which is important and tonight is evidence of how far the whole scene has progressed."

WALL OF SOUND'S MARK JONES

(Caneer Of The Year)

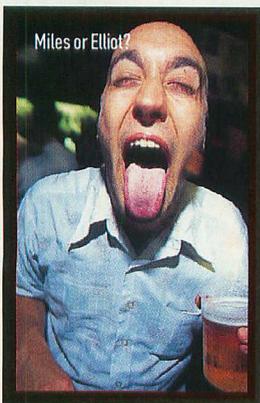
"Errrrrr-urrrrrgh-mmmmm-hrrrr-brrrrrr. We're pleased with the award. It's a team effort and as a member of the squad I feel fucking delighted. In truth, though, it could've gone to anyone of about 75 per cent of the people in this room!"

TERRY FRANCIS

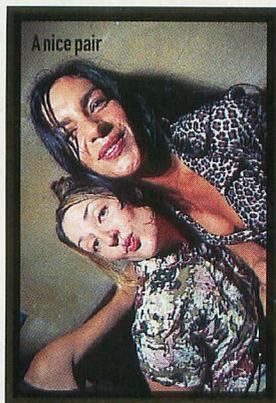
(Best New DJ)

"I've stuck to my guns for ages and haven't changed my style or gone more commercial for the sake of it. To have that recognised is wicked. There's a lot of other people involved in the scene I'm on and they all deserve this award too."

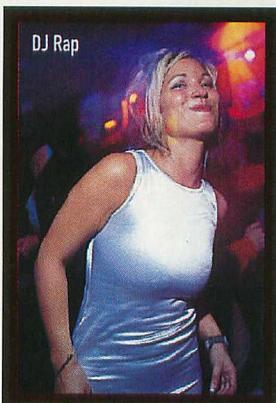
Miles or Elliot?



A nice pair



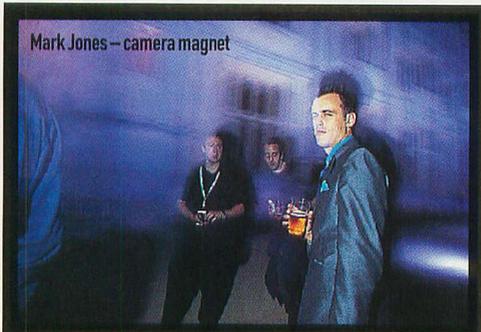
DJ Rap



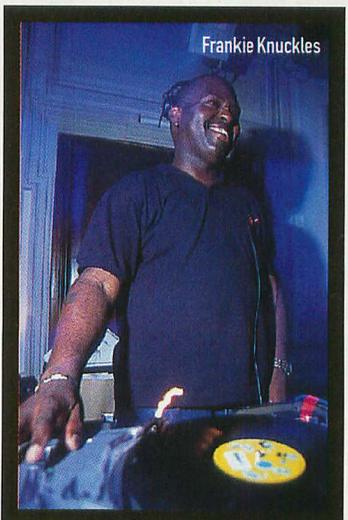
Phil Mison and friend



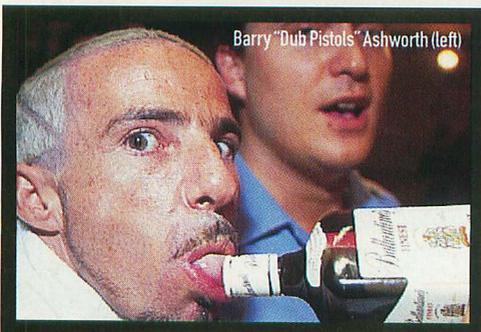
Mark Jones - camera magnet



Frankie Knuckles



Barry "Dub Pistols" Ashworth (left)



PACKED OUT!





On the piss with Sister Bliss



Just plain bliss

PETETONG
 "I've got a bad hangover from last night and by the 18th award I was seeing double. Still, I might have a thumping head but the SAS Awards does dance music a brilliant service and I'm getting used to being a compere now... it's like riding a bike, I guess."

BRANDON BLOCK ON RELINQUISHING HIS CANER OF THE YEAR CROWN (IN JAMAICAN PATOIS, OBVIOUSLY)
 "You know dat! You know how it feel to be clean and serene! Irie! Respect to the new rasta man dat's clean! Let me tell you one time, you don't need da cocaine. Booyaka!"



Doh!



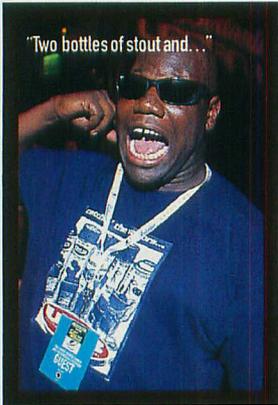
MTV VJ, Simone (right)



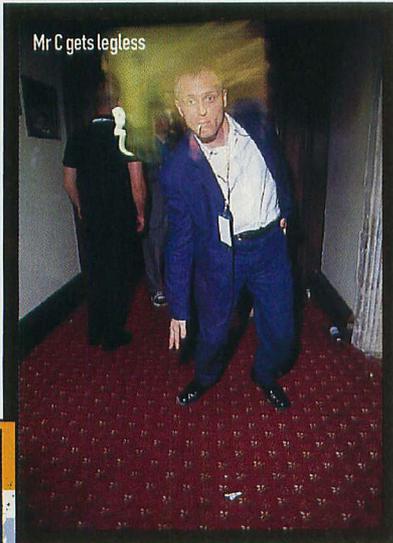
Sara Cox and some hangers on. Oh, and Mr Emerson



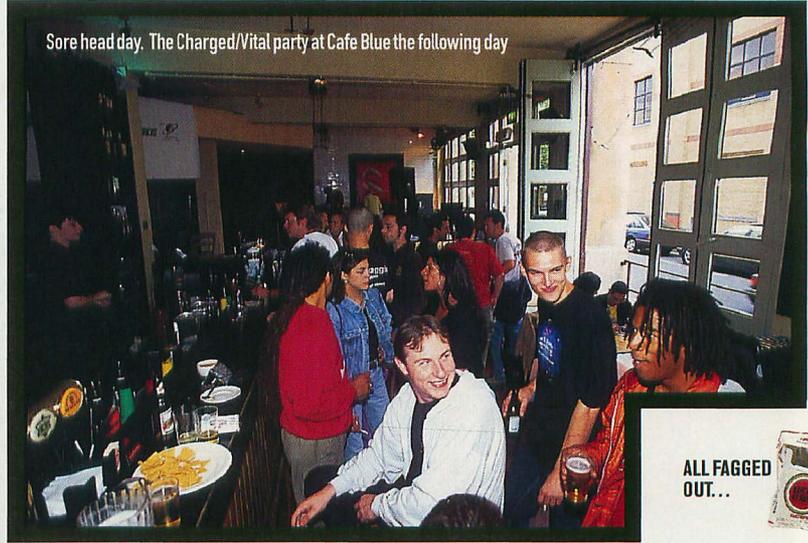
In the "0-Zone" with Ed Chem and Jayne Middlemiss



"Two bottles of stout and..."



Mr C gets legless



Sore head day. The Charged/Vital party at Cafe Blue the following day



MUZIK SAS AWARDS/CHARGED ANOTHER FREE CD GIVEAWAY!!!

NOT content with giving you a free CD on the cover, this month we're offering 1,000 readers the chance to make your record collection soar into the outer stratospheres of grooviness with another amazing giveaway, this time courtesy of Charged, the top dance music distribution company.

The dance division of distributors, Vital, Charged look after a whole load of imprints including Mo' Wax, R&S, Wall Of Sound, Good Looking, Harthouse and React.

To celebrate the SAS Awards, they've put together "Making Bacon", a compilation which will not be available in the shops. A 21-track double-CD, it features material by Coldcut (Ninja Tune), Tranquility Bass (Astral Werks), Peanut Butter Wolf (All Good Vinyl), Mekon (Wall Of Sound), House Of 909 (Pagan), Ian Pooley (NRK), Kitachi (React), Chris Bowden & 4 Hero (Soul Jazz), together with cuts from Ferox, Creative Wax, Certificate 18, Paper, Glasgow Underground, Atlantic Jaxx, Athletico, Deviant, Grand Central, Eye Q, and F Communications.

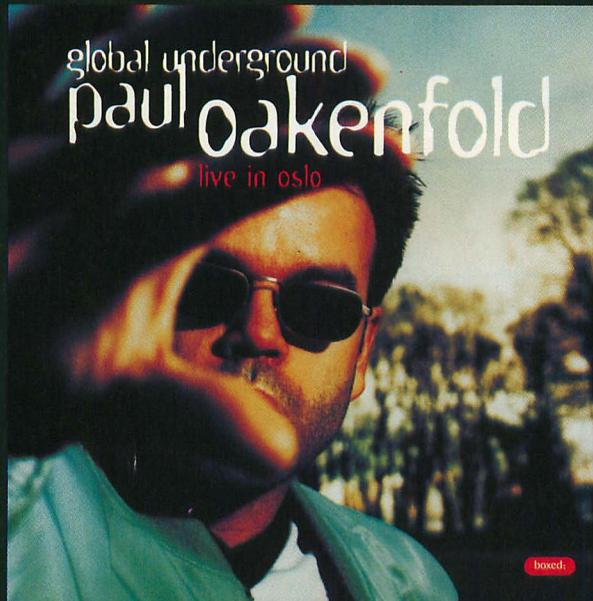
All this and you don't even have to answer a question to get your hands on a copy. The first 1,000 callers to a special phone line will each receive a compilation totally free. The first 10 callers will also receive a splendid Charged record bag.

Just call 0891-122-344 any time. Calls cost 45p during cheap rate hours and 50p at all other times. The Editor's decision is musically free and final.



MUZIK
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WINNER

global underground
congratulate paul oakenfold on his
s.a.s. award – dj of the year



paul oakenfold live in oslo. out now

"WITH OAKENFOLD ON TOP FORM, HE LITERALLY BLAZES THROUGH A DIVERSE SET OF BUKEM, OLIVE, DISCO DROIDS, BEDROCK AND K LAB...GO ON, LOSE IT" 9/10 Muzik Magazine

"QUALITY TUNES, QUALITY MIXING, A QUALITY PACKAGE NOT TO BE MISSED" 5/5 Mixmag Album of the Week

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Setting the agenda

REVOLUTION NUMBER 909

Bournemouth's HOUSE OF 909 label are putting quality back into deep house... And saving you a few bob in the process

"I FEEL a great responsibility to the kid on the street who's going to spend his last tenner on a couple of tunes. If he's going to buy a House of 909 record with his money then I'm going to make sure that it's a bloody good one. To the majors, records are just a product, but to us they're a way of life."

The fighting talk is from the mouth of Nigel Casey who, with partner Affie Yusuf, runs the Bournemouth-based deep house imprint, House Of 909. Set up in 1995 as an offshoot of Affie's 909 Perversions techno label, the imprint has been thrilling househeads ever since with a stream of understated, elegant releases which take the basic deep house formula and spice it with delicious jazz sensibilities. Those same jazzual sensibilities are provided by an ever-growing collective of friends and

producers who pool their talents to create the distinctive 909 sound. With mainstays Trevor Loveys ("He's shit-hot, just fucking brilliant," enthuses Affie), Jamie Cox and Martin Howise being joined by newer signings such as Tony Muller, Q Project and Pussycutz, it seems the publicity-shy imprint is gearing up for even greater acclaim.

The feeling of excitement is bolstered by 909's recent deal with Pagan, which has seen Richard Breesden's wealthier label release two excellent House of 909 EPs (the "Deep-Distraction EP" from May and July's "Moodswings") with a third to follow soon. Not to mention a compilation album featuring highlights such as tracks from the earliest EPs, "Voices from Beyond" and "Future Soul Orchestra", as well as four brand-new cuts.

But the 909ers are certainly not resting on their laurels. The two head honchos express deep dissatisfaction with the glut of second-rate house music currently clogging up the racks, and are determined to uphold their own strict quality control levels. While Nigel wants the label to "step towards a New Jersey sound" with the addition of live instrumentation and possibly vocals (Sterling Void's name is mentioned at this juncture), Affie ends on an optimistic note.

"It's time for us to start experimenting with House of 909," he offers. "Now we've got an audience and people know about us, maybe now we can start introducing something a little bit different."

Whatever paths they choose, you'd be a fool not to follow in their footsteps.

House Of 909's 'Soul Rebels' album is out at the beginning of September on Pagan

words Cal Gibson pics Jamie B



phuture



UPPERS & DOWNERS

MUZIK's guide to modern clubbing

Uppers

★ **Ibiza 1997.** Back to its best thanks to a new generation of UK clubbers

★ Roni Sizes Reprazent album being shortlisted for the Mercury Music Prize

★ **T In The Park.** A festival to beat all festivals

★ Boat parties. Rocking the waters from the river Thames to Loch Lomond

★ **The Brighton Love Parade.** Who needs Berlin?

★ Bedroom DJ Timmy S on Radio One's "Essential Mix". Beat those Super jocks!

★ **Orbital scoring the entire soundtrack to the new Event Horizon film**

★ The Funky Room in Pacha. The true balearic spirit of Ibiza lives on. Respect

★ **Luke Slaters forthcoming album on NovaMute.** Be very prepared!

★ Club crawls through Ibiza's West End. The same classic tunes for half the price and twice the fun

Downers

★ **Trying to get a late flight to Ibiza.** The White Island has never been so busy

★ This Life not being recommissioned for a third series. We live in hope

★ **Phoenix Festival.** One festival too many

★ Even more sub-genres of dance being invented. What next? Swing garage and Nose bag maybe?

★ **Being trapped in Norman Cooks house with work to do the next day.** Help!

★ Wyclef from The Fugees. First covering "Staying Alive" and now "Guan Tan Amera". How many crap records must this man slaughter?

★ **Rumours that Ministry Of Sound is being bought by First Leisure.** Bingo!

★ French house compilations. Enough already

★ **Missing Daft Punk's secret gig at Slam at The Arches in Glasgow.** We warned you!

★ Having your hire car stolen by the police in Ibiza at 3am. We only wanted to catch Mickey Finn at Extasis!

phuture

GREEN HOUSE EFFECT

Labels, labels everywhere and not a drop to drink. Know that feeling? Fear not, for glistening like an oasis in a vinyl desert here's Victor Imbrez' GREEN LIGHT imprint

VICTOR Imbrez, as lovers of projects Alcatraz (of which he was 50 per cent with Jean-Phillipe Aviance), Submerge, Coco, Lithium, Quench, Circle City and Subway will know, is one hot recording property. The proverbial flavour of the month, actually. And, as if to prove it, he's just re-released Subway's stunning "You Can Do Anything", featuring the sultry vocals of songstress Dihann Moore, on his own Green Light imprint for the UK. It's hypnotic house with distinctly European production values. It's also very cool.

Vic's overnight success has been some 20-odd years in the making. He allegedly embarked on a musical career aged five as a self-professed "wannabe drummer", before graduating to the electronic ivories. Later, as a fan of early industrial, he gigged around the States with various live acts in an indie vein before eventually resettling in his hometown of Washington, DC.

Things went well. . . and not so well. He signed with Deep Dish's Yoshitoshi where he released a series of quality cuts including "Submarine" before falling out of bed with the imprint over a series of performing rights payment and fee issues. No bother though, our Vic just set up the Green Light (house-based vocal cuts), Red Light (tuffer stuff) and Amber Light (ambient) imprints.

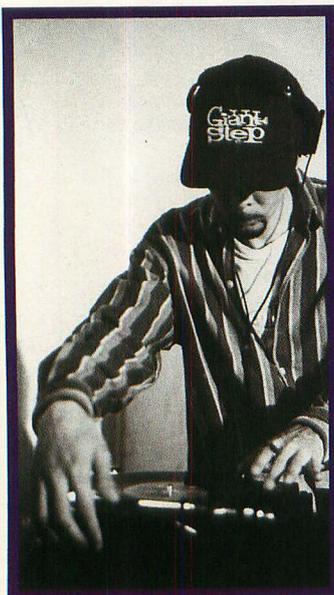
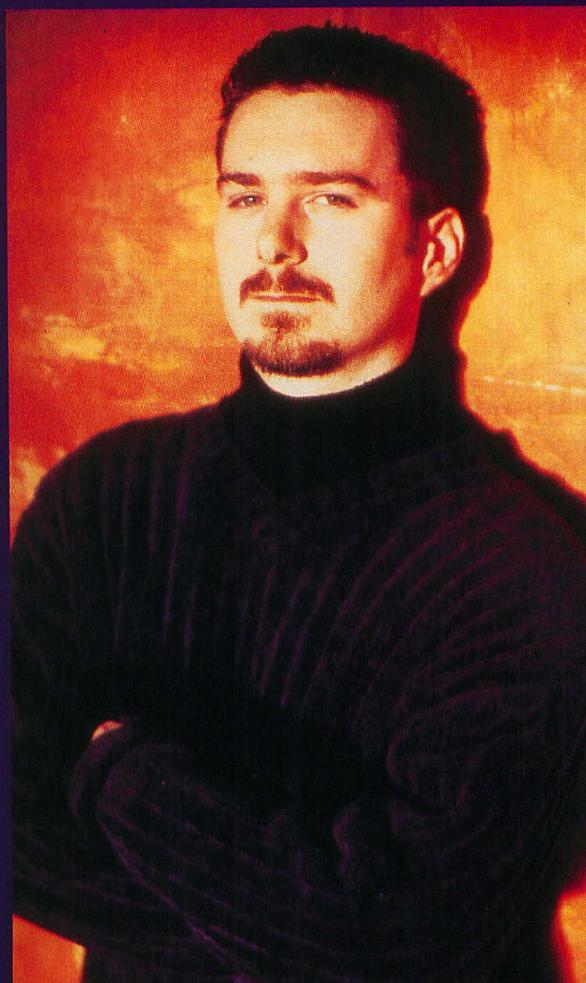
"Most of my records are sold in the UK these days," explains Imbres. "It's a market I know quite well, and that's why I had a feeling that 'You Can Do Anything' would do the business for me. It was a track that was originally out in the UK on Toko, but it didn't do that much. Things are different now, people know my name and they know my labels.

"The track came about when I was doing some Alcatraz promotional work in Manchester back in February 1996. We met some friends of a friend and they wanted a remix. I did it, but it sounded nothing like the original, so I decided to put it out as a single in its own right. The 'Manchester Mix' is the original, and there are other remixes and a reworking by David H to follow. It's underground and it's cool."

Underground and cool. . . Could a Subway be anything else?

Subway's 'You Can Do Anything' is out now on Green Light

words **Dave Fowler**



DREAM DATE

Tokyo b-boy navigator DJ KRUSH details his fantasy booking

WHAT IS YOUR DREAM VENUE?

"It would have to be a huge tent or just an open air space holding thousands of people with a massive wall of speakers surrounding the crowd."

YOU CAN MOVE THE VENUE ANYWHERE YOU LIKE. WHERE WOULD YOU PUT IT?

"On some planet in outer space."

HOW WOULD YOU GET THERE?

"You can't get there. . ."

WHO WOULD BE ON THE GUEST LIST?

"Nobody because you can't get there [laughs]. Maybe I'd invite Miles Davis. His music and lifestyle have influenced me a lot."

WHAT WOULD YOU HAVE ON THE RIDER?

"Extra oxygen tanks, Sapporo beer, Japanese food and menthol cigarettes."

WHO WOULD BE THE SUPPORT ACT?

"It would be my DJ collective, Kemuri Productions."

WHICH RECORDS WOULD YOU START AND FINISH YOUR SET WITH?

"I'd start with the sound of an explosion and end with the sound of falling rain."

IF YOU COULD HAVE A BAND, WHO WOULD YOU HAVE IN IT?

"I'd have a band or a whole orchestra consisting of DJs with Shadow, Cam, Vadim and Kemuri Productions. And visuals by Girl Studio and Vegetable Vision."

WHERE WOULD YOU GO AFTER THE GIG AND WHO WOULD YOU TAKE WITH YOU?

"I'd go with Miles Davis, pick up Jimi Hendrix on the way, go to Taco Bell and eat burritos."

DJ Krush's 'Mi Light' is out now on Mo'Wax

CAFE

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& D
UK club tour

Visiting

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Saturday 16th August

RISE

The Leadmill, Sheffield,
Friday, 22nd August

S.L.A.G.

The Steering Wheel, Birmingham,
Friday, 29th August

THE HOUSE

Nottingham
Saturday, 30th August

VERTIGO

Beyond Beach Babylon, Huddersfield
Friday, 29th August





FRIENDS, LOVERS AND FARMYARD ANIMALS

The sound of summer romance, or just the noise of farting horses? It's all the same to ALPHA, newly signed to Massive Attack's Melankolic imprint

I'M sat in an Italian cafe in one of London's more colourful backstreets, waiting for Alpha to arrive. The world is going through its motions and letting my mind wander with the salubrious dub formations of Alpha's spine-tingling debut long-player, "Come From Heaven".

And then it hits me. Alpha don't just create a soundtrack for a spliffed-up summer. They don't just roll soul over dubs of sensuous passion. No. Alpha is the sound of falling in love. Simple as that.

"That's it," agrees Corin Dingley, who with Andy Jenks is responsible for this soundtrack of summer loving. "It's definitely the kind of album you'd soundtrack a summer romance to. And then soundtrack the autumn break-up which follows."

"Come From Heaven" is a collection of tracks featuring a succession of vocalists, each bringing their own twist on the love found and lost theme. Helen White's sultry croon speaks of aching heartbreak on "Slim" while Wendy Stubs pushes the

lament to a trembling extreme with her brilliantly dub-merged torchsong "Nyquil". Meanwhile, Martin Bernard's own vocal addition brings with it a flourish of nu-blues loneliness. An album of loved-up, let down and laidback soul.

"I don't think there's any soul in there," says Andy. "We've been far more affected by soundtracks, old dub and classic songwriters like Scott Walker. What we do *is* pretty laidback though."

You wouldn't expect anything else from a band who come from Bristol and are signed to Massive Attack's Melankolic imprint. But don't expect a Massive/Tricky/Portishead rerun, though.

"We're very aware of being lumped in with all the Bristol trip hop hype," explains Andy, "but that's not really us. We're far more interested in the music we make than the scenes that surrounds it. We're into the same kind of music as Massive and Portishead, so there will inevitably be comparisons."

More irksome was the task of finding a name. Originally promoted under the much-used name of Ariel, Corin and Andy were forced to come up with the new moniker. "We had to come up with it in a hurry," says Corin. "But the name's not important. The main thing is getting the musical chemistry right."

And they certainly do that, although there is one addition to the aural brew that may not get credited on the album sleeve.

"There was this horse outside the studio where we recorded the album and it had a bad case of flatulence," laughs Corin. "Every time we went outside it would just fart. That was a really big influence on us."

Hardly the stuff of romantic dreamscaped dubsonics. But hey, horses fall in love as well. . . Don't they?

Alpha's 'Come From Heaven' is out now on Melankolic/Virgin

words **Martin James** pics **Raise-A-Head**

BETTA BY FAR

Calling your album 'Betta Listen' is asking for trouble unless the release in question lives up to the boast. LAURNEA obviously knew what she was doing when deciding on a suitable title for her debut release. . .

LAURNEA. WHO SHE?

Pronounced Lar-ney, she's a refined singer-songwriter who began her career at an early age in her home state of Nebraska before graduating to musicals and films, later appearing in Spike Lee's "School Daze" and soon in Tim Roth's forthcoming "Hoodlum". She's signed to Yab Yum Records which is run by Babyface's wife, Tracy Edmonds, but her material is not reminiscent of his output.

LAURNEA. THE SOUND OF. . .

Jazzy-soul over which Laurnea drapes and weaves and moulds her vocals. Rather than allow the arrangements to swamp her, she demonstrates her talent by altering her vocal to suit the composition.

LAURNEA. SHE SAY WHAT?

★ "I've been doing this since I was nine, working with different artists like Patti Labelle, James Ingram, Bobby McFerrin. . ."

★ "It's not that I didn't want Babyface's material on 'Betta Listen', we simply ran out of time for the tracks we were working on."

★ "The music makes me use my voice in certain ways although I had no idea I was doing this until people said there were so many voices within me. If a song sounds a certain way, I just sing it that way. It's just a feeling. It's all about feeling."

★ "People don't realise singing is acting. Each song I write is based on, or comprises, a character. I am never that person. On the track, 'Been A Long Time', I've never experienced what that woman has experienced. I don't have to go through it to sing about it with conviction."

LAURNEA. THE PHUTURE?

The album's first single, "Days Of Youth", has already broken the Top 40 and the soon-to-be-classic "Infatuation" (during which her voice trembles with longing like early Prince), is ready



to be launched on an appreciative public. But more lasting than chart hits will be Laurnea's presence on the scene, thanks to her variety in instrumental, lyrical and vocal outlook.

'Betta Listen' is out now on Yab Yum/Epic

words **Jacqueline Springer**

THE APPLIANCE OF SCIENCE

Drum & bass maestros TOTAL SCIENCE are not only adept at turning out a decent tune, they also manage to do it for a handful of the finest labels

AS technicians, their sound is precision-fuelled, tight and technically advanced. As funky headz, they possess a groove-based fluidity which energises every beat. They are indeed, Funky Technicians, or as they have become known more recently, Total Science. . . Or Q-Project & Spinback or simply the Oxford bass cadets, Quiff and Paul.

Recording for a galaxy of drum & bass imprints, including Good Looking, Timeless, Moving Shadow and Creative Source, diversity is Total Science's hallmark. They make drum & bass which is both muscular and soulful, tough and emotional.

"It's got to have the rhythms," they reckon. "It can't be stiff, it's got to have movement and soul."

Operating on the small but sussed Oxford scene, Quiff and Paul met, yep that's right, back in 1988 through a shared love of hip hop and electro. It wasn't long before they started looking elsewhere for kicks, driving west for Raindance raves and inevitably joining that renegade brigade of kids eager to capitalise on this new blend of accelerated breaks.

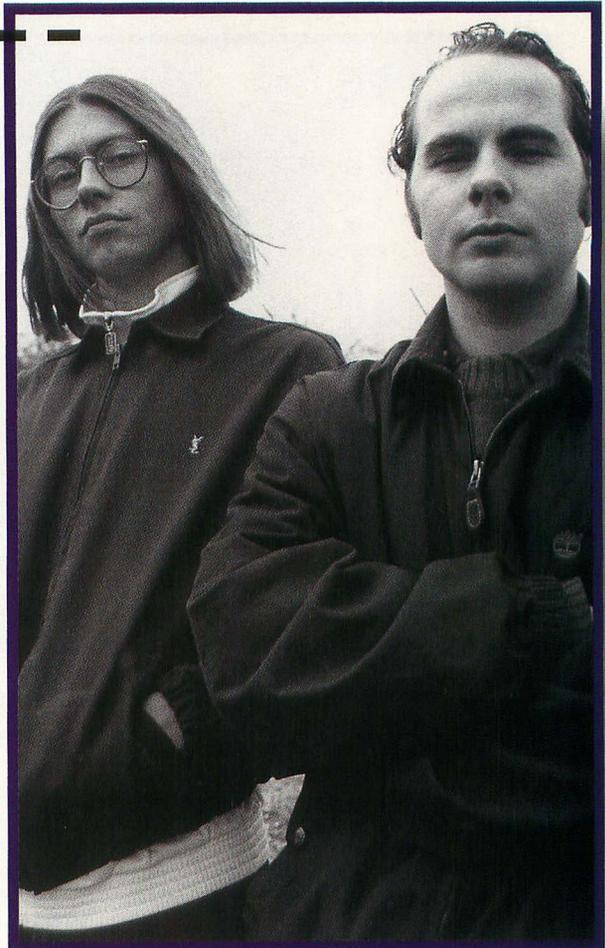
Peaking early, Quiff forged the dark rumblings of "Champion Sound" in 1993, on their Legend imprint. Although it was proof to the pair that they could raise the roof any time they fancied, Quiff and Paul put wholesale popularity aside in exchange for more explorative beats.

They ditched Legend and set up CIA (Computer Integrated Audio), in order to pursue the infinite continuum between digital technology and basic beats. . . The Total Science. Which neatly brings us to the dark whirlpool of scissored beats and loaded basslines of "Fourth Wave", the latest Total Science offering on CIA. Not to mention the gossamer atmospheric of "Telepathy" for Moving Shadow or the techno undertones which ripple beneath the echoing percussion of "Algebra" on Good Looking. While, as Total Science agree, it's the innovative unpredictability of it all which remains their inspiration.

"If you said this music was going to stay the same for the next 10 years, it would be boring. We're into drum & bass because it's always pushing forward and it allows us to do anything we want. You never know where it's all going to go."

'4th Wave' on CIA, 'Algebra' on Moving Shadow and 'Telepathy' on Good Looking are all out now

words Rachel Newsome



NEXT IN LINE

Super sharp shooter DJ HYPE sets his sights on Southampton's DJ Red

"I get all his stuff from Clayton at Trouble On Vinyl/Hardware. Most of the time I just get them on a plate. I might actually have been getting stuff and not known it was by him. Last time I talked to Red was when we were doing a Ganja Cru thing in Milan. He was in Italy with Kane and they popped over.

His productions are good for playing out. They've got energy and usually, they have a hip hop flavour with fat beats and fat bass. 'Enter The Dragon' seems to have been his most notable track recently. I actually got given it last year. He did me a special. They sampled one of the jingles off my radio show and slotted it into the tune. I was caning it on dub but unfortunately I lost it before it came out so now I'm playing the vinyl.

Has he got a new sound? Well, you don't have to have a new sound, but you do have to be very consistent and that's what I think Red is. He's offered me some tunes for the label and I'm looking forward to getting the tracks. I like to encourage people and if it goes out on my label, people tend to take a bit more notice. I think he's getting noticed because he's consistent now. Rather than coming with just one big tune and bang, everyone wants to know you, I'd rather hear the next one and the next one and the next one. . . and if all of those releases have been good. . . I like that consistency. I think Red is someone up on the up. He's a newcomer. He's getting a lot of interest."

'Up Rise' by DJ Red is out now on Trouble On Vinyl

pic Colin Hawkins



MIND THE GAP



Techno seems to have become a dirty word of late. Cleaning up its soiled reputation and creating fresh definitions along the way is the Oxford-based VOID imprint

TECHNO has always meant different things to different people. Over the last decade it's been bastardised, sanitised, destroyed and reinvented more times than anyone cares to remember. Saying you're into techno in 1997 means absolutely zilch. It would seem nobody even knows what that means anymore.

A depressing scenario you might think. Well yes, but then again no, because if you dig through the rubbish, you'll still find the occasional unblemished glistening gem. And fortunately Oxford's Void imprint is just that, a small but perfectly formed beauty spot in a landscape overrun with meaningless banging crap and insipid, directionless muso wank.

To the label's founder, Justin Winks, and the rest of the Void crew, techno never has and never will be anything other than electronic soul. Machine music which extracts and inspires real, heart-felt emotions. Tracks like "Inside Out" and "Hidden Emotion" by Future Beat Alliance and Yunx's "Arcane Memories" make you want to smile, cry, make love, dance, sit back and sigh at the very wonder, beauty and chaos of it all. Void's music isn't the soundtrack to a night out or indeed the soundtrack to a morning after, like all the best music its the sound of life itself.

"I like the idea that when someone buys one of our records, they take it home, put it on and enter a void," says Justin. "I'm not interested in putting out functional DJ tracks, I want more than that. As long as it has some real feeling, I don't care if it's 165 or 85 bpm."

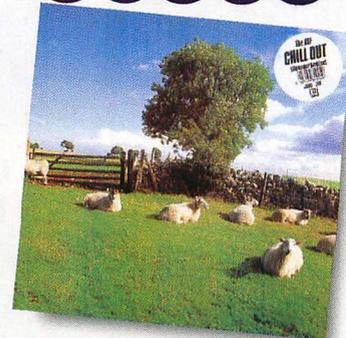
"We all come from the hip hop and rare groove scene and that's still a part of our sound. In a way, what we're doing is looking back at the past and seeing where you can take that into the future. When we play out, we drop all kinds of styles, hip hop, drum & bass, soul, a bit of jazz, whatever. As long as it's quality we'll play it and that's how I see the label, quality first. We want to put out music people will be playing for years not weeks."

Yunx's 'The Bill Odyssey EP' is out now and 'Aerospace' by Total Science will follow shortly. Watch out for the forthcoming Future Beat Alliance album, 'Hidden Emotion', in early October

words Dave Mothersole



BURIED TREASURE



KLF - 'CHILL OUT' (KLF Communications)

ANYONE who survived the acid house experience and/or was born before 1975 should have this album already. Those of you who don't, whether you're into jungle, trance, house, hip hop or Moroccan folk music could do worse than nipping down to Our Price and getting yourself a copy. You won't find it on vinyl, however.

Maybe just American or Japanese CD import as the KLF kindly deleted their entire back catalogue four years ago.

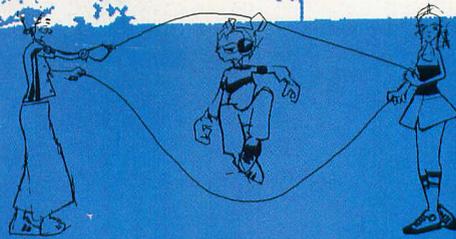
The sleeve of "Chill Out" depicted a field full of sheep and featured a "File Under Ambient" sticker, which was a new idea at the time. With acid still being a firm Saturday night fave, many hours were spent staring at the cover, wandering around the countryside of the brain and admiring the lush green grass as well as smoking it.

On its release in 1990, progressive house was at its peak, Fabio and Grooverider's Rage at Heaven was, er, raging, northern clubbing was as strong as ever and anyone who returned home sweat-stained and grinding their teeth was sure to put the kettle on and the needle on this record. Sitting back, still rushing, the baa-baas of the sheep, the steel guitars, Elvis samples and tribal chanting (lasting 47 minutes) all took you on a demented sonic ramble.

The track titles read like an "Easy Rider" trip across America. "Six Hours To Louisiana, Black Coffee Going Cold" merging into "Dream Time In Lake Jackson" and "The Lights Of Baton Rouge Pass By" and with sleeve credits going to Elvis, Fleetwood Mac and Acker Bilk, the KLF once again proved just what awkward talented bastards they were. Truly a seminal album, it's certainly better than burning a million quid.

words Rob Da Bank

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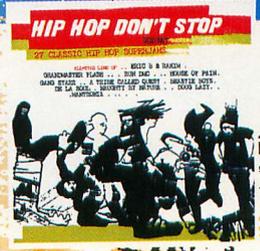
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'BEATS SO STRONG YOU'LL WANT TO GO DOWN TOWN
BARE CHESTED WITH AN 80'S TAPEDECK' FHM

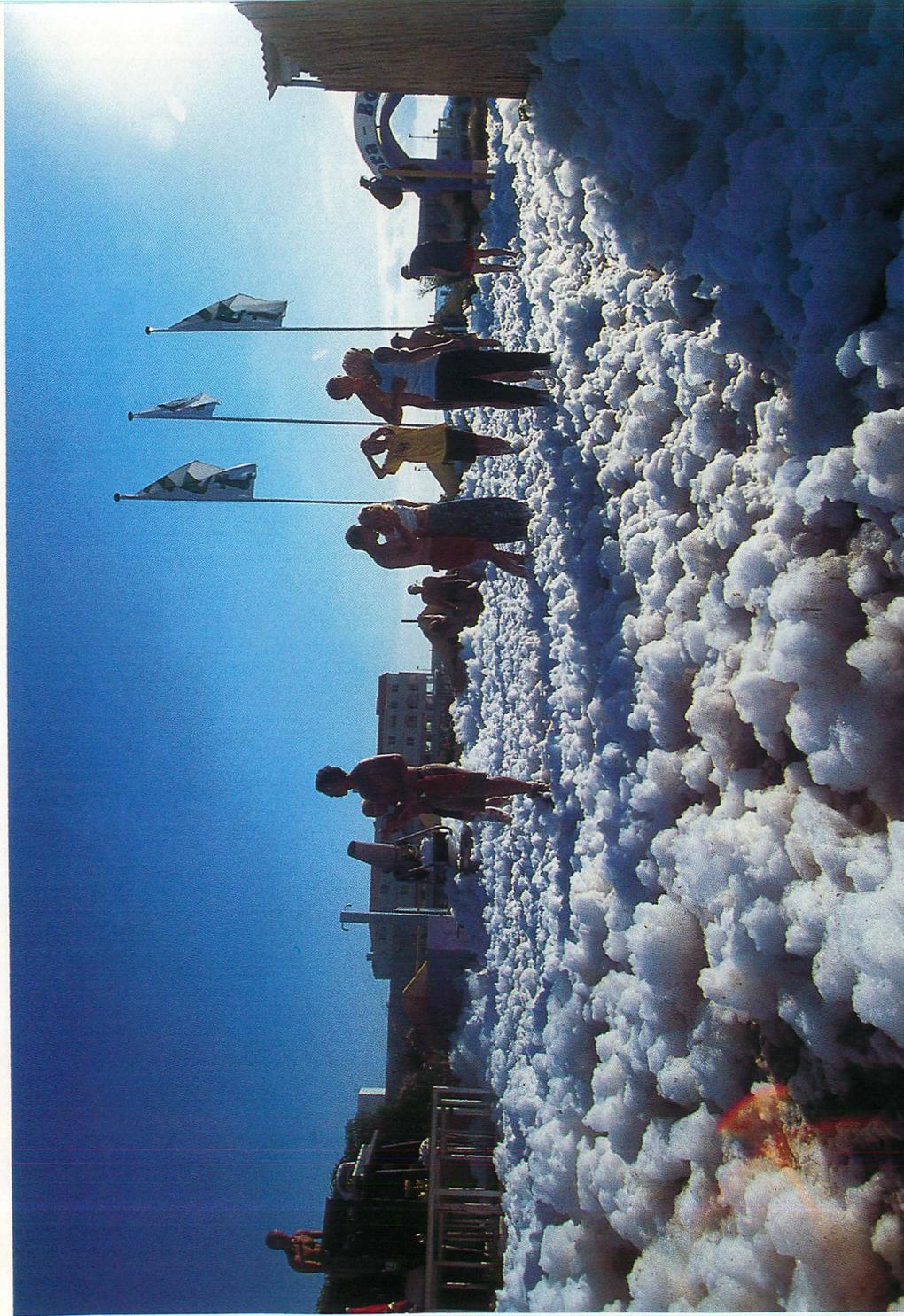


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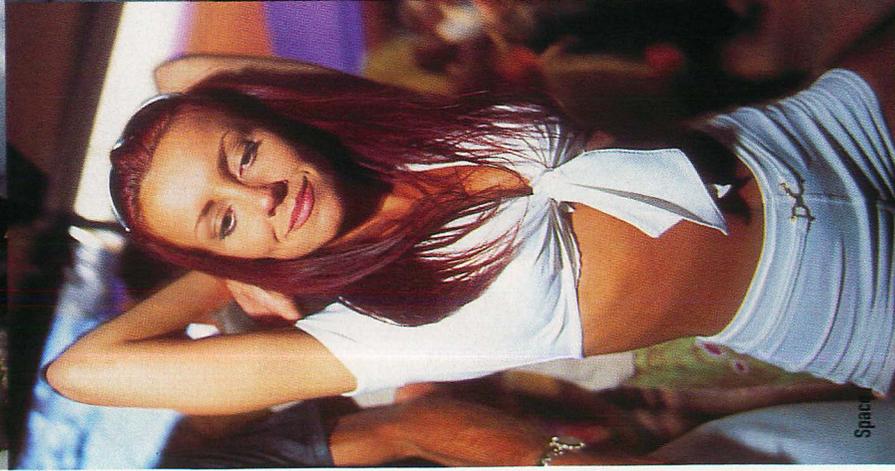
Summer Clubbing



Ku promoter Brazilio on his private yacht, Ibiza, 1997



pics: Jamie B



Spac



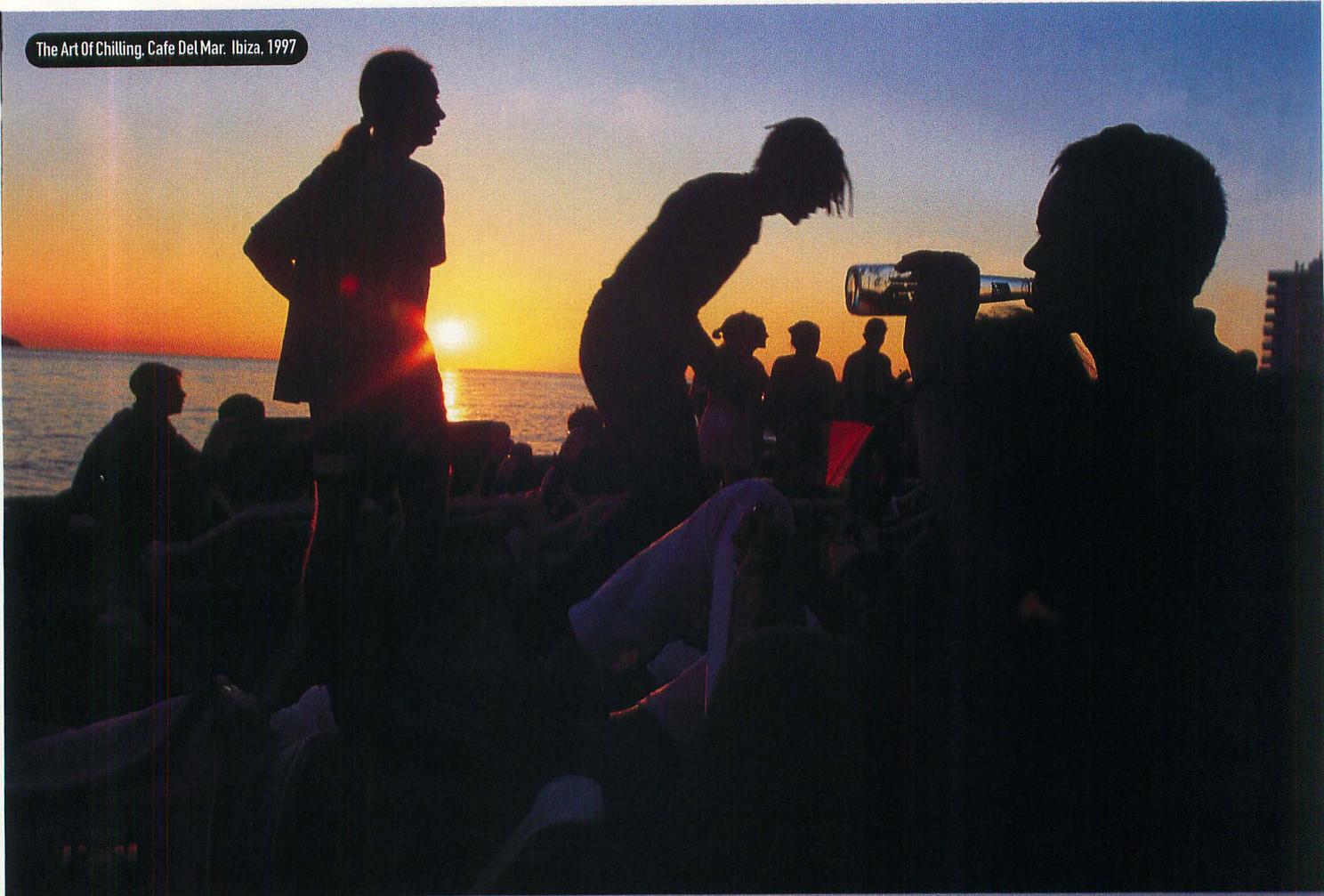
The toilets in Es Paradis, Ibiza, July, 1997

Foam party after Space on Playa Den, Bossa Beach. Ibiza, 1997 (this pic. left and below)



pics: Jamie B

The Art Of Chilling, Cafe Del Mar, Ibiza, 1997



Sunset at Bar Mambo, Ibiza, 1997





Ministry Of Sound at Pacha. Ibiza. 1997

Ministry Of Sound at Pacha. Ibiza. 1997

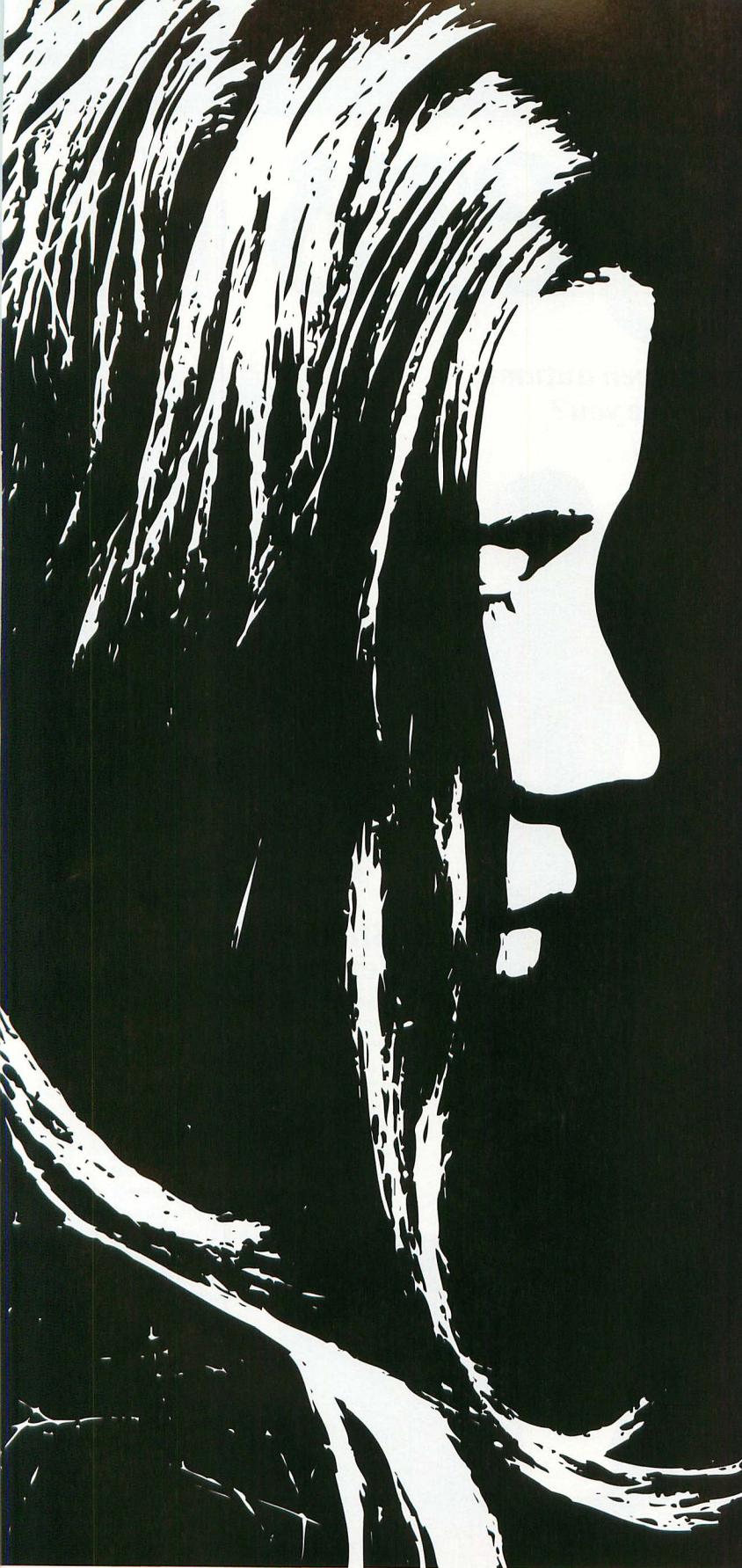


The Space terrace. Ibiza. 1997



BCM promoter Tony Palmer on his Harley Davidson, Majorca, 1997

pic. Raise-A-Head



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FreestyleDust

blaggers



Look, we know it's still summer but have you given autumn a moment's thought? Admit it, you haven't have you? Where would you be without us, huh? Shivering in your little summer frocks wondering why everyone around you looks so damn good. And that's just the boys... Autumn style here we come

G-Star Raw Denim

Not as you might think the stinking Seventies after-shave but the finest jeans we've seen in a long time. These are jeans for people who know about jeans, they're dark indigo with red stitching, turn ups, button fly... Hell, they're classic, straight-cut, non-fit jeans made from raw denim. They are the real deal. Need a handy jeans tip? G-STAR say that most jean fans consider the slow bleeding of the indigo dye is one of the most fascinating aspects of a denim, however, there is also the purist who wants the dark blue colour to stay as long as possible. And how do you do that? Have your jeans dry cleaned of course. Neat huh?

For stockist enquiries, call G-Star on 0181-673-2646.



Stephen Einhorn Jewellery

Based in a rather fabulous looking shop in London's Islington, STEPHEN EINHORN creates silver hallmarked gear for those of a chunky persuasion. His ideas are truly off-the-wall, taking in his trademark skull and crossbones collection as well as our personal faves, fishes. The cartoon-like designs come in a wide range of accessories including bracelets, rings and cuff-links

and he's just launched a range of charm bracelets with a whole bunch of rather wonderful charms such as robots, Martians and UFOs to hang from them. The best bit is that buying his work isn't going to break the bank.

For stockists and mail order enquiries call 0171-359-4977.

Sonneti do some Damage

Looking a good deal meaner than their records would have you believe, boy band Damage have been enlisted by SONNETI to promote their very natty autumn/winter collection. Sharp shirts, chunky knits, padded jackets, fleeces, cool-looking cotton coats... It's all quality gear which Damage will be wearing on their debut tour which rumbles round the UK in October. Bet you're expecting some witty put-down now aren't you? Well, there isn't one. Sorry. Nice clothes though.

For stockist enquiries call 0181-993-0822.

Win Lilt Notting Hill Carnival Chill kits

August 24-25. Ring any bells? It should do because it's CARNIVAL TIME. Yes, the Notting Hill Carnival is on us once again but this year it's different. Different because Carnival sponsors Lilt can *guarantee* it's going to be the summer's hottest bank holiday weekend (think about it) and different for SIX lucky readers because the soft drink with the totally tropical taste are giving away six Chill Kits.

For THREE lucky girls, it's one of those trendy wonky T-shirts, a puffy pillow bag to park your bum on when it all gets too much and a CD wallet so your CDs can enjoy the party too. For THREE lucky boys, it's a v-neck T-shirt, a record bag and the CD wallet. To win, all you have to do is answer this rather tricky question: **What is Europe's biggest street party?**

Scribble the answer on a postcard marked "Lilt Carnival Chill Kit" and send it to the usual Muzik address. The editor's decision is totally tropical. Okay?



Retro Corner

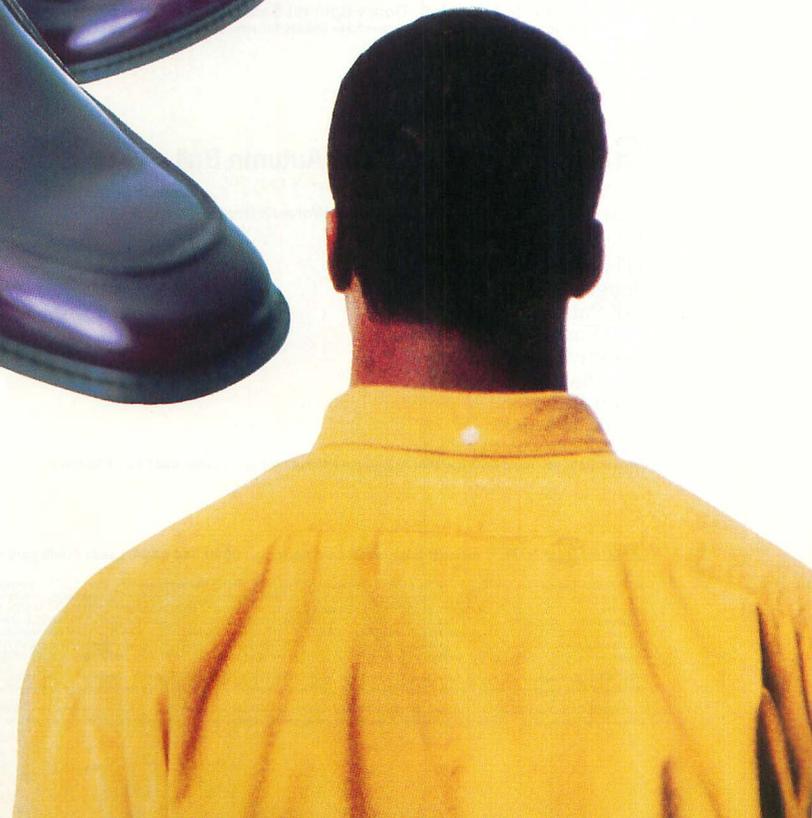
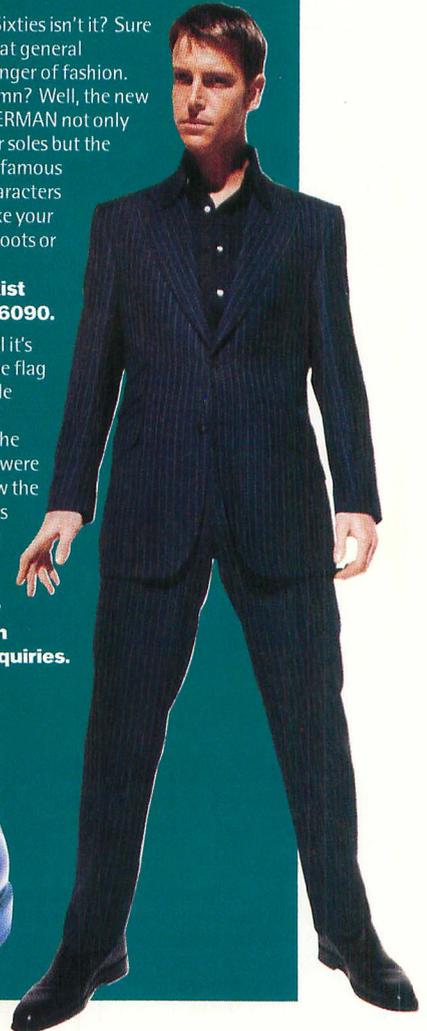
Look. Over there. Blimey, it's the Sixties isn't it? Sure is and pointing like a goodun in that general direction is our friend, the fickle finger of fashion.

So what can we expect this autumn? Well, the new footwear collection from BEN SHERMAN not only brandishes the Union Jack on their soles but the different styles are named after infamous Sixties types like the Krays and characters from "A Clockwork Orange". Take your pick from sneakers, Chelsea boots or Derby boots.

For Ben Sherman stockist enquiries call 0171-734-6090.

AQUASCUTUM, the toff label it's cool to like, are also flying the flag with a very "Avengers"-style collection. Can't wait for Seventies revival and "The Sweeney" range. "You were only supposed to blow the bleedin' doors off", as they used to say on the telly.

Call 0171-734-9222 for Aquascutum stockist enquiries.





Gatecrasher®

2 Rooms of Music All Night Saturdays @ The Republic

Saturday 16th August
Judge Jules, Mark Moore
Scott Bond & Matt Hardwick
xosdtobasics
Lee Wright & Booker T

Saturday 23rd August
Judge Jules, Tall Paul Newman
Sister Bliss & Matt Hardwick
xosdtobasics
Jazzy M (Ministry of Sound) & Scott Sheridan

Saturday 30th August
Chris+James, Jon Marsh
Scott Bond & Guy Ormadel
xosdtobasics
Lee Wright, Bob Povey & John Coomer

Saturday 6th September
Judge Jules, Tom Wainwright
Scott Bond & Matt Hardwick
xosdtobasics
Ralph Lawson & James Holroyd

Saturday 13th September
Tony De Vit, Seb Fontaine
Guy Ormadel & Matt Hardwick
xosdtobasics
Lee Wright, Craig Bartlett & David Jones

Doors open 10pm 'til 6am. Admission £10 NUS / £12 others

Saturdays @ The Republic, 112 Arundel St, Sheffield.
For information / paying guest list & coach parties (incentives) call Gatecrasher: 0121 605 8970
(Please note that we operate a strict dress code)

Gatecrasher Third Birthday Celebrations

Sunday 24th August 1997 from Sunset to Sunrise

to be held at Colwick Hall, Nottingham. Licensed Bar till 3am plus Champagne Bars

Marquee 1

Paul Oakenfold
Tall Paul Newman
Seb Fontaine
Jeremy Healy
Mark Moore
Scott Bond

Marquee 2

David Morales
Roger Sanchez
Allister Whitehead
Tom Wainwright
Matt Hardwick

Ball Room

Nuphonic records present
Simon "Faze Action" Lee
Jools Butterfield
Andrew Clarke

Advance Tickets £35 + b.f. Doors 8pm till 5am (Pre-bar from 6pm)
(Please note you must be a member to purchase tickets for information call 0121 605 8970)

Gatecrasher The Autumn Ball

Saturday 13th September 1997 doors open 8pm till 6am

to be held at The Studio, Foxes Lane, Wolverhampton

featuring

Allister Whitehead
Judge Jules
Tall Paul Newman
Seb Fontaine
Jeremy Healy
Jon Pleased Wimmin
Scott Bond
Matt Hardwick

Advance Tickets £17 + b.f.
(Please note you must be a member to purchase tickets for information call 0121 605 8970)

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huddersfield 4th wave 01484 512972. hull sub level 01482 217620. leeds jumbo 0113 245 5570. leicester bpm 0116 255 0041. pilot 0116 262 5535. liverpool ted baker 0151 236 7472. manchester geese 0161 839 9771. mansfield trax recs 01623 21017
matlock play recs 01629 57000. middlebrough new groove 01642 232 5001. milton keynes shotgun 01908 677746. newcastle trax records 0191 222 1925. norwich soundclash 01603 761004. nottingham arcade 0115 947 4932. c-dance 0115 911 1322
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Coaches available from Birmingham, Leicester, Nottingham, Derby, Sheffield, Liverpool, Manchester, Bradford, Leeds, Grimsby, Hull & York. For availability and prices call: Cavendish Travel 0113 244 2999. Coaches from Sheffield & Leicester call John: 0976 726670
Please Note: You must be a Member to purchase tickets, Membership can be applied for @ The Republic any night of the week. For further information call Gatecrasher: 0121 605 8970

treebie jeebies

win stuff



Win a course at Manchester's Midi School

IF you want to learn about dance music production, there are not many options around short of blagging some time in your nearest studio or spending a fortune on buying all the equipment yourself.

Which is where Manchester's MIDI School comes in. Based in the city centre, MMS provides a crucial training place for anyone keen on getting involved in the dance music industry. Employing experienced lecturers, engineers and producers (including engineers who have worked with the likes of Transmat, Björk and Oasis to name but a few), they offer a series of different courses in a state-of-the-art studio tailor-made for anybody wanting to learn about the workings of the recording studio.

As well as a three-month and a seven-month diploma course and a 10-week Bassment DJ Course, MIDI also do a fantastic four-day introduction course – Dance Music Production. Quality MIDI-based training is very hard to find, so this course is a vital addition to any novices curriculum vitae. Normally, to get on this course would set you back a cool £294, but Manchester's Midi School have very

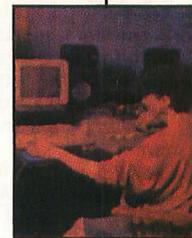
kindly offered to take TWO Muzik readers through the course for now. You don't need to have any previous knowledge of MIDI or a recording studio and musical ability is not a requirement.

All you need to do is tell us what MIDI stands for. Is it:

- (a) *Magical Instruments Digging Igloos?*
- (b) *Musical Instrument Digital Interface?*
- (c) *Mystifyingly Interesting Dogs Interactive?*

Mark your entries MMS Competition and get them in to Muzik by Friday, September 12.

★ If you're interested in finding out more information about the excellent musical academy of dance music that is Manchester's Midi School, you can call them on 0161-953-4072 for a prospectus.



Win Numark Mixer & Dreamscape goodies

IT'S already been voted Hardcore Vital Release in our July issue. It's not one, not two, but three CDs from the finest rave organisers on this planet. It's mixed by DJs Randall, Sy and our very own Slipmatt. Which means it's Randall's first ever mix CD. It's chock full of both classic whistle-screaming anthems and bang-up-to-the-minute groovers in a jungle and happy hardcore style. It is Dreamscape – Volume 1 and it's massive.

To promote the album, Dreamscape have teamed up with Numark, makers of very fine mixers to the DJ elite and the ordinary public. LTJ Bukem and Billy Nasty are just two of the Premier League who endorse Numark's products.

So what have we got to give away? Well, ONE winner will get a brand, spanking new Numark 1100Xi mixer, which is currently retailing for s180. They'll also receive a Dreamscape jacket, a Dreamscape record bag and, of course, a copy of the album. FIVE runners-up will each receive a copy of the album and a Dreamscape video.

To win, just tell us who was the partner of Randall in the old TV programme, "Randall & ??? Deceased"?

- (a) *Hopkirk*
- (b) *Hoppy Hardcore*
- (c) *Hop-Along-Cassidy*

Mark your entries Dreamscape Competition and get them in by Friday, September 12. Don't forget to state whether you'd prefer CD or cassette.



Win SuperDiscount goodies

OOH-LA-LA! And a bit of *zut alors* too! Why such excitement? Because the great master of cool Gallic grooves and all things groovily French, Monsieur Etienne De Crecy popped round our office recently for a cup of tea. And he only went and left a few bits and bobs for us to give away. Damned if we're going to return them. After all, they're loaded up with the logo of his super-suave Super Discount label. There are lighters. And tea-mugs. And, inevitably, some copies of the recent Super Discount compilation album too. We've got FIVE of each to give away.

To win, just tell us what the title of Monsieur De Crecy's single, "Le Patron Est Devenu Fou" means in plain English. Is it:

- (a) *The boss has gone mad?*
- (b) *The manager is in love?*
- (c) *The supervisor's brain has been taken over by aliens and consequently he believes he's Liberace?*

Mark your entries Super Discount Competition and get them in by Friday, September 12. Please state whether you'd prefer the album on vinyl or CD.



WINNERS BOX LOVE PARADE COMPETITION: WINNER: Lisa Walton – Edgbaston. **PHOENIX COMPETITION: WINNERS:** Stuart Lake – London, Josh Beattie – East Sussex, Laurie Walton – Darlington. **KRAFTWERK COMPETITION: WINNER:** Paul Swindell – Draycott. **RUNNERS-UP:** David Woodward – Birmingham, S Felix – Southall, Joanne McNeill – London, P E Kelly – Brantree, David Hiscock – Cowes. **APOLLO 440 COMPETITION: WINNERS:** Steven Joffe – Poole, Brian Rowley – Eastwood, Tony Ashworth – Stockport. **RUNNERS-UP:** Andre Knott – Luton, Rory Turner – Carnoustie, Steve Connolly – Blackpool, Neil Armstrong – Bodmin, Jeremy Griffiths – Congleton. **BUD ICE COMPETITION: WINNERS:** Simon Firth – Pudsey, Nick Wood – Whitley Bay, Steve Elliot – Westbury, Jim Michie – Portlphen, William Jason Davis – Henleaze, Anita Strutt – Bristol, Gillian Ross – Inverurie, Niall Findlay – Aberdeen, Alex Long – Hayes, C Harte – Luton, Shirley Squires – Hull, Eddie Price – Sunderland, Andrew Lee – Dewsbury, Katy Leith – Linlithgow, P Blake – Walthamstow, D Armstrong – Hornchurch, Markey Law – Ladybank, R Haigh – Huddersfield, Josh Beattie – East Sussex, Duncan Watson – Kirriemuir.

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

★ Answers to all competitions should be sent on a postcard only to: Muzik Freebie Jeebies, Kings Reach Tower, Stamford Street, London SE1 9LS. Competitions are only open to UK residents. Sorry!

Speed Garage: sound of the future

words BETHAN COLE pics RAISE-A-HEAD & STEVE PERRY

It's harder, faster, sharper and more bass-heavy than ever before, it has MCs, rewinds, ragga vocals and time-stretching. Its energy and hedonism is hard to find anywhere else in dance music right now. It's SPEED GARAGE, it's the summer sound of 1997 and it's hijacking handbag house as the new Saturday Night Fever

"Feel the groove, London Town, check out the bass, check out the flow... Play those vibes, play those vibes, play those vibes..."
MC, Passion FM, north London, July 1997

ABSOLUTE Sundays at The Aquarium, Old Street, east London. The Moët is flowing. A curl of smoke is rising into the thick and humid air. There are faint traces of perspiration down the back of the turquoise silk shirt on the guy donning Versace shades propped up against the bar.

As the MC takes a swig from the bottle of champagne in his hand, a barely-distinguishable squiggle of vocal rushes up the back of the neck and into a squeal of undulating sax that seems to hit the ceiling above. The air is expectant. It feels like something is about to kick off.

And it is. In clubs like The Aquarium, Numb Nums at EC1, Twice As Nice at The Coliseum, Experience at Camden Palace. At the Pure Silk, La Cosa Nostra and Sun City parties which are rapidly spreading out of London to Manchester, Cardiff, Scotland and the North. On the airwaves with pirates such as Magic, Deja Vu, London Underground, Chicago, Freck and Passion and on legal stations like Kiss FM where underground garage DJs Matt "Jam" Lamont and Karl "Tuff Enuff" Brown now have their own Thursday night show.

Enter speed garage, the ballistic, ebullient, bass-in-your-face underground sound of summer 1997. Its birth is the long-awaited point at which Nineties house music fast forwards, NASA style, into the millennium. Listen to the alien hyper-warble of Rosie Gaines' chart-smash "Closer Than Close" or the futurist bad-boy call to arms of Double 99's "RIP Groove" and you'll hear something that fearlessly takes from elements of existing forms of music (jungle, ragga and hardcore), slams them together, breaks every unwritten dance music "norm" and creates a new, irreverent, raw and energetic sound in the sonic stratosphere.

"People want something new and radical. Jungle broke through because it was different," says DJ Spooky of speed garage DJ combo, The Dream Team. "They've had two or three years of that and now they want something else, and that's us."

And so we have speed garage. A bolt from the blue, seemingly from nowhere, it has swept through the capital like wild fire, leaving a trail of new labels such as Industrial Standard, Ice Cream, 4 Liberty, Outlaw, Underground Solution, Catch, 500 Records, Confetti and 4th Floor, in its wake and catapulting underground DJs like Matt "Jam" Lamont and Karl "Tuff Enuff" Brown into the premier league.

"If anyone says this drum & bass-style garage has been around for years, they're talking rubbish," believes London garage veteran Grant Nelson, who has recently inked a six-album deal with Virgin. "I defy anybody to show me a record from last year like this. It's only just blown up and that's because of the pirates."

But while the sound continues to evolve, the roots of the speed garage network of clubs, pirates, DJs and posses can be traced to hardcore and even acid house. The "Sunday scene" and south London pirate radio stations are its most recent additions though.

According to Matt "Jam" Lamont and Karl "Tuff Enuff" Brown, the Sunday scene really kicked off with The Arches club in south east London where both men were residents.

"There was a nice little thing happening down there," recalls Karl. "The Arches was one of the first clubs to really build the Sunday scene," says Timmi Magic of DJ trio The Dream Team. It was at The Arches (like Spread Love at The Gass Club and the Ram Jam all-dayers at a south London pub, The Frog And Nightgown, before it) that a Moschino and Versace-clad, champagne-swigging crowd would come to hear the latest uptempo US garage dubs by MK, Victor Simonelli, Armand Van Helden and Todd Edwards played alongside UK productions by Grant Nelson and Joey Musaphia.

It was an out and out party scene. The clubbers would already have been out all weekend, maybe at ragga, hip hop or r&b jams. By Sunday, they were looking for a sound which was a little bit different. Something fresh and new to get excited about and dressed up for with a few traditional vocal elements to keep a continuum with what had gone before. What better way to finish up nights of partying than with a few hours of tough, fast and relentlessly optimistic garage tracks?

Of course, as the popularity of the Sunday scene increased, it wasn't enough just hearing this hard, fast and dubby new strain of garage on a Sunday night. And that's where pirate radio came in. First it was Freck, London Underground and all the south London-based stations, now it's anything up to 15 stations right across the capital.

"You'd tune into a pirate that would normally play drum & bass and all of a sudden they'd be playing pure garage," notes Danny Harrison who produces with partner Julian Jonah as Gant and Nu Birth. "It was like, 'fuck it, we're not hearing it anywhere else so we'll do it ourselves'. It's not record companies that created it and it's not journalists either. It's a black thing that started everywhere, but the pirates were the first people to really start playing the music."

Whereas the major labels were painfully slow to pick up on the jungle explosion, speed garage (closer to the mainstream having easier-to-comprehend beats) is being snapped up. Danny Harrison and Julian Jonah's twelve, "Sound Bwoy Burial", has been picked up by Positiva and Nubirth's "Anytime" by XL. Roy Davis Jnr's speed garage anthem, "Gabrielle", is to be re-released by XL with mixes by RIP of Double 99 fame.

Matt "Jam" Lamont and Karl "Tuff Enuff" Brown, like Omar from RIP, are turning out major remix after major remix. Most recently, their takes on Tina Moore's "Never Let Him Go" and Martha Wash's "Carry On" have become scene anthems. Even Danny Harrison, previously responsible for Congress' "40 Miles" and Nush's "U Girls", is surprised at the rapidity of assimilation.

"I think the majors got their fingers burned with jungle," he offers. "I can't believe the amount of remixes they're chucking at us now. Some middle-aged man has obviously decided that this is what the kids want."

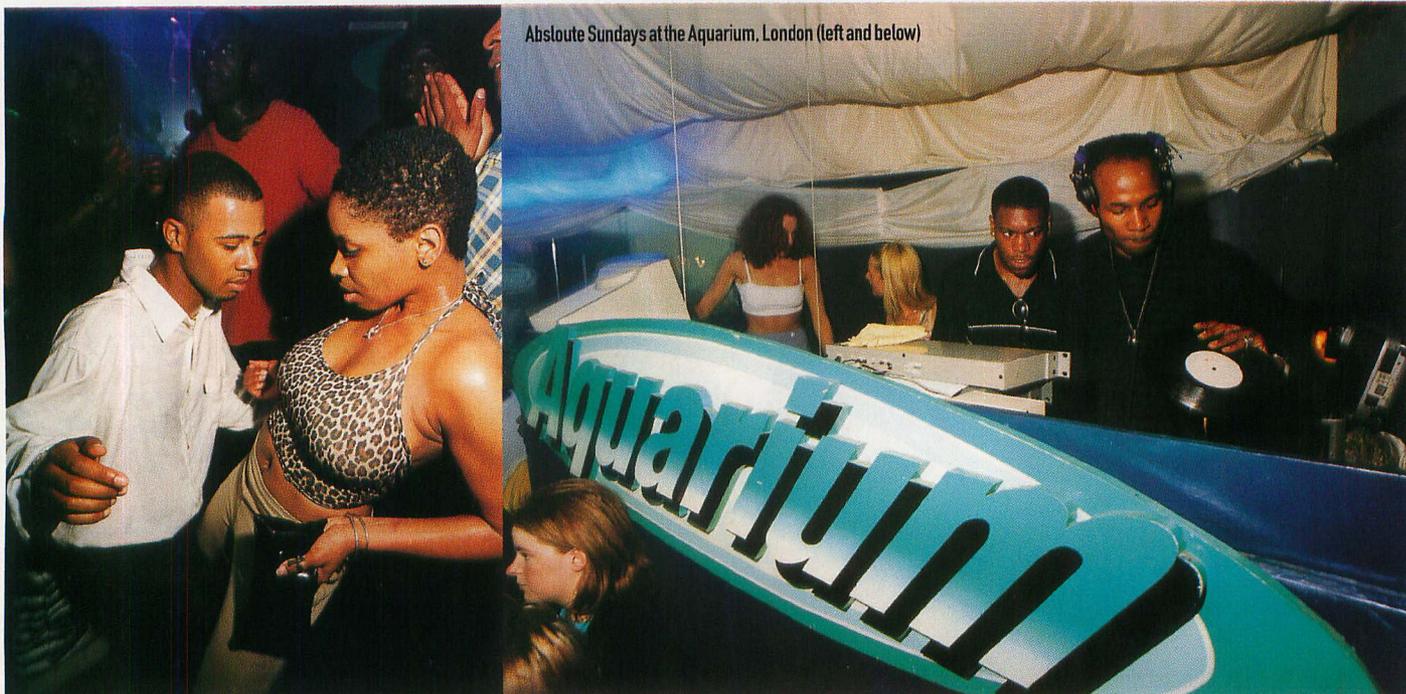
As Danny observes, in six months time the garage scene may well be full of white kids from Surrey but for now, the speed garage virus is seeping out of the underground and infecting everything and everyone in sight. Major label A&Rs are signing it. Commercial house powerbrokers like Pete Tong and Judge Jules are playing it. Even die-hard rave venues like the infamous Club Labyrinth in Dalston have replaced their hardcore and jungle sessions with speed garage jams.

the sound of



the future

Speed Garage: sound of the future



Absolute Sundays at the Aquarium, London (left and below)

In the two-and-a-half years that Adrian Luckie has been organising La Cosa Nostra parties (along with co-promoters David Scott and Peter Odell), he's witnessed an inordinate rate of expansion. When the parties began, they would attract a couple of hundred friends. These days, it's 2,500 garage fanatics at venues such as The Emporium, Cafe De Paris and Heaven.

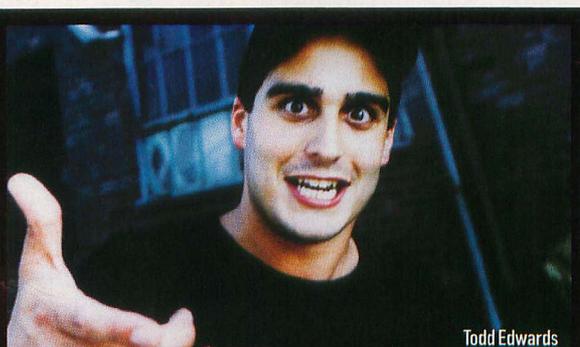
"This summer, UK garage will kick off," asserts Adrian. "You can see it in the charts already. It's getting really big and it's going to explode."

Sometimes, you can hear the sound of imminent combustion in the music itself. The feeling of urgency in the vocals compressed to a buoyant rivulet of treble. The bass, an omnipotent, quaking cyborg baritone. The robotic cry of the time-stretched vocal. The organ stabs which impact harder and quicker with each hit of the beat.

Like hardcore, speed garage anthems such as Tina Moore's "Never Let You Go", Rosie Gaines' "Closer Than Close" and Operator And Baffled's "Things Are Never" augment their diva vocals into a hysterical, clipped squeak. The pitched up, carved up lyrics are often morphed into a completely different form, sometimes it's difficult to determine their original phonetic resonance. Speed garage, like hardcore, treats the vocal as oestrogen-fuelled cipher, detached from its original context. Floating free to catch whatever euphoric interpretation the listener wishes to tag it with.

And where jungle's darkside refracted a bleak chasm of millennial fear, the relentless uptempo of speed garage is its hedonistic nemesis. The sound of end-of-the-century dancefloor frenzy. Of an urgent, breathless will to dance on regardless. Of the amazonian power of the diva vocal.

Tuning into London's Passion FM late one Friday in July, the crossover points with hardcore and the halcyon days of jungle are patently obvious. There's a record which uses the same "What ya gonna do?/What ya gonna do?" hook as Da Intalex's 1994 drum & bass track of the same name. It's followed by Lennie De Ice's garage remix of "We Are E" and a bootleg which accelerates Colonel Abrams early house track, "Trapped", over a resonating rude bwoy bass.



Todd Edwards

TODD IS GODD

According to speed garage luminaries like Tuff Jam, Catch Records and The Dream Team, TODD EDWARDS is the man. The 25-year-old US house producer assesses why his sound has become such an important influence on the speed garage scene

"I was surprised I've influenced the UK sound. I'm very proud of it actually. Karl Brown and Matt Lamont are great. I love them because they're so true to the music. I got to meet Karl, he came out here to DJ. What a nice guy! He was very inspiring. I guess I can get into what they do because the drums remind me of myself! When you hear someone else doing something you do, it's more catchy to your ear. I'm not saying they imitate me but you can hear the swing in their drums, it's got that nice warm sound.

"I'm doing a remix for Tuff Jam - TJR's 'Just Getting Better', I like the vocals. I just did an edit for their radio show. My foresight is that we're going to have a very good working relationship. As for my influence on the UK garage scene, it's crazy! Who would have expected it? When I started out I was very influenced by Masters At Work and Kenny Dope's drums. When they were really hot with the major label remixing stuff, every track Kenny did had different drums which really impressed me. I was trying to... I don't want to say mimic him, but I was trying to get that vibe of the full drums, y'know that real good swing with the hard, clicking sound. I guess I just developed my own style of drums and it wasn't really mimicking his style any more. After that, I really got into experimenting with different vocal samples and it kind of went from there. I started to evolve. I didn't want to sit there and start on things the same way over again and again. You strive for perfection, it's not about 'Well okay, I'm producing tracks, let's keep mass producing them'. I didn't want to get boring, so I evolved a different style."

Then there are the MCs, the re-emergence of players like Mikee B, rave gods like Top Buzz, Lennie De Ice and Gavin "DJ Face" Mills. The cutting of plates at north London's Music House. The rewinds. The speeded-up vocals. It's possible that even more radical music could emerge.

Indeed, things are moving so fast, there's already a split emerging between those who want to move into proper songs, live instruments and real jazz and the legions of 16 year olds fiddling with samplers, fusing basslines, time-stretching vocals and garage beats with refreshing irreverency. Think back to the jungle/drum & bass divide in 1994-5 and this is all familiar territory.

"As far as I can see, there are two types of underground garage at the moment," says Grant Nelson. "There's the sort of stuff I used to do with Nice And Ripe, bouncy, pumpy American-style stuff, and then there's the jungle crossover stuff which is the biggest London sound right now."

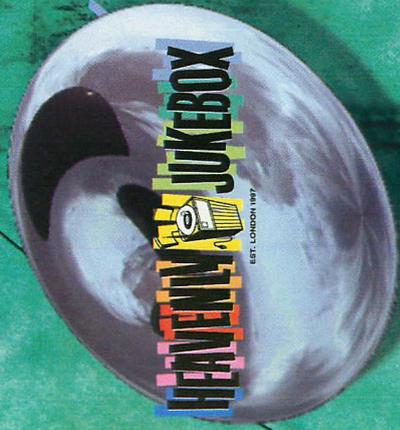
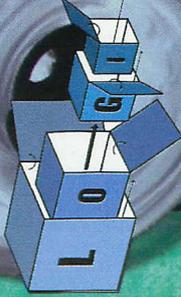
"It's purist isn't it, like anything," shrugs Karl Brown. "We love vocal tracks and we love things to have a nice meaning but there are people out there now who are just knocking up tracks with bass drums, vocal and a riff you can hang on to. There's lots of good producers out there but they seem to be lifting samples when they could be getting a vocalist in and a good keyboard player so that it sounds like a piece of art."

But down at The Aquarium or Twice As Nice on a Sunday night, the clubbers don't want art. When they get to hear Matt, Karl, The Dream Team, Mickey Simms, Norris Da Boss Windross, Mike "Ruff Cut" Lloyd, Ramsay & Fenn or any of the other garage jocks, it's for the shock of the new, the rush of the treble, the anticipation of the drop.

There's a girl dancing next to me in pristine hot pants and halterneck top. Is she having a good night?

"I love the club, the music and the people here are wicked," she pauses and surveys the crowd, thoughtfully. "But sometimes... When the MC's rabbiting on I wish he'd say something like 'This is the future sound of London'."

For speed garage check out Tuff Jam Presents 'Underground Frequencies Volume 1' on Satellite or 'The London Dream Team In Session' on 4 Liberty



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THURSDAY 14TH AUGUST

Main Room
Blame
PHD
Seba (Sweden)
Tayla
Mother
David Holness (Vocalist)
DRS

Earth
Surburban Beats with
Mr Russell
Dr David Davis
JC 001

THURSDAY 28TH AUGUST

Main Room
Blame
PHD
Tayla
David Holness (Vocalist)
MC Conrad

Earth
LJ Bukem
Dr S Gachet
JMJ

THE GALLERY

FRIDAY 15TH AUGUST

Main Room
Seb Fontaine
Scott Bond
Al Mackenzie
Fat Tony
Steve Lee

Electronica
Phil Gifford
Carl Clarke

FRIDAY 22ND AUGUST

Main Room
Tall Paul
Sister Bliss
Alex P
Steve Lee
Lottie

Electronica
Derek Dehlarge
Carl Clarke

FRIDAY 29TH AUGUST

Main Room
Seb Fontaine
Tom Wainwright
Danielle Davoil
Steve Lee
Darren Christian

Electronica
Environmental Science
Sean Rowley

FRIDAY 5TH SEPT.

Main Room
Tall Paul
Pete Tong
Tony De Vit
Steve Lee
Lottie

Electronica
Craig (Trax)
Alvin C
Carl Clarke

FRIDAY 12TH SEPT.

Main Room
Judge Jules
Nancy Noise
Lawrence Nelson
Anthony Teasdale
Steve Lee

Electronica
Anthony Teasdale
Carl Clarke

HEAVENLY JUKEBOX

SATURDAY 16TH AUG.

Main Room
Richard Fearless
Richard Norris
Justin Warfield
St. Et

SATURDAY 23RD AUG.

Main Room
Richard Fearless
Jon Carter
Barry Ashworth
Andy Weatherall

SATURDAY 30TH AUG.

Main Room
Richard Fearless
Jon Carter
Matt Flint
Darren Emmerson

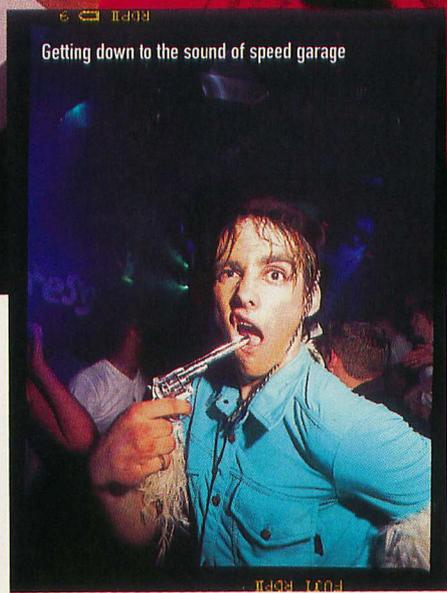
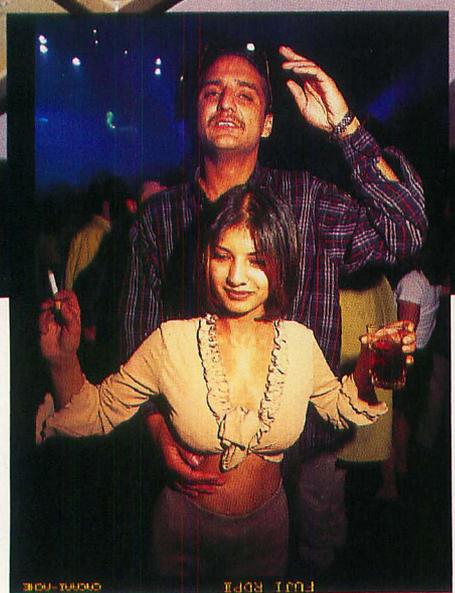
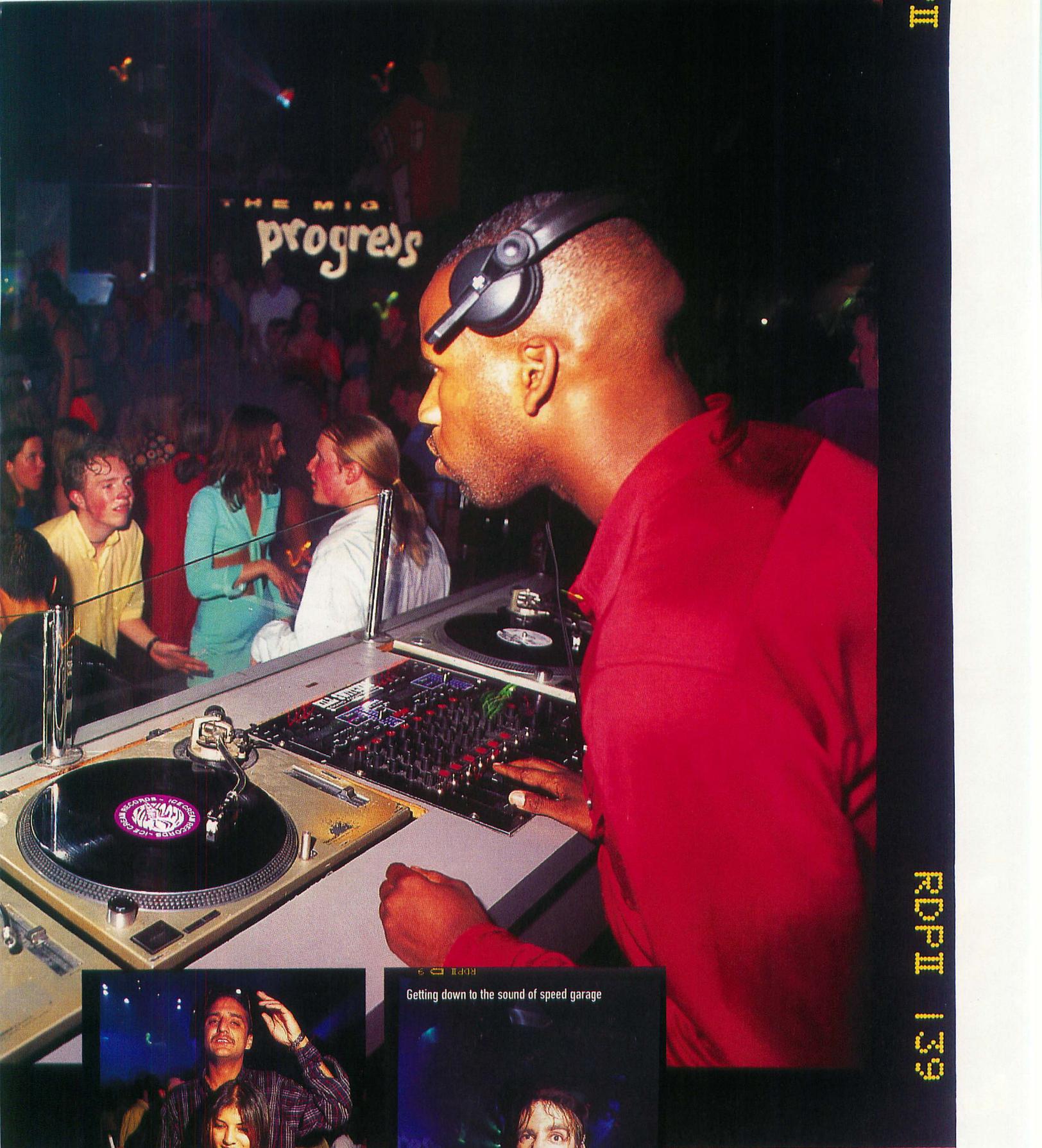
SATURDAY 6TH SEPT.

Main Room
Robin & Nick
Jon Carter
Norman Cook
Justin Robertson
Bentleys

SATURDAY 13TH SEPT.

Main Room
A night of Northern
pleasure featuring:
Milje & Elliot
James Holroyd &
Rob Bright
UNA Bombers
and John & Paul

turnmills 63 clerkenwell road london ec1



Getting down to the sound of speed garage

speed garage versus handbag house

What happens when speed garage takes a jaunt up the M1 to Derby and makes an appearance in front of Progress' up-for-it handbag crowd? We booked DJ SPOONY into the Midlands club to see whether his box of prime cuts would cut the mustard north of the Watford Gap

YOU know you're at Progress, an archetypal bastion of commercial house with the glossy ads and big name jocks, because there's a group of lads in carefully pressed YSL shirts hanging around the entrance next to some girls in white lycra mini skirts and halter-neck tops. You know it's Progress because you can hear the weightless soaring of treble epic house the minute you walk in the door.

"You're not going to find cutting edge fashion or music here," explains unusually frank promoter Russell, as he ushers us inside. "What you will find though, is something a little bit different to your average northern house club."

On first inspection this seems somewhat unlikely as we watch clusters of girls in stretch lace with orange sunbed tans queue up to pay at the till. However, tonight Progress is to be the backdrop for a spot of impromptu social engineering thanks to Muzik and the open-mindedness of the Progress promoters. Tonight, after the super-charged house onslaught, the unsuspecting clubbers will experience the sound of the London underground: speed garage. Rupturing sub basslines. Ragga sampladelia. Gunshots. Rewinds. Helium vocals. And not a snare roll in sight. For a whole hour.

They're expecting Jon Pleased Wimmin and Graeme Park. What they're getting is Jon Pleased, Mike E Bloc (because Graeme can't make it) and Dream Team member, Twice As Nice resident and speed garage guru, DJ Spoony. The gambit? Can speed garage, the sound of a predominantly black, pirate-oriented, London subculture break on the northern superclub circuit?

As we traverse the venue, the prognosis looks promising. Russell's right, it's not your usual handbag cattle market. The crowd isn't as homogenous as many northern house clubs. There are a couple of Asian lads with cropped hair and tight v-neck T-shirts. A crew of mellow looking b-boys in Tommy Hilfiger T-shirts and raggas hanging under the balcony.

The promoters are up front, dancing in the DJ box as opposed to snorting coke in a back office. In fact, there are few obvious casualties anywhere. Even the dancers on the podiums aren't stereotypical "Baywatch" bimbos in bikinis. They're himbos! With fluorescent orange chaps, leather g-strings, bulging pecs and tight buns. No wonder the girls look so happy.

"We came to hear Jon Pleased," says Emma, 19, who's wearing a strappy white dress and glittery silver eyeshadow. "The music's really uplifting and I can have a dance and a good night out with the girls."

Has she heard of speed garage? "No, never heard of it."

Quintessential Jon Pleased Wimmin is why they're here and as he flicks his blonde bob, adjusts his headphones and cues up the new single from Underworld, that's exactly what they get.

Huddled on a sofa under the balcony, there's another gang of girls wearing lilac hipsters and tie-front tops, babydoll dresses and knee boots and their hair carefully parted in the centre and slicked down.

"We come for the blokes, the music and to have a good time!" grins Sarah, 21. "Our favourite DJs are Jon Pleased and Lisa Loud. We like happy house," her friends chirp. Have they heard of speed garage? "No, what's that?" they ask with blank looks. No wonder then, that when Mike E Bloc comes on with a box of acid-laced, high-octane, synthetic house tracks, the crowd are nearly at fever pitch.

"The crowd are really having it!" observes DJ Spoony. "Whenever there's a big breakdown [about once every three minutes with Mike E Bloc] they start cheering and

clapping. That's a great response for a DJ. I'm glad I arrived here early and got a general overview of what's happening."

When Mike E Bloc drops Double 99's "RIP Groove", the crowd erupts to the time-stretched vocals, gunshot volleys and monstrous bassline. "The crowd are actually quite familiar with this record," says Russell, explaining that DJs like Judge Jules have been dropping Double 99 and Gant's "Sound Bwoy Burial" at the club for a few months. However, the crowd is most responsive to Mike E Bloc's melodramatic finale which involves the sort of music that brings tears to the eyes of most house purists. And not tears of joy either. Yup, Mike E Bloc really knows how to drop the cheese. The crowd, needless to say, go ballistic.

"Who's this DJ Spoony?" asks a bemused-looking lad as Spoony takes to the decks. It's not Spoony's first time playing out of London, he was in Cardiff last week and he regularly guests in Bournemouth and Manchester. It becomes obvious as he builds from Todd Terry through a couple of old cuts on Swing City, RIP's mix of Ultra Nate, Bobby D'Ambrosio's "Moments Of My Life" and Van Helden's mix of Sneaker Pimps' "Spin Spin Sugar", that he's tailored his set to an out-of-town crowd. He's playing it safe with the minimum of ragga vocals, seismic sub basslines and no visible (or audible) pitching up. When he does drop into chasmic basslines, the crowd seem uncertain how to react. They've learnt a programmed reaction to the almighty snare roll, but unlike London crowds, they are not triggered into frenzy by the drop into bass, although the first big blast of bass does ignite tangible enthusiasm.

Like most clubs, the Progress punters react best to what they know. When Spoony (who like all good DJs knows how to crank it up) drops a piano-heavy mix of "Music Sets Us Free", the arms are in the air. As they were to Ultra Flava before it.

"I love speed garage. I'm really excited to hear DJ Spoony here," says Tony, 20, who bears more than a passing resemblance to Spike Lee. "I think the crowd here will listen to anything so long as it's pumping."

Astutely, Spoony winds up with Rosie Gaines' "Closer Than Close", a record everybody knows. When Russell takes to the mike to announce the end of Spoony's set, there's polite and warm applause. "And next week we've got Tall Paul and Jeremy Healy." Cue unadulterated screaming, whooping and whistling.

Speed garage is breaking up north in commercial house clubs. Its radical reconstruction of the accepted templates of garage come at a time when commercial house is locked in a highly formulaic cul de sac. Once you experience the physicality of a corpulent, vibrato plate of sub-bass or the adrenalin-fuelled call to arms of an urgent ragga vocal, the tinny clatter of a snare roll falls strangely flat.

Speed garage isn't going to face the resistance jungle did because many of the reference points in the music are already familiar to most clubbers – the diva vocals, the hard US beats. . . And times are changing. Post jungle, nobody can afford to be resistant to new forms. Labels like Positiva and XL have been quick to sign up speed garage anthems. RIP are doing countless major label mixes, as are Tuff Jam. Pivotal DJs on the commercial house and garage circuit like Judge Jules, Graeme Park and Allister Whitehead are caning it in their sets and the clubbers at Progress certainly seem ready to accept it.

All that's left now is to sit back, wait and watch the landscape of clubbing change for good. It's official. . . Handbag house is dead, long live speed garage.

**Speed Garage:
sound of the future**

SHEDS

**CATCH (Gavin 'Face' Mills and Brian Tharme)
fire questions at US garage/house guru,
TOMMY MUSTO**



Shady geezers: Gavin Mills and Brian Tharme

Musto: him run 'tings

WHAT GOT YOU STARTED IN MUSIC?

"My Dad had a television and stereo repair shop so I always had access to equipment. When I was 14 or 15, one of his employees was a DJ and that's how I got into DJing. That was 1976. I started doing private parties and a few years after that I joined a record pool. Then in the early Eighties I met a programme director for a radio station in New York called WKTU. He took a liking to my mixing and I did a show for the station and from that, all the record companies started soliciting me to do editing and remixing work. After that, I started doing my own productions. Very early in my career I met my partner Silvio Tancreti and since 1986, I've been co owner of Northcott Productions."

WHAT IS YOUR FAVOURITE GARAGE RECORD OF ALL TIME?

"I hate that question! 'Let No Man Put Asunder' by First Choice, '10%' by Double Exposure. More currently, erm... Michael Proctor's 'Deliver Me'."

WHO HAVE BEEN YOUR MAJOR INFLUENCES?

"In general, the Philadelphia sound, the Salsoul sound, those kind of records. There was a more soulful, r&b approach to disco at that time. I like a lot of electronic music, in the early part of my career, I was into Arthur Baker and John Roby for sure... Kraftwerk. And a lot of the early Detroit stuff like Juan Atkins."

WHAT DO YOU LISTEN TO WHEN YOU'RE NOT LISTENING TO HOUSE MUSIC?

"Talk Radio! Only kidding. Basically r&b. I'm into the traditionalist kind of stuff, artists who aren't really around right now like Phyllis Hyman, Regina Belle, Anita Baker, James Ingram. I'm a softie I guess."

WHAT DO YOU THINK OF THE CURRENT UK GARAGE SCENE?

"It's good. My only problem with it is the fragmentation, that hurts the music more than anything because it makes it disposable. I think labelling only cheapens things and makes it a fad of the moment. A vocal record is a vocal record. I think pitching the music up hurts it more because the older people have a foundation of what the music is and was. The younger people get influenced by all these new things and it further deters them from finding the roots and what it really was."

DO YOU HAVE ANY AMBITIONS LEFT?

"Yes I do. I want to do more productions on many different levels from ballads to r&b to house music, whatever. Less remixes and more productions for more established artists. I'd really like to work with Janet Jackson, Regina Belle, James Ingram, Teddy Pendergrass, Mariah Carey, Luther Vandross..."

Tommy Musto remixes of Tuff Jam's 'Just Get Better' and Kim English's 'Learn To Love' are out now



Take hat and party: Lennie De Ice

**Where the hell is...
LENNIE DE ICE**

When Randall dropped the needle onto Lennie De Ice's "We Are E" at Living Dream, Lee Valley for the very first time in 1990, it's difficult to imagine just how radical it sounded. The resonant sub-bass, the stinging Belgian synths and brittle breakbeat configurations were to provide a template for seven years of hardcore and jump-up jungle. Initially released on De Underground records, "We Are E" took around six months to break. Sure, it was a

strange tune, but strange is often the essence of a great music.

"We Are E" sold a total of 16,000 copies on De Underground and IE Records, plus a further 150,000 as part of the "Breaks And Beats 3" compilation on Passion records. Original twelves now change hands for anything between £25 and £50.

"We Are E" never really went away. It was re-released by Lennie with drum & bass mixes in 1993 and this summer, Lennie's speed garage makeover, "We Are IE", is getting caned by DJs like Ramsay and Fenn. But the question most people are asking is where the hell was he in the interim?

"That's a long, long story!" says Lennie, who's now 30 and lives in Leytonstone, east London. "I was on the underground jungle scene really. We set up the first drum & bass sound system at Notting Hill carnival in 1993 with Randall, Brockie, Tonic, Nicky Blackmarket. Then in 1994, we started doing a lot of remix work for Fashion and Polygram France and we were responsible for translating the history of jungle for Polygram Japan. We released a few singles in 1995 and more recently we've been working with Project 23."

What is his take on the speed garage explosion this summer?

"With the raggage, it's reverted back to the way hardcore was going to go before jungle came along. Everything's a cycle in dance music," he sagely concludes.

And with his track record, Lennie De Ice is a man who should know.

'We Are IE' is currently doing the rounds on white label. There's little doubt a major label will pick it up soon!



will web invasion e.p.
Funkified electro from the motor city



brian vick 'til you hear they blow
N.Y.C. acid breakdown



aquarhythms heart sequences
Mixes: **Rabbit in the Moon/Carl Craig**. Cool deep tech-house from Jay Ahem



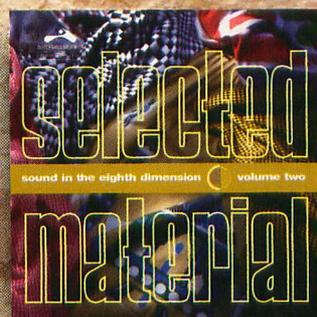
q-bum's abstract message doublecross EP
First astralwerks offering for master Florida/DJ/producer/label boss. Four funky flavas.



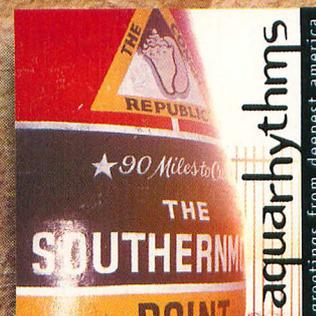
tranquility bass la la la
Mixes: **Fatboy Slim/Derrick Carter** 3rd single from the Freak album gets the Cook & Carter treatment



tranquility bass let the freak flag fly
'A beautifully fried racket that reclaims the lost territory between Primal Scream and Mo Wax' - NME



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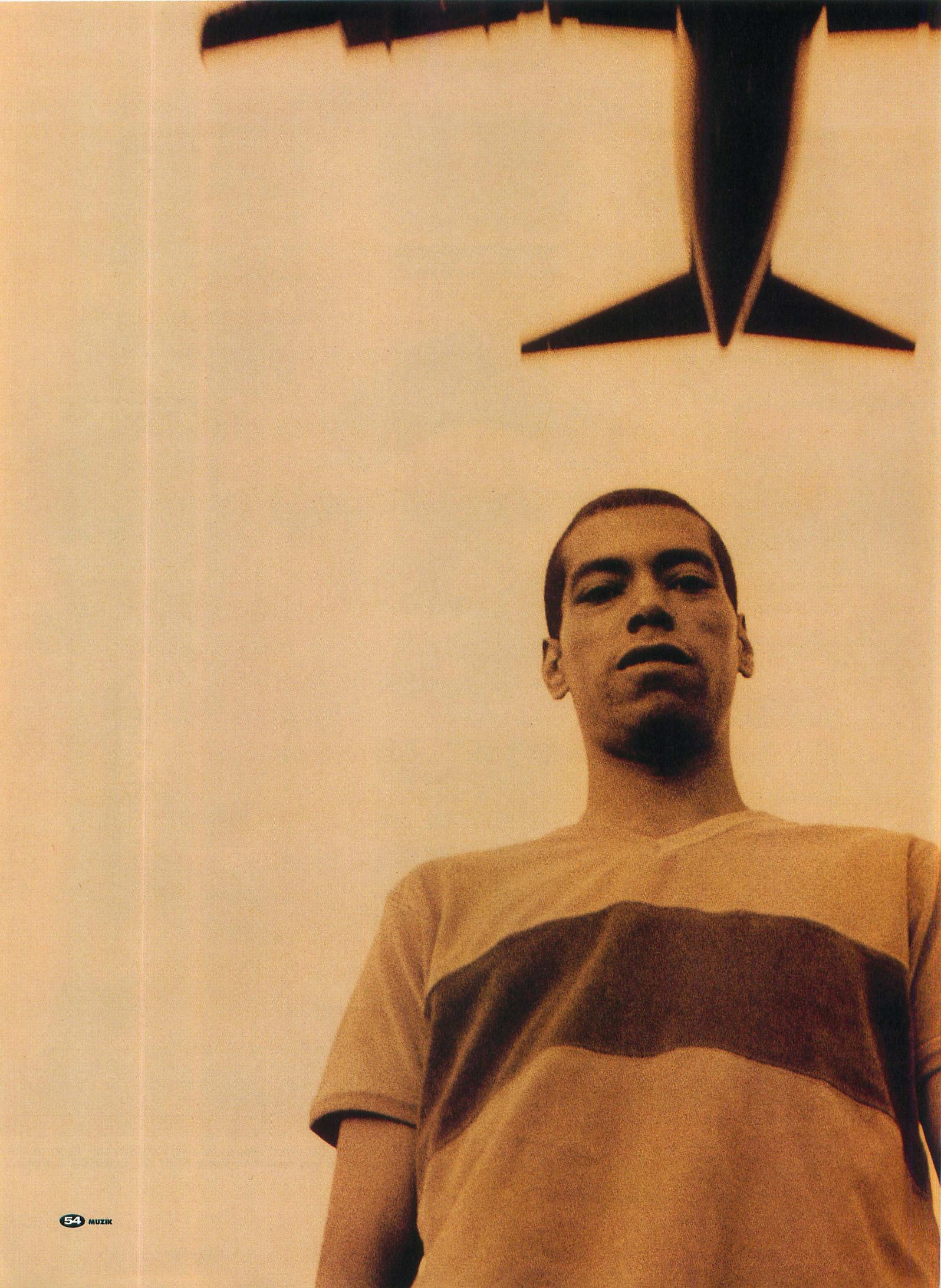
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BETTER BY ALTER MILES

Gentle? Jazzy?
Home-listening? Nah,
that was the DAVE ANGEL of old.
These days it's all about bumping
dancefloors for the Heaven-sent one.
Oh, and being shit scared of flying. . .

IT'S a complete con, that's what it is. We get taken to Heathrow airport, all prepared to fly off to somewhere seriously exotic at the expense of Dave Angel's record label, and where do we end up? Right here. Still at Heathrow. Humphhh. . .

By way of compensation we do get a hotdog each (standard pre-flight issue for Dave, apparently), a go on the arcade games in Terminal One and a chance to talk to Angel about his new album. It's called "Globetrotting" and thus, in one sense at least, this is the perfect place to be.

In another sense, however, there couldn't be a less suitable place imaginable, what with Dave admitting that travelling by air scares him shitless these days. As he stands out near the end of the runway having his picture taken, another bastard hunk of metal roars overhead and he groans, "You never know, do you? The more you travel, the more chance there is that something's going happen to you. . . That you're going to end up as dead meat. I always worry about that."

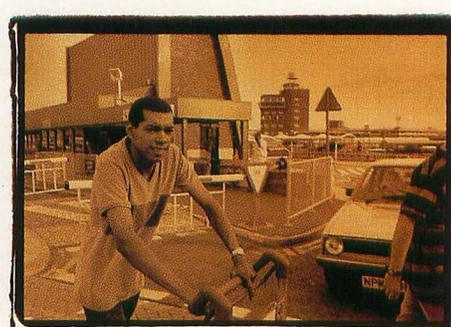
Brrroooooom! No more than 30 seconds later, yet another winged thing zooms by, taking the veritable piss out of all known laws of gravity.

"How the fuck can all that weight get up there," Dave wonders incredulously. "Shit! Is it about to stall? I think it is! ➔"

Dave Angel



Box fresh: Angel collects his "luggage"



Planes aren't likely to fall out of the sky when they're cruising at height, but taking off and landing... Hmmmm."

Fortunately, and thanks mainly to the myriad wonders of alcohol, this techno veteran holds on tight and continues to whizz around the world with his record box. Indeed, if he didn't, his new album (which is largely a tribute to the countries and clubs he's fallen for most on his travels) wouldn't even exist.

"Getting there is horrible, but arriving in new places is great," he laughs. "For starters, DJing has given me the chance to go to Tokyo and you can't beat that for an experience. The first time I went, it didn't hit me until I got back how strange a place it was. But the second time, I decided to get a bit deeper into what it's all about. I experimented more with the food and went to see the old temples. You know, even the beggars are really honourable over there. They don't come up to you outside the train station waving a can of Special Brew around and going, 'Got 10p mate?'"

Dave Angel's debut album was called "Tales Of The Unexpected". However that's an appellation which is rather more fitting this time around. See, while almost all of his previous missives have concerned themselves with gentle, jazzy home-listening themes, he's gone well and truly dance on us now. Uh-huh, fuck slouching around on the sofa, says Dave, let's groove, baby.

"It's a new phase I'm going through," he smiles. "Earlier on in my career, my objective was to make music which would still sound good in years to come. It's harder to do that with dance tracks because fashion changes so quickly, but I decided I really wanted to make some tracks I could play out for a change. I wanted to see that amazing reaction a crowd can get off music."

As was recently proven when Dave spun a number of cuts from "Globetrotting" at London's Complex club, instilling a dose of fervour into an otherwise fairly moribund crowd. But then moribund is a word that seems to be increasingly associated with techno right now. Many punters and pundits claim it's not far off a dead duck, and Dave can only find it in himself to half disagree, referring to what he describes as "Techno Hatred Syndrome".

"A lot of people in techno have been making bullshit music and flooding the market with stupid tracks," he explains. "Understandably, people get pissed off with that and the syndrome builds up. Record buyers can't find any tunes they want because there are so many bad ones covering up the good stuff. Club-goers get sick of it because DJs are giving 'em shit music to dance to. The system's all messed up."

Then there was his much-hyped but ultimately ill-fated Twisted Funk club venture with Darren Emerson, which opened at the Venom venue in London a couple of months ago and closed soon after.

"We tried to do our bit," he sighs, "but the venue was attempting to wrench more cash from us all the time. Money, money, money... That's all they cared about. We didn't earn a penny from it, but we were willing to keep going, to give it chance to build up."

"I had the time because I'd finished the album and was only out DJing at the weekends. It felt as though I had this free time on my hands during the week when I could try and put something back into the system. It doesn't really make you too

enthusiastic about trying to do something like that again, though."

Less negatively, however, he sees the current state of affairs as an ace way to ascertain who's in it for the right reasons and who's not.

"People who've got talent and something to offer will stay in the business. Others will just fall by the wayside when they learn they're not going to get famous and earn a lot of money overnight," he reckons. "It's not just a leisure thing, it's gone beyond that. My main objective is defending my name. That's what it's about every time I DJ. I don't want to play out and have people dissing me, and I really don't think they can. They might not like the music I'm playing, but they certainly couldn't fault me technically because I practise hard."

Besides, Dave's not really in need of a scene to cling on to these days. Like Daft Punk, he much prefers to be a law unto himself, to simply be a top record producer and DJ, rather than a stalwart of the underground.

For instance, you can describe his new album as "accessible" as much as you care to and he certainly won't hate you for it.

"I wanted it to be accessible," he stresses. "We need more people in the business like Daft Punk. I mean, my son sings along to 'All Around The World' which shows how accessible they are. It's got to be better than, 'Here's a 909, here's a 303, let's go'. It doesn't work like that any more. That's history."

"And what's underground? When the days of the illegal parties finished, that was the end of the underground for me. When a party started at three o'clock in the morning and you didn't even know the location of it, that was underground. But most DJs pay their taxes now. Do they really believe they're still underground? We've got to change things in this country and work out what can happen after the underground. In other countries, though, it's only just beginning."

Which takes us back to "Globetrotting" and Dave is certain that, however under the weather the techno scene may appear to be in the UK, there are other realms where the enthusiasm is only just reaching full pelt.

"The world's big," he muses. "I travel all over and see these people getting into it for the first time. The look in their eyes says it all. You go to somewhere like New Zealand and you're not expecting much... Well, you're not expecting anything, really. Then you go to a club there and it's like being in London in 1988. How does that make me feel? Happy! And sad. It's hard to get that vibe going back home."

"But like I said earlier, we shouldn't really be depressed about it because you can't go back, not ever. We've got to find out about the next amazing thing which is waiting for us round the corner and get ready for that."

And it sure as hell won't be trad-techno, as Dave Angel has proved only too happy to admit. Of course, when it's so clearly a choice between entertaining a handful of people who are loafing in bedrooms (and a lot nearer 30 in age than 20, for that matter) or coming up with an album capable of enthralling the shockingly young, festival-going massive, it's pretty bloody obvious where the party is these days.

Jack to the sound of... yep, and indeed crikey... the overground.

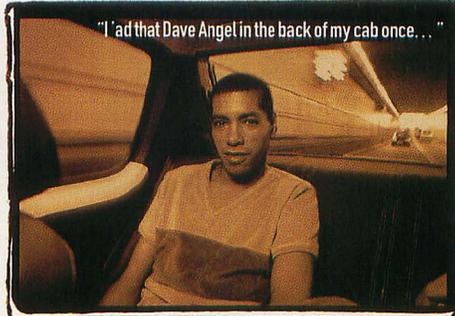
DAVE ANGEL Globetrotting Island

DAVE'S said it all really, confirming that populism needn't be a dirty word in this day and age. Herein are grooves and tunes which aren't fussy about who enjoys them, thereby proving he's bold enough to take on (in a very real sense with this album) the world rather than repeat to fade.

Okay, so it isn't altogether that innovative, but when something as wild and compelling as "Club Hell" or "Sensor Zurich" is stampeding through the sound system, precisely how unique the drum patterns are isn't exactly high on the list of thoughts going through your mind.

In actual fact, what you're mainly thinking is, "Nice one, Dave." (AC) 7

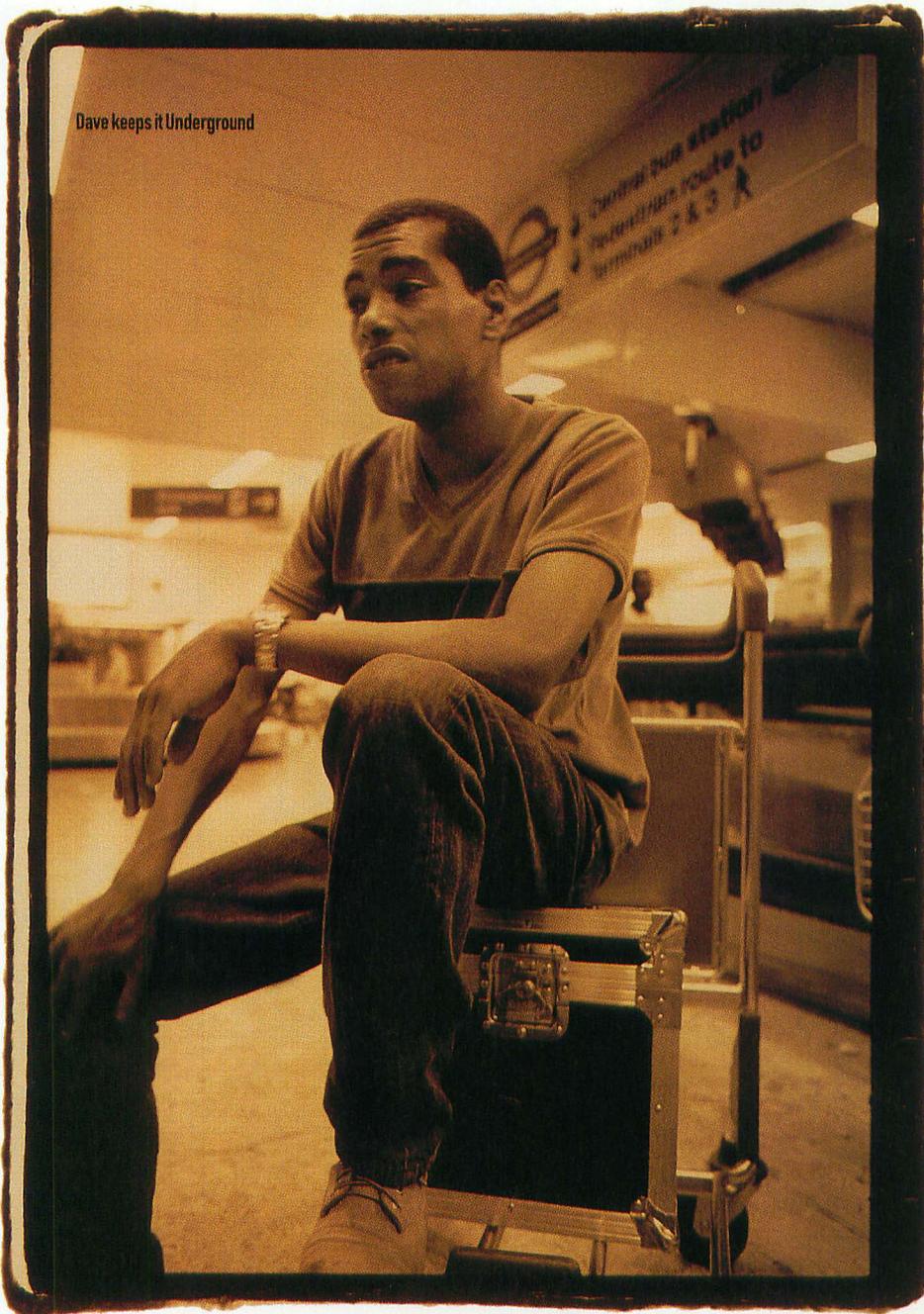
'Globetrotting' is out now on Island



"I had that Dave Angel in the back of my cab once..."



Dave keeps it Underground



PACK YOUR BAGS AS DAVE ANGEL TAKES US 'GLOBETROTTING'... "COMING ON"

Drug paranoia a-go-go, courtesy of samples from the audio version of Hunter S Thompson's "Fear And Loathing In Vegas". Instant confirmation that this is no "Tales Of The Unexpected" Part Two.

"I thought it'd be a crack to have something like this at the start. Then some strings come in and I can imagine people thinking, 'Oh yeah, another album of strings from Dave'. Not this time, though."

"PHILLY BLUNTZ"

Thumping affair that's slicker than a Lamborghini in top gear. Oh yes, and rather smoochy, too.

"Ha! It's speed house, I guess, or something like that. I was expecting Philadelphia to be a bit lame but it's actually really funky, full of total hardcore party people who do loads of drugs."

"FUNK MUSIC"

Mental wig-out music with razor-sharp incisors that snap at yer bum. Ouch.

"This is me having a go at making the music which is really ripping now. I suppose I was influenced by the Daft Punk boys a lot. I really like the style that they've developed. I wanted this to sound... Very catchy, actually."

"CLUB HELL"

If the last track wasn't feverish enough, this one sweats its brains out. Psycho vocals and jack track ethics throwing a major tantrum.

"Every city's got a club hell and some have got more than one. Any particular clubs? Erm... nah, I'm not saying. It's really is much better to exchange words at the time with these people, rather than fuck 'em up in the press."

"SENSOR ZURICH"

More floor-slaying grooves of the pulsating kind, with a slurred "You're the best" sample paying tribute to the Swiss club in question.

"It just keeps driving on and that's what they're like at Sensor. It's by far my favourite club in the world. There was a time when I was there and agreed to finish at about nine in the morning and have still been DJing at three the next afternoon."

"K ROAD NZ"

A jazz-tech-jungle hybrid and the chirpiest track on the album.

"It's dedicated to the Maoris who live on K Road in New Zealand. They're into all sorts of arts and music, particularly jazzy drum & bass. I'd never done drum & bass before but I rubbed up the tune in the studio and was really happy with it. The speed felt weird at first, but the beats are straightforward. It's the kind of drum & bass I like to hear... nice bass, complex melodies and not too many drums in front of music. Drums have got to know their place. They're there to keep time, not take over."

"THIS IS DISCO"

Released as a single earlier this year, it's brisk, racy stuff which, as it happens, isn't all that disco-y.

"The name came about at the last minute. My record label said they wanted it as a single and I had to think of a title quickly. I made it when I was in a really good frame of mind. It was a lovely sunny day and I'd just bought this synth which generates sound by your breath. You blow into it and it plays the keys!"

"TOKYO STEALTH FIGHTER"

Phasers set to screech on this computer game-inspired homage to all things hi-tech.

"It reminds me of being 16 floors up in a hotel in Tokyo. I looked through the window and this crazy fucking city was staring back at me. I can picture this mad, high-speed hovercar flying across town. There are quite a few samples from computer games involved but I won't say which ones!"

"LIQUID ROOMS"

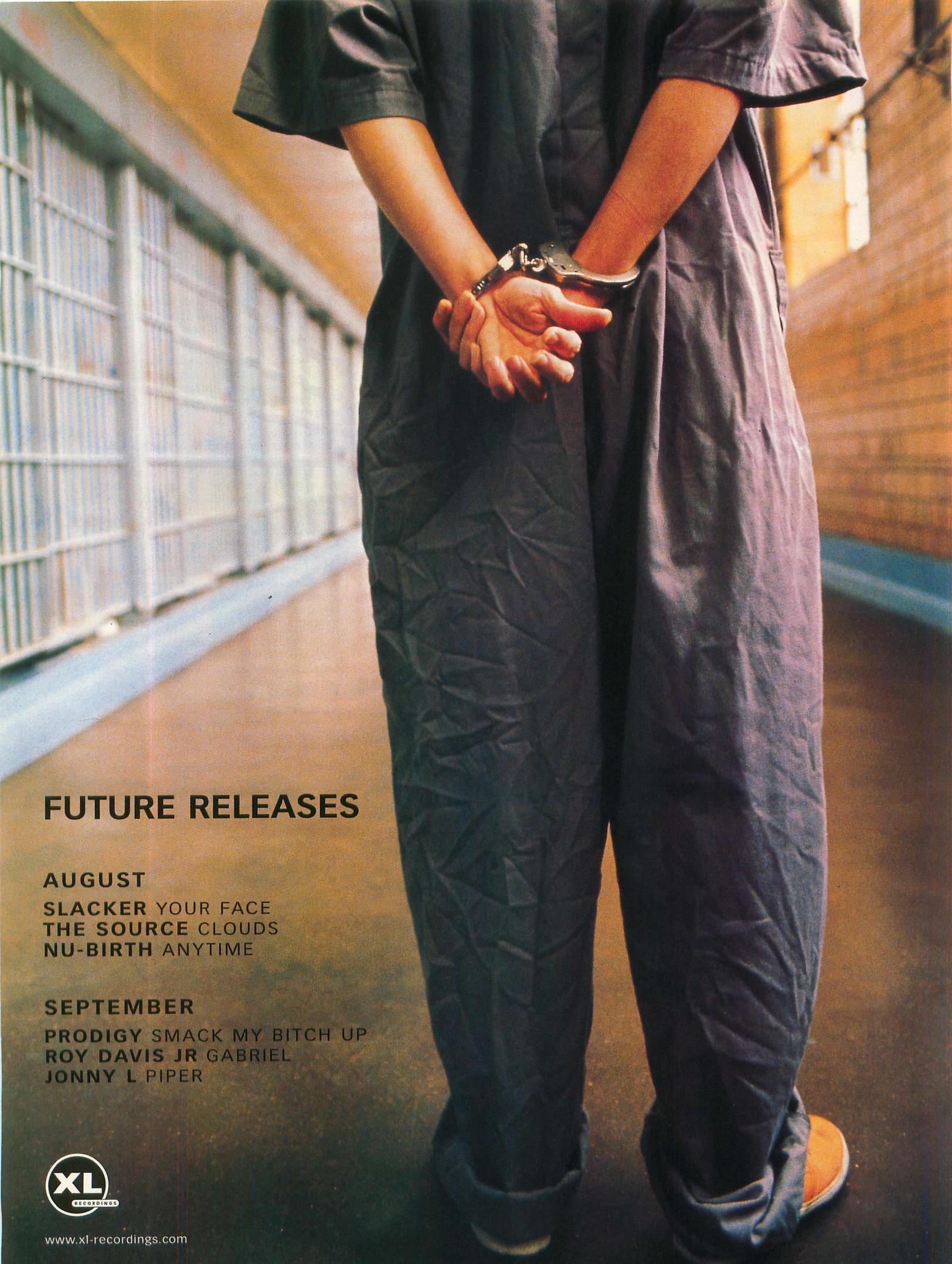
Perhaps the most Angel-of-old-sounding track on the album. Deepness abounds, in other words.

"The Liquid Rooms in Tokyo has got this great Ministry Of Sound-style sound system, so I made a track with the kind of living bassline which makes your stomach rumble. I can't wait to go back and try it out."

"CHICAGO EMERALD CITY"

Feisty, action-packed techno better for party animals. Grrrrrrrr.

"I'd heard bad things about Chicago and wasn't sure if I wanted to go. Luke Slater was out there a few weeks before me. He went back to the airport in one car and his two record boxes went off in two other cars. That's the last he saw of them! When I got there and played at this Emerald City party in a basketball gym though, I felt really safe and the crowd was unbelievable. It didn't feel like the home of house, particularly. It wasn't like there were all these old house veterans wandering about. The crowd was very young and mixed. It had the vibe and electricity of an old UK warehouse party."



FUTURE RELEASES

AUGUST

SLACKER YOUR FACE
THE SOURCE CLOUDS
NU-BIRTH ANYTIME

SEPTEMBER

PRODIGY SMACK MY BITCH UP
ROY DAVIS JR GABRIEL
JONNY L PIPER





harvey's festival

Ex-Ministry resident Harvey is back with monthly seven-hour sets at London's Blue Note club

MARATHON all-night sets are Harvey's speciality. Deeply engrossed in Deep Purple videos at his north London house/studio, Muzik probed the deep beat's mastermind about his past mammoth sets (including a three-day extravaganza in a London squat) and in particular his new monthly slot at The Blue Note. Not only does he play from 10 till 4am but also spends hours setting up his trademark quarter-inch reel-to-reel player and customised mixing boards. With ultimate control over sound system, records played and lighting, he creates his own custom-built vibe. Here, then, is his guide to a typical Harvey set.

10-12 PM

"I'll start with a song that has a message. Something like DC LaRue's slow disco monster, 'Do You Want The Real Thing'. More often than not it's the lyrical line I want to communicate at that time. I am asking the crowd if they want it and telling them that if they do, I can give it to them. 'It's Just Begun' by Jimmy Castor or 'First Time Around' by Sky are also good tunes to start with. They're basically warm-up records to get people in the mood. I'm into quite a slow development over the first few hours, which is why I have the same music in the bar upstairs. I make sure it's fairly quiet so the punters can still chat. Sometimes you need an assistant... Just in case you break your leg in the mix! Also, remember the first rule of DJing. Don't drink and play records. It's like driving, you'll just fucking crash."

12-2 AM

"Once you feel the temperature rising, you know it's time. I might up the tempo very slightly with a modern house or disco record, maybe a cut from 'Moonrock' by Future Homosapiens or my re-edit of 'Joyous' by Pleasure. I'll throw in some fun elements too, like a bit of Eighties pop and rock. The Rolling Stones' 'Undercover Of The Night' and Kiss' 'I Was Made For You' are both faves. I'll also bung in some old skool hip hop, like Grandmaster Flash's 'Superrappin'' or Grand Wizard Theodore's 'What's Your Sign', plus I'll play my own exclusive dub plates, re-edits, unreleased Black Cock cuts and maybe some Idjut Boys stuff. I like to play around with my reel-to-reel as well. Effects can get too much, so I'm careful not to force the point and I just add little flavours instead. I only have one copy of each record, but I can create another on the spot with my reel-to-reel and play it back over itself and remix it right there."

2-4 AM

"The last two hours are the best. Those who aren't enjoying it have gone home and we're left with the hardcore. They're high, loving the music and having a great time. I like to call this part of the night 'the disco connection'. Basically, I play a house record with a disco sample in it, then I play the original. It links people dancing to house into something they may not have heard before. I'll play some classics right at the end, such as Loleatta Holloway's 'Catch Me On the Rebound' and 'The More I Get The More I Want'. Both these tunes are telling people to come back. It's real good-time music. If I see people snogging in a club that's always a good sign!"

The New One by Harvey is out now on Black Cock. You can catch him on the second Friday of each month at London's Blue Note

METHADONE DEATHS

"Something strange was going on," declared the presenter of the recent "Panorama" documentary which identified a spate of methadone-related drug deaths in Blyth.

Although the programme was unable to uncover details on all 19 deaths, since some parents of the deceased were unwilling to co-operate, listed below is information on some of those who died.

1993

Ben Nesbitt (19), Susan Calbert (16), Steven Tate (26) and an unnamed 21-year-old girl all died after mixing methadone with other drugs.

1994

Jenny Hindhaugh (17) died after taking a cocktail which included black market methadone and Valium.

An unnamed 18-year-old man died after mixing methadone and alcohol.

1995

An unnamed 19-year-old man died of drug cocktail which included significant quantities of methadone.

Robert Hodgson (22) was found dead with 12 empty bottles of methadone in his lodgings.

An unnamed 16-year-old man died after taking a drugs cocktail including methadone.

Chris Mitchell (13) died after mixing methadone taken from his older brother's prescription bottle with Valium and cannabis.

Juliet Strawn (25) died after taking methadone and heroin.

Lee Hayer (16) died after taking 35ml of prescribed methadone as well as injecting Temazepam.

1996

Keiran Tiffin (25) died from a methadone cocktail.

Steven Thorn (26) died from heroin and methadone.

Louise Brown (21) died after taking methadone bought on the black market.

Steven Heindhoff (23) died after taking black market methadone.

Peter Regan (19) died after mixing his prescribed methadone with heroin. Peter had become addicted to methadone after buying it on the black market, and was later prescribed the same drug to ween him off his subsequent heroin addiction.



methadone the killer comedown

On June 30, the BBC's documentary programme "Panorama" visited the small town of Blyth in Northumberland. It focused the high number of deaths in the town (19 in a year) among those who were mixing methadone with other drugs. We also headed for Blyth, but unlike "Panorama", our brief wasn't to question the logic of the local health authority prescribing methadone as liberally as it does but to try to find out more about the lives of the people at the centre of this media storm

LOBEPTEMAZEPAM 75MG
TWO 5ml SPOONFULS
CAUSES DROWSINESS
NEXT DAY
OPERATE MACHINERY
PARRANT (4625)

Methadone
words ANDY CRYSELL pictures RAISE-A-HEAD

Methadone

IF Blyth is a town with a scarred heart, it hides its wounds well. About 15 miles to the north of Newcastle, it's a little bleak, with the wind blowing in from the North Sea, smoke billowing from its power station and row upon row of vast eco-windmills running along its outskirts, but it seems prosperous enough on this bright Thursday afternoon in July. The small shopping centre buzzes with life. Gangs of kids play on bikes and seagulls squawk and swoop overhead. Can this be the right place?

We know it is because of the suspicion which greets us in many places. Because of the landlord who guesses we're journalists and states in no uncertain terms that we're not welcome round here. Because of the fact that nobody at Blyth's Community Hospital is available to talk to us. Not now, not tomorrow, not ever.

By the evening things aren't looking too good. We're in another pub now, talking to another landlord, a man who between bouts of extreme racism and oafishness responds to our comments about rising drug use in London by asking, "Did you see that 'Panorama' programme?"

TALES FROM THE PHARM SIDE

M.D. works as projects officer in health care consultancy for a charity. Between 1991 and 1992, he worked as a locum chemist in the Edinburgh region, dispensing methadone on a regular basis

"When I worked in Wester Hailes, I was actually locked in the dispensary. For the methadone, you'd usually try and make it up in the morning before anyone came in. The scripts were written so you could dispense it in instalments, dispensing their daily amount for maybe the next two days. I remember times when people went mad and screamed at me because I wouldn't dispense more than their daily allowance. They'd say, 'Well, I've got a job interview in London, I've got to get it'.

"I've heard all the stories under the sun. 'My granny's died'. That's a classic. Some people had 15 grannies. Their granny died every couple of weeks. They'd come in and say, 'My granny's died. Again!'. Sometimes it would be legitimate and you'd phone up the doctor and then maybe dispense four days supply instead of two. A lot of the time people didn't take it themselves, they'd sell it instead. Either that, or they'd take the drug themselves, then put mouthwash into the bottle and sell it as if it was methadone. £10 for 20ml of mouthwash.

"People don't always look to you for your pharmaceutical knowledge. Working in Wester Hailes was often like working in a war zone. One day, I dispensed a guy a prescription for methadone. He came back two minutes later, bleeding all over the place. He'd been slashed six or seven times. I just went out to try and dress the guy's wounds. People would regularly get cut up outside the shopping centre for their methadone prescription.

"It can get a bit over the top. My colleague had a situation where an eight-year-old girl came in to collect 'mummy's medicine'. He said told the girl her mum would have to come in and collect it herself. And the girl said, 'Mummy's at home shaking and she can't move because she hasn't got her medicine'. Apparently, it was a daily occurrence for her to come in. What effect must that have had on her? An eight-year old girl? There were other times when people would get so out of control that you'd have to walk over to the sink with their bottle of methadone, hold it over the sink and say, 'If you don't calm down, your daily allowance is going down the sink'.

"I think there should be a way to ensure that people taking methadone are actually taking it themselves and not simply using it as an additional currency. But let's be honest, we're working in a very pressurised Health Service where it's easy to go, 'Okay, there's your script. Now get out of my face'."

We didn't, we reply.

"That reporter was good but not good enough to sort out what's going on here. He wouldn't let me on the show because he said I'd get me windows smashed if I said what I wanted to say."

Time for us to leave...

By midday on Friday we're finally getting somewhere. We find the Baron Of Blyth, the chemists where most of the town's registered heroin addicts pick up their prescription methadone or "juice", a Class A drug usually dispensed as a bright green linctus.

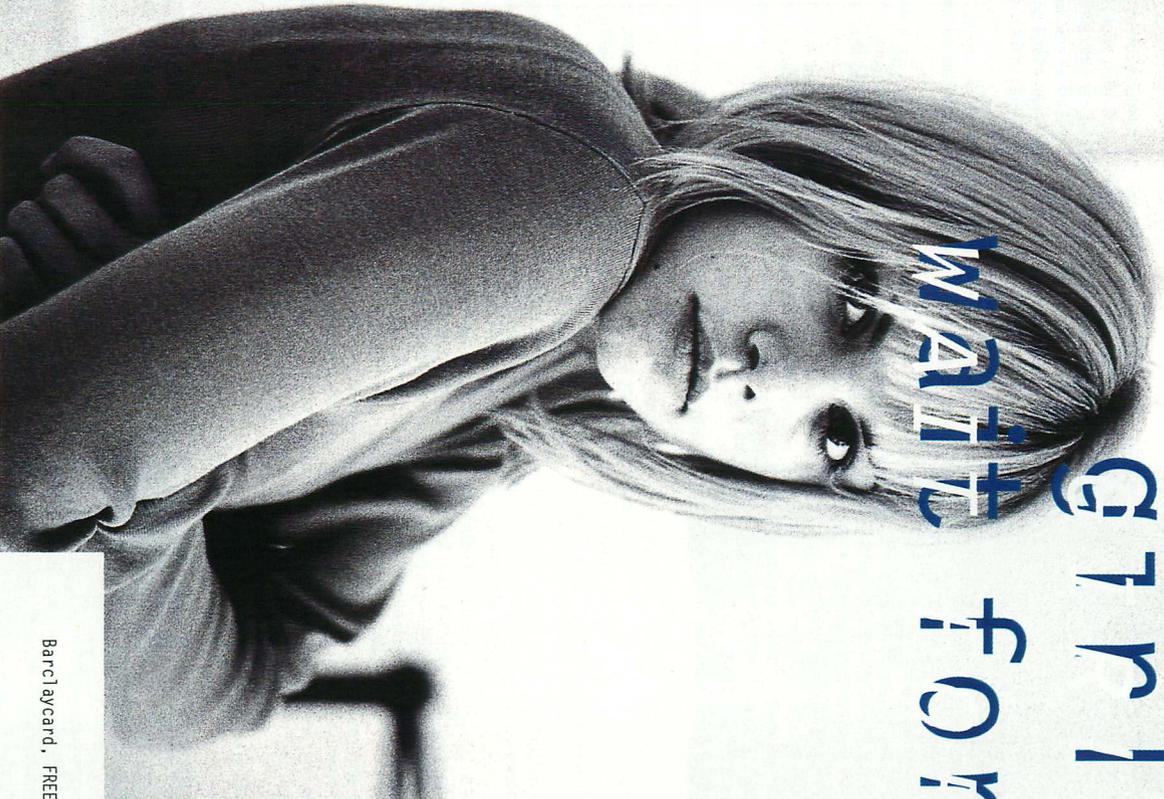
Within minutes of us arriving, the first of a number of users (men and women aged between 16 and 30) arrive to pick up their prescriptions. We approach three teenage lads first. All baggy jeans, baseball caps, shaved heads and earrings, they refuse to give us their names or offer more than a few short sentences.

"It's the 'Drug Baron Of Blyth', this place," jests one.

"Some people are doing methadone to help themselves," says another.

Which is the sum total of what we learn, until we meet a 30-year-old who, though he refuses to give his name or be photographed, tells us that he got into heroin and methadone after

Payday comes but once a month, wait for friends for no man.



It's her birthday. You promised her something special but you didn't bargain on your car needing that service last week. You should have a Barclaycard. It gives you so much more flexibility to manage your money and, if you pay your bill by the due date, you get fifty-six days interest free credit. But, you're skint, and she's waiting. You've already been hit hard once this month. Looks like she's going to make it twice.

Now, do you call us before,
or after, you call your girlfriend?

Phone
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for an application
form and full
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Have you got a girlfriend?

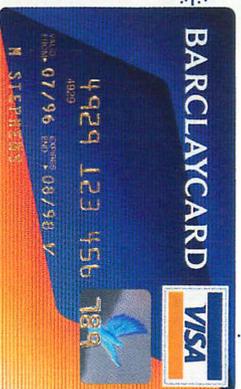
Barclaycard, FREEPOST BS 4335, Bristol, BS1 3YX.

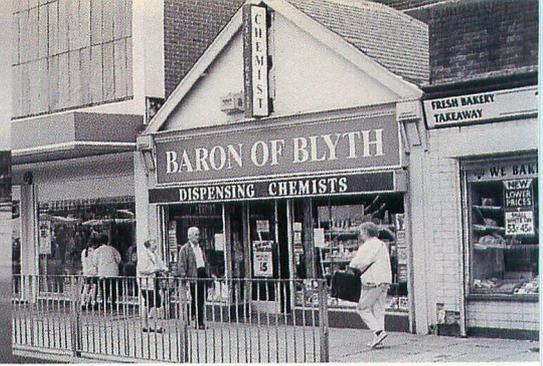
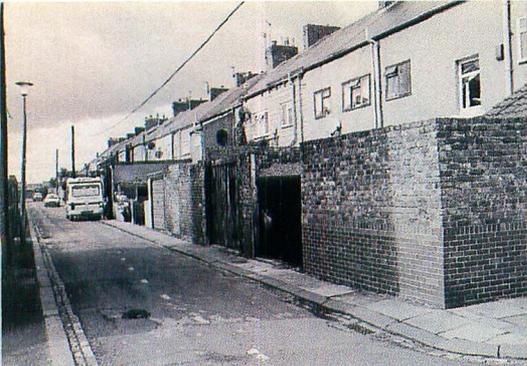
MR/MRS/MISS/INITIALS SURNAME

DATE OF BIRTH ADDRESS

POSTCODE TEL. No

Slow, Methodical,
Fastidious.
Are you a Virgo?





spending his early 20-something years emersed in the club and warehouse party scenes of Leeds and Manchester while he was studying at university. After a while he decided his after-dark activities were more important to him than his studies and eventually opted to return to his native Blyth.

"I got into the rave scene around 1990," he says. "Then we started having house parties and I met up with a different group of people. Through them I started flirting with heroin. I loved the 'red and yellows' and the 'black and reds' [types of E] because they had barbiturates in them. The comedowns weren't that severe, but then snowballs appeared and you needed something more than spliff to ease you down. My perfect weekend round that time was to score Es, get my gear [heroin] and if I was really lucky, get some Temazepam [a prescription barbiturate otherwise known as "jellies"] as well.

"It was just a weekend affair, though. I'd go and see these people who lived on an estate outside Manchester and I was infatuated with the drugs they had."

Did taking heroin seem like a big step on from taking drugs like E and speed?

"I'm just part of that culture," he replies bluntly. "It's simply the way we grew up... Glue-sniffing at 14, cannabis at 15, LSD at 17, and it went on from there."

He says he got his methadone prescription three years ago after his dalliance with heroin developed into a fully-fledged habit.

"I was shooting up all kinds of downers before I got me script. I was crushing up pills and injecting them. The only reason I didn't get in too much trouble was because I've got quite large veins from doing a physical job."

His interest in clubbing declined as his penchant for these drugs increased.

"I'm too old for it now," he reckons, mentioning that "bleep techno" was his favourite sound. "When the heroin and methadone come along, you lose your bite."

When asked whether anyone in Blyth currently uses methadone alongside club drugs, he says he hasn't a clue, then hints that maybe there are.

"If you find 'em, tell 'em they're fucking idiots. If people can avoid the payback time of coming down off dodgy Es, I guess they will. It's okay for me because I'm a registered heroin addict. But these kids, they're asking for trouble. Lesson number one: don't take fast drugs and slow drugs because your heart can't take it, 20mls of the stuff can kill you."

It's getting dark now and the only prescribed methadone user who was willing to talk to us has gone and we're on our own again.

Two hours later, we get chatting about the 'Panorama' programme to a group of lads in a pub. Offering no names as usual, they say they've tried methadone but don't do it much now. However, they know some people who still mix it with club drugs and say that maybe they'll talk to us.

At the other end of the same pub sits an ordinary-looking group, both male and female, who mainly live on the more affluent estates in nearby Cramlington. One of the group, a short lad in his early 20s with slicked back hair and smart clothes, says he's called James. He won't give his surname for fear of losing his job. He confirms that his crowd use methadone to come off of Ecstasy.

He also says they do Temazepam and heroin as well, although the latter is hard to get hold of, and, he stresses vehemently, they never inject it. He tells us they get their methadone from Newcastle, claiming that the people in Blyth who sell their prescriptions are "a right pain if you let them know you use the stuff".

"You don't get a hit if you use it on its own," he says. "You just get the fuzziness and itches, which is why we take Temazepam as well and drink loads. If you do all of it together you get a hit."

"The first time I did it I was straight. I had one joint, then did some juice and went to the pictures. All it did was completely knock me out. Apparently I did quite a lot for a first time, 40 or 50mls, which is fuckin' loads. It lasted ages, well into the next day. I started vomiting in the end,

METHADONE - THE FACTS

- Methadone (or methadone hydrochloride to give it its full title) was first produced in Germany during the Second World War as a painkiller similar to natural opium which was hard to find at the time.
- It is a Class A drug which is mainly used as a prescribed treatment for heroin addicts (in liquid form, called methadone linctus).
- It's usually coloured bright green (although it sometimes comes in brown or yellow form) to distinguish it from other drugs.
- It's a slow-release drug, taking an average of 25 hours for the level in your system to decrease to approximately half that which was present 45 minutes after consumption.
- How addictive it is depends on the individual, though for many it's more addictive than heroin.
- As with many "downers", mixing methadone with other drugs can be lethal.



like something out of... I dunno, the fuckin' 'Exorcist'. I thought, 'Bollocks, I'm not doing that again'. Then, about six months later, when I was well into the E, we came back from a club and I took some again, but I had Valium as well, and smoked myself stupid. It took the edge right off the pills. The meth slowed my heart rate down and killed off the bad E comedown brilliantly."

So James and his mates take a veritable cocktail of substances most Fridays and Saturdays, but methadone is the constant.

"It's poor man's heroin in a way, but we can get it dead easy and we know how to use it," he explains. "It's dangerous if you're not careful. It's easy to decide to take some more and eventually do too much of it."

James and his mates, about 12 of them in all, are off to nearby Whitley Bay tonight and, growing cautious of our presence with some his group telling him to stop talking to us, they decline to let us tag along.

Whitley Bay is five miles from Blyth. Once it was a famous holiday resort, but during the day now it's just a row of shabby arcade game "entertainment centres".

By night, however, a host of disco bars open up and packs of youngsters swarm in from the numerous nearby towns. To all intents and purposes, they make like they're holidaying in Spain or the Balearics, the girls in scanty tops and short skirts, irrespective of the fierce wind, and the blokes in their shiniest shoes and silkiest shirts.

It doesn't take us long to spot James and some of his mates heading from one neon-lit venue to another. It's just after 11 pm and they're all on varying quantities of E and speed. As such, they're less guarded and more willing to let us follow them around.

A couple of hours of negotiating burly bouncers and dancing to brash handbag tunes duly whirl by. Aside from one brief period when it looks like there's going to be a ruck involving two of James' mates and a bunch of other lads, it's pleasant enough. Finally, we're allowed to follow them back to James' place.

We arrive at a small flat in a modern block on the outskirts of Blyth. James invites us to sit in his lounge with five of his mates (two girls, three guys) who tell us they reckon they're far more sussed than those users who are "addicts and on scripts". As a tape of house tracks recorded off the radio plays softly in the background, they claim that nobody's stupid here; that they could've pointed out numerous other clubbers in Whitley Bay who use methadone; that they've all got decent jobs and none of them has any intention of dying.

What follows is a lot of waiting round with James not permitting us to see him or his mates taking the methadone linctus, temazepam or DF 118 heroin substitute pills they have in the kitchen. It starts to get light and another friend calls round briefly, then goes. Soon after, they've all fallen asleep.

James eventually wakes up, bright red in the face and saying that doing "juice" often gives him constipation. At last he lets us take pictures of the drugs in his kitchen.

"Yeah, I've been sleeping but it's not like you're just sleeping when you're on meth," he mumbles, pouring out a cup of the linctus from a brown bottle for Muzik to photograph. "You get some good feelings off it if you boost it up with these [he points to a selection of barbiturate pills on the table]. Then you get the dreams, the feeling that you're floating off and can fly wherever you want... these mad hallucinations that you're in total control of."

"It looks nice, yeah?" he grins, passing us the cup of bright green liquid. "Like some syrupy stuff that your mum gives you. There's a lot of sugar in it, though. It rots your fucking teeth, so we always do it through straws."

Not long after, James abruptly decides he wants us to go and doesn't want to answer questions about quite why they've taken the art of coming down to such an extreme. Right now, he couldn't give a fuck about whether more young people will soon be extinguishing the jagged descent from Ecstasy with this florid green juice.

"I don't want you round here any more, alright?" he says testily. "I reckon you've done enough spying so go home."

And we do.

METHADONE ABUSE - WHAT THE DRUG ADVICE AGENCIES SAY

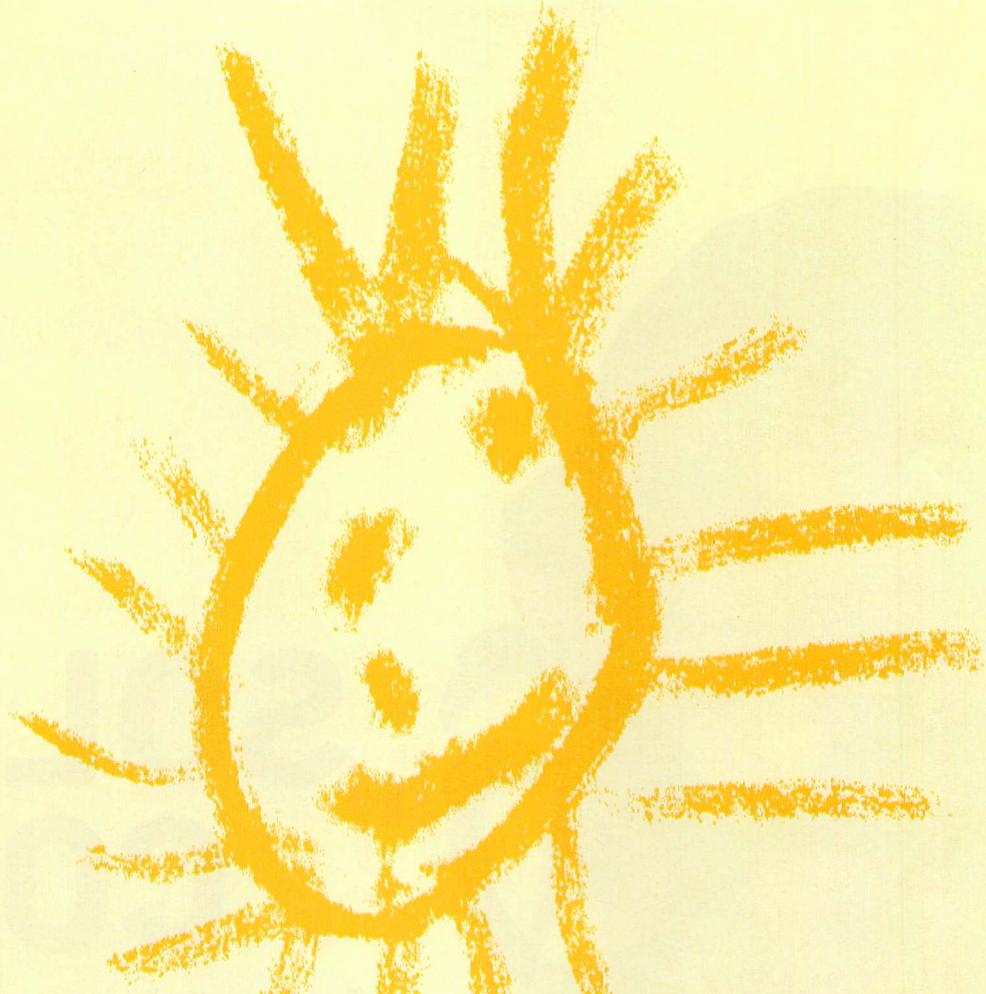
CLARE ROBINS FROM RELEASE

"We're getting a lot of calls at the moment from people who buy methadone illicitly. It's common knowledge that some users stockpile their supply and then sell it to buy other drugs or whatever. We tend to think that stuff we swallow is less harmful to us. Some people might see it as cleaner and safer than heroin, but it's actually very dangerous."

A SPOKESPERSON FOR DRUG CONCERN

"Many clinics are trying to stop the black market trade in methadone by making people consume their prescription on the spot. There's also a trade in what's called 'spit-outs', when people hold the liquid in their mouths and then spit it into a bottle as soon as they get outside. If you get the person to actually say something in the clinic, it's quite hard for them to avoid swallowing the methadone."

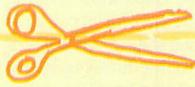
"Youths are so used to using drugs like Es and speed that some treat heroin and methadone as just different drugs to try. They missed out on the whole period in the Seventies and Eighties when heroin was really demonised in the press. The way they see it, only idiots can't handle drugs and they're being told that if they smoke heroin or drink methadone, it'll take the edge off the comedown from Es. It will, of course, but they're likely to get a habit as well."



basic blaze

Their first album since Motown's
seminal '25 Years Later'

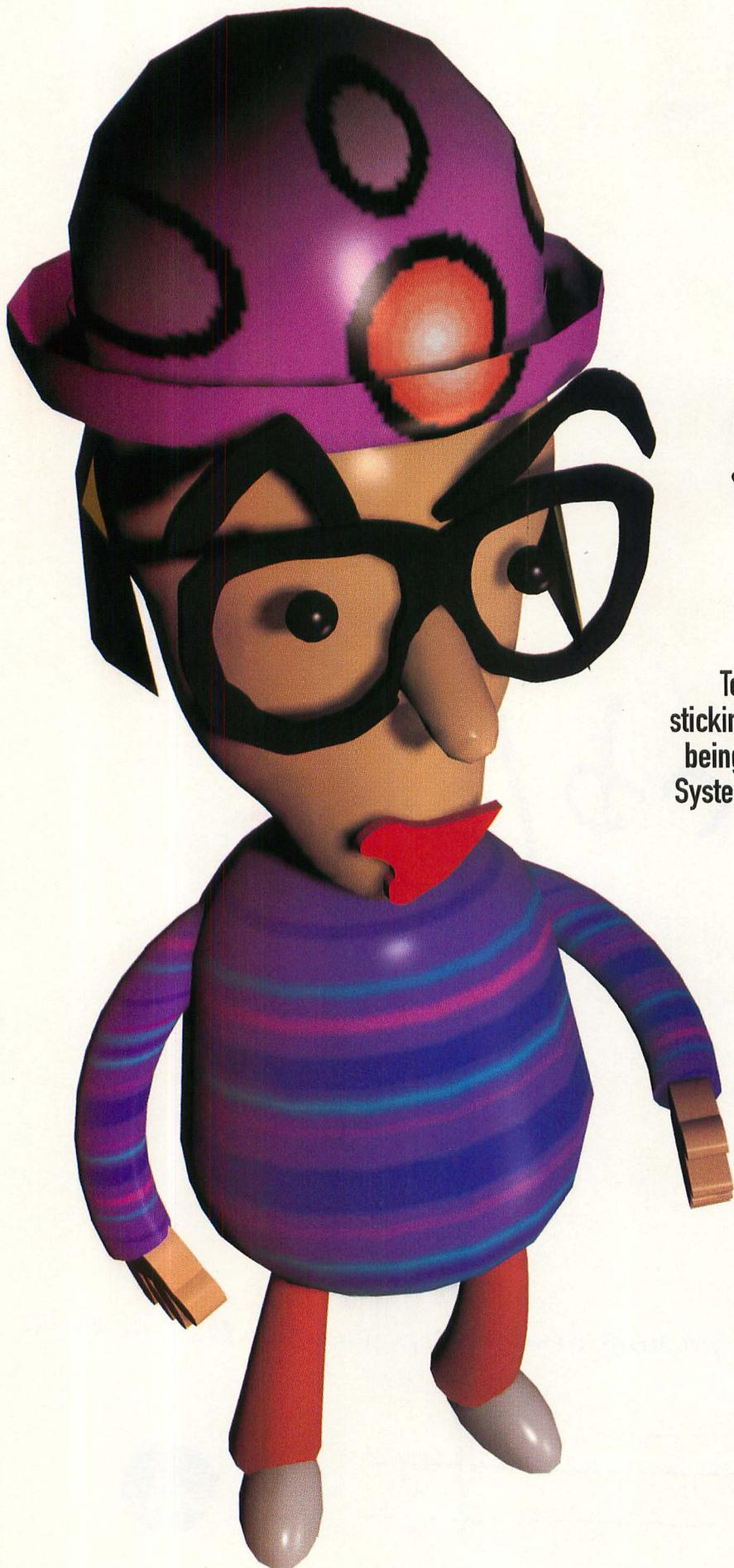
A spiritual soundtrack for Summer
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SOLID COLD

Ten years in the business and COLDCUT are still sticking firmly to their original philosophy of always being ahead of their time. Revolutionary software. System-booting politics. Cut 'n' paste ethics. Punk funk. Oh, and their first album for four years. How now can Coldcut get?

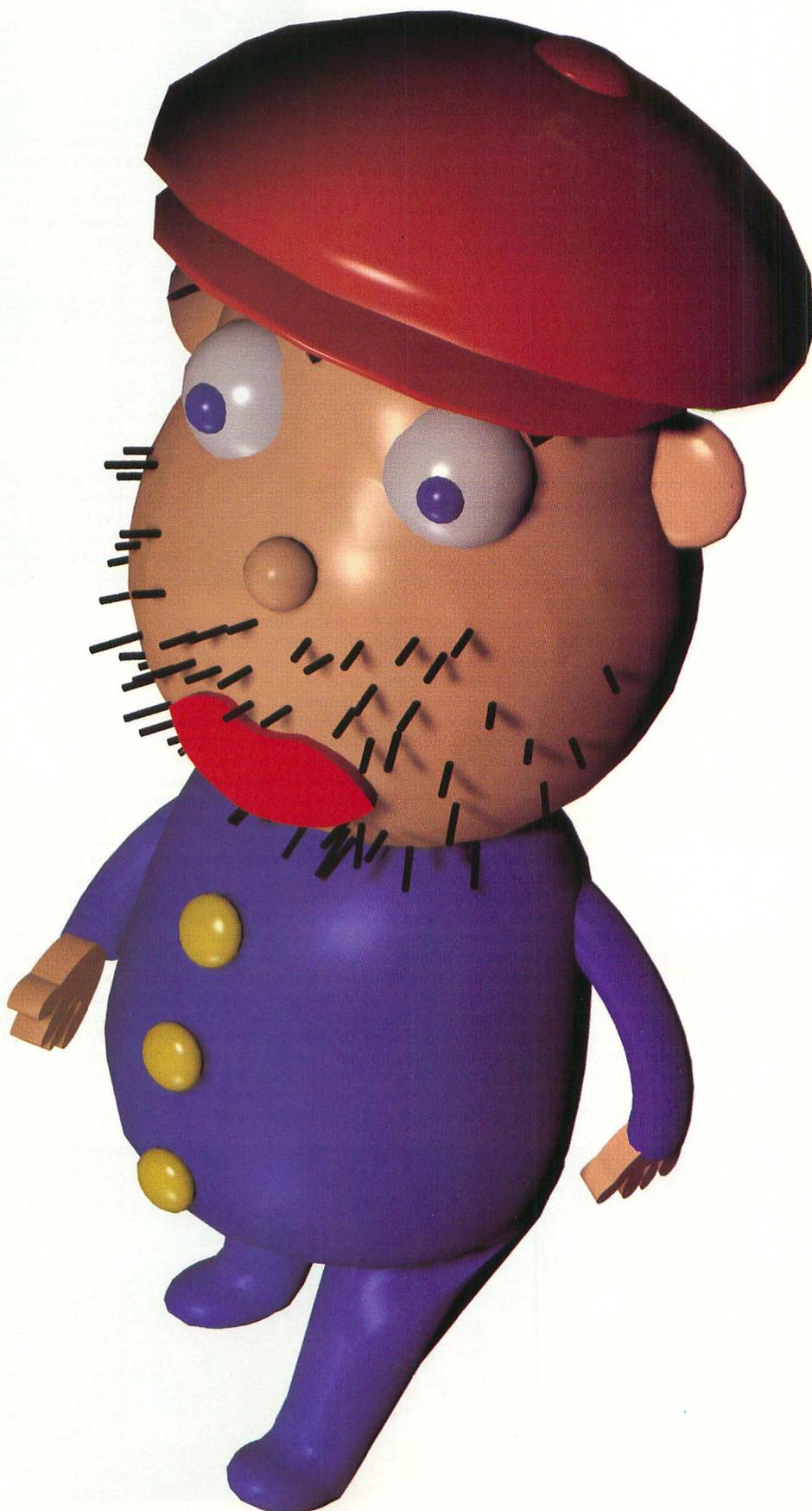
SO what do the following have in common? Antoni Gaudi, mad Spanish architect and designer of a thousand structures of psychedelic modernity, mostly in Barcelona, including the Sagrada Familia cathedral. William Burroughs, literary outlaw, author of "Naked Lunch", unstoppable drug-ingestion machine, who killed his wife in a shooting accident. Steinski, New York DJ who only released two legit records in his whole career and who's now in advertising. Coldcut aka Matt Black and Jonathan More... You should know who they are.

Stumbling through the Parc Guell in Barcelona, one of Gaudi's most phantasmagorical creations, the answer is about to reveal itself. The two maestros behind Ninja Tune, Stealth, Hex and a myriad other attacks on multi-media stagnancy sit down for a rest. On some benches. Not just any benches, mind. These ones date from the Twenties and they're a solid, snaking wall of designer collage gone doolally. Procuring waste materials, rejects, slivers and castaway chips from ceramic factories, Gaudi embedded a billion shards of radiant colour at random into the soft clay in crazed, collage style. Several years before Dadaism came along, he'd pre-empted its methodology. Decades before Burroughs and his cronies used the same philosophy to construct novellas from scraps of sentences thrown into the air, Gaudi was there. It would be even longer before DJs like Steinski performed the same trick with computers and samples from old records.

Cut 'n' paste, they call it. The art of tearing up small strips of the past and reassembling them for the future. It lies at the very heart of everything Coldcut do. Sampling, editing, stealing, rhyming, reshaping, re-editing, remixing, restructuring and revising, sometimes in an orderly fashion, sometimes as haphazardly as a blind man dodging across the M25.

Coldcut

words CALVIN BUSH images ROBIN BRUNSON for hex



Cartoon Coldcut-outs. Opposite page - Matt Black.
This page - Jon Moore. Images taken from the
forthcoming video for "More Beats & Pieces".

"Are we the Gaudis of dance music? I guess you could say that," Matt Black nods.

"Yeah," agrees partner Jonathan More, pointing out over the city to the contorted genius of Sagrada Familia in the distance. "And 'Say Kids... ' was our Sagrada!"

Like Antoni Gaudi, Coldcut construct incredible playpens of sound and vision from their big, old scrapbook of source material. The base materials may have changed but the working method certainly hasn't. They spend hours, days even, poring over the modern equivalent of ancient tomes (obscure records) looking for snippets of drums, toff-nosed speeches and ragtime melodies. They plunder the vaults of funk, hip hop and soul, carry out night-time raids on American TV hosts and British politicians, accumulating the flotsam and jetsam of the 20th Century to reassemble it into punk funk, spraytime dope beats and polemic party music. For 10 years, they've been cutting and pasting their way onto dancefloors, into charts, across airwaves. Ripping it up by tearing it up.

You should be well aware of their methods by now. If you don't possess their awesome "Journeys By DJ" compilation, your record collection is probably cursing you right now. If you live in proximity of a Kiss FM transmitter, you'll probably have caught their "Solid Steel" two-hour mash-up every Saturday night. It's like tuning in to the craziest, freakiest, funkiest radio show from the far end of the galaxy you've ever heard. A show where Herbie Hancock gives way to scratchy foxtrot 78s, where the cutting edge of Nineties mutant beats slides with a nonchalant grin into 10 minutes of comedy from Bill Hicks or Derek & Clive. "Something heavy, something fun" is one of their many maxims and for two hours, that's what you get to the max. ➡

Coldcut

"Basically, the last 10 years of using computers has served to reinforce the cut and paste mentality to an even stronger level, one where it's not likely to disappear," believes Matt.

Ten years ago, they put together "Beats & Pieces", a funky, amorphous jam constructed entirely out of other people's records. This month sees the release of "More Beats & Pieces", essentially a freshening up of the original with alternative sample sources that rocks even harder than its predecessor.

The thing is, sitting in a Barcelona tapas bar the night before their debut live performance at the city's prestigious Sonar festival of electronica, they're not up for talking about the past. As Matt states reasonably enough, "our history is a matter of record. It's stuff we're doing now that we want to talk about". So we gloss over Lisa and Yazz, pausing only to guffaw at the time the pair found themselves performing on German television. Inside a giant barrel. Which was rotating. We try not to get bogged down in the murky details of their battles with major record labels, firstly Big Life (home of their era-defining singles "The Only Way Is Up", "People Hold On", "Doctorin' The House" and "Stop This Crazy Thing") and latterly, Arista (who sneaked out Coldcut's last album, the soul-oriented "Philosophy"). We shake our heads at stories of pluggers and liggers and corporate vultures and agree that, thank fuck, Coldcut have put all that behind them.

"It was a learning experience" says Jonathan with barely a trace of resentment. Though he is far closer to a Zen state of tranquillity than the frantic Matt will probably ever get. "We learnt something and that's what's made us stronger now."

Matt Black once famously said, "It's not that we're so brilliant, it's that everyone else is crap". What on earth was he thinking? "What I meant was how frustrated we are with the general pace of progress and what we see as the way forward."

You're impatient, aren't you? He looks, as he frequently does when discussing the music industry at large, perturbed to the point of edgy apoplexy.

"Of course I'm impatient. I'm impatient with the whole scene. As far as I can see, it's not saying squat. It's just moving at a snail's pace and it's very infuriating. It's a frustration with people being so narrow that they're never going to get out of their box."

Hang on a sec. Coldcut have always maintained they're "ahead of their time". But isn't that easy to claim when you've got enough hi-tech hardware in your Ninja Tunes HQ to make Bill Gates envious? When you've got 10 years experience, 10 years of production, engineering, sonic pioneering. Haven't you got a head start on most others?

"I know what your saying," Matt accedes. "But you can take any old shit and make something completely brilliant out of it. Like Squarepusher, he doesn't even use a keyboard. He's just got a drum machine and an S950. When we started, we only had turntables and a cassette machine. Even now, you could take those elements and make a mind-blowing record out of just the noise you taped in a supermarket. But people don't do it. They'd rather produce crap rip-offs of establishment and conspiracy-produced Macdonald's house music."

And he's right, of course. Indignation at the feebleness of those around them is what drives Matt and the Coldcut ethos. Sometimes it drives him mad. This, after all, is the duo who opted out of the mainstream industry machine just when they had it all going for them. They went to Japan in the early Nineties and discovered the secret life of the Ninja. A life of guile, reinvention, disappearing through a trap door and reappearing somewhere entirely unexpected. They started up their independent Ninja Tune label, practically invented the trip hop genre with the early DJ Food albums, thrust the greatness of nu cool beat-merchants like Funki Porcini, DJ Vadim and Herbaliser upon an eager world and still refused to accept that they were any more than mere catalysts.

"I've never liked the idea of being a statue," observes Matt caustically, "they tend to get knocked over. I just think we're part of the process of planting seeds and tending our patch, growing some stuff that can flower and spread its own seeds and grow."

WHO'S IN THE HOUSE

THOSE COLDCUT ALBUM COLLABORATORS IN FULL



JELLO BIAFRA—Infamous ex-lead singer of notorious US punk band, The Dead Kennedys, who sang songs like "Holiday In Cambodia" and "Too Drunk To Fuck". Once prosecuted by the US authorities for giving away a free "Penis" poster with his "Frankenchrist" album. Now a vociferous campaigner for freedom of speech and a researcher for the "Incredibly Strange Music" books.

STEINSKI—New York DJ whose bootleg records in the Eighties with Double D revolutionised people's attitude to sampling and hip hop's possibilities. Only ever released two legit records, including "It's Up To You" on Ninja Tune in 1992. Now working in advertising and is rarely seen or heard of. Until now.

SELINA SALIVA—London poetess discovered by Shane Ninja. Probably not her real name. Gets really pissed and does poetry readings to music from DJ Del Ruby. Has played The End, the Ministry and 333 recently.

JIMPSTER—Manchester producer, Jamie Odell, much favoured by Mixmaster Morris and Coldcut, responsible for the fantastic "Martian Arts EP" on his own Freestyle label and tagged as a future Squarepusher/Aphex Twin. With less weirdness.

TALVIN SINGH—The Anokha man, spearheading the Asian assimilation into the new wave of beatology with his tabla playing, remixes and work with Björk.

BERNARD PURDIE—Funk drummer. Played on a lot of Motown stuff. "Soul Drums" his most famous record, has been sampled a million times, and contains Jon's favourite drums ever.



The following night, at the Sonar Festival, Matt and Jonathan, together with Rob Pepperell and Al Tod, their partners in the Hex multimedia venture, stage their first live gig for many moons. It's a fascinating spectacle. State-of-the-art video mixing rubs images of politicians, road protesters, game show hosts, rainforest destruction and cartoons of Coldcut, up against each other, interspersed with bite-size witticisms of which the pair are so fond. Example? "Computers are user-friendly. They're just choosy about who they make friends with."

But it's an event marking more than just their emergence from a self-enforced hibernation. This is the first time they're attempting to run the whole concert with a new software package they've been developing at Hex. It's the coming of the Powerbook generation. A whittling down of the entire live process into just one portable laptop, thanks to a programme called "Playtime." Like Brian Eno's experiments with KOAN, "Playtime" uses algorithms to randomise the live event. All the sound components are in the computer somewhere. The order in which they come out is entirely down to the buttons that Matt and Jonathan are pressing.

"We're DJs so we need these tools," Matt explains. "I'm in no doubt that this is the next big step forward. It's something people want! Put it this way, if I heard this on the decks, I'd want to buy it. It's unbelievably new, unbelievably shocking. Our next album could just be a CD-ROM with tracks which just automatically remix themselves forever. And they're either programmed or you're in control. It would be truly interactive."

The advantage? Check the new album for the remix of "More Beats & Pieces" with American punk poet Jello Biafra. Vocals recorded in the States. Music jammed for two weeks in the Ninja studio. Except that not a single new note was generated. The funked-up backing track was simply a random rearrangement of already existing basslines, drum patterns and sound effects. This is cut 'n' paste for the 21st Century and we could well be talking minor revolution here.

"We fed a DAT of his vocals into the computer and just jammed with our machines," reveals Jonathan. "It's a DNA ROM... Do No Art. You can just turn on your machine and it does it all for you. It's going to be a big fuck-off to people who think art is something sacred that only a few people have got the ability to produce. We've got this machine that's as good as you are... In the hands of anyone. And if they enjoy making music on that, isn't that as good as someone practising scales on the bass for 15 years?"

At times though, the blind leap of faith in the power of the machines isn't paid back. There are occasions during the Sonar set when it sounds like LSD-confused mice are at the controls, an arrhythmic squelch of interlocked sounds generating confusion rather than power. Jonathan will later admit to his frustration "when we couldn't get back to the funk again" but, as he's keen to point out, it's this very risk-taking, the challenge to get back in the groove, that makes a Coldcut performance radically different to any other technology-based act out there.

Tell Coldcut that their approach to technology is like that of Future Sound Of London. Except Coldcut have lost the latter's po-faced sense of self-indulgence. Rather than blinding us with science, Matt and Jonathan make something for us all to share. It's not about elevation, it's about democratisation. When you buy the new Coldcut album, it comes with a free CD-ROM which deserves to have them canonised. There are videos of some of the tunes, the hilarious Coldcut dictionary, a beatology general knowledge quiz. And there's a working version of Playtime. Just load up and anyone can be making killer loops and devious tracks thanks to the enormous banks of sounds available. It's like buying an entire mini-studio for under £15.

As Matt puts it in another of his passionate rants, "We want to tilt the balance back towards individual creativity as opposed bureaucratic, pyramidal, alpha-male-dominated organisations. We're revolutionaries. Mixing desk revolutionaries."

'More Beats And Pieces' is out now on Ninja Tune. 'Let Us Play' is released in September



FACTS ME!

SOME THINGS YOU OUGHT TO KNOW ABOUT COLDCUT

- Jonathan is an ex-art teacher, Matt a former biochemist
- Their 1987 debut single, "Say Kids" was sampled by M/A/R/R/S
- "The Only Way Is Up", with Yazz, was Number One for six weeks
- They got paid a mere £750 for their classic mix of Eric B & Rakim's "Paid In Full"
- They've been DJing on Kiss FM for nearly 10 years
- They won BPI Producers Of The Year in 1990
- The first volumes of the "DJ Food—Jazz Brakes" series are the roots of trip hop
- Ninja Tune's offices are opposite The Clink, London's first prison situated above an ancient Roman road
- Their 1993 album for Arista, "Atmosphere", never received a full release
- They once made a video game called "Top Banana"
- On vinyl, DJ Food is Coldcut with Strictly Kev and Patrick Carpenter
- On the decks, DJ Food is Strictly Kev and Patrick Carpenter
- Hex is their multi-media offshoot
- They worked with Grandmaster Flash on a track for the new album, but it didn't make the grade
- George Michael sampled DJ Food for his last album. It cost him a large sum of money and two pairs of silk socks!

THE END

REMAINING DATES OF THE END ON TOUR 'HOW THE WEST WAS WON'

15 AUGUST SIR HENRYS CORK
16 AUGUST SHINE QUEENS UNIVERSITY BELFAST
22 AUGUST THE TUNNEL NEW YORK
23 AUGUST BURST INC DETROIT
24 AUGUST CLUB INDUSTRY TORONTO
27 AUGUST OVUM RECORDINGS PRESENTS THE WOMB AT FLUID PHILADELPHIA
29 AUGUST CLUB SONA MONTREAL
30 AUGUST FUNKY TEKNO TRIBE SAN FRANCISCO
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FRIDAY 15 AUGUST BEATS GENERATION

DEREK DAHLARGE, HARDKNOX, JON CARTER, HEADRILLAZ SOUNDSYSTEM, MATT SILVER, KID CHAMELEON, DAVE TIPPER, ELITE FORCE, VISUALS BY EIKON, 11-5AM £10

FRIDAY 22 AUGUST V-RECORDINGS

RONI SIZE, DJ KRUST, DJ DIE, SUV, MC DYNAMITE, BRYAN GEE, JUMPIN JACK FROST, RAY KEITH, LOUNGE TOUCH MAGAZINE PRESENT FAT FREDDIE M, TWICE EZ NICE, ROSS CLARKE, 11-6AM £10

SATURDAY 23 AUGUST F-COMMUNICATIONS

LAURENT GARNIER, SCAN X (LIVE EXCLUSIVE), THE TRICEPS (DJ/LIVE), ELEGIA (LIVE), LADY B, CHRIS (CHAOTIC RAMSES), JORI HULKONEN, AQUA BASSINO (LIVE), 10-6.30AM £10/£12

FRIDAY 29 AUGUST GANJA KRU PRESENT TRU PLAYAZ

DJ HYPE, DJ ZINC, PASCAL, SWIFT, RANDALL, ANDY C, BROCKE PLUS MCS FATS, GQ, RAGE, 11-5AM £10

FRIDAY 5 SEPTEMBER SKINT ON FRIDAY

MIDFIELD GENERAL, HARDKNOX, LO FIDELITY ALL STARS, CUT LA ROC, THE WISEGUYS PLUS VERY SPECIAL GUESTS, 11-5AM £10

SATURDAY 6 SEPTEMBER SUB-TERRAIN THE END TOUR FINALE

DARREN EMERSON, MR C, DAVE ANGEL, MURF, ROB WAKEMAN, LAYO, MATTHEW 'BUSHWACKA' B, DEANO, ASAD, 11-7AM £10/£13

Wobble

cooler shakers

The sonic boom of another hard funk bassline slices through the dancefloor. In the kaleidoscopic fog, a Versace-clad uber-babe and dreadlocked zippy in Stussy share podium space to throw wild, lucid shapes. Around them the crowd roar their approval under the glare of the UVs as the DJ takes it deeper with the next slab of disco madness. Upstairs, a barrage of 303s hurtle from the speakers, inducing a non-chemical rush fuelled by chunky, rolling beats. The atmosphere is electric and it sounds like the Battle of the Somme. Welcome to the frontline. Welcome to Wobble.

HELL TUNES

So ingrained is Wobble into the British clubbing consciousness, it's hard to imagine life without it. Not only is Wobble one of the few clubs to have lasted the pace, it's done so by pushing forward a progressive musical agenda shaped under the watchful eye of promoters and resident DJs, Phil Gifford and Si Long.

Prior to Wobble, the duo had DJed at various parties and one-offs in and around the urban blight known as Birmingham. They'd even run a short-lived night, *Naughty But...?*, at a strip joint in the centre of town, playing Balearic sets to punters ogling various young ladies', erm, assets. But with the clientele (somewhat understandably) taking little notice of the sounds on offer, they were soon looking around for more suitable and appreciative audiences for their widescreen DJ soundtracks.

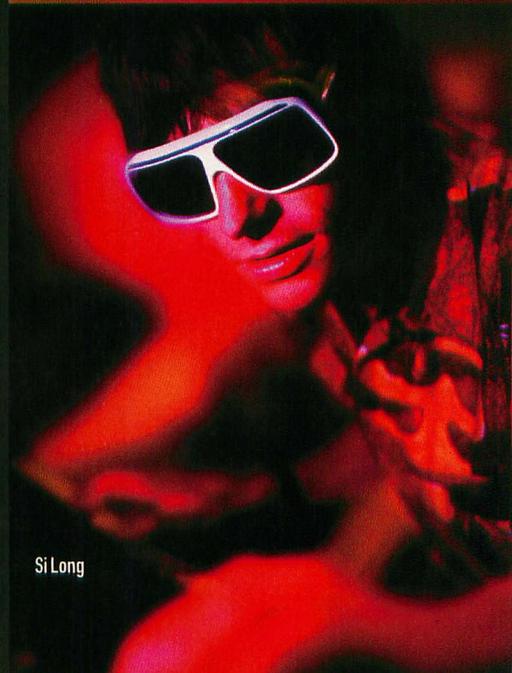
Beginning in early 1992, Wobble was the sort of club for which words like "seminal" were invented. Originally just an attic room affair (the night expanded into both rooms in 1994), Phil and Si played hard-edged underground dance music to a club "full of kids just completely off their knackers". Although very open-minded about their music, each developed their own specialities; Phil spinning uplifting house and party-oriented tunes while Si dropped banging acid and abrasive Detroit cuts.

"When the club first started, I was really the crowd-pleaser," says Phil, over a pint in the local boozier. "I was into giving the crowd what they wanted and making them go mad. Si had this 'no sell-out, get lost, fuck you, I'm not playing any of that crap' attitude."

Si slowly looks up from his doorstep-sized chicken tikka sarnie. "Hell tunes," he deadpans, with the sort of evil leer that Hannibal Lecter made his speciality. The early days were, according to the duo, "fucking mental" with the kids more often than not taking their inspiration from the two geezers behind the decks.

"In the first year of the club, we got such a bad name as DJs because we were so mashed we couldn't put two records together," laughs Phil. "It was like Amateur Hour. But trying to spin with a bottle of poppers jammed up your hooter wasn't easy."

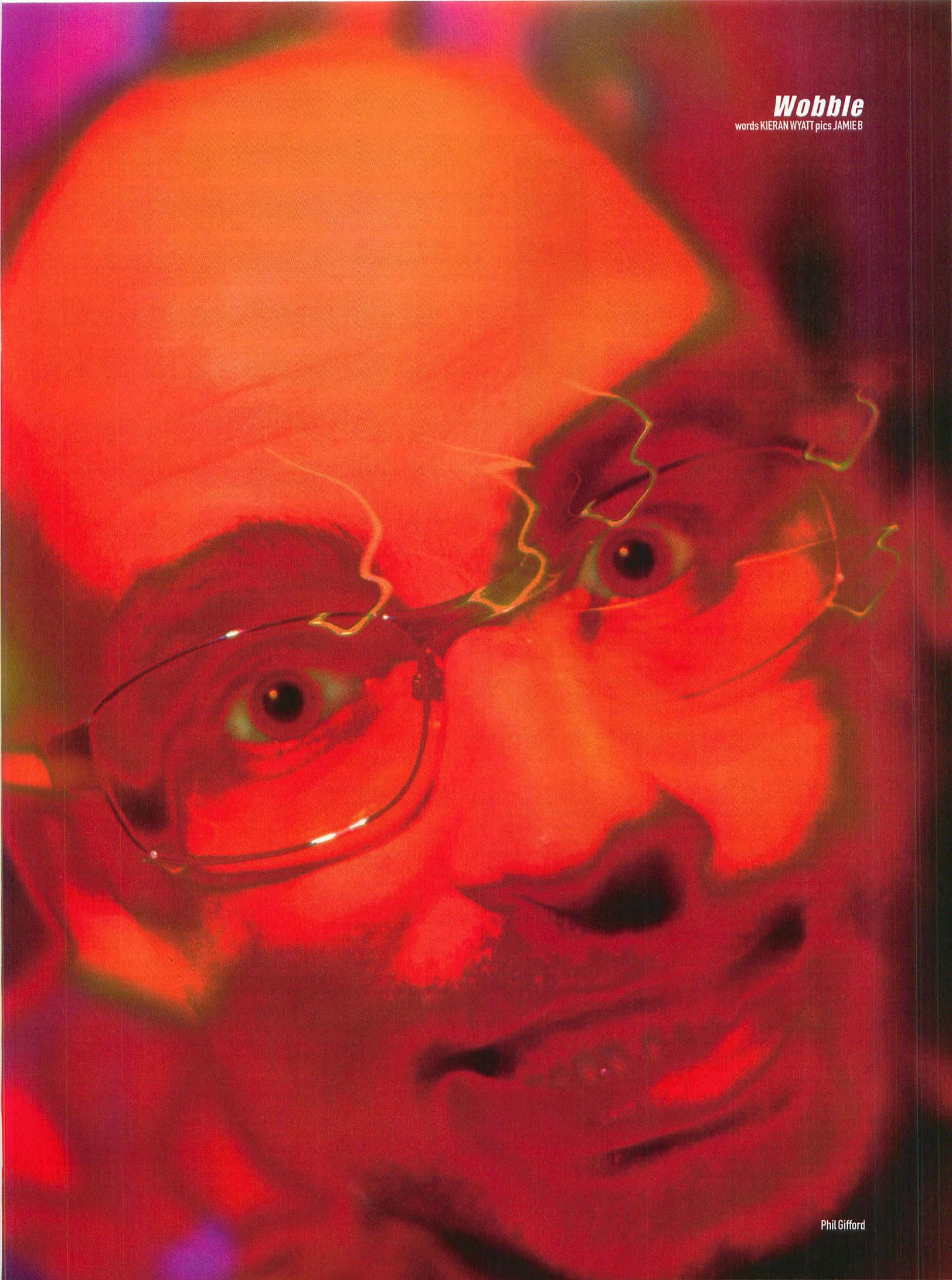
In a swirl of smoke, strobes and highly potent narcotics, kids were banging on the doors



Si Long

Wobble

words KIERAN WYATT pics JAMIE B



Wobble

at 10pm and banging on the floors at 7am, desperate for one last tune.

"I definitely lost half my brain back then," states Si. Did he ever find it again? "Oh no," he replies. Quite.

Phil, meanwhile, was trying to hold down a day job as a hairdresser, a somewhat bizarre choice of occupation for one so, how can we put this, follically-challenged.

"It was a real struggle to give a straight haircut when you'd been caning it all over the weekend. In the end I was so frazzled that if anyone complained about their haircut I would quite simply tell them to 'fuck off'. Which wasn't great business sense."

JUST SAY CHEESE

What was great business sense was the expansion of the club onto two floors in 1994 which helped develop the music policy which has made Wobble so popular; commercial and pure house sounds downstairs and more underground vibes (twisted techno, breakbeats, drum & bass) upstairs. Also around this time the guest DJ circuit was fully up and running.

"We purposely didn't book the big names at the start," maintains Phil. "But when the whole guest thing reached its peak between 1994 and 1996, we had no choice really. But it's coming full circle now. People like Jeremy Healy and Judge Jules are no longer guaranteed crowd-pullers. Anyhow, the cheesy house merchants don't really go down well at our club anymore."

Like the best clubs built around a strong core of residents, Phil reckons Wobble has been able to dictate the music policy easier than most rather than rely on the whims of an increasingly fickle clubland audience.

"I remember Daft Punk's 'Da Funk' when it came out on Soma years ago. I didn't hear it anywhere else because it was a slow tune. But it was massive at Wobble. We just dropped it in whenever we felt like it."

Other residents were added over the years. There was Matt Skinner in 1994 ("He could play all night as far as we're concerned."), The Lovely Helen (who is now massive on the guest circuit) in 1995 and the bizarrely-named occasional jock, Harrison Daniels in 1996. It's as much due to the popularity and proficiency of the residents as the changing nature of the guest DJ phenomenon that Wobble are moving into a fresh direction from August of this year.

"Over the past couple of years we've slowly gone about turning the music policy around," Phil says. "From August, it'll be Dimitri From Paris, Weatherall, Stacey Pullen, people like that. And we're also looking at getting a new monthly Friday thing going with hip hop, jazz, deep house, electro, techno, you name it. Basically we're sacking off the whole cheesy guest thing."

It's official... Wobble is now Stilton-free.

IF YOUR NAME'S NOT DOWN...

It hasn't always been a smooth ride for the Wobble boys though. Their door policy has attracted more than its fair share of attention, not least in the letters pages of Muzik.

"You need some sort of policy in Birmingham," states Phil, matter-of-factly. "We don't want people in there with their tops off, sweating to death and gurning their faces off. Just because you have a door policy, people instantly think 'Ooh, smart and glam' which is the furthest thing from our mind. We want anyone who's thought about what they're wearing, not someone who's rolled up in a fucking checked shirt and loafers. There's nothing worse than having a club full of geezers in straight jeans, tucked-in Ralph Lauren shirts and Rockports. We like to think we're the dividing factor between Fun, Miss Money-pennies, Atomic Jam and the House Of God. We're that bit in the middle. A door policy for that sort of club is inevitably going to be hard."

Phew. That's told us. Just remember lads, no moustaches.

The punters at the club are, they reckon, a pretty bizarre lot.

"They seem to rotate about every six months," says Si, with a bemused look on his face. "I mean, you get a group there week in, week out coming up to you saying 'Wobble is my life' and then they just completely disappear. You never see them again. Ever. Which is really mad."

Wobble have resisted the temptation to go for the whole marketing/CD/tours/lbiza superclub angle. And maybe it's just as well really, seeing as there's a bit of a gulf between what people think the club is all about and the reality of the Wobble Experience (TM).

"Everyone has Wobble down as some sort of handbag club which plainly isn't the case," says an exasperated Phil. As anyone who went to one of their Good Old Fashioned Night Out (GOFNO) hoe-downs at the Angle Gallery in Brum back in 1995 (where a collage of deep house, trip hop, drum & bass and techno soundtracked a free buffet and board game sessions) will testify, Phil and Si are hardly Johnny-come-lately big choon merchants.

WHAT'S WOBBLE ALL ABOUT?



Sarah, 22, student: "The good vibe."

Karen, hairdresser: "It reminds me where the last four years of my life have gone."

Geoff from Renaissance: "How can you explain it? Temazepam probably."

Niki, 19, student: "It's just bizarre."

Danny, 18, student: "Fun and sex, man!"

Barney, promoter of Fun: "It fucks with the system."

Carly, dancer: "Wibble wobble."

Sally, legal secretary: "Bibble bobble."

Lee, 21, model: "Phil Gifford breakdancing in the nude."

Sarah, 20, sales rep: "The only place to go when Cream's not on."

Jo from Renaissance: "Jelly."

Desmond, artist: "The people are really up for it."

Ilius, 20, student: "The hard house upstairs."

Phil Gifford, professional dodgy geezer: "Losing touch with any social life I had before."

Paul, 18, student: "The really deep and funky house."

Kate, 18, student: "For the music, what else is there?"

smiles Phil. "We've all got such eclectic tastes. I really like a lot of hip hop and indie. Si's a bit of an old jazz merchant and Steve releases five-inch hardcore thrash metal singles in Japan."

Steve's eclectic tastes and experiences contribute vividly to the threesome's sound. He's toured the world as an engineer and mixer with electronic and guitar bands and released a mind-boggling variety of material on labels far and wide.

"I put out this jazz seven-inch in the US on Alley Sweeper," he recalls. "Originally the music was for a porn film being made in New York. About 20 bubble-wrapped copies made it into England and somehow Justin Robertson picked up on it and started charting it all over the shop."

Within a few weeks, Dave Hill at Nuphonic had licensed it for his label and "Who Are You" was released under the Larceny moniker. Gurney is also the man whose remix of a cut by Napalm Death, the UK thrash metal outfit, was rejected by the band as being "too brutal" for release. Then there was the split seven-inch with New York hardcore skate crew Brutal Truth which featured a fucked-up guitar riff over messy 90s.

"A lot of the stuff we're doing is very raw," he explains. "It's got that technical edge but also has a real punk feel."

The trio signed to deConstruction in May 1997 under the Phooey Freaks handle. Their potential five-album deal, will allow them to extrapolate the sound and ideas they had first explored with the 10 House of Naughty 12-inch releases. The first album is a mix of new tracks and reworked House Of Naughty faves, linked by offbeat samples and intricate production techniques. Phil namechecks Justin Robertson, DJ Sneak, Daft Punk, Armand Van Helden and "anything from Chicago" as influences although Steve reveals there isn't much to their musical masterplan.

"Well, to be quite honest none of us can play a note," he remarks. "Phil comes in with these mad ideas, Si's a bit of a sample fiend and I do a lot of programming. It's very off the wall but then that's exactly the kind of effect we're looking for."

OH SIT DOWN

Try to pin down exactly what Phil, Si, Steve and Wobble are all about and chances are you'll end up even more confused than when you started. After all, Phil happily admits that "at the end of the day we're a mess of contradictions". Take the end of this interview for example. We've downed the beers, scoffed the samies and are ready to head on out. I glance over at Si whose face is screwed up in a contemplative manner, obviously deep in thought. "To be honest, I'd be quite happy playing all night to a room full of people sitting down," he says. Half a second later and Phil is guffawing in that hur hur manner which Brummies do so well. "Well I bloody well wouldn't!" he beams. "They've got to be dancing."

Too fucking right.

WOBBLE ALL-TIME TOP 20 TUNES

ORIGINAL ROCKERS - "Rockers 2 Rockers" (Cake)
 TODD TERRY - "Unreleased Projects" (white label)
 STIRLING VOID - "Boogieogie Ogie" (DJ International)
 LABELLE - "Lady Marmalade" (unknown)
 ETAT SOLIDE - "No Heart Breaks" (Acacia)
 NATE WILLIAMS - "Club Patrol" (Sex Tracks)
 DJ SNEAK - Everything he's ever made
 PHUTURE SCOPE - "What Is House Music?" (Emotive)
 KNIGHT PHANTOM - "World Wide Terror" (Rising High)
 KING BEE - "Back By Dope Demand" (unknown)

BACK BY NO DEMAND!

COLDCUT



ten years after their first 12" ...

ON SEPTEMBER 8TH COLDCUT RELEASE THEIR 4TH ALBUM ON THEIR OWN LABEL - NINJA TUNE. THE LABEL WAS BORN OUT OF A DESIRE TO SIDE STEP THE BULLSHIT OF MAJOR INDUSTRY DEALINGS, AND OVER THE LAST SEVEN YEARS THE LABEL HAS CONTINUED TO EXPAND ON THE D.I.Y. PHILOSOPHY THAT GAVE IT BIRTH. COLDCUT, AND MANY OTHERS, HAVE WAITED A LONG TIME FOR THIS MOMENT TO COME. FROM (FUN)EASY (B)LISTENING TO FUTURE-RETRO SPACE-JUNK FEATURES COLLABORATIONS WITH: JELLO BIAFRA, SALENA SALIVA, BERNARD PURDIE, JIMPSTER, STEINSKI, TALVIN SINGH, THE HERBALISER, OUTER BONGOITA, THE SYCOPHANTS, PAUL BROOK, HEX/HEXSTATIC ... ALL MIXED BY COLDCUT.

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WIDLE

Progressive house stomping its way up the Top 40?



VICE

Slacker

words ANDY CRYSELL pics RAISE-A-HEAD

Get you thought you'd never see the day, huh? Then again, it's not every day you hear a single as good as SLACKER's 'Your Face'

FOR a minute back there, it was almost certain that Shem McCauley from hypno-housers Slacker had finally gone very mad. We're in London's super-swishy Soho House bar which he and recording partner Simon Rogers have recently become so enamoured with. So much so, they now seem willing to trade a sizeable number of their relations for permanent membership too.

See, he was walking back from the toilets when he passed... "What's her name? I can't remember her name," he rants frantically. "That actress who shared a flat with Hugh Grant in 'Three Weddings And A Funeral'. I went up to her and said, 'Alright...'. I thought I knew her personally. I forgot that I'd only ever seen her in that film. I'm totally in my own world sometimes."

And when he's not, he's invariably in one where majestic, thumping prog house rules. Having previously recorded together as Ramp (Loaded label signings who packed dancefloors with "Rock The Discotek" and "Stomp"), this is very much Slacker's specialist subject. The large dose of throbbing tuneage which is their new "Your Face" release (which comes complete with a vocal line from Joanna Law) on XL looks set to blast into the Top 40 with consummate ease. It's also worth betting that it'll clamber higher than the Number 34 attained by their much-lauded "Scared" debut. And there were we thinking that progressive house was a thing of the past...

"Nah, progressive house has had a lasting impact on UK dance music. It's the trippy, edgy, metal side it gives to it," offers Shem, before disappearing off down memory lane at a high velocity. "Back then [he's talking about the early Nineties, kids], you could go somewhere in London like Naked Lunch at SW1 or the Drum Club and hear people like Justin Robertson playing British house before it all got so specialist and split up. It was such a great time... Spooky, Lionrock and Leftfield, the music had something special about it. These days, most tracks sound like they're off the same conveyor belt."

"I remember a lot of blokes with long, King Charles-style hair wandering round clubs in those days," laughs Simon, having joined his pal back in the age of leather trews, brain-battering snowball Es and chugging rhythms. "All they needed was 18th Century costumes and they could've been in 'Pride & Prejudice'."

And while we're on the subject of history, Shem used to be known as DJ Streets Ahead in his teenage years and was, without question, one of the leading hip hop DJs of the time. Simon, meanwhile, was the bassist in The Fall between 1984 and 1987, he learnt a great deal from hiring out his

engineering services to Jeremy Healy at the time when the handbag overlord was producing soundtracks for TV ads using just a heap of samples, and he has since gone on to provide studio wizardry for numerous bands of major repute, including The Lightning Seeds.

And what's the main lesson Shem has learnt from his past experiences?

"That it's a good idea to get three machines and stick them all up each others' arses. So you get these truly outrageous, completely weird sounds."

History now covered, let's go mildly bonkers again, shall we? "I remember watching 'BPM' on TV with a few mates once and this great tune came on," groans Simon. "I said, 'This is a really good one, I've got this'. Well, sometime later, I managed to work out that not only had I got it but I'd actually made it. It was a Ramp track. Ha ha ha ha ha ha!"

It transpires that Shem is also somewhat challenged in the recall department, as Simon is only too keen to share with the world.

"It was at the time when we were taking quite a lot of drugs and Shem could never remember any of the tunes he'd heard the night before. Anyway, he bought this book on how to improve your memory and was giving everyone loads of shit about how they should read it too. Later that day, we drove to a Full Circle all-dayer and guess what? He'd forgotten the tickets! He'd left them at home!"

By the time you read this (subject to them actually remembering to turn up), Slacker will have made their live debut at Cream. Yes, in front of several thousand people, rather than having a practice session in a pub first. But then they're a bit like that, bearing much faith in their ability to out-perform the "processed cheese brigade" and put the human touch back into trance dance.

Moreover, a night at Cream isn't that daunting for them, what with Simon having played at Glastonbury with The Fall and Shem having gusted on the decks on Beats International's tour of Africa.

"We did this gig in the national stadium in Nairobi and 12,000 people were there," reminisces Shem fondly. "It was absolute madness. In the same way that people do the Mexican wave over here, they sort of get into the Mexican fight over there. Rucks were breaking out all over the place. It felt quite good, actually. They were all having their own good time and we doing our own thing, quite separately from them on stage."

Quite. And finally, why Slacker?

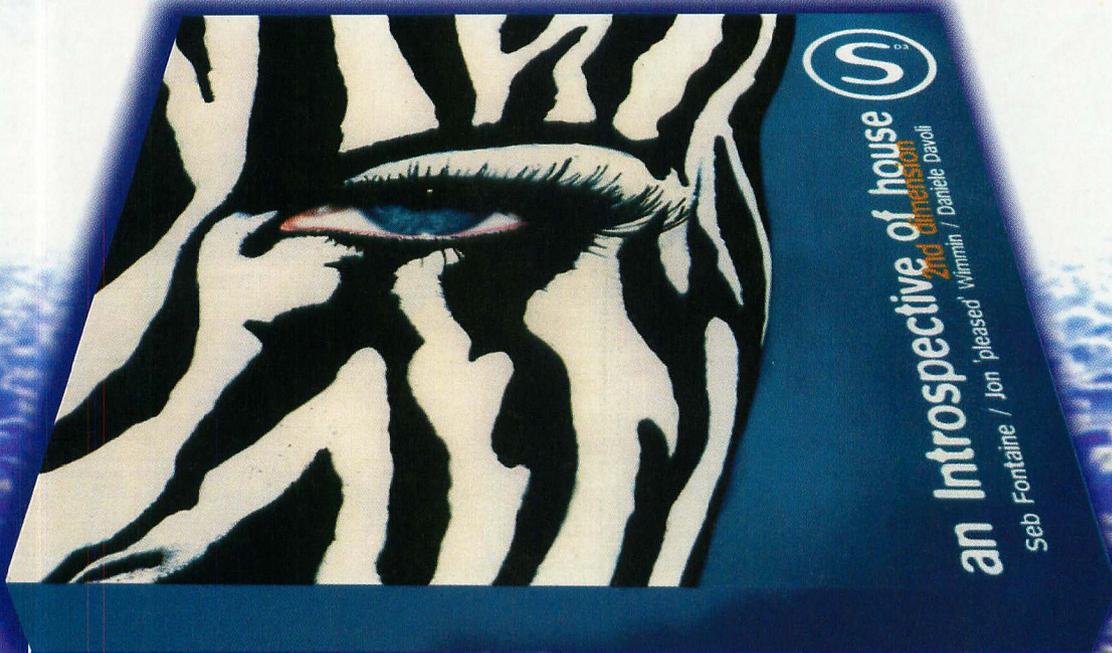
"We like the idea of all the contradictions there are about slacker generation," gushes Shem at a zillion miles an hour, defying hopes for a simple answer like "because we are" or "because we liked the movie". "The contradictions between how people have a go at themselves for not relaxing enough, and when you force yourself to relax you're not doing it the right way, and when you relax in the right way, you often get more done. Basically, the psychoactive edges of slacking interest us."

Oh...

'Your Face' is out now on XL.

"I remember watching 'BPM' on TV and this great tune came on. I said, 'This is a really good one, I've got this'. Later, I managed to work out that not only had I got it but I'd actually made it. Ha ha ha ha ha ha!" Simon

high culture



an introspective of house '2nd dimension'

Seb Fontaine, Jon 'Pleased' Wimmin and Daniel Davoli take us to the next level of acoustic excellence with the music that's setting the pace. Future dance classics include "You're Not Alone" by Olive, "Scared" by Slacker, "Runaway" by Nu Yorican Soul and "Mystery Land" by Y-Trax.



MEGASTORES

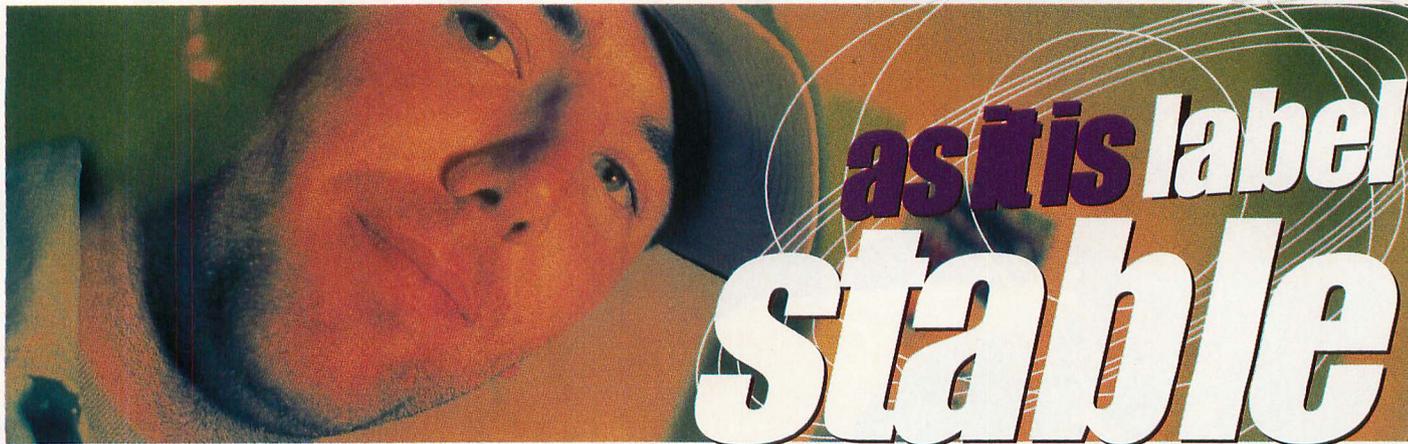
beyond
entertainment

TOWER of labels

It's not often a record distribution company grabs the limelight. The antics of the Isle Of Wight-based AS IT IS posse are as difficult to ignore as their flock of underground British techno imprints such as Format, Stimulus and Mosaic. Oh yes (As) It Is!

New British Techno

words DAVE MOTHERSOLE pics JAMIE B



"come back, where are you going?" shouts an anxious-looking National Trust worker as the entire As It Is crew, beers in hand, gatecrash the barriers of Carrisbrook Castle. "Bollocks!" comes the fairly predictable reply, as the entourage barge their way in. The pub has been their home for the last four hours and things are getting messy. The man from the National Trust is calling for back up and by the time an important-looking woman in a black suit arrives to sort out the ensuing chaos, the South Coast's techno fraternity are clambering all over the walls of this austere and ancient British monument.

Meanwhile, photographer Jamie B is tearing his hair out because the light is fading. But the National Trust aren't having any of it. We are asked to leave promptly or they'll call the police.

Reluctantly we retire to just outside the castle walls and Jamie starts snapping as double entendres begin to flow. The man from the National Trust reappears and informs us that if any of these pictures are published, we'll be sued. "Which magazine did you say you were from?" he demands. "Mixmag." I reply as Jamie finishes the pictures and we retire, inevitably, to the pub.

Welcome to the world of As It Is, the Isle of Wight-based company set up by Mark Little and partner Josh Brent. It's a company which despite, and perhaps because of, its unruly attitude is rapidly changing the perceptions of what record distribution in the UK is supposed to be about. Fusing a punk rock DIY attitude with a huge musical knowledge and an instinctive knack for recognising new talent, they've established As It Is as the British distribution company for quality underground techno and house in little over two years.

Starting from humble beginnings, Mark and Josh saw a gap in the market when they found themselves unable to order more than a handful of the titles they wanted to sell. Taking the bull by the horns, they began to order directly from the USA and Europe and within a few months they were unloading stock to other more established specialist shops all over the country.

It was As It Is who introduced us to labels like Air Liquid, Grow! and Studio One and also made sure that there were enough twelves by the likes of Red Planet

and Underground Resistance to go round. Not satisfied with that though, they started to promote some of the up-and-coming UK talent they'd met in their capacity as DJs, offering new artists the facility to press up tracks and distribute them through As It Is' ever-increasing network of specialist shops.

Enter Mosquito, Blue Print, Solid Groove, Blue Spirit and a whole host of other imprints who have breathed new life into the UK techno scene and gained respect the world over.

"I like to think that we're more than just another company selling records," says Mark. "To me, the buzz is finding a good track and thinking, 'Fuck me this is good, let's put it out'. That's infinitely more enjoyable than getting a five grand check through the door. We do this because it's what we know and love. It's not about units, it's about getting fucking good records into the shops.

"People said we wouldn't last two months but we're still here. Our attitude is if we like it then so will other people and out of acorns, mighty oak trees grow. You start at the bottom and just work it through. Every UK imprint we have worked with, bar one, has started at catalogue number 001."

This uncompromising vision has made Mark and Josh's company what it is. And now that they've hooked up with Vinyl, the leading suppliers of drum & bass, their future's looking rosy. What's next?

"We've got this 'Readers Wives' album coming out. It's a British, tongue-in-cheek, Benny Hill-type thing. We've sampled loads of *double entendre* soundbites and crazy music from Seventies porn films and our artists are making tracks around them. The front cover is going to have actual readers' wives on it and instead of naming the artists, everyone's going to have a PO Box number. We're going to advertise it via calling cards in the phone boxes around London's West End. When people ring the up they'll just get a message saying 'buy this record'. We're even going to do a party in an old porno theatre with this amazing purple interior and the sickest wall paper ever.

"Our motto's always been, 'We're not a cog in your machine, we're a spanner in your works'. There's no reason why you can't do what ever you want."

In the words of one of the great British anti-establishment figures, John Lydon, "You don't need permission for anything".

SOLID GROOVES

Portsmouth-based label run by Aubrey, who also owns the housey Textures imprint.

ROSTER

Aubrey, Mark Ambrose and Wavescape.

CLASSIC CUTS

Aubrey – "Ginger Biscuit"

Aubrey – "Long And Hard"

Mark Ambrose – "Dream Mode"

CHOICE QUOTE

"I've grown up listening to everything from hip hop and rare groove to all the Detroit and Chicago stuff and what I try to do is fuse those influences in a groovy hard-edged way. But I like to think that



what I'm doing is different. One release can be quite light and melodic and the next really hard and dark. I get bored just doing one style."

MUZIK SAYS

Rough 'n' ready dancefloor-based technotica which has already won praise from the likes of Eddie Richards, Laurent Garnier and Derrick May. His awesome "Marathon" single is currently tearing the roof off clubs the world over.

SCHATRAX

Isle of Wight-based label run by Josh Brent, who also runs Cheap Knob Gags alongside Aubrey.

ROSTER

Josh Brent.

CLASSIC CUTS

Schatrax 005 – "Absolutely Not"

Schatrax 006 – "Sweaty Groove"

Schatrax 007 – "I Hold You Precious"

CHOICE QUOTE

"I haven't got any big manifestos or anything. I just want to thank the people who've supported the label. I do it because it's what I like. It's just like being into football."



MUZIK SAYS

Schatrax has established a towering reputation among those in the know for top drawer deep-as-you-like house and techno. After 10 EPs, Josh feels that the label has run its course and is considering his next move. To sample some Schatrax magic get your order in quickly as stocks of the limited edition twelves are rapidly drying up.

PRIMITIVE URGES

Sheffield-based label run by Chris Duckenfield and Richard Brown who record together as Swag for JBO and for Warp as R.A.C.

ROSTER

Chris Duckenfield and Richard Brown.

CLASSIC CUTS

Primitive Urges – Volume 1

Primitive Urges – Volume 2

Primitive Urges – Volume 3

CHOICE QUOTE

"The name is about the fact that rhythm was and still is the most important element in music. It's about stripping things back to just the raw



essentials. The reason we don't give our tracks long-winded titles about space or physics is because we make dance music and on the whole it's a fairly disposable medium."

MUZIK SAYS

Primitive's loud digital beats, dynamic arrangements and nifty hooks make them masters of the incidental club groove.

CRAYON

Portsmouth-based label run by Mark Ambrose.

ROSTER

Mark Ambrose.

CLASSIC CUTS

Crayon – 001
Crayon – 002

CHOICE QUOTE

"I think the underground's getting stronger, but a lot of people still aren't aware of it. If you go to a big techno do, you just hear the same records all night and all the bigger DJs seem to play really safe. They're in a position where they could educate people but they just don't."



MUZIK SAYS

One of techno's brightest new hopes, Ambrose burst onto the scene from nowhere with his monumentally groovesome "Dream Mode EP". As adept at making lush soulful deep house as he is at producing wild technoid slammers, he's most definitely an artist to watch out for.

ALIEN FUNK MOVEMENT

South London-based label run by Gareth Oxbly.

ROSTER

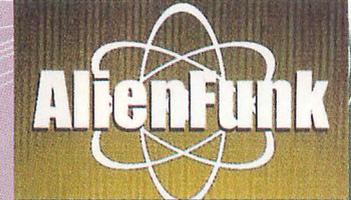
Everything so far by Gareth, except for "Allegiance To The Sound" which was co-produced with Wiggle's Nathan Cole.

CLASSIC CUTS

The M Set – "It Doesn't Matter"
Civil Attack – "Upstate Feeling"
The Sound Of Impermanence – "Impermanence"

CHOICE QUOTE

"Alien Funk is about mixing the known with the unknown. Complex rhythms delivered in an



accessible manner. Harmony through opposition. For me, intellect is useless unless you can spread it to the world."

MUZIK SAYS

Untamed extra terrestrial beat gyrations with a hauntingly familiar but strangely distant quality about it, which never fails to ensure maximum dancefloor impact.

MOSAIC

South West London label run by Steve O'Sullivan, who also runs the minimalistic Green imprint.

ROSTER

Steve O'Sullivan, John Beer, Lee Grange, Wis, Mark Ambrose, Aubrey, Obelix, Downlink, Paul Mac and Steve Bug.

CLASSIC CUTS

The Wise Caucasian – "Sac Magique"
Downlink – "Arrival"
Echo Motive – "Mo' Green"

CHOICE QUOTE

"Nobody seems to pay that much attention to Mosaic over here, but in Europe they're really



behind us. 'Front Page' [leading German techno rag] frequently charted our records above Jeff Mills, 430 West and Robert Hood, which was very flattering."

MUZIK SAYS

With a roster like that and Steve's own fantastically dark minimal beatfests as The Wise Caucasian, more recognition in the UK can't be that far away.

REVERBERATIONS

South West London label run by Asad Rizvi.

ROSTER

Asad Rizvi, Ravi McArthur and Charlie Inman.

CLASSIC CUTS

Memory Tree – "Dual"
Appleheadz – "If You Were A Cat You'd Follow Me"
Player 1 – "Kids Wanna Rock"

CHOICE QUOTE

"Our influences range from Led Zeppelin and The Beatles to Carl Craig and Photek. What we like about this scene is the freedom to experiment, you can get away with so much. As DJs we've even



been known to scratch a bit of 'Maggie May' over Underground Resistance when things have been looking a bit sombre. We don't give a fuck. Purist can't stand us, but their girlfriends love it."

MUZIK SAYS

With the cool, calm collected Asad Rizvi and the truly anarchic maverick talent of Ravi McArthur jostling for space, Reverberations is a wonderful clash of personalities and styles.

STIMULUS

Colchester-based label run by Paul Mac, who records for Fracture, Not Guilty, Mosaic and Fragmented.

ROSTER

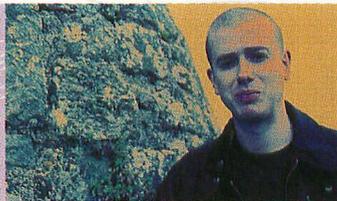
Paul Mac and Neli

CLASSIC CUTS

Herman Funker III – "Collab #2"
Herman Funker and Neli – "Joint Elephant"
Eddie Fiola – "Vanderroll"

CHOICE QUOTE

"The Stimulus stuff is just off the cuff dancefloor material, you know, quick mix DJ cuts. They're not



really supposed to be world-beating intelligent masterpieces."

MUZIK SAYS

Paul is way too modest. Off-the-cuff they may be but his skeletal sonic grids are infused with an irresistibly brain-melting funkiness. For the more musical side of Mr Mac check out his work on Fragmented and Not Guilty.

FORMAT

South London label run by Lee Renacre who also records for Re-Hab and Pacific.

ROSTER

Lee Renacre.

CLASSIC CUTS

Modugroove – "fat Girl EP"
Primary Colours – "Primary Colours EP"

CHOICE QUOTE

"Most of my stuff is made with really odd beat patterns. I try to stay away from 4/4s as much as possible. Most producers are frightened to experiment because they want to sell records, but from what I can see, there's not much money to be



earned anyway, so why not try and be as outrageous and individual as possible?"

MUZIK SAYS

Having spent a few years producing jungle as 2 Exodus, Lee Renacre is certainly no stranger to the power of wayward, left-of-centre aesthetics, and his polyrhythmic approach to techno is refreshingly original.

VIRTUAL EARTH

Portsmouth-based label run by Liam Carter and Paul Weston.

ROSTER

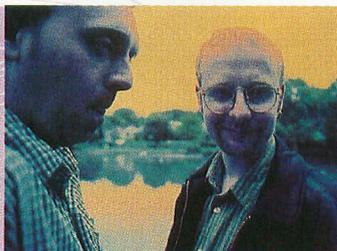
Liam Carter and Paul Weston

CLASSIC CUTS

Wavescape – "Spin Out"

CHOICE QUOTE

"A lot of our stuff is a fusion of live and sequenced sounds, all put together. We play a lot of the parts live into the mix, programme our own breaks and hack away at the mixing desk manually. It makes things less predictable and gives the tunes so much more of a vibe."



MUZIK SAYS

Wavescape's ocean deep, musical excursions for Steve Paton's 4th Wave imprint have established them as a major force. Now that they're up and running with their own Virtual Earth label we can expect a stream of adventurous silicon jazz.

NINE YARDS

Isle Of Wight-based label run by Fretless AZM and Maxwell House man Max Brennan, ably assisted by his musical partner, Paul Butler.

ROSTER

Max Brennan and Paul Butler.

CLASSIC CUTS

Fergie – "I'll Be Your Dog"
Nine Yards – "Pooper Scooper"

CHOICE QUOTE

"There are absolutely no rules to what we do. It's a freestyle, jazz-funk influenced, rare groovy, real organic sound jam which goes the full nine yards. It's completely live, mistakes and all."



MUZIK SAYS

Totally off-the-planet, free-flowing intergalactic space jazz. The music Weather Report might have made had they grown up on acid house, gangsta rap and super-strength skunk. In other words, it's really very good indeed.

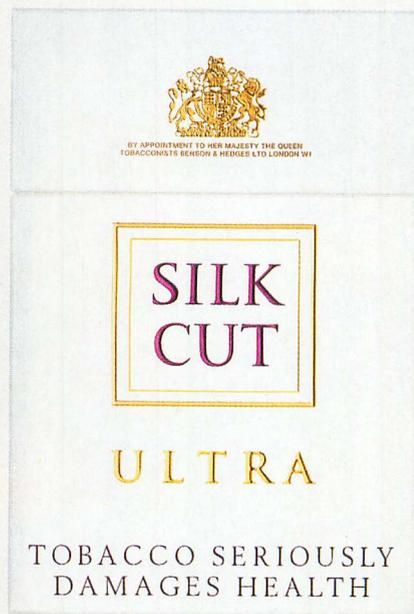
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TRIBE ON A QUEST

Thought the infamous Castlemorton rave was their last stand did you? Think again. . . Since 1992, their sound system has been storming Europe and now, well, fasten down your bass receptors as the SPIRAL TRIBE do America

EAST Bay Regional Park, California. July 19, 1997. 12.50pm. The full moon free festival has been going just 10 minutes when the first police car slides into view. A double burger-sized cop, who will be referred to as a "baconoid", propels himself belly first towards the source of his irritation. The 25K Spiral Tribe rig. He projects his flashlight first at the DJs and then at the hundred or so early arrivals. The post-rave cyberian beats hum to a halt and the baconoid issues his first address.

"You are violating the public park curfew and you are engaging in the illegal use of a generator. I am asking you all to leave. If you do not go now, you will be arrested for breach of the law. Am I making myself clear?"

Crystal. "The police turn up to our parties all the time," grins the Tribe's Steve with resignation. But this is not like catching the number 42 into town only to find that the club of your choice has just closed down. There is a system to be dodged. Getting to a full moon festival requires lateral thinking, stamina and undinted determination somewhere between attempting "The Crystal Maze" and "Challenge Anneka".

It goes like this. Here the festival will be in the desert between San Francisco and LA. Phone info line on day of party. It's in Santa Cruz. Drive two hours to location where further details will be revealed. No directions are on info line. Instructions are finally posted but they are wrong. Arrive at location but final destination remains unknown. Phone info line for details. Party is no longer in Santa Cruz due to trouble with authorities. Drive back to San Francisco. Await further directions etc. etc. Got the picture?

Several hours later, the relief at finally arriving crumbles as two more police cars brake to a crunching halt. Earlier, the arrival of the Tribe vehicles, the hasty erection of the rig and the cranking up of the generator had created a special Spiral state, a renegade techno bubble. Until it was burst by this culture clash with the baconoids. You win some, you lose some. . .

Hang on. . . Spiral Tribe??? Are they still going?? Didn't they disband and turn into a bunch of rock heads in Berlin? Haven't they made a quantum leap into a hypereal fourth dimension? Well, yes, no and not as far as anyone knows.

Long since severed from the pension-planning, bank-balancing, mortgage-managing mainstream, Spiral Tribe have spent the last five years techno trekkin' their way across the planet to promote and unite the global underground. . . and throw a few parties along the way.

But first, a quick reminder. Spiral Tribe were at the forefront of the UK free party scene, which emerged in the aftermath of the Energy and Biology raves of the early Nineties. Notorious for their boisterous "make some fuckin' noise!" motto, the Spirals were the original 24-hour party people. Loud and proud, they were hounded by police and papers which reached ignition point at the week-long Castlemorton free party of 1992.

There is no doubt that this incident acted as a major catalyst in rushing the Criminal Justice Act through parliament. In many ways, Castlemorton was a beginning not an end. Disillusioned with the fracturing rave scene and corporate hijacking of club culture, the Spirals made an exodus to Paris in the Autumn of 1992. By now they had evolved from travelling

Spiral Tribe

ravers to "tekno" travellers. Shaving their heads, dressing in black, severing ties with the media, the Tribe disappeared into a fugitive underground. Spiral Tribe parties became Teknivals. No longer simply the head-drilling thud, thud of 4/4 beats but a synergy of jugglers, fire-eaters and performers which could go on for days and days. A cyber circus no less.

Today, such parties take place throughout the summer in France, Italy, Spain, Portugal and the Czech Republic. The whole of Europe is crawling with guerrilla sound systems who followed in the Tribe's footsteps. The Tribe's Czech Teknival in Austerliche has become something of a techno Mecca for thousands of travellers, hippies, punks, drop-outs and opt-outs who head there every summer.

"We've accomplished loads in Europe," considers Doug, the one who "likes talking to the press". "There were no sound systems when we arrived and now there's a whole Teknival scene thanks to us. That's why we started doing interviews again. I was reading all these articles saying that we were dead. It was very depressing. We won't just talk to anyone. We refused the 'New York Times' and we don't return calls straight away. We let it brew to see how interested people are."

In April this year, a ship from Belgium docked in a New York harbour carrying a very strange cargo. Sealed in an enormous container was a batch of generators and computers, animation and lighting equipment, a mobile studio and the Spiral Tribe rig. It took over three weeks to arrive and cost of transportation was "loads". Cue, Spiral Tribe Do America.

Not all of Spiral Tribe are in the States, some chose to stay in Europe with plans to head East later on in the year. However, 16 members made the trip to the US, 14 English and two Americans (including six DJs), one school bus and a rental van. ("We originally had two buses but one died a slow death. . . Actually it kind of blew up," explains Paul, who helps out with the lighting equipment. "We still threw the party, though," chips in Doug.



The Tribe contemplate their next move

rocked the party ("small towns often have the best vibe"). In Eugene, they had skins playing ska in a nature reserve with the approval of the local green group on the grounds that the noise levels might cajole an endangered species of owl to show its face for the first time in 29 years. In Calgary, they found themselves sharing a bingo hall with a gaggle of toothless grannies. In New York, their party was cased by some armed bad bwoys who complemented them on their ability to "pull a good hustle".

"Our aim is to have a wide audience while staying underground," offers Doug.

And all the while, pulsing at the centre like a beating heart, are the transmissions from deep within the Spiral Tribe bass bins.

"The vibe of the system is about the whole thing but the bass is the key element. That's our secret weapon."

HAIGHT ASHBURY, SAN FRANCISCO, JULY 18, 1997

Doug, Alex, Steve and Paul are hanging out at a friend's house. Mellow and laidback, the conversation becomes more and more stoned as the afternoon passes. In a brief respite from the Spartan cuisine of life on the road, coke is gulped and nachos munched with relish.

"I can't tell you how good this is," Paul enthuses. "We were hoping too to be better off but it goes up and down. Sometimes when we live on sandwiches for weeks. People have nightmares about white bread!"

The unique social, political and chemical symbiosis behind the acid house explosion of the Eighties which fired the Tribe's early days has long since diffused. A million miles from Britain's club culture, nowadays, Spiral Tribe are travellers, who owe as much to the American beat culture of the open road as they do to the rave scene. One family under a trailer roof.

Sure, people like the Full Moon Tribe have been throwing parties in the deserts for years. But Spiral Tribe claim that they are the only moving community to do this.

"Before we are techno, before we do parties, we are travellers," explains Doug.

Oh! Where's the party?

CLUB TRANSMISSION, SAN FRANCISCO, JULY 15, 1997

Tonight, Spiral Tribe have been billed as the "legendary UK soundsystem" and plenty of Frisco clubbers have paid their \$10 to see what it's all about. Inside, a few hundred clubbers shuffle and shake under the Tribe's Aztec-style banners. A 10-foot techno android keeps an eye on things from his corner, which is next to some animated wide-screen abstractions.

Encouraged by Spiral Tribe's universal music policy, people are here to dance. Hip hop, house, reggae, punk, ska and hardcore are all part of their system but it is the continually breeding structures of techno and drum & bass which form their two major organs. Since their arrival in the States, the Spirals have been linking up with local promoters to organise pay parties in order to fund the free Teknivals. The emphasis is on charging those who can afford to pay in order to support those who can't.

"I don't give a fuck what people think," says Doug, defending the idea of paying parties. "The reason we're doing this is that people take the piss at Teknivals and don't make donations. I'm not into doing free parties for rich kids. I'd rather charge them so we can go off and do parties for people in Eastern Europe."

It seems nothing will stop the Tribe's progress as their mini-convoys snake its way across the world. Coursing across whole continents, just last week, Spiral Tribe consumed 1,200 miles with a three-day party in between. Outlawed techno evangelists spreading the word, they are freak anomalies in this star-spangled land of rednecks and religious radicals. Yet somehow, they are natural citizens of the hobo underworld which lurks just beneath America's air-brushed surface.

"It's taken us six months to achieve in the US what took four years in Europe," asserts Doug. "Britain seems such a small place now, we find it really difficult to relate to it anymore."

In a five-month programme which began in May, Spiral Tribe's strategy is to hit on a town, turn up the bass and... Boom! "spiral" a whole community. Then onto the next target... Wisconsin, Oregon, Los Angeles, Houston... Bam, bam, bam, bam! In Winnipeg, they

A PARKING LOT, MARTINEZ, JULY 20, 1997, 1.45AM

A handful of cars and vans are parked haphazardly in the otherwise empty bays. Ejected from the East Bay party, the occupants loiter, light up and contemplate the night's events.

Babylon has nerdy national health-style specs taped up with band aids and a dozen or so strings of beads around his neck. He looks like a cyber Morrissey.

"I come from all over. I'm a homeless motherfucker. We came to see if there was some kind of party happening. When things like this happen, it irritates the shit out of me. We have the right of free assembly but the police really take the piss."

Last week, Babylon had been at the Spiral Tribe Teknival in Oregon. The police turned up there, too, he says, but they didn't stop the party.

Rumour has it that the East Bay party was stopped because the authorities were concerned about the ominous-looking government "installation" overlooking the park.

"Who knows what it is," considers Babylon's mate, Ian (Pongoid to his chums) who helps run Spaz. "It could be something for testing water or it could be a chemical warfare plant. The thing is, in America, doing what you want is a matter of being sneaky about it."

SPIRAL FACTS

- They are already planning a party at Ayers Rock on the eve of the millennium called Earth Dream 2000.
- Much of the music is produced in the group's mobile studio and then distributed through their associate, Parisian-based label, Network 23.
- Four Spiral members were charged with public nuisance after Castlemorton in 1992. Their case was thrown out of court after a two-year fiasco due to lack of evidence.
- Their only contact with the outside world is an international pager "with a dodgy battery". They heard about the General Election but they had no idea about Swampy and the Manchester Airport protest.
- Everyone has work permits for the States, making this "the most legal Spiral Tribe" so far.
- The oldest member is Father Frank, who is 55 and the youngest is Max, who is four. Although that may have changed already as the Tribe is going through something of a baby boom right now.

ATTEMPTED RETURN TO EAST BAY PARK, 2.30AM.

A blinding white light floods inside the car. Another baconoid steps out from behind the glare and swivels his head towards us.

"Where do you think you're going? Nothing's happening up here. The party organisers have been arrested. I suggest you turn around."

Spiral Tribe are under arrest. The party's over. Or is it? Maybe they haven't been quite sneaky enough this time, but no doubt this is just a temporary glitch. And if their words are borne out, nothing, not the law, not physical distance, not a change in trends will stop the Spiral Tribe's irrepressible tech-nomadic continuum.

"Even when the rave scene is dead we'll still be travelling in our tracks," they say. "We're just rolling and not stopping until the last person is standing there."

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Readers Lives

words BEN TURNER pics JAMIE B

HOLLY as spotted at Cafe Del Mar, Ibiza

PERSONAL DETAILS: 18 year old professional dancer from Milton Keynes who has just left school. This summer she is working in Ibiza as a flyerer for both A Clockwork Orange and Miss Money pennies.

WHAT WAS YOUR FIRST REAL CLUBBING EXPERIENCE?

"Back To Basics four years ago. It was amazing. There were no fights and no lager louts which made it completely different to the pubs I used to hang out in."

WHAT ARE YOUR FAVOURITE CLUBS?

"Satellite Club in London, Cream in Liverpool and anything which Renaissance put on. I love any club which has an up-for-it atmosphere."

HOW DO YOU DECIDE WHERE TO CLUB WEEK IN, WEEK OUT?

"It tends to be a group decision. People come up with ideas of where to go, but I usually get my way! I tend to go out every Saturday, and the decision is often swayed by who's DJ'ing."

HOW FAR ARE YOU PREPARED TO TRAVEL TO VISIT A CLUB?

"I'm up for going anywhere, just so long as it isn't me driving. I have friends all over the country, from Manchester to Devon and so I tend to hook up with them. The furthest I'll go on a regular basis though is Leeds."

WHICH DJs DO YOU ALWAYS TRY AND HEAR?

"Danielle Davoli, John Kelly and Farley Jackmaster Funk. Farley is amazing. When he played at Manumission the whole place totally went off."

AND WHICH DO YOU ALWAYS AVOID?

"None. I'm an open minded person who likes to hear most people play. I'm not really into techno, but I do like drum & bass though."

WHERE DO YOU NORMALLY END UP AFTER CLOSING TIME?

"If I'm in London, I like to end up at Sunny Side Up. If not, I'll collapse at home and go to bed."

WHAT'S BEEN YOUR BEST NIGHT OUT IN THE PAST SIX MONTHS?

"The Renaissance party at Ultra Vegas in April was an amazing night. Danny Rampling played and I didn't move from my spot on the dancefloor for about three hours."

WHAT WOULD YOU DO IF YOU WEREN'T CLUBBING ONE WEEKEND?

"I'd go to Pizza Hut, go to a friend's house and catch up on everything that's been going on or just mong out and watch television. I also like going to London to see my friends and I also go to the theatre because it's my profession."

HOW MANY RECORDS DO YOU BUY EACH MONTH?

"I only tend to buy a few CDs. Reviews often sway me, but Pete Tong doesn't."

WHERE DO YOU BUY RECORDS FROM?

"HMV and Virgin or any other major chain."

WHAT WERE THE LAST FEW RECORDS YOU BOUGHT?

"Ten Years Of Ibiza' mixed by Brandon Block, Nicky Holloway and Alex P, the new Garbage album and the soundtrack to 'Romeo & Juliet'."

WHAT'S YOUR FAVOURITE DANCE RECORD OF ALL-TIME?

"Duke's 'So In Love With You'. I think I heard it first at Ministry Of Sound, and I've definitely heard it again in Ibiza this year."

WHAT'S THE BEST THING IN YOUR LIFE?

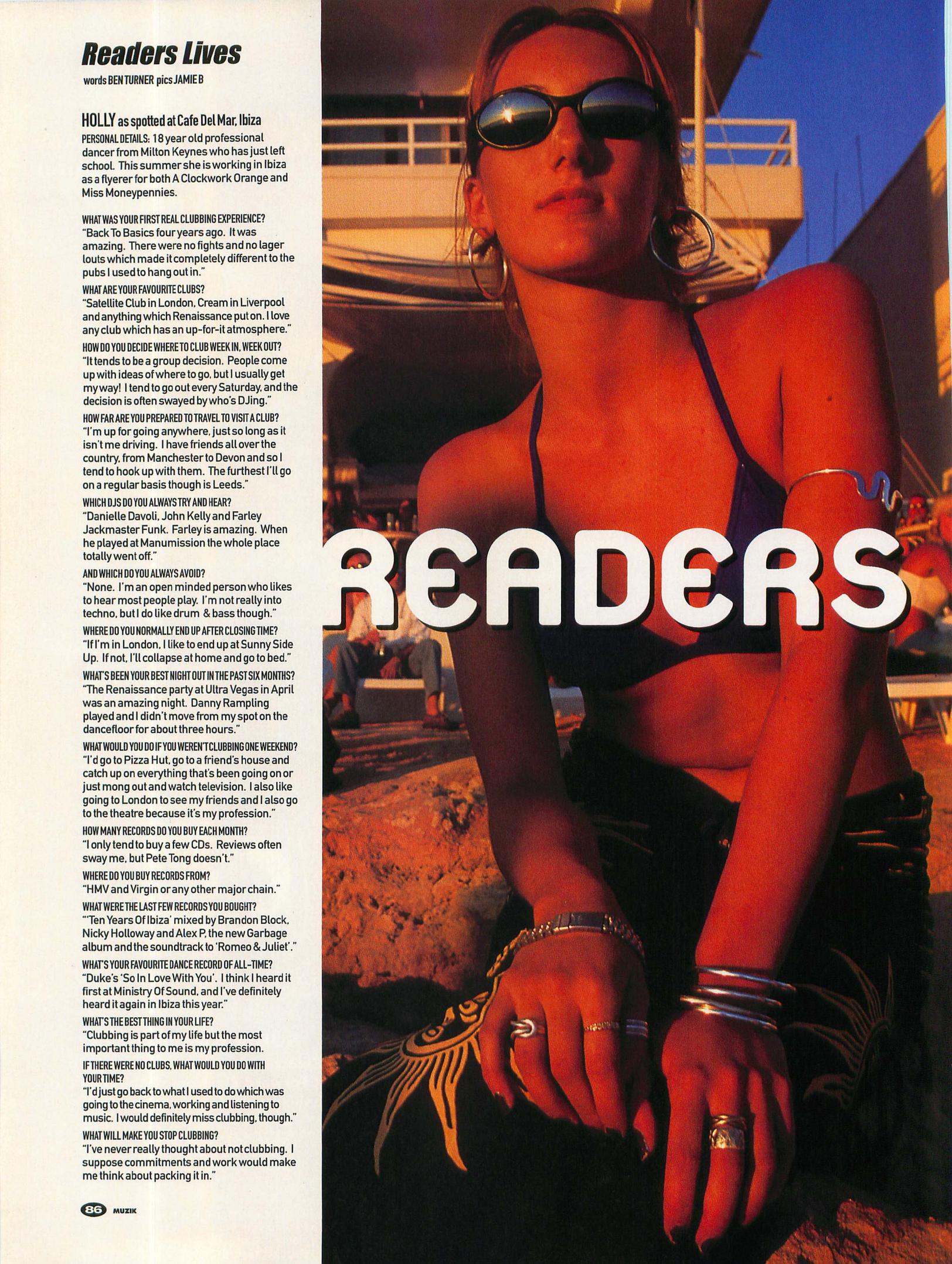
"Clubbing is part of my life but the most important thing to me is my profession."

IF THERE WERE NO CLUBS, WHAT WOULD YOU DO WITH YOUR TIME?

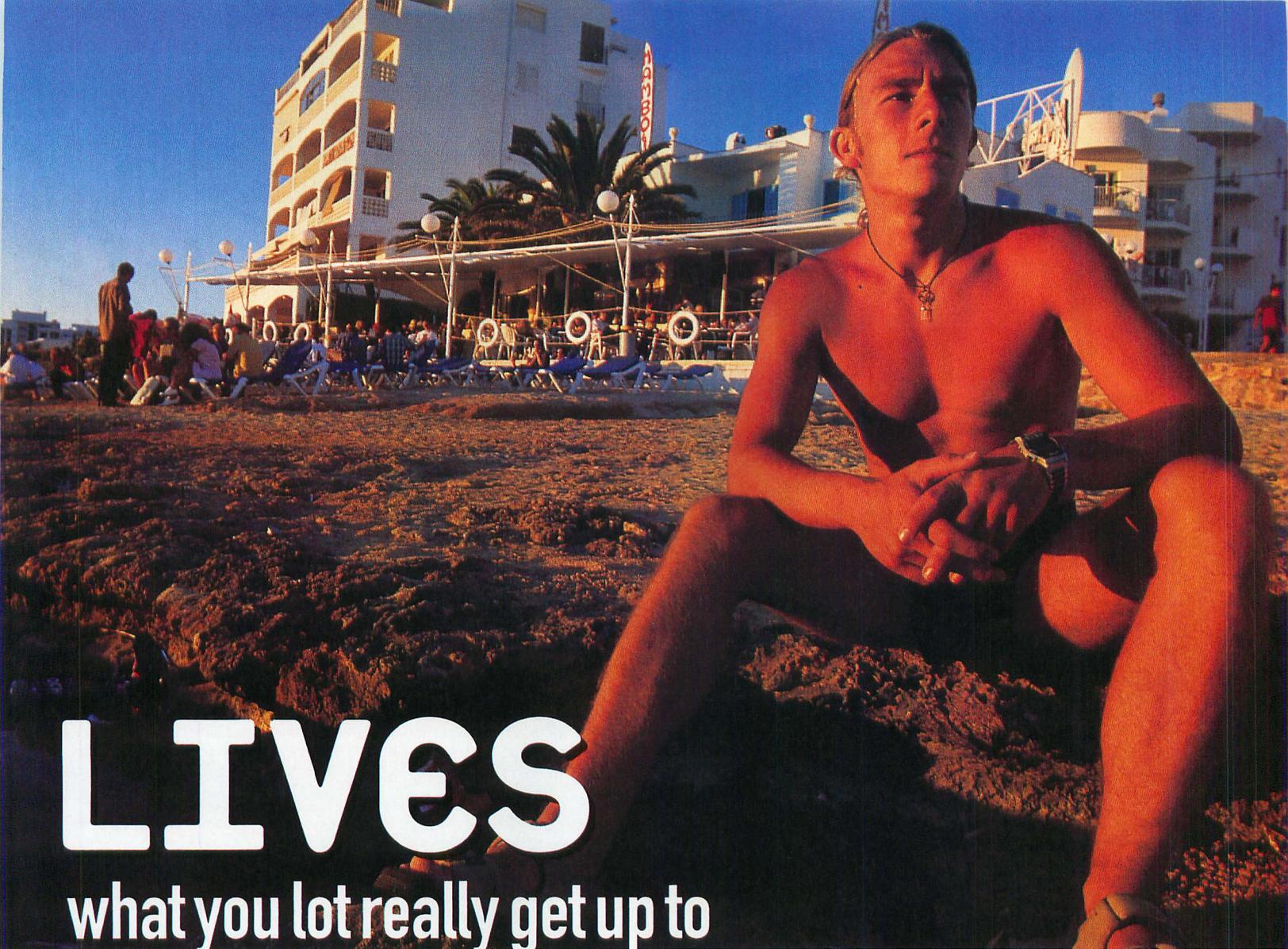
"I'd just go back to what I used to do which was going to the cinema, working and listening to music. I would definitely miss clubbing, though."

WHAT WILL MAKE YOU STOP CLUBBING?

"I've never really thought about not clubbing. I suppose commitments and work would make me think about packing it in."



READERS



LIVES

what you lot really get up to

MARK as spotted at Bar M, Ibiza

PERSONAL DETAILS: 23 year old from Sunderland who has just served an apprenticeship as an engineer. He is flying for Manumission for the second year running.

WHAT WAS YOUR FIRST REAL CLUBBING EXPERIENCE?

"Sugar Shack at The Empire in Middlesborough was the tip of the iceberg for me. It was about three years ago and a whole load of my friends made me go there. I was astonished at the amount of people in one place going mad to the music."

WHAT ARE YOUR FAVOURITE CLUBS?

"To The Manor Born's Sunday afternoon parties in Sedgfield have been very influential to me. It was there that I met my girlfriend!"

HOW DO YOU DECIDE WHERE TO CLUB WEEK IN, WEEK OUT?

"We pick a few clubs each weekend and toss a coin or take a vote. Once a month we travel quite far to Leeds or to Cream in Liverpool. A lot of my friends don't work, so we can only really afford to go out once a week."

HOW FAR ARE YOU PREPARED TO TRAVEL TO VISIT A CLUB?

"Ibiza! I've driven here for the last two years which is quite a way to visit a club. I've been to Camden Palace and Sunny Side Up in London. I tend to get a coach there because I go on my own and meet up with people I've met in Ibiza."

WHICH DJs DO YOU ALWAYS TRY AND HEAR?

"John Digweed and Brothers In Rhythm. I also like going to Garage City in Ibiza, even though I don't really like Es Paradis as a venue. Ibiza is house music 24 hours a day, so it's nice to hear something a little different."

AND WHICH DO YOU ALWAYS AVOID?

"Jeremy Healy seems to have lost the plot in the past year. I'm not really into the American sound and DJs like Eric Morillo. Roger Sanchez is a completely different kettle of fish, though, because he takes things to the next level."

WHERE DO YOU NORMALLY END UP AFTER CLOSING TIME?

"Usually at a friend's house but once I put on an after-hours party in a warehouse. I organised the whole thing in three days. We put the word around Sunderland and 250 people turned up! I suppose going to bed is cool if you've got a girl!"

WHAT'S BEEN YOUR BEST NIGHT OUT IN THE PAST SIX MONTHS?

"Tuesday night in Amnesia a few weeks ago when Buff from Bar M was playing his first date in a big club. All the Manumission workers went along to support him and it was a wicked night. We met a lot of new people. Back home in England, Roger Sanchez playing for three hours at the Empire was special."

WHAT WOULD YOU DO IF YOU WEREN'T CLUBBING ONE WEEKEND?

"I'd go to the pictures, spend a night in front of the television with my girlfriend or Ten Pin bowling is usually a big one for me and my friends."

HOW MANY RECORDS DO YOU BUY EACH MONTH?

"I spend about £30 a week on tunes, as I've done a bit of DJing here and there. I let somebody drive my car home last year with £1000 worth of records in the back, and the car got stolen! Still, I'm enjoying life on the other side."

WHERE DO YOU BUY RECORDS FROM?

"Michael Devlin from Ken Doh is a friend of mine and he owns the Bass Generator record shop in Newcastle so he is a huge influence on what I buy."

WHAT WERE THE LAST FEW RECORDS YOU BOUGHT?

"Ultra Nate's Free" because it will be a great reminder of Ibiza. These records become a little cheesy but it's important to reminisce and remember the good times."

WHAT'S YOUR FAVOURITE DANCE RECORD OF ALL-TIME?

"Unfinished Sympathy" by Massive Attack."

WHAT'S THE BEST THING IN YOUR LIFE?

"Being back in Ibiza and firming up friendships with people I met last year is wonderful. But it can be quite upsetting building strong friendships with people who are here for just two weeks, because we're all sad to see each other leave."

IF THERE WERE NO CLUBS, WHAT WOULD YOU DO WITH YOUR TIME?

"Sleep! I'd have to find a hobby but clubbing is in a class of its own. Clubbing is already evolving into entertainment. You only have to look at Manumission to see how. Exclusive memberships are also a great way of bringing back atmospheres to how they used to be. We should go back to the old Working Men's clubs where you sign a book to go in and pay 20p. It's always nice to have doormen who know your name."

WHAT WILL MAKE YOU STOP CLUBBING?

"Nothing could make me stop clubbing. I'll always go out once a week."

WAVE goodbye

Final Drexciya Interview

words TIM BARR pic TELEGRAPH COLOUR LIBRARY

Since their arrival on the scene, DREXCIYA have charted a unique course through Detroit techno. But in a shock announcement, they recently declared their intention to cease all recording activities after the release of their new album, "The Quest". This rare and exclusive interview is their final transmission

"People find it hard to take a fighter seriously. They don't know that I'm using boxing for the sake of getting over certain points you couldn't get over without it. Being a fighter enables me to attain certain ends. I'm not doing this for the glory of fighting, but to change a lot of things" *Muhammad Ali*

The Motor City is in the middle of a heatwave. Out on Grand River Avenue, the sun is cracking open the sidewalk, blistering the paintwork on an otherwise unremarkable building which announces itself simply as the Detroit Engineering Institute. Inside, on the ground floor, the temperature is inching its way off the scale, but nobody seems to mind, even though every breath sucks in a lungful of fiery, cauldron-hot air. The people in this building just continue working because, as ever, there is work to be done.

It reminds me that, just a few blocks away, at the bottom of Woodward Avenue, there's a symbol of this city's determination to keep going, even when the odds say otherwise. This symbol is the Joe Louis Monument, a huge bronze fist punching the sky in defiance. In boxing terms, it declares a simple truth. Down, but not out.

Crowding out the searing heat in the Detroit Engineering Institute (a cover for an organisation of a different kind) is another source of excitement. Drexciya have chosen this afternoon to resurface after a long period of self-imposed isolation.

"Sometimes we just like to get away from people for a while," they tell me. "Just to gather our thoughts and find the best way forward."

It's a kind of purification rite which has occurred throughout their career, a way of excluding the outside world and focusing on new ideas.

"We don't want to pick up anybody else's vibe, so we cut off all communications."

THE first time I interviewed Drexciya was in the winter of 1994. No names, no pack drill. That's the way they've always preferred it.

"It's unnecessary," they said. "Drexciya is a statement."

And, of course, they're right. Since their 1991 debut, the hardcore electronic futurism of "Deep Sea Dweller", they've blazed a unique trail through modern music, fusing speaker-shredding grooves and deep spiritual energy with essential releases like the "Molecular Enhancement" EP (recently reissued on Submerge) and the "Unknown Aquazone" double-pack. Drexciya records are about originality, about doing things your own way, about taking off into the wild blue spaces of the imagination.

"We've always been wide open to extreme levels of ideas and concepts," they declare. "It's important to have no limitations."

Drexciya's approach is based on a single, fundamental principle: *experiment at all costs*. It's this precept which has taken them to the frontline of underground techno.

"There are people out there who change what they're doing in order to chase trends," they say. "Those people don't follow their own path. But we don't like stepping in other people's footsteps. We wanted to follow our own instincts. We believe in searching for our own truth. We hate following what's supposed to be conventional or fashionable. There's so much unexplored territory out there."

"Experimentation is important. You have to constantly put ideas together, you have to constantly reinforce what's different from the norm. And love doing it. That's where the real excitement comes from."

And that's partly why Drexciya have never subscribed to the spaced-out Afonaut metaphors employed by other Detroit techno artists. Instead, their shorthand for the realm of the imagination is an underwater world peopled by different races. Throughout their brief catalogue, you'll find references to Drexciyans, Lardossens and, of course, Darthouven Fish Men reinforcing the concept.

"If you think about it, water is the most powerful element," they told me back in 1994.

"The sea is full of uncharted territories."

It's here that Drexciya locate their counter-culture images of a wide-open dream-terrain, free from the prejudice, preconceptions and pre-programming of modern life. "It's a mental thing," they confirmed. "But when the polar cap melts, everybody's gonna live in Drexciya. . ."

"IN music, it's very important to walk your own line," maintains Derrick May. That's exactly what Drexciya have done since their inception. Inspired by the fluid mix of proto-rap, electro, European electronica and funk which soundtracked Detroit's "progressive" scene, the duo have been together since the early Eighties, though they didn't release a record until 1991. Instead, they spent their time experimenting and perfecting their sound.

"Just because you can push a few buttons and make a few noises doesn't make you Stevie Wonder or something," they assert. "You've got to think, be patient, take your time. You have to have a reason to exist. You've got to find your identity and be true to yourself. There was a long thought process behind this group, a lot of different ideas and principles. It's a very complex machine."

"We're not making music just to be making music, we want to bring some kind of freshness into it. Before we even started putting stuff together, we used to spend night after night talking about all kinds of outrageous situations and deep concepts. We've still got a lot of material from that time which we haven't even used. But that kind of dialogue is where the energy comes from."

Growing up on Detroit's east side, Drexciya were exposed to a lot of different music. George Clinton's P-funk adventures were one notable influence. Jimi Hendrix another.

"Hendrix was very experimental," they consider. "He was doing tracks back in the day which sound like the music being made now, only he was using an electric guitar. And George Clinton was just a master at making music. He put things in a different perspective. He took life and reality and made them a little more colourful, a little more enjoyable. He didn't follow trends, he cut his own pathways."

There was another tradition at work in Detroit back then, too, the metal-machine industrial rage of bands like The Stooges and MC5, who drew the inspiration for their bruising rhythms from the constant pulse of the steel presses and heavy plants in the city's auto factories. It's no accident that Kraftwerk eventually hit hard in Detroit as Dusseldorf, their hometown, is one of the Ruhr's major industrial centres, and the rhythms from the surrounding steel and iron foundries have had a similar impact on their music.

In some ways, Drexciya's records are a collision between each of these diverse strands, fused with the raw electro stylings of Afrikaa Bambaataa, Planet Patrol and Cybotron. But like The Stooges' "Funhouse" and MC5's "Kick Out The Jams", there's a sense in which Drexciya's music draws on nothing except the intensity of the Motor City itself.

"Detroit is very important to our music," they confirm. "It's full of the emotions which come out of this city. There's a certain kind of lifestyle you have to live here and certain experiences which go to make the music what it is. Not all of them are sad. This is not a dark, gloomy place, it never has been. There's a lot of sunshine and a lot of happiness. The people have this thing about making something out of nothing, especially when times are hard, and they know how to have fun. Right now, there's nowhere else in the world we can experience what we experience here."

It's significant that, despite huge success in Europe, Drexciya have remained faithful to the sound of inner city Detroit. Their records combine the hard rush of 4am techno with heavyweight bass and tough, speed-thrill funk. But tracks like "Aquabahn" (from "Unknown Aquazone") and "The Countdown Has Begun" (from the "Aquatic Invasion" EP) also flirt with the quirky, crowd-pleasing shifts of classic electro.

Like Underground Resistance and Aux 88, their allegiance lies with the wild fusion of these elements which has soundtracked Detroit since the days when DJs like Electrifying Mojo and The Wizard ruled the airwaves.

"People try to put our music in categories, but it's always different," they maintain. "Every track is way off into its own place. We go over hundreds and hundreds of different angles to put together one piece. That's what the world needs. You've got to work very, very hard, throw a whole lot of ideas together and throw a whole lot away. You don't settle for less. You have to open up the floodgates of the imagination.

"A lot of electronic music is straightforward, it doesn't take you on an adventure. Too many records just go from point A to point A. Our material zig-zags. We want to take you from point A to infinity. The music is there to implant in your imagination and let your psyche take over and run wild."

This is just part of what makes Drexciya's records so special. They talk about how the music industry is "polluted and diseased with garbage", how the dance scene has been devalued by "track-makers" who spend little time and less effort on their music.

"There are too many of those fools," they spit. "What's needed is a little bit of weedkiller. If you love this music and love the people who listen to it, you have to take your time and make sure what you're doing is good. We're not taking prisoners or coming out short, we're gonna go all out and do the best we can. People have to put some pressure on and stop giving in to the garbage."

Which is why Drexciya have become a crucial part of the modern dance landscape. At a time when it's cheap and easy to be cynical, they've chosen to take the tough route, to play the game according to their own rules. For them, dance music isn't about drugs ("Drexciya is a very pure world. No drugs, no alcohol, no casualties") or easy money. It's about making life a whole lot more enjoyable and making some kind of sense of it all. For Drexciya, dance music is about the people who listen to it.

"A lot of artists have overlooked that. It's not about how we're feeling, it's about how you're feeling. The thing is about you, the way you feel. What do *you* get out of it? A lot of times in the studio, we've been out there on the vibe of the music, almost in a trance while we're making it. It's okay if you pick up on that vibe, but it's not essential. Where does the music take you? How does it stimulate you? That's what's important."

It's for this reason that Drexciya command more respect than all the "track-makers" in the world put together. They don't make music for the sake of it, or to expand their own sense of self-importance. They do it to change things.

"We're trying to get some soul back in the music," they admit, but it's clear that this is only part of their mission.

So where to now? A few weeks ago, a fax arrived from Drexciya's HQ. It announced the forthcoming release of their first album, "The Quest". It was to be their last, too. The final Drexciya record.

"It's time to prepare for the year 2000," they said. "It's time to move up to the next level."

"The Quest" is a 28-track double album which includes previously unreleased cuts such as "Dehydration" and "Dead Man's Reef" alongside some of Drexciya's most classic moments. It's an essential reminder of why the rushing sequences and jitterbug rhythms of their music have stretched out around the world. This is music built for dancing. And dreaming. A fast rollercoaster ride through wild ideas, wild concepts and deep, speaker-punching basslines.

"We couldn't find a better way to give Drexciya's last statement," they declare. "This album gives the best description possible of what it was all about."

If, as the album title suggests, Drexciya's career has been some kind of quest, then it's been one which has connected with music which is honest and wild and experimental all at the same time. "An action-packed vibe" is how they describe it.

"If we gave just one person in the whole world a new outlook or a new perspective, then we did our job. The music we made came from the heart. Every record was a moment in time. None of them can be reproduced. There are no programs left, none of the sounds are left. After we used them, we dumped them. That was our belief.

"You have to go out on a limb and make the extra effort. Drexciya was an experience. An experiment. You've just got to keep changing things in order to progress."

If that's the case, "The Quest" is the perfect epitaph. In the six years since their debut, Drexciya have consistently explored the outer reaches of techno, fusing fierce conceptuals with hard, street-level grooves. Alongside Underground Resistance, they have provided us with grit and excitement.

Those qualities alone make "The Quest" an essential addition to any record collection. But it may not be quite the final chapter in this story.

"One way or another, Drexciya will always be around," they maintain. "The end is always the beginning..."

Drexciya out.

DREXCIIYA The Quest Submerge

DEEP sonar bass, tidal beats and jackhammer dynamics collide on Drexciya's first and final full-length outing. It's a killer combination. Bringing together classic tracks from their Shockwave and UR releases ("Hi Tide" from the ultra-rare "Somewhere In Detroit" is also on board) with unreleased cuts like "Dehydration" and "Vampire Island", "The Quest" is as essential as it gets.

Check the sci-fi lullaby of "Neon Falls" with its fat arpeggios and thick beats or the industrial-strength bump 'n' grind of "You Don't Know" and you'll hear the sound of an outfit touching base with the outside edges of electro-techno. Like the city of Detroit itself, Drexciya's sound is raw and beautiful, hard and dreamy, all at the same time. Tracks such as "The Red Hills Of Lardossa" and "Wave Jumper" sound as fresh as they did when they first dropped on our dancefloors like radio signals from the future.

To put it simply, "The Quest" rocks. 10

Nick Davis



HMV



For the first time ever 4 of the original auténtico ibiza dj's together on one album

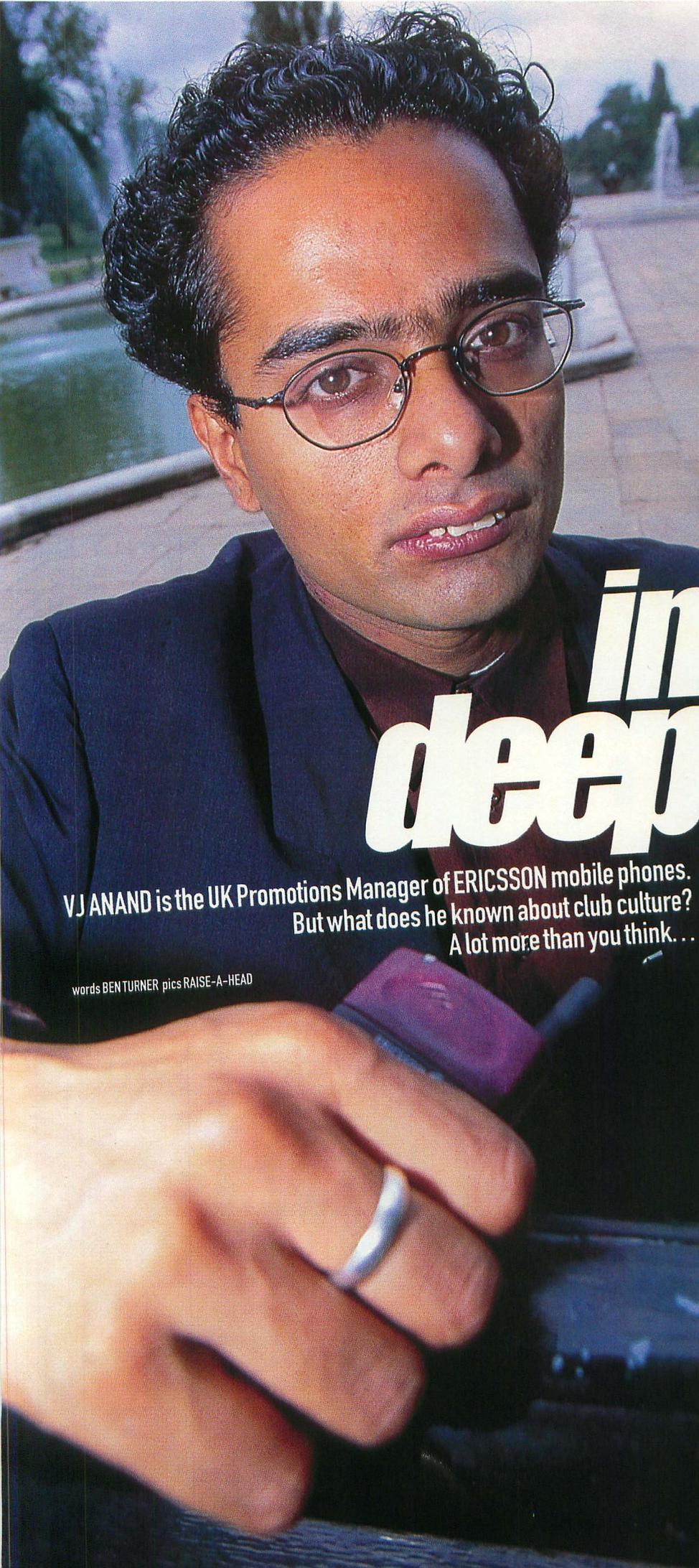
Available in 4xCD or 4xCassette summer digi-gift box for under £20

Tracks include: Jaydee "Plastic Dreams" (Morales Mix) Chicane "Sunstroke" Energy 52 "Cafe Del Mar" The Age Of Love "The Age Of Love" (Baby Doc Mix) The Fruit Loop "Show Me Love" Marmion "Schoneberg" The Original "I Luv U Baby" Armin "Blue Fear" Underworld "Dark & Long" Airscape "Pacific Melody" Chicane "Offshore" The Blue Boy "Remember Me" Double 99 "RIP Groove" Fire Island "White Powder Dreams" Terry Hunter "Harvest For The World"

Released: 28th July 1997



METROPOLE MUSIC™



in deep

VJ ANAND is the UK Promotions Manager of ERICSSON mobile phones. But what does he know about club culture? A lot more than you think...

words BEN TURNER pics RAISE-A-HEAD



Why are you being featured in Muzik?

"The underground scene does more for me than anything else in the world. It's one of the few things which brings together all creeds and colours, and I love that unity. The underground is about the music so I believe that the most important factors of a good night out are the sound system and the way that a DJ mixes. It's also important to have a venue that is hidden away in a place where you can do whatever the hell you want. But the music is king. Hearing new tunes and watching how a DJ makes them drop is what the vibe of the underground is all about."

How do you know so much about club culture?



"Five years ago, I went to a party in the middle of Wales and it completely opened my eyes. I come from a soul background and the house music I'd heard up to that point was too commercial. Then I saw Jay Jeff and Phil from Pure Science and they played the most amazing sets I've ever heard. I started going to lots of parties such as Growth and clubs where people like Eddie Richards were playing."



What do you dislike about club culture?

"I hate the idea that DJs who get paid £2,000 can't even mix when there are some outstanding DJs out there who've been plugging away for years and are still being paid £50 a time. In terms of money, superclubs have taken the underground scene and milked it for everything its worth. They don't care."

Tell us more about your views on superclubs?



"I think they've taken the recognition away from where it all started. So long as the musical content of a club is pure, I don't see why the superclubs can't still be successful. But the DJs who play at those places are no good and the focus is away from the sound systems. They care more about the toilets."

Why are you targeting your new Ericsson phone at the club market?



"When Ericsson wanted to make a phone for younger people, I wanted to research it with a range of clubbers from underground-heads to Ritzy types. And they all went mad for it. We knew then that this was the right way of doing it. Why clubbers? It's simple. The youth of today want to communicate quickly, they have such a short time span in terms of how long they'll wait to talk to each other, and the phone is the easiest method."

Ericsson are planning four underground parties in central London featuring some of your favourite DJs. Tell us more...



"We want to keep this real underground. All people need to know is that something is happening soon, so look closely in the pages of Muzik. We've placed a few teaser adverts and done some flyer-ing in record stores around Soho. We don't want to make a big song and dance about it, we just want to put some money back into the underground to say thank you to the DJs."

Was it difficult convincing your bosses they should host club nights to sell mobile phones?

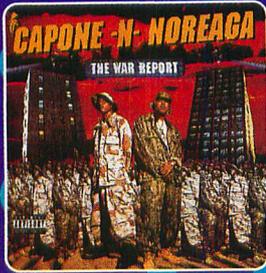


"I had to put it to them in such a way that they couldn't possibly say no. It did take me a year though! We really believe the word will trickle down that Ericsson have put on these fucking wicked parties. But we don't want to shove the phone down people's throats. There will be a very subtle Ericsson presence."

As dance music becomes watered down by corporate conglomerates, is your method of marketing the way forward for the club scene?



"Young people are incredibly intelligent and they're cynical of the motives behind advertising, which is why we market with respect. If you push things down people's throats, you won't get anywhere. When you look at club marketing, you can tell that the people behind it don't love music. With our nights we're asking for a few pounds per ticket and then we're letting the customer decide about the product. And at the end of the day, the product stands up for itself. We're not conning anybody."



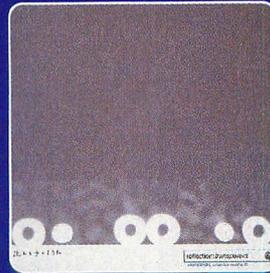
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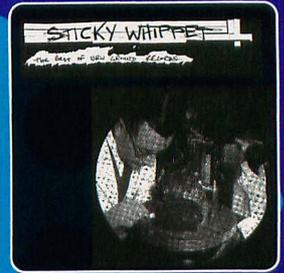
CAN
SACRILEGE
MUTE

3LP/2CD
12/05/97
Easily the most influential band to have emerged from mainland Europe, homage is finally paid in remix form to mark Can's continuing significance to modern music. From Carl Craig, UNKLE, A Guy Called Gerald and The Orb through to Sonic Youth and Brian Eno, the diversity of the 16 remixers featured on "Sacrilege" goes some way in highlighting the enormous legacy that Can have created.



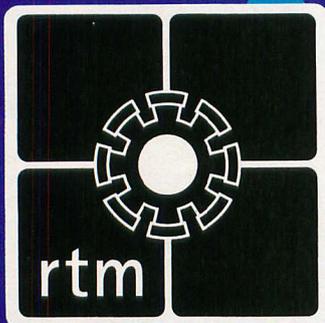
REFLECTION
THE ERRORNOMOUS WORLD
CLEAR

2 LP/CD
30/06/97
Best known for their recordings for Takemura's label Lollop, Reflection's debut album for Clear "The Errornomous World" represents part of a wide musical spectrum, where live jazz and electronica are effortlessly fused in 'A computer cocktail of scat jazz, house and lounge-core...' (Select).



STICKY WHIPPET
SPIKY

LP/CD
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"The sticky whippet double LP sees new electronic label spiky cream off the very sweetest of the new ground legacy. Featuring exclusive tracks from conemell, floating bloke and meek."



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Music is the message it's what we feel, mash down the walls of Babylon and expose yourself to the rude system. The main event for 1997. Rude system the new long player from the Ballistic Brothers.

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Paul W. Teebrooke (aka otherworld/mo'wax supremo stasis) follows up his 12" release on Qp-Art with the LP 'Connections' - pushing the boundaries of electronic funk with unsurpassed breaks & beats far reaching into a future dimension of music - A.R.T. - making the connections.

VARIOUS
FRENCH FRIED FUNK
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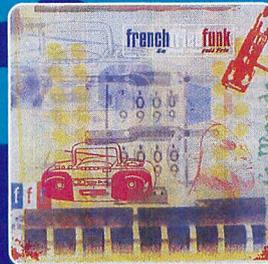
2LP/CD
11/08/97
With the likes of Daft Punk, electronic music outta France, is starting to make major waves. Slip N Slide Records are proud to present French Fried Funk, the ultimate album in showcasing the French experience. Mixed by premier DJ Eric Rug. Artists featured include Dimitri From Paris, Daphreephunkateers, Motorbass & many more.

DARREN PRICE
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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.



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OF RTM SALES & MARKETING



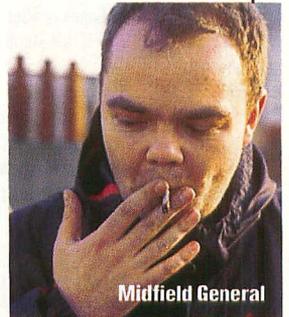
AVAILABLE FROM YOUR LOCAL DANCE SPECIALIST OR CHAIN WITH NO NAME RETAILER, AND ALL GOOD RECORD SHOPS

charts

THE MUZIK SWEEP

August 1997

- | | | |
|----|------------------------------|---------------------------------------|
| 1 | PLASTIC DREAMS [REMIXES] | Jaydee (R&S) |
| 2 | MOANER | Underworld (Junior Boy's Own) |
| 3 | GRITTY SHAKER | David Holmes (Go!Beat) |
| 4 | CIRCLES [REMIXES] | Adam F (Positiva) |
| 5 | MORE BEATS & PIECES | Coldcut (Ninja Tune) |
| 6 | AROUND MY BRAIN | Progress Funk (deConstruction) |
| 7 | SHAKE YOUR BOOTY | Dave Clarke (deConstruction) |
| 8 | 187 LOCKDOWN | Gunman (Nu Jak) |
| 9 | SHOW ME | Urban Soul (AM:PM) |
| 10 | INNERLIFE/MEDUSA | Jeff Mills (React) |
| 11 | SANDMAN | Blueboy (Sidewalk) |
| 12 | DEVIL IN SPORTS CASUAL | Midfield General (Skint) |
| 13 | LOVE COMMANDMENTS | Giselle Jackson (Manifesto) |
| 14 | BEAT GIRL | E-Z Drum & Bass Orchestra (Slice) |
| 15 | REINCARNATED | DJ Die (Full Cycle) |
| 16 | BLUE | Way Out West (deConstruction) |
| 17 | ANYTIME | Nu Birth (XL) |
| 18 | ALBUM SAMPLER | Armand Van Helden (ffrr) |
| 19 | SPECTRUM [REMIXES] | Chris Liberator (Stay Up Forever) |
| 20 | C-LIME WOMAN | The People Movement (Eye Q) |
| 21 | SIGHT BEYOND [REMIX] | John B (New Identity) |
| 22 | ALL ABOUT THE BENJAMINS | Puff Daddy (Arista) |
| 23 | PROPHASE [REMIXES] | Transa (Perfecto) |
| 24 | HALE BOPP | Spring Heel Jack (Trade 2) |
| 25 | FUNK | Zum (Pharm) |
| 26 | BEFORE AND AFTER | Max 404 (Universal Language) |
| 27 | CLAP YOUR HANDS | Li'l Louis & The Party (Bootleg) |
| 28 | TREMENDOUS | Mama Mystique (Multiply) |
| 29 | JACQUES YOUR BODY | Les Rythmes Digitales (Wall Of Sound) |
| 30 | NEW FRONTIERS | Ganja Kru (Parousia) |
| 31 | THE JAM EP | A Tribe Called Quest (Jive) |
| 32 | THE PLAYER | First Choice (Minimal) |
| 33 | SUMMER '89 | California Sunshine (Perfecto) |
| 34 | LUCKY | Lewis Taylor (Island) |
| 35 | BUSY CHILD | Crystal Method (Sony) |
| 36 | REPRAZENT | Soul II Soul (Island) |
| 37 | FEVER | D'Jaimin & Djaybee (XL) |
| 38 | SEADOG [REMIXES] | Clanger (Platipus) |
| 39 | TWISTED | Twisted (It's Fabulous) |
| 40 | CHEMICAL 1 [REMIXES] | Jesus Jones (Food) |
| 41 | THE DISTANT VOICES | Lost Tribe (Hooj Choons) |
| 42 | PHATTY'S LUNCHBOX [REMIXES] | Mekon (Wall Of Sound) |
| 43 | THE MISSION | Hoax (Moving Shadow) |
| 44 | POST MODERN SLEAZE [REMIXES] | Sneaker Pimps (Clean Up) |
| 45 | BOSCONI | Moodyman (Planet E, USA) |
| 46 | SHARP TOOLS VOL 3 | Sharp (Sharp) |
| 47 | SOMEONE | SWV (RCA) |
| 48 | FREEKIN' THE FRAME | Jamie Lidell (Mosquito) |
| 49 | 7494 EP | DJ Q (Filter) |
| 50 | PICKLED EGGS & SHERBERT | All Seeing Eye (Earth) |



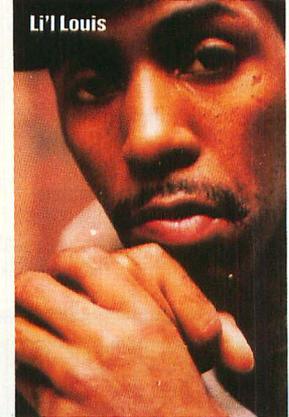
Midfield General



E-Z Drum & Bass Orchestra



Spring Heel Jack



Li'l Louis

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 Broolly, Pete Bromley, Spencer Broughton, Alvin C, Johnny Cabasa, Dave Camacho, Derrick Carter, Marie Chantal, Sarah Chapman, Paul Chiswick, Chocci's Chewns, Mark Clack, Andy Cleeton, Norman Cook, Moose Curtis, Russell Davison, Daniele Dawoll, DJ John '00' Fleming, DJ Flex, Tony Fonde (Ontario), Andy Freaknik, Jason Frost DJ G, Dr S Gaeht, Steve Goddard, Angela Goulding, The Groove Committee, Ben Gutter, 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, Vivian 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 Class), Phil Morley, Simon Mu, Dimitri Nakov, Kris Needs, Luke Neville, Grant Nelson, Jay Noon, NuTone, Paul Oakenfold, DJ Oberon, Offyface 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, Evil Eddie Richards, 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, Hippiie 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

TOP 25 SALES 12-Inch Dance Singles

WEEK ENDING SAT JULY 19 1997

RADIO CHART

THE URSULA 1000 SHOW (Miami Beach, USA)

- 1 SOUL PREACHER Mzoesli (Source Lab)
- 2 AGAIN SON [YOUR MUM REMIX] Love Lee (Tummy Touch)
- 3 TRANSPARENT Reflection (Clear)
- 4 TCHIN TCHIN Bang Bang (Yellow)
- 5 SPIN & SPANK Jazz Spankey's Sound Approach (Milk)
- 6 SIMPLEHEADPHONEMIND Stereolab/Nurse With Wound (Duophonic)
- 7 WICKED LOOPS Kid Loops (Filter)
- 8 WORK & NON WORK ALBUM Broadcast (Warp)
- 9 LUST IN SPACE Dimitri From Paris (SSR)
- 10 MR SALESMEN Fantastic Plastic Machine (Pussyfoot)
Broadcast Tuesdays 9pm to midnight on 107.1FM
Tel 001-305-672-1424

HOME-LISTENING CHART

BLAZE (New Jersey, USA)

- 1 STILL LIFE TALKING Pat Metheny (Geffen)
- 2 PASSARIM Antonio Carlos Jobim (Sire)
- 3 THE BIRTHDAY CONCERT Jaco Pastorius (CBS)
- 4 EVEN STEVENS Carmen Bradford (Amazing)
- 5 MASTERJAM Rufus (Warrior)
- 6 MUSIC OF MY LIFE Billy Preston (Capitol)
- 7 SHOW OF HANDS Victor Wooten (A&M)
- 8 HOLD ME Thomas Whitfield (A&M)
- 9 WHAT'S GOING ON? Everette Harp (Blue Note)
- 10 HEJIRA Joni Mitchell (Asylum)



READER'S CHART

PAOLO D'ELIA (Formia, Italy)

- 1 BLADERUNNER Various Artists (east west)
- 2 MODULOR MIX Air (Solid)
- 3 SACRILEGE [CARL CRAIG MIX] Can (Mute)
- 4 TAKE CALIFORNIA Propellerheads (Wall Of Sound)
- 5 RETRO DUB Drame (Kiff)
- 6 15 STEPS EP Monkey Mafia (Heavenly)
- 7 I SPY Death In Vegas (Concrete)
- 8 BRA Bentley Rhythm Ace (Skint)
- 9 WIRECUTTER Donut Productions (Mo'Wax)
- 10 BETTER LIVING... Fatboy Slim (Skint)



- 1 I'LL BE MISSING YOU Puff Daddy & Faith Evans (Puff Daddy)
- 2 SOMETHING GOIN' ON Todd Terry (Manifesto)
- 3 ECUADOR Sash! Featuring Rodriguez (Multiply)
- 4 RISING SON Massive Attack (Circa)
- 5 FREED FROM DESIRE Gala (Big Life)
- 6 GIVE ME LOVE Diddy (Feverpitch)
- 7 ALL THAT I GOT IS YOU Ghostface Killah (Epic)
- 8 CRUSH ON YOU Lil' Kim (Atlantic)
- 9 FLAMING JUNE BT (Perfecto)
- 10 C U WHEN U GET THERE Coolio Featuring 40 Thieves (Tommy Boy)
- 11 FREE Ultra Nate (AM:PM)
- 12 SOMEWHERE Pet Shop Boys (Parlophone)
- 13 GAME OVER Scarface (Virgin)
- 14 THE AGE OF LOVE [REMIXES] Age Of Love (React)
- 15 HISTORY/GHOSTS Michael Jackson (Epic)
- 16 RAW POWER Apollo Four Forty (Stealth Sonic)
- 17 CLOSER THAN CLOSE Rosie Gaines (Big Bang)
- 18 FEEL WHAT YOU WANT Kristine W (Champion)
- 19 PIECE OF MY HEART Shaggy Featuring Marsha (Virgin)
- 20 SUNDAY SHINING Finley Quaye (Epic)
- 21 CASUAL SUB (BURNING SPEAR) ETA (east west)
- 22 STAY Isha D (Satelite/3 Beat)
- 23 JUST BE TONIGHT BBG Featuring Erin (Hi-Life)
- 24 DAYS OF YOUTH Lurnea (Epic)
- 25 THE GOOD LIFE New Power Generation (NPG)

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

TOP 25 SALES Dance Albums

WEEK ENDING SAT JULY 19 1997

- 1 THE FAT OF THE LAND Prodigy (XL)
- 2 NEW FORMS Roni Size/Reprazent (Talkin' Loud)
- 3 TUFF JAMS PTS UNDERGROUND FREQUENCIES... Various Artists (Satelite)
- 4 WU-TANG FOREVER Wu-Tang Clan (Loud)
- 5 KISS100 FM - SMOOTH GROOVES Various Artists (Polygram TV)
- 6 UNITED DANCE PTS ANTHEMS 2 Various Artists (United Dance)
- 7 ALL DAY ALL NIGHT Changing Faces (Atlantic)
- 8 EV3 En Vogue (east west)
- 9 MEN IN BLACK - THE ALBUM Original Soundtrack (Columbia)
- 10 LOVE, PEACE AND NAPPINESS Lost Boyz (Universal)
- 11 THE CARNIVAL Wyclef Jean/Refugee Allstars (Columbia)
- 12 SESSIONS EIGHT - TODD TERRY Various Artists (Ministry Of Sound)
- 13 DIG YOUR OWN HOLE Chemical Brothers (Virgin)
- 14 REACTIVATE 12 Various Artists (React)
- 15 LIFE AFTER DEATH Notorious B.I.G. (Puff Daddy)
- 16 COME FIND YOUR SELF Fun Lovin' Criminals (Chrysalis)
- 17 3RD PERSPECTIVE United Future Organisation (Talkin' Loud)
- 18 SHARE MY WORLD Mary J Blige (MCA)
- 19 LOVE ALWAYS K-Ci & JoJo (MCA)
- 20 WORK AND NON WORK Broadcast (Warp)
- 21 SHELTER Brand New Heavies (ffrr)
- 22 V CLASSIC Various Artists (V Recordings)
- 23 A DECADE OF IBIZA 1987-1997 Various Artists (Telstar TV)
- 24 THE BEST DISCO ALBUM IN THE WORLD Various Artists (Virgin/EMI)
- 25 OPERATION: GET DOWN Craig Mack (Puff Daddy)

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

ERICSSON
PRESENTS

LAUNCH NIGHT
August 9th

DJ's
DAVE MOTHERSOLE (HEART & SOUL)
'EVIL' EDDIE RICHARDS (WIGGLE)
MARK FARINA (CHICAGO)
T-JAY (CYCLE)

1 2 3 4
AUG 9th SEP 6th SEP 27th OCT 18th

For Happy People

THE NEW SINGLE FROM

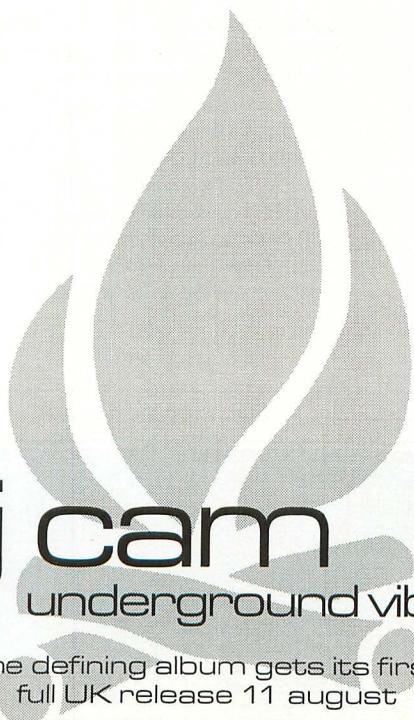
DJ QUICKSILVER

FREE

AVAILABLE ON 2 x CD & TC
INCLUDES: **ORIGINAL MIX**
PLUS REMIXES BY **JDS & DISTANT DRUM**
CD2 ALSO INCLUDES PREVIOUSLY UNRELEASED
KEITH LITMAN REMIX OF **BELLISSIMA**
RELEASED 25 AUGUST



TAKEN FROM THE FORTHCOMING ALBUM
ACCESS ALL AREAS 2



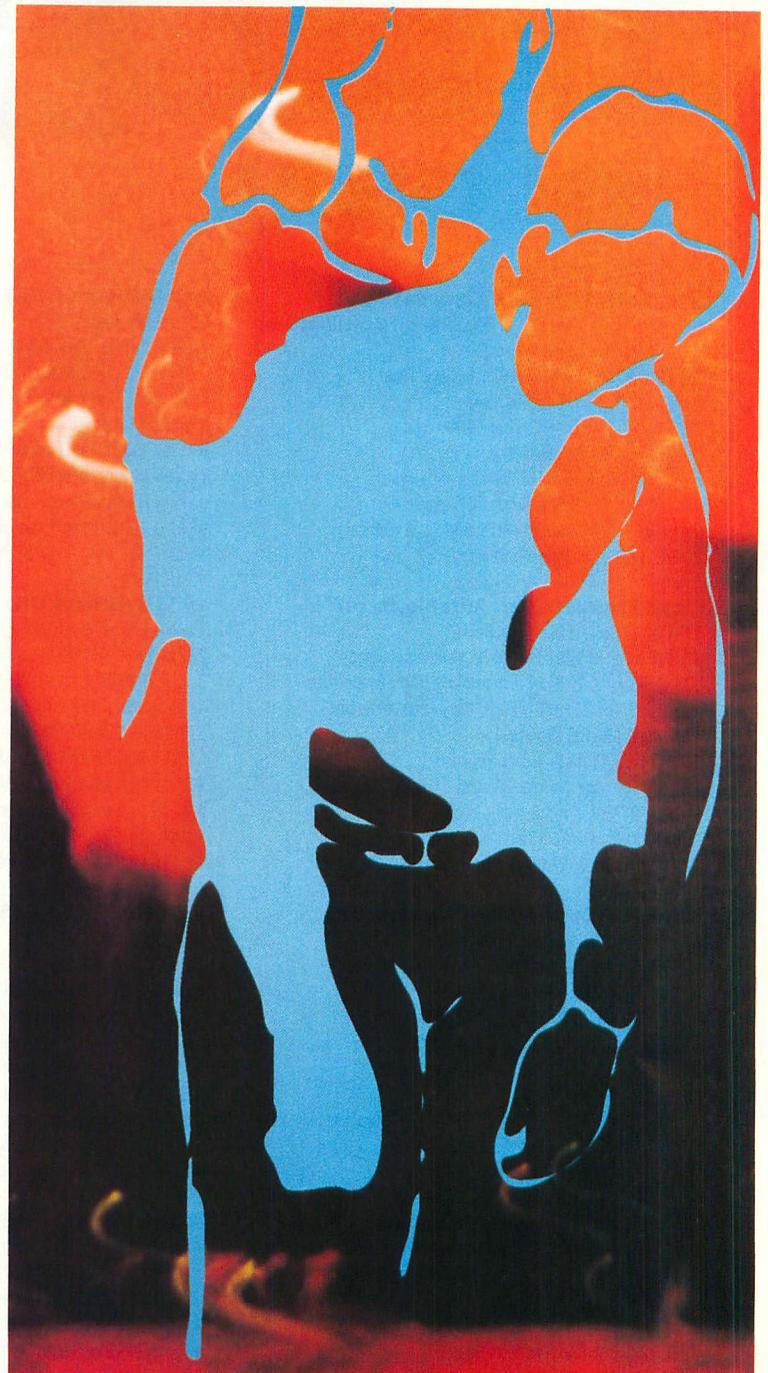
dj cam
underground vibes

the defining album gets its first
full UK release 11 august

includes new remix of the track
"dieu reconnaitre les siens" by minus 8

available on CD and double vinyl

dj cam on line: www.sonymusic.fr/djcam



DAVID HOLMES

LETS GET KILLED

THE NEW ALBUM
13 tracks featuring the singles
'gritty shaker' & "my mate paul"
available sept 1 on cd,
lp (double vinyl) & mc



charts

THE MUZIK BOX

The records turning
our tables this month are...

DAVE MOTHERSOLE

- PURE SCIENCE - Talkin' Bout Love (dubplate)
- BRAIN CORAL - Sta 80 Remix (dubplate)
- CARL CRAIG - At Les [Russ Gabriel mix] (cassette)
- LISA STANSFIELD - The Line [Ian O'Brien mix] (Arista promo 12-inch)
- TERRACE - Konnekt (Eevo-Lute double LP, Holland)
- MY BLOODY VALENTINE - Loveless (Creation CD)
- FUTURE BEAT ALLIANCE - Hidden Emotion (Void album promo cassette)
- LA SYNTHESIS - Obscure Trio (dubplate)
- FRANKIE VALENTINE PRESENTS... - The Valentine Kiss (Auto promo 12-inch)

BEN TURNER

- TIMMY S - Essential Mix (Radio One broadcast)
- DAVID HOLMES - Gritty Shaker (Go Beat 12-inch)
- VARIOUS ARTISTS - Cafe Del Mar Volume 4 (Manifesto LP)
- PHOTEK - Modus Operandi (forthcoming Science LP)
- SCHATRAX - Schatrax Volume 10 (Schatrax 12-inch)
- DJ CRYSTL - 183 (forthcoming Northwestside LP)
- REDMAN - Whut! Thee Album (Def Jam LP)
- PEPLAB - Ride The Pony (Mr Chengs 12-inch, Holland)
- GLENN UNDERGROUND - Secrets Of C.V.O. EP (Guidance 12-inch, USA)
- THE BLACK DOG - Live 1997 (limited Black Dog Productions LP)

ROB DA BANK

- CRISPIN J GLOVER - Untitled (Matrix 12-inch promo)
- AUTECHRE - Cichlisuite (Warp 12-inch)
- ELIXIR - Dark Spheres (Language 12-inch)
- DJ SOUL SLINGER - Don't Believe (Liquid Sky album, USA)
- BIO.COM - Coming Up For Air (Deepstar promo cassette)
- SUBJECT 13 - The Black Steele Project (Selector LP)
- VEDIC PRESENTS - Rhythmic Intelligence (Sub Rosa promo CD)
- JUSTICE - Modern Urban Jazz (Creative Wax promo CD)
- NUYORICAN SOUL - Black Gold Of The Sun [4-Hero Mix] (Talkin' Loud)
- PEPLAB - Ride The Pony (Mr Chengs 12-inch, Holland)

DAVE FOWLER

- SCOTT GARCIA - It's A London Thing (Underground Connection 12-inch)
- KNUCKLEHEADS - House Rocca (Tripoli Trax 12-inch)
- SHARP TOOLS - Volume 3 (Sharp Recordings 12-inch)
- 187 LOCKDOWN - Gunman (NuJack 12-inch)
- NU BIRTH - Anytime (XL 12-inch)
- CELVIN ROTANE - Theme From Magnum (Sharp Mix) (Orbit 12-inch)
- INITIALS EP PART 1 - Awah! (KYR 12-inch)
- SCOFF BOYS - Crack On (Scoff 12-inch)
- DJ DOLE - Be Quiet (Formaldehyde 12-inch)
- PHUNKY PHANTOM - Get Up (Club For Life 12-inch)

GLOBAL COMMUNICATION CHART

STICKMEN (Ontario, Canada)

- 1 CLIME WOMEN [FARLEY AND HELLER MIX] TPM (Eye Q/Stickman)
- 2 MOODYMAN Moodyman (Planet E)
- 3 SIMMONDS Chris Simmonds (Bomba Recordings)
- 4 SHAPE SHIFTER DJ Dozia (Noulion)
- 5 WOMEN BEAT THEIR MEN Cevin Fisher (Velocity)
- 6 CHANNEL 5 The Stickmen (Stickman Records)
- 7 WHEN THE FUNK HITS THE FAN King Britt (Ovum)
- 8 GOING HOME EP George Thompson (Aquarius Records)
- 9 YOU CAN'T HIDE FROM YOUR BU DJ Sneak (Classic)
- 10 JELLYHEADS Cab Drivers (Cabinet)

CAFE MAMBO (San Antonio, Ibiza)

- 1 THE JUICE Soul Pie (Basement Boys)
- 2 GET IT TOGETHER Celeda & The Heavy Hitters (Twisted)
- 3 AS YET UNTITLED [REMIX] Terence Trent D'Arby (white label)
- 4 GENERATIONS OF LOVE [REMIX] Boy George (white label)
- 5 SANDMAN Blue Boy (Sidewalk)
- 6 TIMEQUAKERS The Starseeds (Minimal)
- 7 RISING SONS Massive Attack (Virgin)
- 8 ONE SHOT CHILLA Aswad (white label)
- 9 THE ILLEGAL EP NY006 (Narcotic)
- 10 SONG FOR MY BROTHER George Benson (Zac)

MIKEE B (Dream Team, London, UK)

- 1 ANGEL BODY Noodles (Groove Chronicles)
- 2 KEEP YOUR LOVE Jason K & Steve Gurley (Social Circles)
- 3 WHATCHA GONNA DO Rocksteady (JBR)
- 4 BAD BOYS [REMIX] Baffled Republic (Catch)
- 5 ELECTRIC RUNNINGS Groove In Motion (IFL)
- 6 THINGS JUST GET STARTED Anthill Mob (Confetti)
- 7 DUB TRAIN Daryl B (VIP)
- 8 HOW LONG [UNDERGROUND SOLUTION MIX] Ultra Nate (acetate)
- 9 FLIRT EP Big Bird (City Dub)
- 10 GBH GROOVE Mix & Blend EP (Main Ingredient)

DJ BAILEY (Metalheadz, London, UK)

- 1 DISTORTED REALITY EP Various (Renegade Hardware)
- 2 ASHES TO ASHES [DILLINJA REMIX] Faith No More (London)
- 3 MOVIN' Optical (Prototype)
- 4 BYPASS Future Forces (Renegade Hardware dubplate)
- 5 THE STAB Optical And Fierce (dubplate)
- 6 DEAD BY DAWN [REMIX] Future Forces (Renegade Hardware)
- 7 WITCHCRAFT [REMIX] Dylan (Droppin' Science dubplate)
- 8 SKY [REMIX] Just Jungle (Trouble On Vinyl EP)
- 9 WESTBAM [REMIX] Mampi Swift (dubplate)
- 10 HIGHER [REMIX] MS Project (Drop Recordings dubplate)

BLAME (Luton, UK)

- 1 J-WALKIN' Blame (720)
- 2 UNTITLED Future Bound (dubplate)
- 3 ARTIFICIAL LIFE Odyssey (720)
- 4 GET HIGH FIONA 2 Bob Sound (Good Looking)
- 5 FANTASY Parallax (Urban Flavour)
- 6 NEW YORK DJ Pulse (dubplate)
- 7 UNTITLED Tertius (Funk 21)
- 8 SPACE Freeform (Craetive Wax)
- 9 SHARE MY LOVE Nookie (dubplate)
- 10 BUTTERFLIES AND MOTHS Blu Mar Ten (720)

DELI G (Bristol, UK)

- 1 YOU'RE THE ONE FOR ME [REMIX] House Of Correction (Sonic Soul)
- 2 LET ME BE THE ONE [CLUB REMIX] Mint Condition (acetate)
- 3 SOUL TO BARE [DJ DISCIPLE REMIX] Joi Cardwell (Active)
- 4 SUN RISING [DEEP HOUSE REMIX] The Beloved (east west)
- 5 OOOHHH [VOX MIX] Blak Beat Nicks (Pan)
- 6 SING A SONG Byron Stingily (Manifesto)
- 7 GROOVE ME Mike Delgado & Matthias Heilbronn (Ruff Cut)
- 8 WITH A KISS Maurice Fulton (acetate)
- 9 MAKE THE BEAT POUND DJ Disciple (Narcotic acetate)
- 10 ETERNITY & FEEL IT Sound Foundation (Sunshine Recordings)

LAIDBACK LUKE (Amsterdam, Holland)

- 1 PANNIK Speedy J (Plus 8)
- 2 TOUCH Jeroen (Search)
- 3 TRIBAL STORM The High Tech Child (Mindstar)
- 4 HARDWAVE Boom! vs Bonemachine (Rough Cut)
- 5 BETA [ADVENT REMIX] Empirion (XL)
- 6 GIDDYUP Schatrax 10 (Schatrax)
- 7 PUBLIC DOMAIN [JERDEN & MICHEL REMIX] Laidback Luke (Subspace)
- 8 SLAMMIN' Loophole (Touche)
- 9 LOUD FLAVA VOLUME 4 Laidback Luke (Groove Alert)
- 10 ON A MISSION Alex Peace (Strictly Hype)

ANDREW WEATHERALL (London, UK)

- 1 SYMBOLIC LANGUAGE Pacou (Tresor)
- 2 ALL MUSIC HAS COME TO AN END Cristian Vogel (Tresor)
- 3 SURFACE 003 Oliver Ho (Surface)
- 4 DISPLACEMENT Lysander Pearson (Surface)
- 5 THE PROPER Various Artists (Proper)
- 6 MULTIPLY EP The Groove Tribe (Fragmented)
- 7 DICK BY THE POUND DJ (Assault Rifle)
- 8 FACE YOUR FATE Keith Tucker (Puzzlebox)
- 9 BATTLE EP Sektor 17 (Twilight 76)
- 10 ELECTROSKUNK Drive In Six (Drive-In)

Sony Soho Square - Friendly Fire Communications



Bedlam Ago Go / Bedlam Ago Go

Bedlam Ago Go: Flat 29 Mixes: Glamorous Hooligan / Overseer / Mekon & Neil McLellan Formats: 12" & CD Out: 25'8'97

GLOBAL COMMUNICATION CHART

SPRING HEEL JACK (The East End, UK)

- 1 SIRENS [HIDDEN AGENDA REHASH] Spring Heel Jack (Trade 2)
- 2 YOU'RE GONNA MISS MY FACE [DILLINJAS MIX] Shanie (Cyba)
- 3 EXODUS [BILL LASWELL MIX] Bob Marley (white label)
- 4 ARMANDS DARK GARAGE MIX Sneaker Pimps (Virgin)
- 5 HALE BOPP [DOC SCOTT REMIX] Spring Heel Jack (Trade 2)
- 6 PROTOCOL 3 Protocol (Protocol)
- 7 ME AND MR JONES [BOYMERANG REMIX] Plug (Blue Planet)
- 8 RATED X/HE LOVED HIM MADLY [BILL LASWELL MIXES] Miles Davis (white label)
- 9 DA DEMOLITION Chemicals (Strictly Underground)
- 10 TREMENDOUS [DJ KRUST RETOUCH] Mama Mystique (Multiply)

KITACHI (Leeds, UK)

- 1 REJECTION Iration Steppas (Dubwise)
- 2 I GOT NEXT KRS One (Jive)
- 3 FOREVER Wu-Tang Clan (Loud)
- 4 BROWN PAPER BAG Reprazent (Talkin Loud)
- 5 HEROES Roni Size (Talkin Loud)
- 6 THE FAT OF THE LAND The Prodigy (XL)
- 7 YARDCORE Born Jamerican (Delicious)
- 8 DUBPLATE SELECTION VOLUME 2 Alpha & Omega (Dubwise)
- 9 DJ DADDY REMIX Ganja Kru (Ganja Kru)
- 10 BLACK GOLD OF THE SUN [4 HERO MIX] NuYorican Soul (Talkin Loud)

HARRI (Sub Club, Glasgow, UK)

- 1 BASIC BLAZE LP Blaze (Slip 'N' Slide)
- 2 G.U. 70'S TRIP Glenn Underground (Cajual)
- 3 THE FUTURE REMEMBRANCE EPRalph Lawson (Soma)
- 4 THE PROJECT M.A.P (Sugarcube Recordings)
- 5 DEM YOUNG SCONIES Moodymann (Planet E)
- 6 DANCING IN OUTER SPACE Atmosphere (Disorient)
- 7 SHINE City Limits (Tribeca Records)
- 8 ABSTRACT JAZZ LOUNGE Various Artists (Nitegrooves/ King Street)
- 9 YOUR ONLY FRIEND [FELIX DA HOUSECAT MIX] Phuture (Trax)
- 10 FOR THE LOVE OF MONEY Disco Dub Band (Disorient)

DJ BONE (Detroit, USA)

- 1 MEDUSA [UNRELEASED MIX] Jeff Mills (React)
- 2 RADIOACTIVE RHYTHMS Underground Resistance (SID007 UR)
- 3 UNKNOWN Steve Bicknell (Reload)
- 4 NO DIRECTION Aphrohead (Clashback)
- 5 BEYOND THE ABYSS Drexciya (SVE)
- 6 ECLIPSE Jeff Mills (Axis)
- 7 TECHNOIR Funk D'Void (Soma)
- 8 MAD MIKE Ambush (UR)
- 9 CRAZY SHITE Two Basement Boys (MCPS)
- 10 WITH A VENGEANCE [PSYCHOFUK MIX] Freq (Matrix)

GLOBAL COMMUNICATION (West Country, UK)

- 1 THE GROOVE Global Communication (Dedicated)
- 2 SUNRISING [GLOBAL COMMUNICATION MIX] The Beloved (east west)
- 3 GORECKI [GLOBAL COMMUNICATION MIX] Lamb (US Mercury)
- 4 SPACE CHAMELEON Danny Breaks (ULP)
- 5 MOANA 1 Eberhard Weber (ECM)
- 6 SOUL IN MOTION DJ Krust (Full Cycle)
- 7 SLID [MODWHEEL MIXES] Fluke (Circa)
- 8 LAMENT Max 404 (ULP)
- 9 THE VOYAGE Paul Hester (Heard)
- 10 SUMMER BUMMER Crazy Penis (Paper)

SURGEON (Birmingham, UK)

- 1 DUALITY Oliver Ho (Blueprint 9)
- 2 DISEASE THROUGH AFFECTION Regis (Downwards)
- 3 TRANSITION BLUEPRINT 8 James Ruskin (Blueprint 8)
- 4 DYNAMIC TENSION 2 Surgeon (Dynamic Tension)
- 5 TOMORROW EP Jeff Mills (Axis)
- 6 FILM Oliver Ho (Surface 2)
- 7 HARD EDUCATION Various Artists (Downwards)
- 8 DESIGN 3,4,5,6 Marco Carola (Design)
- 9 UNNATURAL HISTORY 2 Coil (Threshold House)
- 10 DINAH'S CHICKEN TIKKA (The Electric Oven)

ROY DAVIS JUNIOR (Chicago, USA)

- 1 WATCH THEM COME Men From The Nile (Undaground Therapy)
- 2 FAZE 1 Boogie Traks (Pan Records)
- 3 DANCIN' [MARK GRANTS MIX] The Chicago Connection (Cajual)
- 4 LADBROKE GROVE Kerri Chandler (Large)
- 5 SOURCE LAB 3 Various Artists (Source)
- 6 GABRIEL [JUNGLE REMIX] Roy Davis Junior presents Peven Everett (XL)
- 7 COMPUTER GAMES RE-EDIT Yellow Magic orchestra (white label)
- 8 RED HOT [JAYS LOVE VIBRATION MIX] Freedom Group (Swanky)
- 9 HIDDEN RHYTHMS Louis Maldonado (white label)
- 10 YOU & I Peven Everett (unreleased)

MIDFIELD GENERAL (Brighton, UK)

- 1 GET YOUR HANDS OFF ME Sparky Lightbourne (Skint)
- 2 DEAF MICKS THROWDOWN Clock Work Voodoo Freaks (test pressing)
- 3 EVERYBODY NEEDS A FILTER Fatboy Slim (Skint)
- 4 MINDTROPOLIS The Mephisto Odyssey (City Of Angels)
- 5 ON HER MAJESTYS SECRET WHISTLE Bentley Rhythm Ace (Skint)
- 6 BLACK COCK Give It Up (Black Cock)
- 7 LUCHINI [LEMON D REMIX] Camp Lo (ffir)
- 8 DELIRIOUS DJQ (Filter)
- 9 DOUBLE JEDI AND COKE (Skint)
- 10 PHATTYS LUNCHBOX Mekon (Wall Of Sound)

FLOOR CONTROL SPECIALIST SHOP CHARTS

VINYL ROOM RECORDS (Cork, Ireland)

- 1 FATDANSRUBADUB Paper Music Issue II (Paper)
 - 2 DAWN APPROACHES EP Kevin Yost (! Recordings)
 - 3 GUMBO Klanky Cat (Toko)
 - 4 TORONTO DREAM BOY BLUES Ramin Ramazotti & The Stickmen (Honolulu)
 - 5 LONDON [MASTER AT WORK REMIX] D'Influence (Echo)
 - 6 COSMIC WAVE EP Julius Pape (Yellow)
 - 7 DREAM Fish Go Deep (Eventual)
 - 8 BE THE PARTY (CLAP YOUR HANDS) Lil Louis (Boot Leg)
 - 9 LITTLE I EP Fresh & Low (West Side)
 - 10 THE FUTURE REMEMBRANCE EP 20:20 Vision (Soma)
- Vinyl Room Records, 1st Floor, Singers Corner, Washington St, Cork, Ireland. Tel: 00353-212-733-79*

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 - 2 TOMMYHOODS SOUNDTRACK Tommyhoods (Kung Fu Fighting Records)
 - 3 A BITTER SWEET SYMPHONY [UNKLE MIX] Verve (Hut)
 - 4 MINER'S SON Beth Orton (Artefact)
 - 5 DON'T FUCK WITH MY SHIT Dirty Jesus (Paper)
 - 6 LE PATRON... Minos (Different)
 - 7 DOUBLE PACK EP Dread (Dread)
 - 8 LOFT CLASSICS VOLUME 10 Various Artists (US Bootleg)
 - 9 F.U.N.K Zum (Pharm)
 - 10 THE BLACK REGENT Adn To X (Satelite)
- Rough Trade, Place de La Bastille, Paris, France.*

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- 1 FILM Oliver Ho (Surface 003)
 - 2 FREENKIN THE FRAME Jamie Lidell (Mosquito)
 - 3 AUDIO 05 Marco Cannata (Fine Audio Recordings)
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 - 5 ELECTRON OPAQUE D.Ex (Molecular)
 - 6 RETURN OF THE BIG MAC Bigfoot (Eukatech)
 - 7 SIZE 9 Subhead (Subhead)
 - 8 SILENT TANTRUM Inigo Kennedy (Missile)
 - 9 SYMBOLIC LANGUAGE Pacou (Tresor)
 - 10 AUTOMATIVE FUTURE Lester Fitzpatrick (Geometric)
- Eukatech Records, 49, Endell Street, Covent Garden, London, WC2. Telephone: 0171-240-8060*

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- 1 YOU Sex-O-Sonic (Elektrik Funk)
 - 2 MORNING FANFARE Justin Harris (Monkey Fruit)
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 - 4 SURGELE Arc En Ciel (Blau)
 - 5 THE CLENCH EP Jeep Grriz (El Chocolates)
 - 6 REACH INSIDE Bah Samba (Estero)
 - 7 CHILLI IN RIO No Tenshun (Chilli Funk Records)
 - 8 THEME FROM SALT CITY ORCHESTRA Paper Music Issue II (Paper Music)
 - 9 THE PLAYER First Choice (Minimal)
 - 10 SONG FOR MY BROTHER George Benson (US Giant Step)
- Zoomba Records, 8, Wright Street, Southport, Merseyside, PR9 0TL. Telephone: 01704-500-221*

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the crystal method

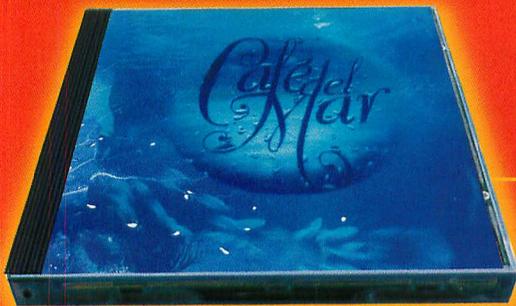
formats: 12" and CD
out 18th august 1997



features mixes by taylor and uberzone
from the forthcoming album 'vegas'

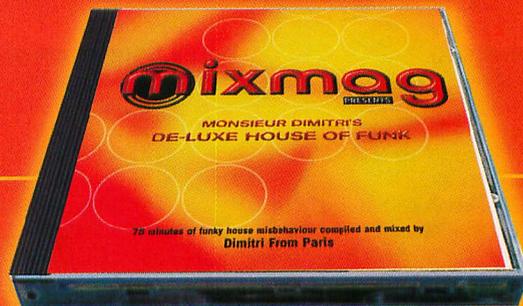
busy child

the fourth dimension



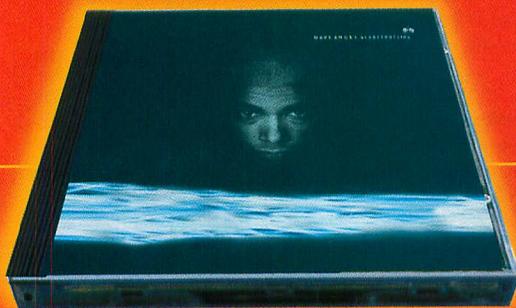
various artists 'cafe del mar'

It's time to chill out once more with Cafe del Mar resident DJ Jose bringing you the spirit of Ibiza with a laid back mix that includes the ambient version of Chicane's 'Offshore' and 'Trouble Girl' by Karen Ramirez.



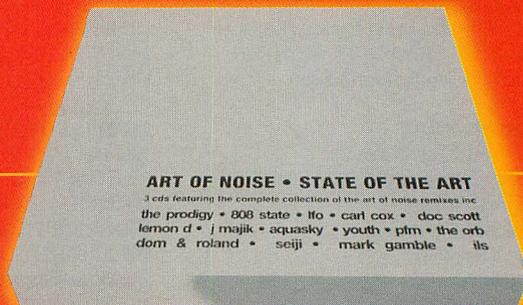
mixmag presents 'monsieur dimitri's de-luxe house of funk'

The very suave Dimitri from Paris brings together jazzy vibes, house beats and sophisticated funk including exclusive unreleased mixes of Björk, Brand New Heavies and U.F.O. all served up with a generous slice of kitsch.



dave angel 'globetrotting'

Dave Angel is now established as a world class DJ and producer. Pushing at the limits of Techno using inventive drum patterns, jazz flecked jungle, hard house synth and sci-fi electro, he still manages a perfect dancefloor sensibility. Simply celestial.



art of noise 'state of the art'

Master producer Trevor Horn was the man behind The Art of Noise, who pioneered electronic dance in the 80's and have a huge influence on the current scene. This important triple set includes the seminal ambient collection and represents the complete Art of Noise, collection with sensational contributions from the likes of The Prodigy, 808 State, Carl Cox and The Orb.

■	dance
■	rock
■	soundtracks
■	roots
■	country
■	classical
■	jazz

this month's
recommended dance releases



MEGASTORES

beyond
entertainment

Reviews



Half Van Half Biscuit

The bomb! Or the bucket? The business? Or the bin! Van Helden's debut album caused a bit of a ruckus in the office this month and we just couldn't make up our minds. So here's both sides of the story. Take yer pick!

Album of the Month

ARMAND VAN HELDEN
Sampleslayer... Enter The Meat Market
ffrr/London

YOU probably never thought you'd have a hole in your collection marked "New York block-rockin' hip hop anthems. Please fill." Except that, true to his word, the godfather of speed garage and punk house has turned his back on the scene that's been so rewarding for him to return to his hip hop roots.

"Sampleslayer" reeks of b-boy attitude like El Diablo whiffs of sulphur. Disrespecting to the max, it is, quite simply, the sound of some Brooklyn cellar jam, the DJ tearing up the decks with beats the size of Mount Vesuvius pounding down, call-and-response chants forcing your hands in the air, the cheekiest of samples making you laugh like mad and hip-grind all the harder. 18 tracks in of tough beats, classic samples, terrace chants b-boy style. Sophisticated? Forget it.

It's no coincidence that this is the sound that the Chemical Brothers and Jon Carter have been caning for ages. It's what most "big beat" stuff would sound like if it dropped the rock-star wannabe pose and spent all day smoking God's own doobies. It's stunts, blunts and beats at the Devil's best party yet. And it rocks.

For sheer audacity, for brazen disregard for what the public (and no doubt, his record company) wanted, Van Helden couldn't have done it better. **A**

Calvin Bush

Not Album of the Month

ARMAND VAN HELDEN
Sampleslayer... Enter The Meat Market
ffrr/London

SO "Sampleslayer" is Van Helden's tribute to his background as a hip hop DJ, to a youth spent at block parties. Bollocks. "Sampleslayer" is a marketing exercise designed to hit that proportion of British dance music consumers who've got bored of house and want to be led to fresh pastures by a familiar presence.

There's nothing particularly wrong with the music, a selection of occasionally funky assemblages of familiar samples and chants that fall into the New York Latino, hip hop party-record aesthetic, although they hardly represent the pinnacle of the genre. But if Van Helden really wanted to make a tribute to his roots, he'd have put these tracks out as white label 12-inches so that the DJs of the scene could use them properly: cutting them up, mixing them in and out of the tracks that their recognisable samples are pilfered from, scratching a storm over the top of them. At least "Shoot Tha Pump" (the Crooklyn Clan compilation that's the nearest we've had to this record) was turned into a mix album. If you put this on at your party your comatose friends will be discovered weeks later dribbling down their newly-purchased Adidas tops, muttering the inane and irritating chants Armand can't resist slapping all over every track. Dull, posturing nonsense. **A**

Will Ashon

MUZIK'S IN GUIDE TO THE WAY OUT

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Album Of The Month: *Speedy J* - "Public Energy No. 1" (Nova Mute)

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Vital Compilation: "Hip Hop Don't Stop 2" (Solid State), "Pulp Fusion" (Kickin')

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albums

Key 10 = Gucci 9 = Rrmani 8 = Calvin Klein 7 = Ralph Lauren 6 = Diesel 5 = Red Or Deed 4 = Gap 3 = Next 2 = Top Man 1 = C&A 0 = Mr Buyrite



BLAZE Basic Blaze Slip 'N' Slide

THE number of truly great, single-artist house albums is still, after ten long creative years, is lamentably small. The best albums of any genre live with you over a period of years. Unsurprisingly then, albums that feature ten variations on a kick drum doing its 4/4 thang struggle to provide the emotional range needed to really hook the listener in deep enough for hundreds of plays. One such album was Blaze's 1990 release on Motown, "25 Years Later". At a time when many of us were just getting to grips with "Pacific State", Blaze's dynamic duo of Josh Milan and Kevin Hodge were pioneering deep, jazzual, sexual house music of a type built to last. And last it did.

Seven years later and their follow-up, "Basic Blaze" expounds upon those same principles for an album which, while it may not knock "Blue Lines" out of that special place in your heart, should quite happily last another seven years firmly ensconced in any broadminded record collection.

It takes the universal deep house blueprint and injects it with an Afro-American spirituality which looks back to the injustices done to Blaze's ancestors, and forwards to a society that sees further than skin-deep. "Sacred Sex" begins with a denouncement of casual sex before slipping into the smoothest of late night grooves. "The Garden" conjures up looped, arcadian images of a better, more innocent place, while "My Beat" runs down the joys of polyrhythmic African roots in a Last Poets style. Similarly, "Cult Of Soul" mines the deep-sea waters of the finest instrumental dancefloor boogie, "Wishing You Were Here" is a softly-sung lament to an absent love and "Klubtrance" pretty much speaks for itself.

Basic Blaze is an album of sublime house music that wears its heart on its sleeve as it reveals a myriad of sensual charms. Check back with us in five years or so to see if it's matured into a classic. **9**

Cal Gibson



FACTS ME!

Five things you should know about Blaze

- 1990's "25 Years Later" album was way ahead of the game
- One of them helped set up New York's Shelter club
- They wrote the original of De'Lacy's "Hideaway"
- Pioneers of the deep house sound
- Behind the likes of Amira, Black Rascals and Alexander Hope

VARIOUS ARTISTS Cafe Del Mar Cuatro Mercury VARIOUS ARTISTS Autentico Ibiza Metropole

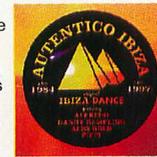


THE (is)land they couldn't kill. The Torremelinos of the Nineties. Yup, it's Ibiza time again. And like some one-dimensional Hollywood blockbuster actor (Van Damme, Stallone, Schwarzenegger), the more the cognoscenti take the piss, the bigger and more popular it gets.

Jose Padilla's "Cafe Del Mar" series can at least lay claim to the island's legacy of eclecticism. The true Balearic spirit, if you like, loaded up on soundtrack orchestrations and occasional forays into new Med schmaltz. Fourth time round, as well as the inevitable Jose exclusive and loads of excessively gushing stuff from John Martyn, Indo-Aminata, Karen Ramirez and Voices Of Kwahn, there's also a concession to last summer's craze for dreamy jungle.

"Autentico Ibiza", on the other hand, in spite of its title, cocks a snook at Padilla's reverential sentiments and does no more than offer throw-away club sets from four of the island's key figures: Pippi, Alfredo, Alex Gold and Danny Rampling. Nothing you haven't heard before, just a new set of tunes. File album alongside that snow-bubble souvenir of Space you bought last year for novelty value.

7 ("Cafe Del Mar 4") **5** ("Autentico Ibiza")
Calvin Bush



PLEIADIANS IFO: Identified Flying Object Dragonfly

AT A time when so much psychedelic techno seems to have lost its way, "IFO" is a timely reminder that trance can really kick ass. Sacking the superfluous and obtuse acid wibblings that plague so much trance fare, Pleiadians go straight for the jugular with warmly rising 303 lines and pulsing,



SOUL II SOUL Time For Change Island



I'LL swear there was an album on here somewhere. I've tried hard to listen to it. But it can't be done. Every time I put it on, within five minutes I've completely forgotten it's there. At one point I even switched on the telly. Only then did I notice that Panorama had this curiously inappropriate background music. Funny that.

The slow decline of Soul II Soul, kicked off by the long-ago departure of Nellee Hooper to fashion coffee-table artefacts, has now reached its nadir. I mean, surely it can't get any worse than this? It's not even offensively bad, just thin and wan and barely there. Really, you might as well buy those ambient whale-noise tapes they sell in mystic rip-off shops. Their sixth album is the ghost of the fourth, which itself was a spectral echo of the first. A vague memory of a beat, with flavourless vocals dripping off it like water from a faulty tap.

Soul II Soul songs were once lush, fresh, imaginative and built around plump, succulent tunes. Even Jazzie B's amiable gassing seemed like the wisdom of ancients in the context. "Time For A Change" sounds as if it was recorded without anybody actually being in the room at the time. Which, as it happens, is by far the best way to play it. **3**

David Bennun

psychotropic beats.

Track titles are rather meaningless as the Italian quartet set controls right for the heart of trance. That's not to say that "IFO" is simplistic or easy on the ear, because it makes frequent demands of the listener. But, by avoiding bogging down their sound with unnecessary abstractions, they've produced a trance album made for the one place this music makes any real sense – the dancefloor.

Cut through the bullshit (sleevenote waffle about alien visitors...) and you'll find a most rewarding trance experience. **8**

Kieran Wyatt

sound patrol

And there's more...

reviews by Calvin Bush, Will Ashon, Jaqueline Springer and Rachel Newsome

JOE All That I Am Jive

THE women love him for his rich, persuasive voices that extols his own virtues while shooting down his partners' shortcomings. The blokes like him cos he's got the same street slang. For an r&b soloist, Joe's got the balance right, ingratiating as the results might be. **6** (JS)

STAMIX SOUND SYSTEM Remix Selection Cup Of Tea

IF your album's broke, who you gonna call? Beat-busters. So Tao, Bullitnuts, Cut La Roc and loads more leftfield larrikins attempt to turn SSS's pig's ear into a silk purse. Despite top new versions of "Jack" and "Amazed By You" by Kushti and Aim, not even they can hide the fact that in the post-Olive world, this System's not much cop. **5** (CB)

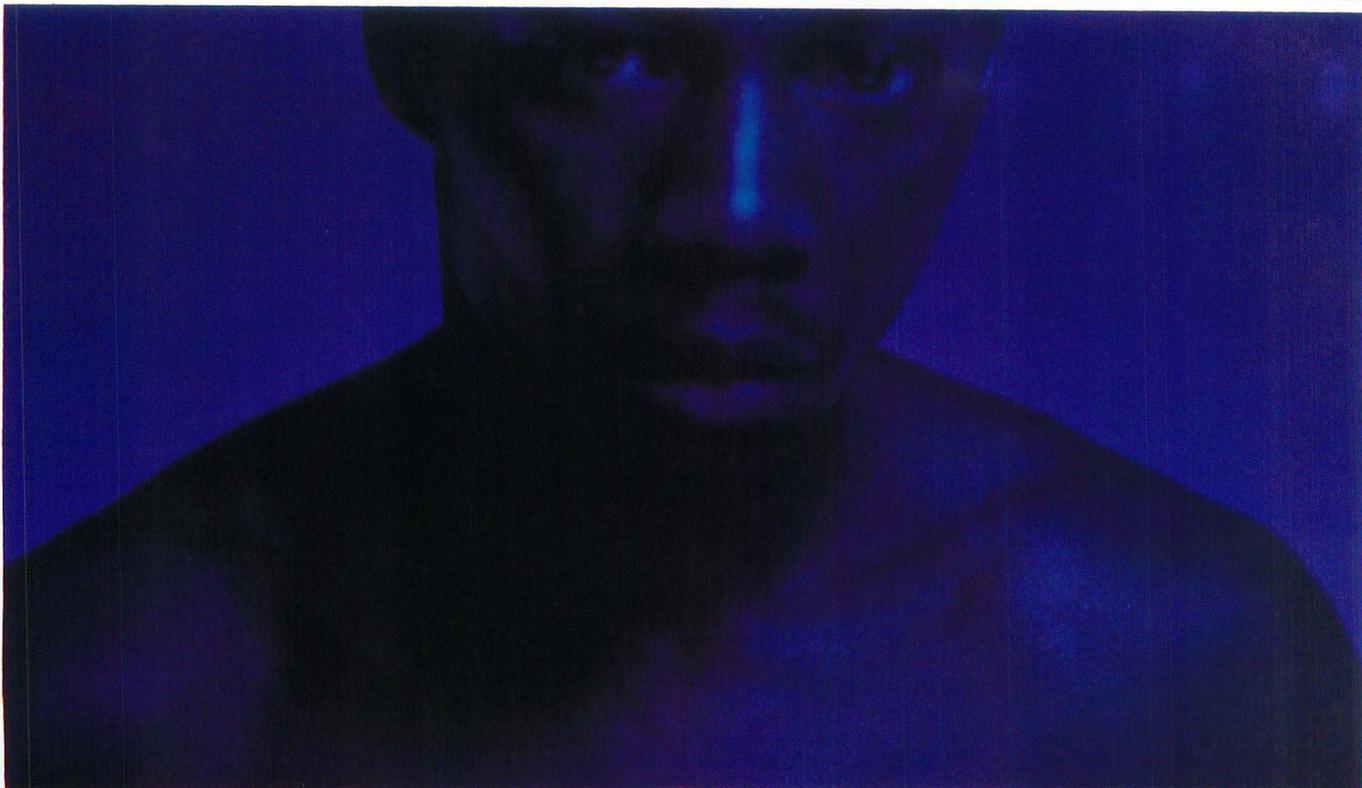
LIQUID LIQUID

Liquid Liquid Mo' Wax

THE cobwebs are dusted off New York Seventies punk combo, Liquid Liquid as Mo' Wax re-release their er, "arthouse" meanderings complete with some live sets too. Admittedly, remixes from UNKLE and DJ Phantom attempt to bring the Liquid Liquid phenomenon into the Nineties, but still the question remains. Why? **5** (RN)

SANDOZ God Bless The Conspiracy Alphatone

POOR ex-Cabaret Voltaire man, Richard Kirk, still plugging away with his individual take on digi-funk. Still chucking out three or four albums a year. Still being ignored by the general populace in favour of anything with a screeching 303 and hard-rock break in it. "God Bless..." is the sound of Kraftwerk in the mix with Patrick Forge and will once again fall on deaf ears. Curse the conspiracy that makes it thus. **7** (CB)



MC SOLAAR Paradisique

Polydor

AMONG the recent slew of rave reviews heralding all things Gallic, a solitary figure has lurked silently in the shadows. Ironically, perhaps, because it is to this same figure that many of these acclaimed acts owe so much of their inspiration.

Biding his time, honing his skills and quizzically looking on as the "French New Wave" continued its dizzy trajectory, the godfather of French hip hop and mac daddy who started the whole thing off has been silent throughout. But then again, you know what they say about the quiet ones always being the headz to watch. And so it is that lyrical terrorist and rapper extraordinaire, MC Solaar returns with an album whose echoes will haunt you long after its final beat has resounded.

Three years after "Prose Combat" and six since Solaar's stunning debut, "Qui Seme Le Vent Recolte Le Tempo", "Paradisique" is an evocative and profound response to the contradictions and confusions thrown up by modern Parisian life. Solaar's velveteen vocals flow bitter-sweetly through a delicate diffusion of G-funk, hip hop, disco, soul and



swing. But don't be fooled by his gently seductive intonations on tracks like "Zoom" and "Les Temps Changent", because Solaar's tangential visions are underscored by radical polemics rooted in social realism.

Think of the molten abstractions of DJ Krush spiked with the political agenda of The Wu and you'll be close. Or perhaps to the candid cameo of street life which loosely shuffles through scuffed beats, scorched female vocals and skeletal African folk music on "Le Sens De La Vie".

All of which goes to show that MC Solaar is a unique voice. And, in shrugging off Americanisation, he's created a fresh new agenda for French rap. Paradise found. **8**

Rachel Newsome

FACTS ME

Five things you should know about MC Solaar

- Debut album in 1991 pioneered the renaissance of French hip hop.
- Second album, "Prose Combat", went platinum.
- Motorbass' Phillippe Zdar and La Funk Mob's Hubert Blanc Francart produced "Paradisique".
- Solaar's political lyrics are influenced by the French satirical paper, "Le Canard Enchaîné".
- He's half Senagalese and half Chadian.

ALPHA

Come From Heaven
Melankolic

DEPENDING on which way you look at it, being a Bristol beatnik is either a blessing or a burden.

Needless to say, you've got the rich musical heritage of the Wild Bunch, Smith & Mighty, Portishead, Full Cycle and many others – undoubtedly a blessing. Beyond this, however, lies a vast swamp of wannabe Massive Attacks. Earnest, jobbing musos who somehow lack that oh-so-desirable secret ingredient.

For all their credentials as first signings to Massive Attacks's Melankolic label, Alpha, you will now have sussed, fall into the latter category. The very noble project of Corin Dingley and Andy Jenks, they fuse shuffling hip hop breaks into classic song frameworks with the help of an assortment of vocalists. Awash in late night abstraction, in the cold light of day tracks like "Delaney" and "Back" simply sound twee. But vindication is around the corner with the retro chic of "Slim" and "Nyquil" whose sepia sentiment evokes memories of Scott Walker and Jane Siberry. A mixed blessing, indeed. **6**

Rachel Newsome



JAMIE READ

The End Of The
Beginning

Fragmented

ANYONE familiar with Jamie Read's work as L.A.S.H. will know what a promising talent he is.

Straddling the line between deep house and smooth silky techno, Read's sound is a lush synthesis of some of the best moments of the last 15 years of underground American electronic music. The echoes of Derrick May, M.A.W, Roger Sanchez, Mike Perras, Hashim and other sonic pioneers ooze through these gentle grooves with a delicate and irresistible beauty.

Sure you could say it's retro, but when immersed in the calm undulating melancholy of tracks like "Outwardly Inward" or the haunting chimes of "Timewave" who cares? Classic would be a far more apt description as Read is completely oblivious to the ever-changing tides of fashion. He knows what he likes and he knows how to translate it onto vinyl with a deft touch that belies his youth.

Post modern, chill-out grooves that will still sound fresh long after everyone's given up on this month or even this year's latest fad. **9**

Dave Mothersole



MAXWELL

Unplugged US

Columbia

WHEN Nirvana appeared on one of the first MTV "Unplugged" sessions, many doubted their ability to alter their material beyond the grunge it was commonly reckoned to be. Instead, by stripping it down, they showed that the angst which imbued their work was powered by an unexpected vulnerability. Since soul is vulnerability incarnate, it is fascinating to hear how much more honest soul becomes in a similar context.

Maxwell succeeds in the unplugged arena because he's been reworking, replaying and re-interpreting his work since 1995. Because this mini-album encapsulates the feel of that divergence, you can almost see the band and Maxwell's lounge-lizard performance. He surpasses himself on his cover of Kate Bush's "This Woman's Work", capturing a female perspective with a falsetto so startling, it's a jolt to the senses.

Apart from its brevity, Maxwell's "Unplugged" experience is faultless. **9**

Jacqueline Springer



SYSTEM 7

Golden Section

Butterfly

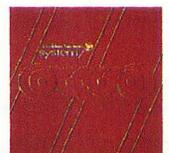
WHEN Stravinsky composed "Rite Of Spring" in 1913, its rhythmic radicalism changed the face of music forever. Unfortunately, the same can't be said about System 7's fifth album. Its own "Rite Of Spring" chuggs along more like a turn-of-the-decade Fluke than Wink's "Higher State" to which its techno grooves aspire.

Similarly missing the mark is the album's centre-piece, the two part "Y2K". Attempts here to serve a big beat treat rotate clumsily like a Headrillaz 45 spinning at 33.

Pulses do raise, however, with "Ring Of Fire", a clean cut of clanging metallic techno. "Don Corleone" – a free-jazz sprawl and looping ethno experiments (in cahoots with Talvin Singh) are equally compelling. And "Merkaba" – a sub-aquatic sounds, cleverly embossed onto tribal/junglist rhythms, make for a truly standout track.

Sure, "Golden Section" contains some golden moments, but still, it won't be causing Stravinsky-sized shake ups. **5**

Tobias Peggs



albums

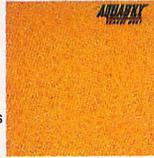
Key 10 = Gucci 9 = Rrmoni 8 = Calvin Klein 7 = Ralph Lauren 6 = Diesel
5 = Red Or Dead 4 = Newt 2 = Top Man 1 = C&A 0 = Mr Bugrite



AQUASKY Orange Dust Passenger

THE Aquasky trio of Keiron Newitt, Dave Wallace and Brent, we're told, are new men of dance. Sophisticated, liberal souls who feel certain that everything is up for grabs, rather than zealots who wish to work one faction into the ground. Hence the hip hop that seeps amid the drum & bass on their first mini-album for this Polydor off-shoot label. There's even rapping provided by Big Kwam and Gang Starr's Big Shug on "Rough" and "Raw Skillz" respectively.

Marvellous news in theory, but not in itself a reason why



Aquasky should be lauded to the skies. Because, in truth, for all the eclecticism they speak of, they never quite shake off their trademark smooth jazz sheen which, depending on your mood, is either a thing of calm beauty or very dull indeed.

The aforementioned rap tracks have them mimicking the kind of polite, unhurried missives that the US has been peddling for ages. The jungle, best realised on the opening track "Opaque", also rarely sways from the pristine and well-groomed.

And so, for all its well crafted lines and intentions, it's an album that refuses to truly sparkle or bewitch, an album that no doubt entertains Aquasky themselves a lot more than it does us.

Okay, it's not a bad album as such. It just displays a remarkable ability to not really be anything much at all. **5**
Andy Crysell

FACTS ME

Five things you should know about Aquasky

- Formed 1993. Early releases championed by Bukem, Fabio et al.
- Previous projects include Jazziac Sunflowers, Skindivers, Artinis and Soul Motive
- Recorded for labels as diverse as Nuphonic, Moving Shadow and Black On Black
- Moved from Bournemouth to London, proclaiming themselves "modern day Dick Whittingtons"
- Claim to be influenced by all the "prehistoric comedians" who have performed in their coastal home town

DJ KRUSH

Milight
Mo Wax

RUMOUR has it that this is Krush's last album for Mo' Wax. It's also, definitely, an album that's already been out in Japan for months. Perhaps that's why it's his least self-conscious, most relaxed and swinging long-player since his debut outing.

Where before there were foreboding beatscapes like "Strictly Turntablized" and inner city strife-life on "Meiso", now there are skits of Futura, Krush and co talking about the future, kiddies playing at being hype-men ("Light (Can You See It?)" and loose-limbed beats to set your head bobbing. At last, Krush seems thoroughly comfortable with his place in the hip hop spectrum, which allows him to stretch out a little and enjoy himself.

"Milight" is, as the title suggests, as light and spacious as Krush is ever likely to get. There are still some fine instrumental moments, but these are now integrated with vocal tracks from the excellent Mos Def as well as Japanese-speaking Rino from the Far East's finest, Lampeye and Deborah Anderson, Mo Wax's new diva and the voice behind Alex Reece's "Feel The Sunshine".

The only slight blight on this cheerful mood is "Real" from Tragedy, a disappointing run-through the pantheon of "life is tough in the projects" clichés.

Still, "Milight" is an excellent, amiable album, showing new depth and variation. **8**
Will Ashon



MINIMAL expressions

RELEASED 28th JULY 1997

Includes tracks from: First Choice, Soulboy, Secret Knowledge, Criminal Element Orchestra & Diana Brown

"From the seductive intro of 'Blowout Expressions' you know you're in good hands: the kind of hands that'll help you out of your underwear with the same enthusiasm that'll lead you to the dancefloor" **UPDATE**

"A lot of nu house, a touch of nu jazz and a healthy smattering of good old disco motion, thanks to the best of Arthur Baker's Minimal set-up. The credits say it all: Mousse T, Faze Action, Tenaglia ... Yes, more class than Grange Hill!" **THE FACE**

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Ruff, Rugged & Real
Infonet

YES. You read right. The return of Infonet, the original British answer to UR thanks mainly to their tie-ins with Bandulu and their many offshoots. The Bandulu connection still looms large, because the punk-techno outfit's Lucien Thompson is one half of SOTS, alongside his longtime friend Dave Pitts. Clearly, this was a childhood spent on the wrong side of the tracks, digging early electro, bothering sweet-shop owners and filching as much lino and spray-can material as possible. "Ruff Rugged & Real" says it all. This is the album that joins the dots between Harlem and Haringay, between hip hop and junk-funk. It's The Clash in dub style produced by Mark The 45 King. And it swings all the way to the Big Apple and back.

Like Bandulu, there's an air of menace hanging over the music like a pall of gun-smoke. But killer loops of fury like "Fiends" and "Go Easy" hotwire their techno white noise into an altogether funkier groove. "Lay Me Out", "Packet" and the firing "Down The Line" are the soundtrack for the car-chase in "Bullitt" if The Krays and Mad Frankie Fraser were at the wheel.

Fast, furious and fiercely funky. That's SOTS' law for ya. **8**
Calvin Bush

COCO, STEEL & LOVEBOMB

New World

Other

SEARCH for ambient's location on the trend-o-meter and you're sure to find it



nestling between Farah slacks and ra-ra skirts these days. But not everyone's given up on it, mind. With DJ Chris Coco at the helm, former house outfit CS&L first touched on chill-out with their glorious "Harlem" track on a Time label compilation some years ago.

Now, on their second long-player, they've indulged themselves entirely, coupling sampled sounds and vocals from across the planet, gentle tribal drums, moments of soft-hued hip hop and flashes of Orb-like bliss. Around the world in about 60-minutes it is, then, as their take on the global village concept whisks us to San Francisco ("Press Zero"), Melbourne ("Pacific Power") and - boo! - back home again ("This Is London").

Engaging in places, yes. But not exactly an album that screams out loud to be purchased. **6**
Andy Crysell

VARIOUS ARTISTS

Penny Black Presents
Breakage Volume 1

Penny Black

REMEMBER when techstep was actually frightening?

You know. Before the deluge of identikit, replicant dark tracks with all the right parts: Reese bassline, minor synth stabs and absolutely no sense of creativity, originality or real spine-chilling malevolence.

Ray Keith does. In fact, he helped kick the whole thing off with 1993's "The Terrorist". Since then, his Penny Black and Dred labels have taken the darkside to sonic extremities where many other producers



sound patrol

And there's more...

COOLIO

My Soul
Tommy Boy

WHILE Coolio still has (loads of) hideous, tired old tracks like "One Mo" to offer us, he also manages to rhyme his ass off on "The Devil Is Dope" on his new album. And if you can't help feeling that maybe he's too good for most of the material here, try telling that to a man who's already sold 17 million records... **5** (WA)

VARIOUS ARTISTS

Production House - The First Decade
Production House

ONE of the few labels that can justifiably claim to have been there since the dawn of post-acid rave, Production House's sound has rarely strayed from the happier hardcore end of things. Not bad considering they were founded by ex-Galaxy man, Phil Fearon! Credit where credit's due - Acen's Bond-sampling "Trip II The Moon" and, inevitably, Baby D's "Let Me Be Your Fantasy", although their

would fear to tread. Listen to this compilation of exclusive cuts and you'll hear the sound of white heat, jagged metal and basslines that recall the Texas Chainsaw Massacre rather than the bland techstep barrage in abundance these days.

Keith's pseudonym, Twisted Anger speaks for itself. This is about as harsh,

influence has been on the wane of late. Here's to the next ten. **6** (CB)

ARKARNA

Raw Meat

Warners

DESPITE the title, "Raw Meat" is more a microwaveable ready-to-eat Hanson-meets-The Chemicals indie/dance/boy band affair. Tight, catchy and with two Top Forty hits already under their natty little Diesel belts, Arkarna are more perfect pop than cutting edge dance music. Big beat pin-ups anyone? **5** (RN)

MOUSE ON MARS

Autodigtacker

Too Pure

CURIOSITY may have killed the cat, but it doesn't seem to have done the Mouse (On Mars) any harm. Their third album still nails its flag firmly to the incredibly weird mast, coming on like T Power, Kraftwerk and Tortoise stuck in a surrealist spaceship exploring the outer realms of random electronic headspace. Yup, there's life on Mars. And very tasty it is too. **7** (CB)

thunderous and nihilistic as drum & bass gets. And if it all gets too scary, there's some elegant moments of breakbeat ambience too, from Ray's engineer Nookie.

Forget any middle ground. On this album, it even doesn't exist. And that's exactly why it's so bloody good. **8**
Bethan Cole



The new album from **SIZE QUEEN** is full of deep, dark & lovely grooves hand-crafted by producer Peter Rauhofer (of Club 69 fame)



who says size doesn't matter?

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STOP & LISTEN VOLUME 3

Barely Breaking Even

CONCEPT: Zoo Experience's Bobby and Steve pick out the best of disco-meets-garage-meets-soul-meets-good vibes.

KEY PLAYERS: Thelma Houston's stirring

"Saturday Night, Sunday Morning", Breakpoint's "Whatever You Want Me", which cannily samples D-Train, and Rainbow Brown's truly bubblicious "I'll You Surrender".

USEFUL SUBS: Next Phase Featuring Helen Bruner's ethereal "My Desire", John Gibb & The US Steel Orchestra's salsa-esque "Trinidad" and the boogified endearment of Second Crusade's "Love And Happiness".

VIEW FROM THE TOUCHLINE: Even if the only zoo you've ever been to stank of elephant dung, you'll still feel welcome here. The best of the "Stop & Listen" yet. **(JS) 9**

SOUNDS LIKE PARIS

Pan

CONCEPT: Round-up of French dance, number four zillion and eight. We'd be grumbling if it this wasn't another good 'un. **KEY PLAYERS:** No new tracks, but those who buy the vinyl format are treated to the long version of St Germain's "Soul Salsa Soul". That's "long" as in a whopping 13-minutes long.

USEFUL SUBS: Daphreepunkateerz' party-pumping mix of Zend Avesta's "South Of Heaven" and the pneumatic house of Motorbass' "Flying Fingers" lead the way, but there's no real trace of merde in sight. **VIEW FROM THE TOUCHLINE:** Enough quality misses which you might very well have missed on twelve-inch to make this a worthy addition to the ever-pluralist Francophile groove onslaught. Once again, just say "Oui"! **(AC) 7**

THE THIRD BASS

Reload, Belgium

CONCEPT: Hardbeat grooves and brain-melting dancehall technotica from a roster of big names and relative newcomers.

KEY PLAYERS: Space DJZ, Damon Wild, Psychonautic Experiments and Trax-X take care of the exclusives while Adam Beyer, Steve Bicknell, Tevatron and others send their 909s into overdrive, going one louder with a hammering selection of darkside wall-shakers.

USEFUL SUBS: Torsion's hyper-distorted electroid noise-fest "dr.4000hz". It's the only track that gives 4/4s and those ever-present 909s a rest, adding a much-needed touch of variety.

VIEW FROM THE TOUCHLINE: Not the sort of thing you'd serenade a prospective partner with (unless, of course, you were planning to eat them for dessert), but if you like it cold, dark and hard, this will certainly do the trick. **(DM) 6**

GET ON THE BUS

Interscope/MCA

CONCEPT: As it says on the sleeve, "music from and inspired by" the new Spike Lee film. Phew!

KEY PLAYERS: The King, aka Stevie Wonder, covering Bob Marley's "Redemption Song" (and outside reggae, who else could?), Curtis Mayfield's calmly conscious "New World Order" and Earth Wind & Fire's airy "Cruisin".

USEFUL SUBS: D'Angelo's Seventies-sounding "Girl You Need A Change Of Mind"; A Tribe Called Quest's return to form on the throbbing "The Remedy" and

HIP HOP DON'T STOP 2

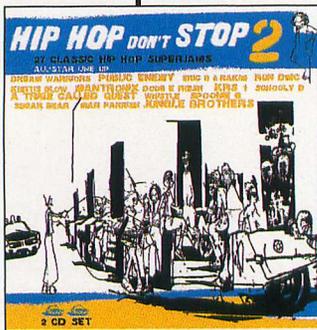
Solid State

CONCEPT: The boys at Solid State reap the benefits of their first party-hearty hip hop compilation with permission to put out some more of the finest tracks ever.

KEY PLAYERS: More Eric B & Rakim is never a bad thing, but throw PE's "Bring The Noise" into the mix, add some Run DMC, a little Schooly D to blow away the Mekon fans, the blast-master KRS-One, NWA, Slick Rick and the classic Sweet Tee & Jazzy Joyce's "It's My Beat" and we're talking maximum impact.

USEFUL SUBS: Mantronix's finest moment, "King Of The Beats", Ultramagnetic MCs, a whole chunk of Native Tongues action, a couple of old school classics from Man Parrish and Flash and, in fact, pretty much everything this double CD, 27-track comp.

VIEW FROM THE TOUCHLINE: Nobody is re-issuing classic hip hop tunes better than this series. A compilation that's pure butter from start to finish. **(WA) 9**



Blackstreet's nifty "Coming Home To You". **VIEW FROM**

THE TOUCHLINE: As in the film, the conscious, the trivial, the beautiful and the banal fight it out for your attention. On vinyl, it's the conscious and beautiful that win. A good result, then. **(JS) 8**

SESSIONS 8 - TODD TERRY

Ministry Of Sound

CONCEPT: You know the name. You know the formula. Big American DJ type whips the latest house and garage tunes into a benchmark of modern marketing techniques and capabilities no doubt bound chart-wards.

LINE-UP: Er, Todd Terry of course, over the course of a double-CD set. **KEY PLAYERS:** For some strange and as-yet unexplained reason, we only got sent one CD's worth of material, but hey, waddyaknow? It's not a real Todd set. Because it's not just full of Todd toons. Still, it has got plenty of underground NY style from the likes of Kerri Chandler and Brian Bristol alongside barnstormers from Nu Yorican Soul, Kim English, Ultra Nate and Michael Watford.

USEFUL SUBS: Urban Spirits' "The Pressure" and the wonderfully named Pepper Mashay (geddit?).

VIEW FROM THE TOUCHLINE: Is there a chance that Todd has accidentally picked up someone else's record box? Probably worthwhile, if only as a complement to his solo album out just now. **(CB) 6**

DUBLIN ONE RECORDINGS VOL. 1

D1 Recordings

CONCEPT: Dublin's leading electronic imprint demonstrates that sometimes the grass really is greener on the other side of the water.

KEY PLAYERS: Eight of the 12 tracks are exclusives, including Phase's deep space outing, "Defect" and the twisted squelches of Visitor's "Round And Round".

USEFUL SUBS: Nu-school Detroit-style greatness with Donnacha Costello's

"Goshdarnit", Rob Rowland's Sähkö-like weirdness on "No Hand Signals" and, best of all, the string-soaked melancholia of Bomb Jack's near classic "Top Pixel Action". **VIEW FROM THE TOUCHLINE:** Dublin may not yet be the new Glasgow, but this cool selection of highly contemporary techno beats suggests it's definitely on the right track. **(DM) 7**

THE SINGLES

TIP

CONCEPT: Psychedelic stalwarts return with a batch of useful pointers to the future sound of trance.

KEY PLAYERS: The funkier eight minutes in psychedelic techno happen on "Co" by Green Nuns Of The Revolution, while The Infinity Project's "Mindboggler" should get the UV massive smiling.

USEFUL SUBS: Psychopod and Sandman both pass with flying colours. **VIEW FROM THE TOUCHLINE:** Open up your skull. Remove your brain. Soak it in DMT. Rinse it under a cold shower. Replace it upside down in your head. You've just had the TIP treatment. **(KW) 8**

THE SILVER PLANET COLLECTION

Silver Planet

CONCEPT: Unleash the Silver Planet back catalogue (plus a couple of exclusives) on the cloth-eared punters who missed it first time around.

LINEUP: Jody, one half of Way Out West, is the man with the masterplan.

KEY PLAYERS: Is there a more atmospheric acid breakbeat workout than Sadie Glutz's "Crazy Sadie"? Or a more 303-drenched chest-thumper than the Arpeggiators' remix of Velocity's "Future"? **USEFUL SUBS:** Energy 52's "Cafe Del



PULP FUSION

Kickin'

CONCEPT: An expedition to unearth those original jazz grooves and lost funk breaks to which today's beat cognoscenti owe so much of their thanks.

KEY-PLAYERS: Where to begin? There's the fat-assed organ grooves of Reuben Wilson's "Inner City Blues" as used by A Tribe Called Quest on "Youthful Expression" and the sampled-to-death Herbie Hancock's "Hang Up Your Hang Ups".

USEFUL SUBS: Then there's the deep Afro-erotic of Lonnie Liston (not Lonnie Liston Smith) on "Afrodesia" and a demonstration from The Pointer Sisters on how to really rock the party with "Don't It Drive You Crazy".

VIEW FROM THE TOUCHLINE: More sonic heists have been visited on these tracks than we've had hot dinners. They don't come any more authentic than this. **(RN) 8**



Mar" is a useful sweeping E-moment and the Breakbeat On Mars mix of Narco Dogs' "Absorption" funks it up big stylee.

VIEW FROM THE TOUCHLINE: Is Silver Planet an anagram of GOD? No? Fucking should be. **(KW) 9**

PORN BEATS

Dust II Dust

CONCEPT: Sounds dodgy. Twelve "sexclusive tracks" from sundry sleazebags on the new electronic funk scene.

KEY PLAYERS: Shrink 2 Fit take a leaf out of Way Out West's book with the delightfully Balearic shuffle of "Beef Nets" (what're they then?), Mr Dan and Moog spray lots of messy funk everywhere and Snappy Sid charm the pants off the lay-deez with their chiming deep house.

USEFUL SUBS: Danmass dare to cover Gainsbourg's "Je T'Aime Moi Non Plus", 12 From A Dozen open the whole tawdry affair with the porn-sampling, "Suck my dick, bitch" and Mike Flowers reads perv poetry all over The Mellotrons!

VIEW FROM THE TOUCHLINE: Boys will be boys, eh? Actually, forget the dubious concept and OTT lines from the artists' bootleg video collection for a moment and you'll find some choice moments of sticky pleasure. **(CB) 7**

RIVIERA HOUSE TRAXX

Irma, Italy

CONCEPT: A retrospective look at the output of Italy's Irma from 1990-1992.

LINE-UP: Top Rimini DJ Ricky Montinari picks the tunes but leaves them unmixed. **KEY PLAYERS:** Strange as it might seem, there's much here that rivalled the pioneering deep house of New York at the time. Don Carlos' classic "Alone", Nikita Warren's "I Need You" and Kipper's "Livin' The Nitelife" all do wonders to dispel the memories of screaming Italo piano house.

USEFUL SUBS: Loads more dreamy synthesised house on Omniverse's "Antares", Riviera Traxx's "Love" and the Murk mix of Tito Valdez' "Tumble".

VIEW FROM THE TOUCHLINE: Time to revise the common perception of early Nineties Italian house and put Irma up there on the deep house pioneering scale. **(CB) 8**

JAZZ IN THE HOUSE 4

Slip N' Slide

CONCEPT: House music. With jazz. Part 4. **KEY PLAYERS:** You won't hear a finer piece of spiritual house than Jephthe Guillaume's "The Prayer". And Ruffneck's "All That Jazz" is what you'd get if Erykah Badu scattered over the deepest hypno-grooves this side of "French Kiss".

USEFUL SUBS: African Jazz's "Stubborn Problems"; A Man Called Adam's much-heard "Que Tal America" and Kupper-Campbell Project's "Never" all add touches of live instrumentation.

VIEW FROM THE TOUCHLINE: Not as powerful as when the series first started, but letting the Slip N' Slide boys choose your tunes is like trusting Fort Knox to look after your piggy bank. **(CB) 7**

TALKIN' JAZZ 3

Talkin' Loud

CONCEPT: Talkin' Loud goes back to its roots on a jazz journey.

KEY-PLAYERS: Ella Fitzgerald's pussycat purrs on "Sunshine Of Your Love" and the percussive orgy of Clarke Boland's "Sakara".

USEFUL SUBS: Mark Murphy's original waltzing swing beat on "Just Give Me Time" and the lithe grooves of Gustav Brown with his lovely "Waldmachten".

VIEW FROM THE TOUCHLINE: Like the man Juan Atkins said, "jazz is the teacher" so let "Talkin' Jazz 3" be a freestyle introduction to your education. **(RN) 9**

Key 10 = Gucci 9 = Brmani 8 = Calvin Klein 7 = Ralph Lauren 6 = Diesel 5 = Red Or Dead 4 = Gap 3 = Next 2 = Top Man 1 = C&A 0 = Mr. Buyrite

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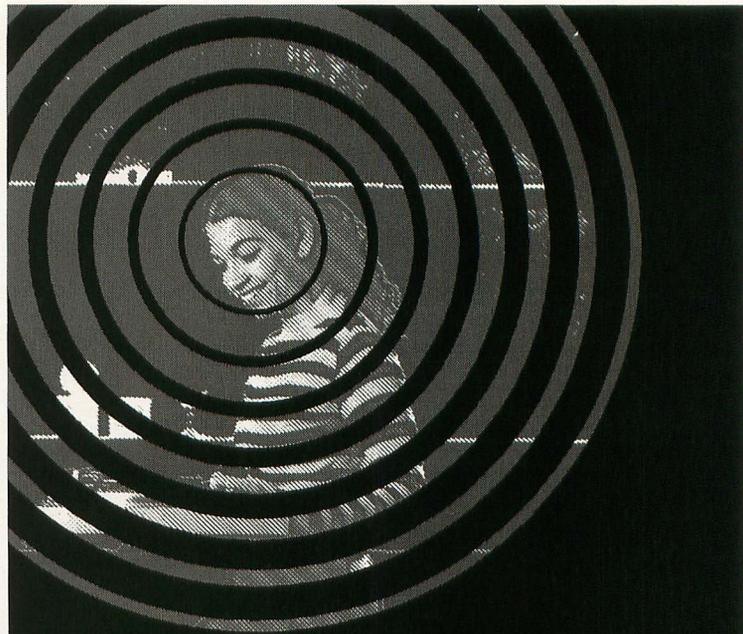
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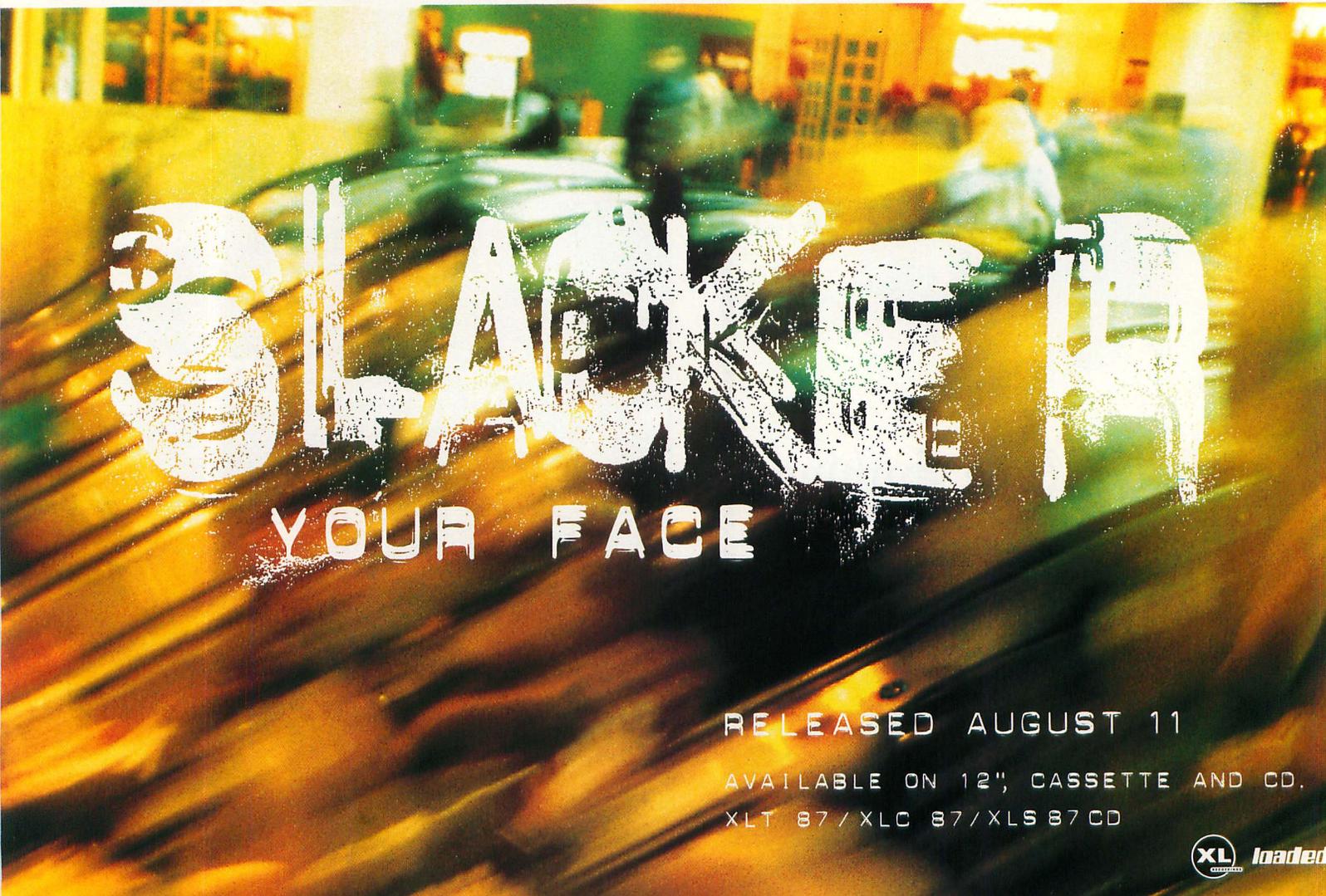


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singles

Reviews by Calvin Bush, Rob Da Bank and Kevin Braddock

guest reviewer: Nick Warren

ZUM

Funk
Pharma

P-FUNK (as in Party-Funk) alert! Already greasing the slower dancefloors around town, "Funk" is a weird hybrid of Kid Creole, George Clinton and a New York block party. With mixes from Manchester's Waiwan and Only Child plus a bongotastic ride from Sure Is Pure, Pharma have surely picked themselves another winner following the success of Blueboy's "Remember Me". **8 (RDB)**

Nick: "I've been playing out the Sure Is Pure mix on this. The main mix is a jazz-funk, retro idea, which is all well and good but not my cup of tea. But I do like the Sure Is Pure mix. It's good disco house. The Waiwan mix is good jazzy mid-tempo stuff. It's a typically Kelvin Andrews record. He loves this stuff and more power to him. It's just difficult to program as a DJ!" **7**

SPRING HEEL JACK

Hale Bopp

Trade 2

THE SHJ duo of Ashley and John do it again with this comet-obsessed tetchy drum & bass workout. As ever, they're off on their own little jungle adventure, admittedly slightly more conventional than their last offerings. Doc Scott's on remix duty and puts in his usual high standard. Watch the skies! **7 (RDB)**

Nick: "Doc Scott's remix seems like a day's work to me. I don't like remixes that sound like someone's got that drum program already and all they've done is put in a bassline and a string loop. For the jungle boys it might be great as a DJ tool, though. And the original... I wonder if this is a statement from Spring Heel Jack because it's moved away from their dreamy sound. I liked that original dreamy sound! This leaves me a bit cold!" **5**

MAMA MYSTIQUE

Tremendous

Multiply

RAPPING since the age of 10, the Mama in question hails from New York, freestyles like nobody else and has been remixed here by DJ Krust and Rae & Christian among others. "Like edible drawers in x-rated stores" is a typical lyric and with Krust's mix being caned by the likes of Bryan G, this should be tremendously large indeed. **8 (RDB)**

Nick: "That lisp... it's like Toyah making a hip hop record! Sorry, I'd cack myself laughing if I heard the original in a club. Krust's mixes are him doing his normal, easy listening style. No, seriously, I like his style. He's really at the forefront of that scene now!" **6**

E-Z DRUM & BASS ORCHESTRA

Beat Girl

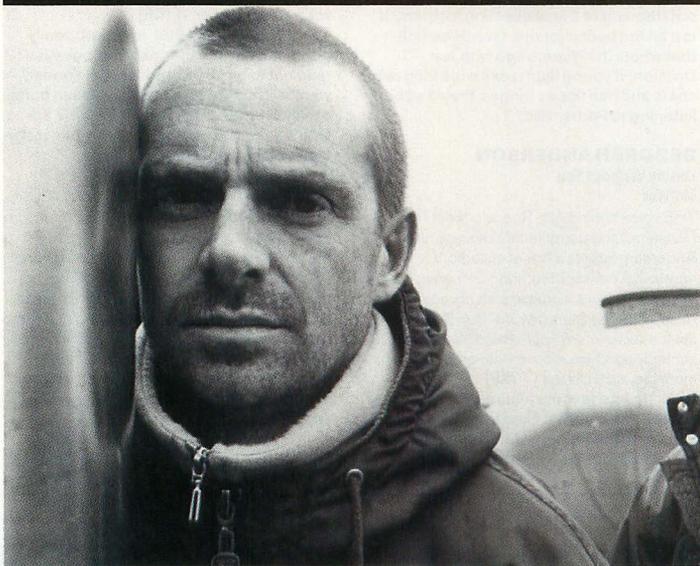
Slice

E-Z drum & bass? About time too and justified, considering Frederick Pasquan, the conductor of said orchestra, grew up in Uruguay and then moved to the East End at the age of eight. This colourful background results in a fusion of South American rhythms and jungle beats. Not just a smattering of samba, but full-on drum workouts. As the run-off groove rightly proclaims, "We don't do cheese, we just do Es!" **8 (RDB)**

Nick: "That's fabulous. Fucking great. I'm so pleased. It's got that samba, almost Dimitri From Paris feel to it and I was half expecting some mad drum jungle beats to come firing in half way through. But they

ONE half of the fantastic Way Out West (along with recording partner Jody), he's often referred to as Bristol's Mr Nice Guy. At least, he is by us anyway. He used to be a gamekeeper and once walked Garry Glitter's labrador. In his time, he's been official DJ to the Massive Attack crew after he started spinning in the Bristol area at the start of the Nineties. These days he's DJing all over the world from Singapore and Australia to South Africa and Russia, storming the global dancefloor with his unique home-brew of tranced-out house, spacey techno, pumping rumpiness and more. Oh, and he's just been appointed resident DJ at some club in Liverpool called Cream. You might have heard of it.

But he doesn't just spin great tunes. He makes them as well. Way Out West's "The Gift" was one of the tunes of 1996 and even cropped up in the Halifax advert. This month sees the release of new single "Blue" while next month the world will fall at his knees with a strangely gooey, misty-eyed affection in its eyes when their eponymous debut album is released. He is **NICK WARREN** and he's come all the way from Bristol to score this month's singles.



don't. It's very John Barry. Brilliant. The sort of stuff I would have played when I DJed at Massive Attack gigs, but don't get the chance to now!" **9**

CALIFORNIA SUNSHINE

Summer '89

Perfecto Fluoro

APPARENTLY the first of a wave of Israeli trance toons on the way from Oakenfold's label, "Summer '89" is just confusing. In parts the production sounds like it's from 1989, in others there's several top trance tunes fighting each other to the death to be heard. The "Spangle Factory Remix" at least introduces something of a heavy sub-breakbeat, but it's still more likely to leave you scratching your head than feeding it. **5 (CB)**

Nick: "There are bits in this that seem out of

place. Almost out of tune. Paul's a good mate and he'll hate me for this, but this leaves me cold. It doesn't say anything to me at all. I want to like it but nothing goes on and nothing stands out as a real hook in it. Some of the Perfecto Fluoro stuff just isn't up my street. Especially the more Goan rave stuff!" **5**

HAVANA

Discorder (Remixes)

Hook

HAVANA (now sadly disbanded) were a keystone in the Scottish prog house revival that's being spearheaded by Aberdeen's Bellboy and Hook. No surprise, then, that "Discorder" still sounds fresh enough to carry itself on 1997 dancefloors, while Blue Amazon's mix adds in tough acid rolls and

symphonic stabs for that typically BA feel. Top bods X-Cabs pitch in a remix too. **6 (CB)**
Nick: "I like a load of records on Hook and Bellboy. It's selfish as a DJ but from the start they've always made great, great records. And now they're getting the attention that they've deserved all the time, I'm starting to feel they're sounding a bit samey. The Blue Amazon mix doesn't do a lot for me. It's good but there's so many records of this type around that they're beginning to wash over me. The original has a great bassline and it's still the best of the three mixes." **7**

COLDCUT

More Beats And Pieces

Ninja Tune

"MORE Beats And Pieces" cunningly represents the very marvellous 'Oldcut's new battle plan: get an old (but excellent) tune, draft mates Kid Koala, O-Bert, Jello Biafra and Tortoise to arse around with it a bit, make it slightly more excellent than it was before and give birth to a new baby to show the rest where they've been going wrong for the last few years. Can we have some "More..." please?" **9 (KB)**

Nick: "I'm disappointed really. So maybe it's my age and the fact that I heard the first instalment of 'Beats & Pieces'. I mean, if I was down Thekla on a Thursday or Friday night, or down the Social, it'd be great, I'd be dancing away to my heart's content. And it is sort of a party record, so it's a good DJ tool. But it's not as exciting as I expected!" **7**

HUMAN ARTS

Big Sur Highway

Soma

DISCO-BRAZIL is it. Or so large parts of the nation thinks, having finally succumbed to the kind of stylings the Ballistics' Ashley and Diesel and their ilk spend their time layering over the standard deep house formula. "Big Sur Highway" represents a tasty example of this, tailor-made for moments when sweat pours from the ceiling and you're no longer bothered whether you are going to cop off tonight. Consistently spiffing. **8 (KB)**

Nick: "I do like the Ballistics' stuff. It's not the sort of stuff I'd play out, obviously. But the last album was brilliant and I caned it to death. We're obviously paying homage to Ashley's record collection with this. I'd love to have it at home, but I wouldn't play it out!" **7**

DJ CRYSTL

183

NorthWestSide

THAT old drum & bass/hip hop quandary of how to project your "realness". Crystl needn't bother, having been one of the first with hip & bass (?) odysseys to demonstrate the inexorable link which, "from the UK to the USA", will forever bond drum & bass and hip hop. Undaunted, he drafts a rapper to do his gruff stuff and cuts two versions – one pounding drum & bass, the other sassy hip hop – which are equal in their charm but hugely different in manner. Instructive, seductive and very dope indeed. **7 (KB)**

Nick: "On the hip hop mixes, I'm not that keen on the vocals. But the instrumental is great. It's a typical British-sounding record, a bit darker and dubbier and I really like it. The rap stuff I tend to like has more of an indie sound than an American sound. And the same goes for the jungle mixes. The instrumental is balanced nicely, the beats aren't too tough and the chords are interesting!" **6**

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singles

Key 10 = Gucci 9 - Brmani 8 - Calvin Klein 7 - Ralph Lauren 6 - Diesel 5 - Red Or - Dead 4 - Gap 3 - Next 2 - Top Man 1 - C&A 0 - Mr Buyrite

nick warren

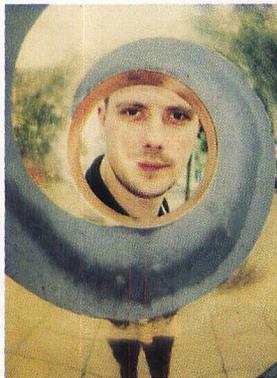
vital
release

MAX 404 Before And After Universal Language

THREE tracks of deep beats from the land of clogs and Edam. Erwin Van Moll, as he's known to his mates, blends smooth female vocals over sub-aquatic sounds, sustaining the excellence of the Global Communication label.

"Remembering Dawn" is a particularly sublime offering, but any of these tracks will do the business in the office, in the club or by the pool. **9 (RDB)**

Nick: "Absolutely fucking brilliant. It's strange because it's almost like a deep house-trance record. I've been playing 'Niceta' out already at plus-8. It's got the beats that everyone's using for speed garage now, but all the textures are very trancey. Wicked noises, mad little stabs and analogue sounds that just jump out of the speakers and sound immense in a club. I love records like this because they don't get noticed. It's got a beautiful drop, all the sounds are great. I could play this for months on end and it will work every time. In two year's time even. The downtempo track is just as good - everything about downtempo music I like. Love this label!" **10**



JOHN B Sight Beyond/Jazz Sessions (Remixes) New Identity

WHILE the drum & bass bandwagon veers off down a number of sideroads chasing the apparition known as originality, John B sticks to the tried and tested and pummels his way across two sides of wildly thrashing jungle of the noisy variety. "Sight Beyond" tempers the tear-out histrionics with a dusting of harumphing jazz noodles, while the flipside "Jazz Session" attempts the same and fails. Solid stuff, but suffering from mild schizophrenia. **6 (KB)**

Nick: "The 'Jazz Sessions' is very similar to the Reprazent style and it's good. Of all the jungle I'm hearing, I like the jazzy stuff. The other side brings back memories of standing outside tents at the early Universes and Dreamscapes and listening to stuff that like that, hearing MCs rattling over the top and it's all dark with sci-fi style vocals over the top. Just not my bag at all. I'm one of those typical, soft house-heads who likes the Bukem-style, dreamy drum & bass." **6**

PORTISHEAD Cowboys Go!Beat

THE Barrow boy returns with little variation on the dirge-u-like theme that was "Dummy". To wit: the sound of film noir intrigue sandwiched between Schooly D singles at 33 over which Barrow scratches like a cat dumped in a bag of itching powder, while Beth wails, breakbeat blues-like. Guaranteed sales in millions, of course. But, as Beth herself intones, "No return, the time has come". Time to look at that formula again, perhaps? **6 (KB)**

Nick: "She's not been taking the Prozac has she? It's your typical Portishead, like the first album but a bit harder. And I love the guitar work on it. It's good but not outstanding or a new direction for them. It is a bit too bedsit for me. I went through that whole thing years ago with Joy Division. If young lads today wore long rain-coats and had floppy fringes, they'd all be listening to Portishead." **7**

DEBORAH ANDERSON Lonely Without You Mo' Wax

THE voice behind Alex Reece's "Feel The Sunshine" and daughter of Yes singer Jon Anderson delivers a pair of melodic, if somewhat constipated, songs. "Lonely Without You" is a laudable stab at vocal drum & bass while The Stereo MC's "Sub Zero" mix fits the lass in more appropriate clothes with an achingly ponderous downbeat groove, and far more pleasant it is too. **7 (KB)**

Nick: "I had a few Yes albums. Only because my brother liked them so he used to buy me their albums for Christmas! The record sleeves really put me off. [Listens]

I just don't like her voice. The Stereo MC's instrumental is the pick of the bunch really, which leaves me a bit bemused seeing as it's a Deborah Anderson single. The jungle mixes seem a bit messy, a real kitchen sink vibe. I can't imagine a jungle DJ actually playing them." **5**

SWV Album Sampler RCA

HAVING always seen SWV as some sort of triple-headed Maria Carey, an r&b Medusa if you will, this album sampler comes as some surprise. Maybe it's the inclusion of the likes of Redman, Snoop Dog, Lil' Kim and Miss Y (on the dopey glory of "Can We") that's making the difference. Or maybe it's Puff Daddy's dry-as-a-rattlesnake's-arse production on "Someone". I might just be getting me that 4x4 Vittara and Hilliger shell-suit after all. **7 (CB)**

Nick: "For me, if I listen to things at home, it tends to be Cafe Del Mar-type stuff, on the mellow, Massive Attack vibe. I'm not into r&b because it means nothing to me at all. I hate music that's formulated but then I find American r&b the same formula every time. Still, I do like 'Can We' because the beats are bit more understated. It's got a guitar and it's just a bit more interesting." **6 (for "Can We") 3 (the rest)**

STORM BRYANT Love Lifted Me Guidance, USA

ONE of a slew of superb new Guidance releases, the comic book pseudonym disguises top London house boys Roberto Mello and Luke Solomon. The lengthy instrumental is the one driving us to distraction, a mind-warping groove that's reminiscent of Maurizio's "Round 3" with a bass-drum axis that sounds like it was recorded in the remains of Fifties steel foundry. Don't miss the cool vocal version either. **8 (CB)**

Nick: "The 'Original Edit' is superb, really good. I'm not into the vocal mix because I tend not to be into American male house vocals. Those 'woo-oohs' have been done a million times. And 'love lift me up'? For God's sake! But the dub's also great, really classy. Good deep house." **8**

DAVE CLARKE Shake Your Booty deConstruction

MIGHT not go down too well with the techno stronghold waiting for another "Red", but hey, this man can do no wrong Clarke goes for an acidic mirrorball disco loop breaking down into a more upfront 138 bpm "....." techno stomp. Definitely one for the dancefloor, not the bedroom. On the flip, "Break Cover" crashes through the speakers sounding like a futuristic spy soundtrack. Bootyful. **8 (RDB)**

Nick: "I like Dave. He doesn't take any bullshit and he won't chat for chat's sake."

'Shake Your Booty' is obviously made by a DJ. It's got all the production that works in a club, filtering and everything. If I play that at the main room at Cream, they would go absolutely fucking apeshit because it's so simple. It does exactly what it says on the tune. Perfect." **9**

SALT TANK Wave Intruder London

THE new BBE? With its ultra-4D soundscapes and bell-chiming melodies, "Wave Intruder" comes on like the new-born son of "Seven Days" and Infniti's "Game One" from a few years ago. And, frankly, it's tops.

The kind of tune that swerves cunningly between friendly techno and power-trance while leaping out the speakers and casting a spell like Merlin on magic mushrooms. **8 (CB)**

Nick: "I've had this on acetate for a while. It's good. It reminds me of the early Guerilla stuff. 'Wave Intruder' is great - nice bassline, great production and it's really powerful. It's been working a treat in the main room at Cream. 'Pi' reminds me a bit of the Goa stuff coming out of Israel which for me doesn't hit the spot at all. It hasn't got the thump or big bassline of 'Wave Intruder'." **9**

QWILO & FELIX DA HOUSECAT Dirty Motha Manifesto

FELIX returns to the vinyl with this rude vocal, rude beats wildpitch cut. To the refrain of 'you're just a low-down dirty motherfucker' Felix does what only he knows best! Unfortunately, he's the only one and the repeated vocal loop starts to irritate after 40-odd repetitions. Even DJ Pierre's spanking "Wildbitch Mix" fails to save it. Purr-ty pool! **5 (RDB)**

Nick: "The 'White & Wood' mix is what's given house music a dirty name really. The Colour System Inc's mix is a good one. I like their production. Pierre's mix is a bit tedious really. Just goes on and on and on for 10 minutes. Felix's mix is alright. My one problem with the whole thing is the vocal. 'You dirty motherfucker'? I don't see the point. It's not saying a lot really." **8 (for the Colour Systems Inc mixes) 6 (for the rest)**

MIDFIELD GENERAL Devil In Sports Casual Skint

ROLLICKING breakbeat brouhaha, the kind the world loves now, but will soon tire of once the residents of Skint towers do. But proper rollicking breakbeat brouhaha nonetheless, equipped here with a tantalising line in horror film samples, mega-bass tweaks and Skint large fromage Damian Harris' own natty "Speed Beat" excursion, "Bergkamp". Inevitably, there's a fab Fatboy Slim remix of the main cut entitled "Does My Beat Look Big In This?" Er, yes it does, thank you. **7 (KB)**

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Nick: "I am a fan of Skint. 'The Devil' is again, for me, sort of an average big beat record. It's good but it doesn't stand out. Same sounds and beats I've heard before. 'Bergkamp' is the one for me. For starters, it's more housey/techno than the other side. I could play it in my set." **7**

TJR FEATURING XAVIER
Just Gets Better

Catch
IF it's speed garage you're after, the two names on the scene you ought to be checking are, of course, the Tuff Jam crew and the Banana Republic boys. As witnessed on this team-up, theirs isn't the ragga, rude bwoy variety, but something far closer to the sound of Todd Edwards – a beefy, skipping NY sound with a subtle, sub-bass feel and songs that don't go for broke on the wailometer. **6 (CB)**
Nick: "Comparing the production on the two sides, the vocal side sounds much heavier, and yet it's the dub that should be tougher. Maybe it's the cut. It's really weak. I do think that speed garage is fucking great, I really like it. I've been digging all the stuff on Nu Jack, though it tends to be more the instrumentals and bootlegs, like the Judy Cheeks one. I like the vocal mix but it's too housey. Not dirty and hard enough. Normally with Tuff Jam stuff, it's the dubs I go for straight away, but I wouldn't play any of these mixes." **6**

LOST TRIBE
The Distant Voices EP
Hooj Choons

WITH its shimmering breakbeats and golden melodies, "Angel" is surely a tip of the hat to Way Out West's "The Gift", although the bizarre sub-rave old school breakdown is curious in the extreme. "Gamesmaster" on the other hand is the Hooj camp doing what they do best – pressing the pump action button furiously with their familiar bounce-heavy production. Still prefer Nalin and Kane's "Beach Ball" though. **6 (CB)**
Nick: "Angel" is a like speed epic house! The production is good, it's really bright and the jungle bassline works well. But it's more something I'd rather listen to at home or in the car than play out in a club. On the other hand 'Gamesmaster' is a lot more fronty and clubby. But it's got something in there that both Jody and I detest - that single-note 'boom-boom-boom-boom' bassline. Basslines are meant to move you, that's too static. Thinking of Cream, it's more what Oakie would play in the annexe." **7**

L'L LOUIS
Clap Your Hands
Go!Beat

L'L Louis shows off the latest release on his own label prior to general release on Go!Beat in late September. Classy female good-time vocals courtesy of one of Louis' harem of

female singers rides a throbby bass and a clever scratch-back breaks the track in two or three places. The "R & B Mix" is slow, bassy and filthy. Look forward to the main release with mixes from Etienne de Crecy, DJ Q and PFM. **7 (RDB)**

Nick: "The r&b mix is really lazy. The song's alright and the vocal's good, but... it just leaves me cold. I prefer the house mix from the second half on, when it gets a bit heavy on the drums and the bass gets a bit more dubby, but it doesn't really stand out. I know it's hard for him after doing a record like 'French Kiss' because everybody's going to say it's not as good as 'French Kiss'. And it's not as good as 'French Kiss'. Average American house music." **6**

CRYSTAL METHOD
Busy Child

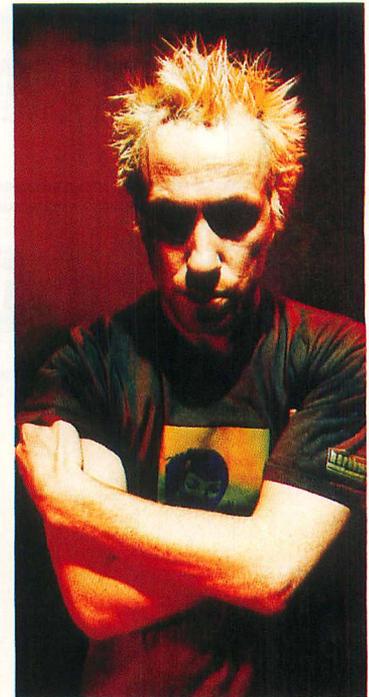
Sony
A VINYL dream for all breakbeat aficionados from LA's Crystal people. West Coast Wales currently rocks to this sound as much as West Coast America and it's quickly becoming the international sound. This is typical fayre, with the slightly dodgy exception being Taylor's "Hope For Evolution" mix which verges in a trancier direction while keeping its acid breakbeats. **7 (RDB)**
Nick: "The main mix is typical big beat stuff really. The beats I've heard before, all the analogue twiddling is as you'd expect to hear on this type of record. The Uberzone mix is a bit more groundbreaking in its beats, although they're not tough enough to work the dancefloor. They're still not coming up with a record to earn them the title 'The American Chemical Brothers'. In this genre you've got to do something either really fucking adventurous or really fucking good. It can't just be a normal big beat record any more." **7**

KIM ENGLISH
Learn II Love
Hi-Life

AN extremely excessive nine-mix quadruple pack for the return of the English diva. "Learn II Love" is barely fit to lick the tonsils of "Nite Life". It takes all of Mood II Swing's superb, hyper-space production to render it merely okay, while Musto's dub wins in the funky bassline stakes. And none of the UK speed garage mixes venture into the land of the radical. Plus the FK dub from the American original has, bizarrely, been left off. Disappointing. **5 (CB)**
Nick: "On the speed garage pack, all the mixes are okay. It's the Nush dub that I'd play, but it's still not very special. There's nine mixes to choose from, but none of them are good enough to push this into the Top 40. Who the hell A&R'd this? I don't understand why there are so many mixes. Most of the DJs that are going to open their envelopes in the morning will be completely confused. Still, it's the

DAVID HOLMES
Gritty Shaker
Go!Beat

THE reinvention (from gritty techmeister to cooler soul shaker) continues as the Belfast boy follows up that astonishing "Essential Mix" with his finest moment since "No Man's Land". "Gritty Shaker" comes on like some lost gem from a funk breaks bootleg, but still manages to sound utterly now, with its psychedelic bassline, analogue doodlings and a break that's as instant as hot chocolate but twice as sweet. No wonder everyone from the jazz bods to the big beats boys to Mr Warren himself adore it. If you only buy one non-4/4 record this year, make sure it is this one. **10 (CB)**
Nick: "This doesn't really surprise me, especially after hearing his 'Essential Mix' and that 'My Mate Paul' single. It was obvious he was going that way. This is great, absolutely brilliant. And Fearless' mix is outstanding. I played it as last record at Cream last Saturday and it rocked. Went down a storm. Faultless." **9**



muzik's vital release

Americans who've pulled off the best mixes. Musto's and Mood II Swing's mixes are good quality." **7 (for the American mixes) 2 (for the idea)**

THE PEOPLE MOVEMENT
C-Lime Woman
Eye Q

STRENGTH!! A time-stretched vocal right in the middle of the Farley & Heller dub! Is a gradual conversion to ragga-garage on the cards? Whatever, their full remix of this Greg Stickman production is a stunner, one of their best for ages. Freaky tweaking, fierce camp vocals, a dark metallic synth line, batucada drums and a rolling bassline build up into a neat accumulation of influences from across the house spectrum. Don't neglect the John Acquaviva remix either. **8 (CB)**
Nick: "It's alright. I really like Acquaviva's mix. It quite surprised me that it was so disco for him. I really like and Farley & Heller's dub. It's quite funky and it's got a time-stretched vocal. On the Kim English record, all the speed garage mixes are so

clicked already with the same old basslines and same old ideas, that this is more speed garage than they are. It's got that energy. Don't like the vocals though." **7**

MILLSART/JEFF MILLS
Inner Life/Medusa
React

A BIT of a scoop for React as they follow that Mills techno throwdown mix album with two of the unreleased exclusives that were in the set. The Millsart track owes more to Chicago, with its deep reverb melodies and sidwinding bassline, while "Medusa" is your standard Mills wall of industrial noise that closes in on you until your ears ache and your innards burst out all over the place. **8 (CB)**
Nick: "I didn't know he was now recording for React. [Listens] Perfect DJ tools. The Millsart track in particular is the one I'd play. Even though it's not obviously my style of music, as a DJ you can mix these things in for three or four minutes in a set and it gets the crowd on a different sort of vibe for a while. Great." **8**

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- 103 CASUAL SUB (45 OR 33? MIX)
ETA
- 104 BALLISTIC PHUNK (BALLISTIC BROTHERS VOCAL MIX)
BALLISTIC BROTHERS VS ARMANDO VAN HELDEN
- 105 FREE (MOOD II SWING)
ULTRANATE
- 106 YOU ARE THE UNIVERSE
BRAND NEW HEAVIES
- 107 BAD BOY (MANDRAX CLUB RUB)
WILDCHILD
- 108 BELO HORIZONTI (ORIGINAL MIX)
THE HEARTISTS
- 109 I THOUGHT IT WAS YOU
SEX-O-SONIQUE
- 110 SOMETHING GOIN' ON (TEES REMIX)
TODD TERRY
- 111 AS (UNTIL THE DAY) (SOLAR MIX)
THE KNOWLEDGE
- 112 TURN ME OUT (TURN TO SUGAR) (SOL BROTHERS REMIX)
PRAXIS FEAT KATHY BROWN
- 113 THE VAMP (FRANK DE WULF REMIX)
OUTLANDER
- 114 PLASTIC DREAMS (DAVID MORALES' CLUB MIX EDIT)
JAYDEE
- 201 ATOMFUNK
FRANKILDU
- 202 AUTOMATIC
CONTINUOUS COOL
- 203 SHOT (JAMIE MYERSON'S HARDER MIX)
RAGGA & THE JACK MAGIC ORCHESTRA
- 204 ROLLERBLADE (CLUB 69 FUTURE DUB)
MOVIN' MELODIES
- 205 DISCOHOPPING (KLUBBHEADS EURO MIX)
KLUBBHEADS
- 206 ANGELS GO BALD (ORIGINAL MIX)
HOWIE B
- 207 AIN'T NOBODY
THE CLUB BROTHERS
- 208 GET UP! GO INSANE! (ROCK 'N' ROLL MIX)
STRETCH 'N' VERN
- 209 PLAYMATES PUZZLE (FAT ASSID REMIX)
DISCOTECS
- 210 NINE WAYS (ORIGINAL MIX)
JDS
- 211 YOUR FACE (IN THE MIRROR)
SLACKER
- 212 FLAMING JUNE (BT & PVD MIX)
BT
- 213 SCHÖNEBERG (ORIGINAL MARMION MIX)
MARMION

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trainspotting house

Reviews by Terry Farley and Kevin McKay

MARK GRANT

Spirit Of The Black Ghost
Guidance, USA
After dropping two rather huge tracks on Casual (with Cajmere and Braxton Holmes), Mark Grant (see below) shows us his deeper side with this laid-back jazzy groove for Chicago's label of the moment, "The Blackest Mix" is the one, all funk beats and sleazy Rhodes keys. **9**

HOUSE OF 909

The Main Event
Pagan
Trevor Loveys shifts the focus of his awesome aquarelle grooves to Richard Bredner's Brit-house dominated Fagan imprint. And, as with "Above And Beyond" on House Of 909, Loveys works sick hooks and rolling bass over the 1 GB remix. **8**

VARIOUS ARTISTS

Imperial Dub, USA
Twelve tracks from Dub Tribe's Chicago's latest cool boy, Mark Farnia. Check Sunshine and Moonbeam's killer rework of DJ Coorester's "Dub Tribe Makes The Dub" or their own bass-funkin' "We Used To Dance". Deep disco grooves for spiffed-up Nineties clubsters. **8**

THE STICKMEN

Afterhours
Stickmen, Canada
The Stickmen have no time for slick, swinging beats, cute chord progressions or fly jazzy licks. They like it simple, fat and four-to-the-floor. Even their titles are no-nonsense. As a result, their sometimes a treat for example on "Channel 7" and sometimes just a bore (as on "Channel 1"). One for the jack-heads. **5**

DLINUS

Fantasmagorique
Compos, Germany
DJ Linus' debut long-player is a bit like a vinyl scrap-book of an American club tour. Snatches of B-C ("sneaky snips of B-C"), snatches of Motor City mania ("Table") and touches of old-school Chicago cool ("KB's German style. **6**

Key 10 = Guest 9 = Rirmani 8 = Calvin Klein 7 = Ralph Lauren 6 = Diesel 5 = Red Or Dead 4 = Gap 3 = Next 2 = Top Man 1 = C&M 0 = Mr Buyrite

singles

RAY ROC FEATURING D.C. Whisper Freeze, USA

This superb soulful song sees Ray Roc (of Roc & Kato fame) mature fully as a producer. Almost a classic Def Mix in its execution, this is a fab song with an even better chorus underpinned by great musicianship. If you dig the Bobby D'Ambrasia track, then this will be up your street. **9**

ASK ME

Golden Gate, USA
The bootleg label of 197 loops up Carol Jani's old classic vocal dancer and creates a top track for the likes of Paul Anderson and the track-based kidz. I got both a sing-along appeal and an underground groove. Quality shit. Get it before it disappears. **9**

FIRST CHOICE

The Player
Minimal
Following up "Armed And Dangerous", this sees our sassy, Seventies ladies remixed by Mouse T and Boris Dugosoff. Who keep it deep 'n' hypnotic.

hey! Not only another hit to follow Ultra and Rosie into the charts, but the guys on the corner always knew he was "The Don". **10**



URBAN SOUL
Snow Me
King Street/AM:PM
Dave Morales
has somewhat lost favour since the days of spinning at Red Zone. But now, up steps Roland Clarke with his best vocal in yonks, Morales weighs in with a deep, tribal mix that's pure Red Zone and hey! Not only another hit to follow Ultra and Rosie into the charts, but the guys on the corner always knew he was "The Don". **10**

working a groove around the same "When it rains, it pours" vocal sample. BFTT drop la tene which sounds like a mellow version of Mood II Swing while City People filter up some MFSB samples and 20 Below come out on top with an ultra-cool Wild Pitch-style work-out. **9**

DISCOCAINE PRESENT LOVE TIME ELEKTRIK

Get Hard
Dolly SH
Paul Marsh (defender of the underground – allegedly) goes under ground – all geedily goes his usual way of deep, throbbing grooves and nough SP 1200 beats that I love dearly. And then some more vocal snatches and trankey keys give it an appeal which should get it played at more mainstream house events too. **8**

DANNY CAMPBELL

Answer My Prayer
Jackpot
Bet you never thought you'd see a Jackpot record grace this page. But Mount Rushmore provide a slanting uptempo and hypnotic groove that really suits Danny Campbell's groovy vocals to a funky and musically very nuff, serves one up for the post-Van Heiden crowd. **7**

INNERSPHERE

Thinking The Ivories/Bum Trip
Imprint
Innersphere change direction and creates a top track for up Carol Jani's old classic vocal dancer and creates a top track for the likes of Paul Anderson and the track-based kidz. I got both a sing-along appeal and an underground groove. Quality shit. Get it before it disappears. **9**

VARIOUS ARTISTS

When It Rains It Pours
Rainy City
Rainy City continue their seriously fat series of releases with BFTT, well done. **7**

KLARKEY CAT

Gunno/Custard Banquet
Toko
Northern deep house which is executed with skill and some great drums that carry the swing. Paper Music's Si Brad are among the contributors so you know it's little twisted. Not my personal favourite genre of house, but very well done. **7**

BLAKDOKTOR

I Believe So Strong
Shaboom
The ex-Paper artist from Blackpool has his own label. This fantastic record makes me think that UK deep house just might have a future away from "NME" journalists. A great male vocal is Ed Old way back in the mists of time while a truly deep groove keeps things moving along nicely. **9**

EPIC DESIRE

Can't Live Without Your Love
Guidance, USA
Ron Trent teams up with the stunning vocals of Saverre and the wonderful Guidance to produce another slice of truly emotional house music. Aimed at the body 'n' soul crowd, this is inspirational deep house at its best. **9**

20:20 VISION

Future Remembrance EP
Soma
Ralph Lawson and Carl Finlow head north of the border with an expanding Soma empire. "Future Remembrance" rocks like Mr Fingers on acid while "Bob Hopesfield" trips the funk in a Paper-style. Deep as you like. **8**

MOOLODZEE

Respect The Magic/Twilight
Pounthak
Etienne De Crey (French bloke from Paris) serves up a fab double-header with "Magic" being a breakbeat-funky-jazzy tune and "Twilight" a sito-house take on Esther Phillip's superb "Home Is Where The Hatred Is". A great cut even for those who hate house. **9**

LOVEBEATS FEATURING COURTNEY GREY

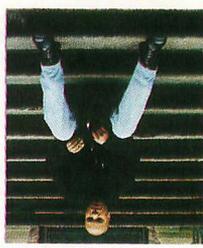
On Your Knees
white label, USA
Jahly B returns with his Lovebeats project that kicked shit last year. Grey's vocals register a soulful suck you into its relentless groove. Things are looking up for vocal house for a change. **9**

THE BLUEBOY

Sandman (Fire Island Remixes)
Sidewalk
I'm not too cool with the legalities of this one, but never mind. Fire Island update Lex Blackmore's big-with-Paul "Trouble" Anderson anthem with some slick beats and jumpy Rhodes keys. A lesson in quality popular music. **8**

state of the artist

MARK GRANT, on working with Cajmere and taking nothing for er, grant-ed



Record labels in America don't get much cooler than Cajmal and Guidance, Chicago's two super-consistent deep house masters. So it's lucky for Mark Grant that he has had records out for both of these imprints. In fact, he's the kind of guy who feels lucky, full stop. "I always thought it would be amazing to actually be playing," he enthuses. "For a long time, I never knew what it was like. Now I do, and whenever that happens, I feel ecstatic. I never want to take something like that for granted." All very well in theory, but with the amount of DJs earning the high-quality house of CJs turning out of late, he might find it a bit harder in practise. In the past couple of months, we've had his deep 'n' jazzy "Spirit Of The Black Ghost" on Guidance as well as the killer, tripped-out disco twelves he recorded with Braxton Holmes and

Cajmere on Casual. Add in a project for New York's Suburban imprint and a few fat remixes and you've got a producer who's taking up quite a bit of room in all those high-flying DJ boxes. And never mind the projects he's still got to come out, like his remixes of Cajmere. "Machine cut," says Grant. "It was pretty hard to do since it's unique. I did four mixes of it and during the mixdown, Cajmere himself came into the studio and kind of mixed it with me on the fly. He's hilarious to crack up, just hilarious. He had me cracking up all the time." How come? Was he wearing his green wig? "No, but he some of the dancing he was doing... Man, he was crazy."

MARK GRANT, on working with Cajmere and taking nothing for er, grant-ed

Mark Grant's "Spirit Of The Black Ghost" is out now on Guidance. His remixes of Green Velvet's "Answering Machine" are out shortly

trainspotting jungle

Reviews by Duncan Busto

DJ KRUST
Soul In Motion
Full Cycle

Having already coined this slot a few months back for "Genetic Manipulation" DJ Krust goes a stage further with the sheer hypnotic depth of "Soul In Motion", a lesson in sonic manipulation as intense rhythmic layers and contorted acidic bliss emerge from cavernous surreal sweeps, leaving you transfixed to the very last second. Heading for this year's Number One slot. **10**

**vital
release**



singles

CODENAME JOHN
The Warning
Metalheadz

The fearsome combination of Grooverider and Metalheadz conspire to ruthlessly assault the senses with the spellbinding mystical touches and militant beats of "The Warning" giving way to tumultuous detonation of soaring noise and a torrent of interchanging rhythms that would have run away with Vital Release any other month. Flip over to "Sculpture In Red" for some pure unadulterated techno fury. **10**

MATRIX
Double Vision
Metric

The brainchild of Matrix himself, the Metric label opens its account superbly with the sublime harmonic loops of "Double Vision" rising above the percussion-filled, crystalline magnetic breaks workout. More joys to be had in Sedation's offbeat swelling electronics and deep, techno bass sequences. With releases forthcoming from Ed Rush, Fierce and Optical, watch this one fly from record store shelves. **9**

DJ ABYSS
Keeping It Real
Bad Dogz

Rude and Deadly unveil their new imprint, aimed at showcasing new talent alongside diversions from regulars, opening with the immovable stepping rhythms, moody melodic snatches and persistent burbling bass of "Keeping It Real". On the flip "Haunted" takes on a much more aggressive approach with its occasional piercing synth blasts and menacing tones. **7**

MASK/SWABE

Cash Till
Dope Dragon
Dope Dragon launches an awesome three-pronged assault on the Nation's dancefloors as Swabe teams up with Mask for the distinctive metronomic bleeps and warbling tones of "Cash Till" bursting into a feverish driving workout. Three Way step in for the spiralling syntax washed hard of "Sub Zero". **9**

SUBSTANCE

Trax
Breakbeat Culture
The second outing for Five Times Music's latest imprint utilises the talents of Substance for a slice of minimal stepping on the title track, constructed around a manic, contorted bass hook and a beefy, reverberating beats track. "Nasty Muthas", meanwhile adds a heavier atmospheric slant to the crunching bass mayhem. **7**

A-SIDES

Calibra
East Side
Fresh from his Metalheadz debut, A-Sides goes it alone on the glorious pounding future funk of "Calibra" with its tense, string-soaked intro falling into a scorching techno bass groove laced with delicate harmonic touches, before heading further into melancholic string heaven. Flip to "Wake Up" for some sparse, jazz tinged jumping. **9**

STAKKA & K-TEE

Liftn' Spirits
Latest from Ram Records sister label sees the trusty Brighton-based duo hit angry mode with the dynamic grinding synths of "Andromide" riding a solid, programmed groove. Head to

"Mainline" for a hefty helping of distorted textures, bass explosions and crashing breaks. **7**

JAMES HARDAWAY

The Illustrated Man
Recordings Of Substance
David Harrow, a man of many varied musical talents, adapts well to the eclectic jazzual leanings of "The Illustrated Man", spiced up with hysterical leads, hazy brass licks and vibrant percussive rhythms. Nostramus provide a more straightforward beats rendition while Hoax drift along with a floating funk bass rework. **7**

DJ DIE

Reincarnated
Full Cycle
Full Cycle find the mark once more with this blistering revamp of one of their finest moments as DJ Die embarks on an electrifying excursion through a rich vein of nervous stabs and mesmerising sterling washes, accompanied by a flawless and ever-expanding neurotic groove. **9**

OVERIDE

Pac 3
N-Tone
Override makes the move from Octopus to the diverse Ninja Tunes offshoot, highlighted by the delicious soulful key loops of "Pac 3", expanding into a sumptuous of

complex techno harmonies. "Hungry" exhibits a more ominous agitated disposition, while "Tubular Barriers" dives into abstract downtempo waters. **8**

FUTURE FORCES INC

Saga
Renegade Hardware
The ever-productive outfit keep the Hardware momentum flowing as "Saga"'s robust automated drums are enveloped in cryptic sonic surges, letting loose a deadly entrancing synth growl. Check "Triton" for a subtle slap of acidic tweaking, speckled with the odd celestial splash. **8**

SKINETT

Altered States
Audio Blueprint
Second release from this South Coast imprint should put them firmly on the map. "Altered States" heads firmly into futuristic dimensions with its morphing synth bass, melancholic chords and machine beats, but it's "MK Ultra" which sets this one alight, a wave of sci-fi atmospherics erupting into a wondrous reverberating industrial rush. **8**

VARIOUS ARTISTS

Here Comes Trouble Volume 6
Trouble On Vinyl
Latest in this hugely popular series doesn't disappoint as the

IQ Collective take up where Mode One left off with a further dose of fat, funky crunching synth modulation on "Transmission". DJ Red's "Up Rise" follows similar lines, utilising a typically infectious pulsating bass hook and some crisp, clanging fills. **8**

DJ ZINC

Reach Out Remix
True Play'z
Zinc gets extra funky with raucous rework of the mammoth "Reach Out", splicing booming, tumbling rhythms with sexy half-speed licks and clattering surges on a thrill-a-minute jump up collage. Flip to "Dream" for an involving spacey chugger with plenty of supernatural flavour. **9**

NOTORIOUS

Action
Macca
Third release for Marvellous Cain's Runnin'z offshoot, joining forces with Notorious for the enraged, distorted burlblings of "Action", interspersed with mysterious analogue sound FX roaming above a huge crashing blitz. Meanwhile "Hard Drive" carries on the distorted theme with the addition of some towering soulful vocals. **7**

VENOM

Itz On
Hardleaders
18 year old Venom debuts for the dependable Hardleaders stable, led by the paranoid chiming of "Itz On", succumbing to an effective building breaks and bending basslines groove, peppered with the odd crashing beat. Check out "Torn Fury" for raw break energy. **7**

NASTY HABITS

Shadow Boxing Remix
31 Recs
It doesn't really need me to tell you the demand for this cut. Doc Scott transforms "Shadow Boxing" into a full-on pile-driving dancefloor monster complete with unnerving stuck record simulation for some gratuitous head torment. "March" on the flip captures the soul in a sea of screeching synth explosions and heavenly ascending strings. **9**

DYLAN

Codebreaker
Droppin' Science
More 21st century bleak soundscapes from Dylan on this intense double-header. "Codebreaker" injects elements of off-world jazz to the tormented chopping breaks and distorted bass anarchy. "True Force" opts for dense nitric ramblings laced with some alarming washes. **7**

also released

HIJACKER "Virus" (Autoi)
ELEMENTS OF NOISE "Mephist" (Smokers Inc)
VORTEXION "This Side Down" (Reinforced)
ENDEMIC VOID "Lamentations" (Language)
BICTEK "Wur-Jung" (Kinetix)
DOGS DELUXE "Propulsion" (Second Skin)
FUTURE PASSE "Is That You" (Genetik Stress)
THE JB "Rockin' With The Best (Spice Remix)" (Back 2 Basics)
SHANIE "Miss My Face" (Dillinja Remix)" (Cyba)

label stable

Neil Milliken takes time out from working nine to five in a betting shop to tell us about the birth of his POLYRHYTHMIC label and new directions in drum & bass

What are your aims?

To release consistently good tunes along a drum & bass breakbeat line, without selling out. I also want the label to keep a jazz sensibility making music that is leftfield, of the moment and of lasting quality. Polyrhythmic is definitely not releasing run of the mill material and while I don't want to stay a pauper, I want to retain my musical integrity. I probably won't make much money!

Which artists have you released?

Nek Lok and Bluze so far. Nek Lok is Bob Richardson and Spencer T. Bob has also done stuff for A Touch Of Jazz on Precious Materials and used to engineer for Ron Wells of Mystic Moods and Earl Grey fame. Bluze is Paul McGillivray, part of Brighton collective The Chill Pilgrims who also used to play with Steppers Convention.

What has been your best-selling release?

Well, with only two releases so far, Nek Lok's "Escobar Blues" is the best-selling with about a thousand copies. That's with me selling it myself and Kudos distributing. It should also be going on Gilles Peterson's upcoming "Journeys By DJ" compilation so I may re-release it then!

What are your plans for the rest of the year?

The new Nek Lok single "I Want You" will be released at the end of the summer, not before, as July and August are shit for sales. The new Bluze single "Steptropolis" is also ready for release. It's a bit more listener-friendly than his last one which was very dark! I also need to try and juggle working at the bookies with my commitment to the label. I've got some secret projects in the pipeline too which I can't tell you about!

Which DJs have been digging your tunes?

Gilles Peterson, Patrick Forge and the Atlas Records crew mainly. They've also been played by Sonic Five on Inspiration FM in Leicester and on Ross Clarke's Fat City show on Kiss 102. Apparently, it's being played on national radio in Italy and Holland.

What did you do before you started the label?

I went on a Princes Trust small business' course immediately before setting up Polyrhythmic to get off the dole. Before that I did a lot of sitting around on my arse!



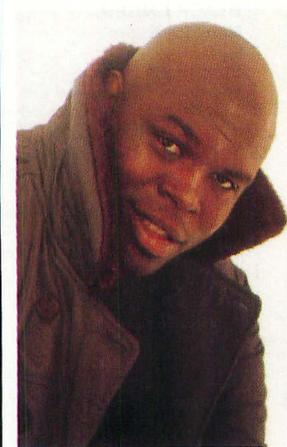
You can contact Neil at Polyrhythmic on 0181-675-3661 or look at the label details on the 'UK Drum & Bass'

website run by Noomedia. 'Escobar Blues' by Nek Lok is out now

Key 10 = Gucci 9 = Brmani 8 = Calvin Klein 7 = Ralph Lauren 6 = Diesel 5 = Red Or Deed 4 = Gap 3 = Next 2 = Top Man 1 = C&A 0 = Mr Buysrite

trainspotting garage

Reviews by Seamus Haji



BYRON STINGILY
Flying High
Nervous, USA

vital
release

Effortlessly sung by Byron over the fresh production of the Masters At Work who out do themselves on a variety of mixes spread over two separate singles. My favourite being the club vocal rework which starts off under the influence of EW&F's "Brazilian Rhyme" and ends up in the land of Candido's "Thousand Fingered Man". Pure class! **10**

VISUAL FEATURING BARBARA TUCKER

Bring You Love Strictly Rhythm, USA
Ricky Morrison and Fran Sidoli go from strength to strength with the rousing Miss Tucker. The "Visual Epic Club Mix" has all the distinctive M&S traits of heavy pounding bassline, swinging keys and soaring strings but it's the dubby "Visual 911 Mix" which really does it for me. Essential! **9**

COLONEL ABRAMS

You're The One For Me Soul Sonic
This new subsidiary of JP's Interstate imprint will concentrate on the more soulful side of Club Muzik. The D Train cover produced by Eddie Perez has been remixed by M&S, Tuff Jam, Soul Sonic and Disciple. My favourite is the M&S mix which sticks close to the D Train sound with a Nineties feel and they even call in Danny Love to add some essential backing vocals. Dead groove y'all! **8**

MICHAEL WATFORD

Heaven Is Calling You Utterior
Michael Watford has featured on some poor productions of late but redeems himself by joining Joey Musaphia and Gerald Elms. Joey comes up with a smooth vocal and darker dub while Gerald adds some great chords in his Vox mix and pumps it up on the dub. Ground breaking it is not but a quality outing for Musaphia's label all the same. **7**

also released

LZ LOVE—"It's Your Love" (Phuture Trax)
ANNETTE TAYLOR—"Upside Down" (Downtown, Italy)
JULIAS PAPP—"Second Thought" (Ricanstruction, USA)
DE'LACY—"All I Need Is Love" (Easy Street, USA)
BLOWOUT EXPRESS—"Blowout Expressions" (Minimal)
JOHNICK—"Three" (Henry Street)
FIRST CHOICE—"Player" (Minimal)
SU SU BOBIEN—"Another Story" (Azuli)

trainspotting speed garage

Reviews by Tuff and Jam



SOMORE
I Refuse (Filthy Rich Remix)
I Records

vital
release

A lazy vocal laid back on a Todd Edwards drum section gives a whole new slant to this tune that is become something of an anthem. Uplifting chord sequences and an excellent bass movement compliment the track. There are some RIP mixes forthcoming too. **10**

MAXIM

Future Dreams EP Love & Fantasy
"Future Dreams" blends elements from other tunes such as "RIP Groove" and "Cover-Ups Volume 1" to blend on firing piece of vinyl. Plus there's some very creative sampling. Hope you get them cleared, Max! **8**

PISCES

Never Forget VIP
This bubbling portion of UK garage sounds like a Ramsey and Fen tune. It must have been done in the same studio or something. It's got a nice smooth feel with a bouncy bassline that ultimately sweetens the track. **4**

MICHAEL KING

The Boom Banging EP Banging
Michael handed this to me and on the second occasion, I played it out. This four-tracker, using the word "raggage" (!) as one of the track titles, has a ruff fusion of styles. But the track which stands out for me is "I Wanna Show You". It's got a slight Tuff Jam sound which appealed, but original vocals would have been an improvement. **5**

DAMAGE

Love Lady (Da Funkstarz Remix) Big Life
Really like these artists, they've got such a great vocal talent. The mix which stands out here is the "Da Funkstarz Vocal Dub" which has a similar feeling to the MK rework of Jodeci's "Freak". Love that bassline. **6**

MR X

Dangerous UVM
This was recorded especially for the "Tuff Jams Volume 1" compilation, but it's out now on UVM with a new uplifting vocal mix alongside mixes from DJ Disciple and New Horizons, whose rolling drums and sax organ riff allows Mr X's vocals to lay back on those sweet beats. **9**

TY HOLDEN

Do What You Wanna Do 51st Recordings
Over the past year, Ty has been building a nice reputation as a deliverer of slammin' dubs, but this track takes him back to his vocal roots of "Inspiration". The twelve-inch also has an excellent mix from Scott Garcia. **8**

TUFF JAM

Let Me Tell You Dansa
Released in 1996 through Slo Moshun's label, Dansa, this track is now rearing its head again and being played as a more girly tune by the underground DJs. **7**

D'INFLUENCE

Hypnotize (MAW Remix) Echo
Well, the D'Influence guys are back again with a bangin' remix and one which helps to dispel the idea that you have to be from London to produce this kind of new British lick for the garage market. Their rework gives us that distinctive Masters At Work flavour and warmth, with a rough, unmistakably underground-sounding bassline. **9**

BRASSTOOTH

Now Is The Vybe Well Built
First heard this one while doing a guest DJing spot on London Underground with Ramsey, who was playing it off a dubplate. "Brasstoorth" has got wicked drums that build and then the track explodes after 50 million "now's"! Love it! **7**

singles

KEY TO LIFE FEATURING MONICA HUGHES

Faithful Sub-Urban, USA
Another floor-filling production by Tommy Musto for his own imprint. This time the powerful tonsils of one Miss Monica Hughes light up the ever consistently good Sub-Urban sound. Unfortunately (in my opinion) the dubs get just a little too hard and don't live up to those presented on previous "Key To Life" releases. **8**

BRIAN TAPPERT & JOHN JULIAS' KNIGHT

The Re-Vibe-At EP Soulfuric Trax, USA
The disco filtering antics of "The Ghost" rock in all the right places, familiar JV1080 sounds fire up "Feel The Spirit" meanwhile "The Plague" revives the loop as used in Jazz 'N' Groove's "Ya-Hey" and Kenlou's "Gimme Groove". Very useful DJ trax. **8**

JUDY ALBANESE

Love's Here (At Last) Maxi, USA
Eric Kupper takes care of the production for this Latino songstress. His "Sweet Vocal" mix does veer a little too much on the commercial side but his "Vocalicious Dub" saves the day making the most of the lovely Judy Albanese's dulcet tones over a stripped out groove similar to early Def Mix work. Disciple hands in some bumpier mixes and Picchiotti fires things up on his "Ministry Dub". **8**

CE CE PENISTON

Finally AM:PM
Maybe not one for the purists but still absolutely vital to the cause as records like this take the music we all know and love to a much wider audience, which can't be bad. Now remixed by Eric Kupper who creates a minimal back drop driven by a hard funky bassline to give this sing-along song a new lease of life. Large again? Let's wait and see! **7**

D'INFLUENCE

Hypnotize Echo
Originally a mid-tempo r&b tune passed to the competent hands of those MAV who take great care not to cloud the delicate vocal. Warm pads are beefed up by a subby bassline over crisp beats with the chords moving into a moodier vibe halfway through the track. **8**

HALO

Keep Reaching Ricanstruction, USA
Definite end of the night material which simply inspires, to say the very least. Produced by Frankie Feliciano, for his own label utilising live bass, guitar and trumpet which constructs the perfect backing for Carole Sylvan's vocals which start off with the famous line "It's about time..." as sung on "Voices In My Mind". Soul power! **8**

needs must

10 things speed garage diva TINA MOORE couldn't live without

Music

Oh man, if I couldn't sing, life would be so boring. When I was young, I'd pretend to be people like Gladys Knight and Tina Turner.

My Manager

His name is Anthony Ferguson and he's made so much possible for me. It's thanks to him I'm living the way I live. He's taken things beyond the duties of a manager.

My personal trainer

It's so hard for a woman to keep her body the way she wants it. So I need my personal trainer. He's like the police. I work out five days a week with weights.

Love

Everyone needs love and nobody should live without knowing someone loves them.

Sex

It stimulates my mind and body and I must have it!



Shopping

I get high walking through a mall, picking up things I really like. I love shopping in New York, especially at Chanel and Donna Karan.

Sunny days

For walking by the lake or lying on the beach. It clears your mind and does your body the world of good.

Good food

I love seafood. I live right on Lake Michigan and there's a great restaurant on the pier there.

A good book

Right now, I'm reading "Full Catastrophe Living" by Jon Cabat Zinn. It's about handling living and the daily stresses of life.

Friendship

It's always good to have someone to confide in. It makes life easier.

Tina Moore's 'Never Let You Go' is out this month on Delirious

Key 10 = Guest 9 = Ramani 8 = Calvin Klein 7 = Ralph Lauren 6 = Diesel 5 = Red Or Dead 4 = Gap 3 = Next 2 = Ramani 1 = C&A 0 = Mr Bugtice

hiphop

trainspotting

Reviews by Will Ashon



ROCKSTEADY DJs
Live On Tour LP
Live, USA

vital
release

The Invizbl Skratch Piklz, aka The Dream Team, aka the Rocksteady DJs, are about to blow up, a studio album of their assaults on the limits of sonic possibility due out in the autumn. In the meantime, these live performances should

keep you going, awe-inspiring deck-fuckery being the name of the game. Ooh, mother, take me home. 10

singles

DATBU

Foolproof
Datbu, USA

Straight out of Atlanta, Georgia Divinity And The Breakfast Unit are the new musical project of ex-Arrested Development DJ, Kemit. While they're a positivity group, their beats and sentiments have a much harder core than Arrested Development material, and their female rapper Divinity is particularly impressive. **8**

BIG KWAM

Regardless
Blindside

If Greg Rusedski and half of the English cricket team are British, then so is Big Kwam. You wouldn't know it to listen to his voice, but he lives over here. Not that any of that's going to worry you when you can concentrate on Kwam's vastly improved rhyming, more Creators jazziness and a funk'n' good reworking from the Vinyl Reanimators. **8**

MR PINK & MR BLONDE

Jamaica Crimewave
Reservoir

The sometime Hijacker's latest single comes out with the opening message, "No disrespect, but most of the stuff that's come out in the last five years ain't worth a wank". Which just about sets the tone for a hard-hitting crime story. These boys do not mess about. **7**

GRANDMASTER FLASH & THE FURIOUS FIVE

The Message
Deep Beat

You can probably pick up a nice second hand 12" of this if you look hard enough, but perhaps Grandmaster Flash and the boys make something out of you buying this instead. The reworkings are, of course, utterly superfluous. It's got to be the Original Original. Every time. **7**

LYRIK BORN CLIQUE

Relentless
Cypher

With no connection to the Bay Area boy of similar name, this seven man crew from Birmingham have produced a very strange little record, all tangential flows, abstract, spacious music and weird lyrics such as "Use my penis like a pencil/forming lyrics in my seed". As yer do... **8**

WILL SMITH

Men In Black
Columbia

AAAGH - IT'S ALIVE! All of those of you who thought that the Fresh Prince had turned into a pile of green gloop (ie a movie star) are in for a horrible shock. While the soundtrack album has some fine tracks on it, this piece of r&b pop crap is not one of them. **1**

SWOLLEN MEMBERS

Shatter Proof
Battle Axe, USA

Nice little EP "Shatter Proof" with Rocksteady links and enlivened by the guest artists - Mixmaster Mike tweeting away like a canary on "Paradise Lost" and the godlike Aceyalone dropping his deep greenhouse pearls of wisdom on "Consumption", a mellow ultra-clever cut. **8**

JOE MAXIMUS

Tangents
Jazz Science

Nice, mellow, jazzy instrumentals currently available in cassette-format only but worth checking out. Part of the burgeoning West Midlands hip hop scene, Joe Maximus isn't scared to mess with the formula a little and has a sense of humour, too. **7**

OFFSIDE

Mexican/The Penalty
Westpoint

Hollis from Marxman returns with his new project, which is just him and producer DJ Bunij making dark, poker-faced slabs of hip hop. The tone of this double-sider is unrelentingly downbeat, but Offside's take on the home-town Bristol sound is still refreshingly different enough from the rest. **7**

PRIMERIDIAN

On The Spot
Promihjay 8, USA

Straight out of Chi-Town, Primeridian manipulate wind with tongues. Flipping lines between them, they can kick it over an ominous tidal swell of organ or on a "3 Feet High And Rising" style monkey-tale. An immaculate little EP introducing a group with surefire star quality. **9**

J.U.I.C.E./AWOL

ONE/JIZZM
Unrational

King Tut, USA
More West Coast underground parallax-action, the rhymer on "Unrational" each get a side of vinyl to display their musical talents

over crunchy drumbox beats, squirts and scratches courtesy of Creativity and Cut Uncommon. Unsound wack rhymer diss of the month has got to be: "Rappers disappear like white bitches on daytime soaps". **8**

INFINITE MASS

Caught Up In Da Game
Beat Route

Apparently Infinite Mass are Sweden's biggest hip hop act and if that sounds more like an insult than a compliment then you could be on to something. Old, old samples, muffled sound, crud raps and a crappy chorus made by the Devil and his Head Demon Of Boredom. **2**

REZIDUE

Dropin' Rezidue
Database, USA

A classic piano riff launches you straight into "Dropin' Rezidue" making it sound like a huge party tune in the making. When Rezidue himself hits the mic it's a bit of a disappointment, though. He's a good rhymer but just a little too Smoothie for these ears. **6**

URBAN SPECIES

Religion & Politics
Talkin' Loud

Talkin' Loud's last remaining rap act Urban Species return with straight faces and some serious

lyrics. It works well enough, even if you can't shake the feeling that lead-rapper Mintos has been listening to a little too much Michael Franti (and before that, Gil Scott Heron). **7**

ALPS CRU

The Concept Of Alps
Blue Concept, USA

A trio of beautiful little tunes that have movement, intelligence, crisp scratches and a whole heap of piano riffing. The rhyming perhaps isn't quite as exciting as the sounds are, but it's still more than adequate. Alps Cru, bigger than Mont Blanc. **8**

albums

THE PSYCHO REALM

The Psycho Realm
Ruff House/Columbia

If Muggs can have a solo project then so can B-Real. Columbia, those kings of generosity, willingly oblige. And what do we get? Loads of hard-hitting, nasal Latino rapping about being "MAAAD". And while it sounds pretty samey throughout, at least it isn't a total Cypress Hill facsimile. **5**

VARIOUS ARTISTS

Rebel Alliance
Brick, USA

"Rebel Alliance" is a defiantly underground compilation from

the boys formerly known as God Complex and fellow travellers. Abstract, a-melodic sounds act as a sort of backdrop to the lyrical attacks of the spaced out, word-weaving MCs. As a whole "Rebel Alliance" can sound a little bit forbidding, but it repays listening. Again and again. **8**

BLACK ANGER

Maxed Out Singles
K, USA

Rolling out of Tacoma, Washington, Black Anger are, well, very angry. Having said that, the music on "Maxed Out Singles" is surprisingly mellow, mournful horn lines looped over cracking beats. If the words aren't quite as compelling, it's still a rugged little underground package, "Feel What I Feel" being the highpoint. **7**

DJ CAM

Underground Vibes
Inflammable/Columbia

The big boys at Columbia reissue Cam's renowned but little heard first long-player and while it involves many of the same influences (hip hop beats, jazz and eastern flavours) as the second album "Innersivions", "Underground Vibes" seems less self-conscious, happy to let the boom bap speak for itself. **8**

Night Owls

 Jonzi D gives the lowdown on his monthly APRICOT JAM night at London's Camden Lock

Where?

Dingwalls, Middle Yard, Camden Lock, Camden in London.

When?

Once a month, but there's no regularity to it. The next one's on August 14th.

Residents:

I'm there as the host and we've got the Apricot Jam band on the organically grown breakbeats featuring Wylee Kyat on drums, Wild E Appaloulay on bass and the Black Jack, James Yarde, on keys.

Guests:

We've had MC Ty and Shortee Blitz, the Verbalists and Sibihan. The month after that we had the Baskervillez Rez, Nefateri and MC D aka Silent Eclipse. We've also had people stepping up for the freestyle - Fallacy, Taipanica from Blak Twang, Stir, who really killed it on the first night and Sureshot, who was excellent too. For August we've got Icepick and others lined up.

Door policy?

No artificial attitudes.

Music policy?

Basically, it's hip hop but it's too simple to just call it that. Hip hop as a term is much broader than most people think. We play hip hop and everything that encompasses. We also like to go back into the Eighties as well as deal with Nineties hip hop. Don't be surprised if you hear Beatles renditions!

Best moment?

There have been so many highlights. It's difficult because I could say it was when everyone was singing "All You Need Is Skills", or when Mikey Supa battered it, or when MCD darked it, or when Ty totally smashed it.

Worst moment?

The dinner party at the Rhythmic. They booked a dinner party on the same night as the Jam and we rushed in. To get the diners out we got a sample of me screaming "Fuck the dinner party" and looped it and the band put a beat behind it. It was wicked.

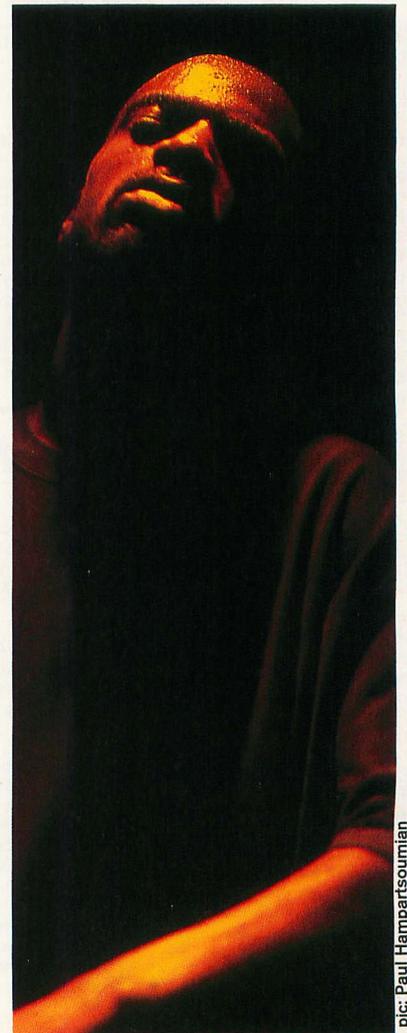
Contentious comment:

Fuck all the magazines, the sponsors and the grant authorities who persist in keeping Still Brok Productions still broke.

Why spend the night at Apricot Jam?

Because you're guaranteed positive, creative energy and a blatant good time.

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pic: Paul Hampartourian

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hard core

trainspotting

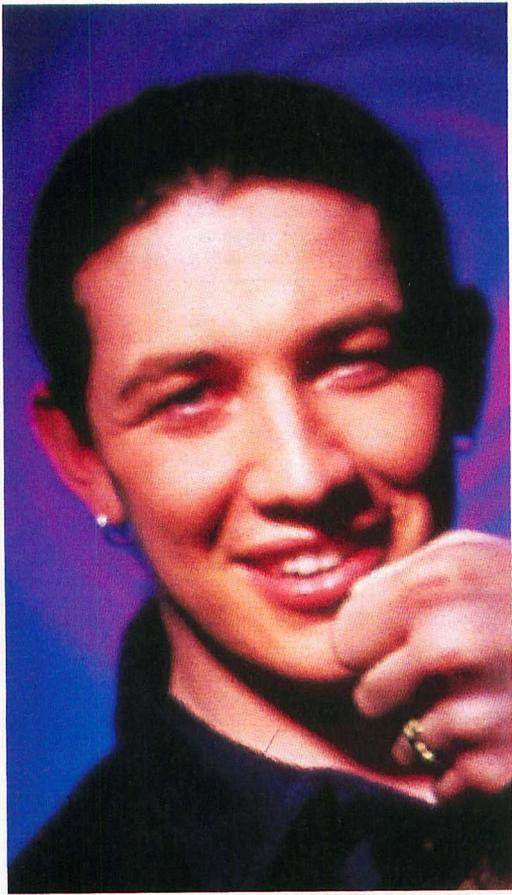
Reviews by Slipmatt

ANTI SOCIAL

My Way
Essential Platinum

The work of Hixxy & Sunset. As with a lot of Hixxy tunes, as soon as a party recognises the track, they go mad and "My Way" is no exception. It's got absolutely brilliant riffs and that typically hard Hixxy sound. The female vocal is excellent without being cheesy and is used to its full capacity with plenty of breakdowns using different string arrangements and piano. The flipside, "24:7" is another massive anthem too. **10**

vital
release



singles

CITADEL OF KAOS
Spice Of Life
XYZ

A slightly slower tempo here from Citadel Of Kaos. An excellent stomper with several weird and wonderful sound effects and some great acid sounds. The different sections merge nicely together and although it's not a powerful track, it's definitely got a touch of class. **7**

FADE & BANANAMAN
Shine
white label

Although this track has obviously been put together very well, it's yet another pop sample rip-off which does the credibility of our music no good at all. It's a shame, because I know these boys can make excellent original material. **5**

DJ ELL & DREAM
Wines Of Love
Essential Platinum

A real summer tune with sharp vocals and a catchy intro with rap sample stabs. The first breakdown is full-on rush business, joined by a "Mentasm" stab which is very similar to The Prodigy's "Charlie". Next up is the

reggae rhythm and bassline, before it's back into the full-on hardcore sound. **8**

GO MENTAL
Red Rose
Go Mental

Very similar in style to most of the Go Mental tunes, this one's got a hard kick drum and simple stab riffs which lead into a laidback vocal. It has good production and lots of sounds, although it's nothing too original. **7**

VINYLGROOVER
My Guardian Angel
The World Of Obsession

A heavy Amen breakbeat kicks this one off with a good building intro which goes into a mellow breakdown. On the other hand, the vocal lyrics (taken from The Beatles "Let It Be") are absolutely not my cup of tea! This is bound to go down well with some of the ravers and it is nicely put together, but it definitely doesn't score any credibility points. **6**

SHARKEY & TRIXXY
Genesis
Bonkers

The intro to this one sounds like something from a sci-fi movie. The beats kick in on a Sharkey tip

with off-stabs which soon break into an excellent familiar piano line. After that, there are some vocals which, I feel, could be a bit stronger, although the whole track works well. **8**

DJ TWIST & FRIENDLY
Mayhem
FBI

Formulated in the same way as a lot of hardcore tunes, this one has a difference in its sounds. There are old school stabs in a "here we go" style, and although they sound a bit dirty, the overall flavour works well. It may not be an anthem, but it will certainly get plenty play. **7**

SCOTT BROWN
Outside World
Evolution

Scott Brown at his finest with a typically bouncy, breakbeat-happy stomper. It's full of energy with a clean Amen break, loads of excellent stab sounds and riffs, synth sounds to compliment it and an arrangement second to none. This won't be massive due to the lack of vocal, but it's still a brilliant production. **9**

DOUGAL
All The Way
Essential Platinum

This has got a very clean intro with a typical build-up of chopped vocals and beats that head into a breakdown full of originality with strange vocals and excellent synth sounds. After that, it's full-on all the way with brilliant octave changes and an 100 per cent professional production. **8**

CHRIS C
White Wolf
Mind Over Matter

An energetic start to this one with high-speed breakbeats and a hard-edged techno feel. It's an intense track with good analogue sounds and hard stabs. Still, it is a bit of a novelty track too, with an old Eighties pop sample I can't remember the name of. **7**

WAXMAN
You're The Voice
Ravin' Mad

There's nothing new with the arrangement here, although it bangs away with some nice stabs and an overriding melody. The first stab breakdown is not bad, but the vocal break is yet another rip-off of an old pop tune which, for me, is not really the way forward for this genre. **5**

DRUID & ENERGY
Future Dimensions
Bonkers

Excellent kick-drum and percussion with clean stabs, wicked 303's and a quiet breakbeat help Druid & Energy's "Future Dimensions" bounce along with some pleasant synth and a simple but effective bassline. There's no big hook but it's an excellent production. **8**

DNA, SWIFT & FREEFALL
Elevation
Essential Platinum

This one has been around for a couple of months on dubplate and now, at last, it's appearing as an Essential Platinum promo. There's a good intro which builds into a brilliant, mellow breakdown with loads of feeling and excellent sounds. It's excellently produced and well arranged with a real touch of class. **9**

UNDERGROUND MOVEMENT
Kinetik

Panic
An interesting number here from Scotland with some good new concepts and different sounds,

although it's not too heavy either. The tune bounces along happily between different stab riffs and a plinky piano with some really good percussion and an overall catchy rhythm. **7**

D-ZYNE & FURY
Hyperhydrosis
XYZ

This hard stomper pounds along with some fierce analogue sounds pitch-bent in all angles with an added house string. The mid-breakdown is mellow and floaty, which returns with the analogue to make a brilliant combination. Excellent work from these two hardcore producers. **8**

DJ KAS
Oceans Apart
Ravin' Mad

The foundations to this track are really solid and the lead stab breakdown is very simple but extremely catchy. But I'm turned off immediately by the vocal sample. I'm surprised that labels still get away with doing this kind of thing, unless of course this sample has been licensed. **6**

album

BASS X
Happy To Be Hardcore
Evolution

If you're into the Scottish, Scott Brown-style of bouncy techno, then you'll love this album, which kicks off with a 1997 remix of "Hardcore Disco". Out of the eight tracks on "Happy To Be Hardcore", I prefer the first two on the A-side, but there are some harder tunes as well and even some piano tracks in there too. **8**

label stable

From newspaper boy to ESSENTIAL PLATINUM hardcore star.

DOUGAL gives us the lowdown on his precious imprint

ESSENTIAL PLATINUM

What did you do before starting Essential Platinum?

Well I started off being a paper boy for my local newsagent, after that I progressed to working at Spectra Sound and Lighting company in Northampton, where I helped out in the shop and assisted Don with setting up private sound systems at various clubs which included Milwaukeees where both ESP and Helter Skelter were promoting nights every Friday. It was at this point where I got friendly with Murray from ESP. After continual hassling and persuasion from me, Murray agreed to book me and from then on I haven't really had the time to look back, with my career as a DJ and an artist luckily going from strength to strength!

Who runs the label?

Basically myself and Ian [Hixxy].

Which DJs within the hardcore circuit support the label's sound?

Dougal, Hixxy, Breeze, DNA, Force & Styles, Slipmatt, Sy and Seduction.

What's the biggest selling record to date from

Essential Platinum and how many sales?

"Toytown" [EPUK1] sold 5,500 units. However "Now You've Got My Love" [NEP1] is looking to do well, if not better than that.

In what direction is your label heading musically?

To progressively produce tunes which have that underground vibe the raver respects, after all if we didn't have the ravers support from the very start then we would certainly not be where we are today. Essential Platinum Recordings therefore intend to keep the same music policy along with the same underground style the raver enjoys, rather than going full-on commercial and losing the real vibe and reputation the label has worked very hard to build.

Best release in terms of musical quality?

"Toytown", "Really Love You", "Together Forever", "Midnight Express", "Innervation", "Get Into Love", "Got To Go", "24:7" and the very soon to be released "My Way".

Which artists have you released so far?

Essential Platinum Artists: Mickey Skeedale, Breeze, Sunset Regime, DNA and E-Logic. Other artists: Force & Styles, DJ Ell and DJ Swift.

Where do you see your label in five years time?

To be as strong and progressive as it is now.

For those who don't understand hardcore define it?

Energetic dance music, kick drum and break beat orientated with live vocals and real instruments all of which should have an uplifting feel!

Key 10 - Gucci 9 - Brmani 8 - Calvin Klein 7 - Ralph Lauren 5 - Diesel 5 - Red Dr Deed 4 - Gap 3 - Next 2 - Madonna 1 - C&A 0 - Mr. Buget

progressive house

Reviews by Nick Hanson



NALIN & KANE
Beachball
Hooj Choons

A stunning release on the quite

superior Hooj Choons, produced by German duo Andry Nalin and Harry Kane. "Beachball" is a remarkable production marrying deep house, trance and ambient into a laid-back pumping masterpiece spread across four exquisite mixes. Sharam Jay of 3 In One's very respectful "Baywatch Mix" probably has the edge. **Musical MDMA. 10**

vital
release

singles

GLOAT
Didley Squat
Stress

An excellent Stress debut from Anthony Papa, which more than matches his deck prowess. It combines hypnotic Eastern influences with a superbly structured arrangement, comprising frantic breakbeats and trance-floor lushness. **8**

DANNY CAMPBELL
Answer My Prayer
Jackpot

The Danny Campbell renaissance continues on from the rousing "Make It Real" with Heliotropic to this sonic belter produced by Shiva. The b-side has the most to offer with a corking mix from the ever-consistent Evolution turning it out in epic proportions. **7**

MULU

Pussycat (Kervorkian Remixes)
Dedicated

A fine pair of remixes courtesy of New York disco legend François Kervorkian with the dub rework probably being the best of the two, thanks to its sparse tech-house production. Subliminal house for the trackheadz. **6**

SNAKEBITE

The Bite Goes On (XVX Remix)
Multiply

The mighty Multiply imprint roll on with a shrewd choice of remixer in the shape of the Inspirazione/XVX team (Force Mass Motion's Michael Wells and Gordon Mathewman). In turn, they transform this "Paganini Trax"-inspired Italian hit into something more a whole lot more sturdy with their trademark squelchy basslines, oscillating pads and rattling percussion. **7**

LITTLE JAM

Black Hill
Additive

Originally released on top Danish label Flex last year, Black Hill return on Positiva's harder offshoot, Additive, with mixes from the in-form Vincent De Moor and Trance Masters/X Cabs. The definitive mix is X Cabs' "Hells Bells", a teeth-gnashing classic. **8**

GROOVEZONE

Eisbaer
Mindstar, Belgium

Nothing like a bit of Belgian quirkiness to remind us what a bunch of musical stiffs the Brits can be. A devastatingly simple little ditty, pounding forth with some German chap chanting "Eisbaer", which must mean "polar bear" judging by the record cover. So there you have it. A banging trance track with some bloke shouting "polar bear!" occasionally. **Tops!! 7**

LOCK

Out Of The Fire
Axiomatic

A sparkling, melancholy production from the fledgling Axiomatic label, "Out Of The Fire" is structured to perfection with some seriously accomplished programming polished off with one of the most beautifully understated riffs of the year. **9**

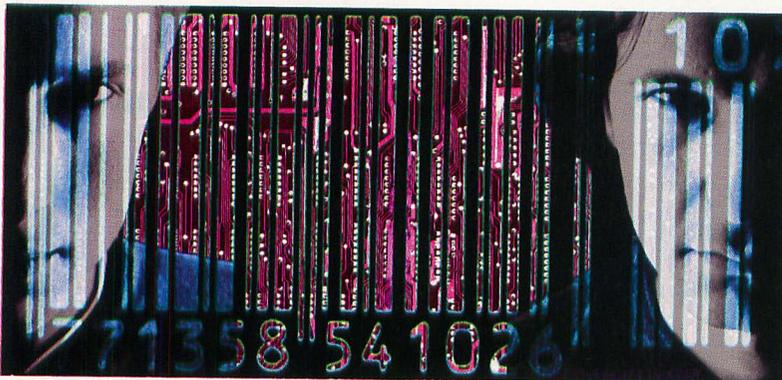
SPANISH FLY

Hipster
Whoop

Spanish Fly's "Hipster" is disappointingly obvious in terms of its arrangement and overall sound, which outlines the need for things to move on somewhat. Still, it's good Friday night pill fodder nevertheless. **6**

state of the artist

Highly independent and even more influential prolific prog house producers **DILLON** and **DICKINS** welcome us into their mini-empire



Since forming in 1992, few producers within dance music have matched the consistency of Dillon and Dickins' productions. With a staggering 50 productions and remixes credited to their Higher State and 99 North labels, they've set a precedent which is becoming increasingly ubiquitous. It's one which grants them total independence, allowing them an important level of experimental freedom with the highly competitive and disposable beast that is the music industry.

These days, people are realising that the lifespan of dance records is shorter than ever before. Sign to a label and you fulfil your commitment under clock-watching pressure, as well as suffering the potential of your work being thoroughly bugged about with thanks to suspect remix choices that you've got absolutely no control over.

So all hail Dillon and Dickins for creating the

ultimate mini-empire within this rapidly expanding cottage industry, releasing solid productions that, frankly, rock the dancefloor with envious results.

Having played in soul and funk bands since their teens (Mark on bass, Pat on keyboards), they're a result of the live London rare groove scene of the late Eighties fused onto the momentum of the established house scene of the early Nineties. Their sound can only be described as perhaps the ultimate dream alliance of Bootsy Collins and Todd Terry, with the results an excuse for another toe-curling genre in progressive disco. If you want to check it out, head for the Spacebase and Disco Biscuit projects, as well as "Problem Child", the flipside of their "Sign Your Name" cover version.

Other essentials include Crystals' "Bring Me Luv", Matter's "Don't You Want Some More" and Jonny X's "Call On Me"

break beat

Reviews by Adam Freeland



PHILADELPHIA
BLUNTZ
Sister Sister
Chrysalis

vital
release

The style of the Bluntz has progressed considerably dance floorward since the excellent smoked out jams of the

"Blunted At Birth" album. "Sister Sister" drops a tank-sized soul mama vocal on some catchy guitar action. The result, large and chart bound. The Thursday Club mix loses the vocal, taking it underground, gaining some jump up style sub bass, tougher beats and cut up scratch edits. **8**



singles

NEW ELECTRO SOUND OF LONDON
Volume 3

TCR

TCR is to these pages what "The Fast Show" is to comedy. The label sets the standard for today's breaks and kicks the arse of the grungy beat, cheesy guitar rift, big beat bollox. However "this week" we appear to "have mostly eaten yogurt". "Grab Da Mic" cuts it, but the rest isn't up to the usual par... Sorry... I'll get my coat. **6**

ELITE FORCE
Cool Like The Man...

Fused And Bruised

Spike your pet cat with LSD, drop your packed record box on it and jump on it till it's flat enough to fit on your Technics, put the needle on and give it some. Or for an equally gruelling yet slightly more humane experience check the scowling Lunatic Calm remix. Reworkings by Meat Katie and Fabricano are worth checking if you like your breaks deeper and less hectic. **6**

PSS
Miami Breaks Volume 1
Coast

Released on Florida's funky acid break label, Tweak, last year, it was one of DJ/producer Tony Garcia's finest alms. But now released in the UK they somehow managed to miss off the best mixes and left on the dodgy ones. Doh! Oh well, Dave Tipper's killer reworking on the flip amply makes up for the blunder. **7**

WILL WEBB
Invasion EP
Astral Werks

Astral Werks have previously released some great electro, the Freaky Chakra Versus Single Cell Orchestra album passed a lot of people by but we rated it. Originally named "Chemical Meltdown", however, this is as inspiring as a night shift on quality control in a Bird's Eye pea freezing factory. **5**

OUTLANDER
Vamp (Freestylers Remix)
R&S

Yet another remix to the expanding package which is still not yet released. The Freestylers as expected drop their ultrafly

science with essential elemental punchy breaks and rough rocking bassline, cutting up the vocal transformer stylee and adding a splattering of old hip hop sample, to top effect. **8**

PLAYER 1
Kids Wanna Rock EP
Reverberations

"Here And Now" sets the scene for a dreamy summers day walk in the park, picture Bukem and drummer Billy Cobham skipping along hand in hand at a house-like tempo. Round the bushes is "I like to moog it, moog it" cracking open the JD and Coke while picnicking round some 4/4 p-funk deep house style action, sitting on an ass shaking bassline rug, using Eighties synth stabs for plates. **8**

RAINBOW BRIDGE
In Deep Shit
Rainbow Bridge

Playing on In Deep's "Last Night A DJ Saved My Life" vocal, these schizophrenic bog flushing beats don't seem to now whether they are an Armitage Shanks or an Ideal Standard. At just over 140 bpm we're squatting in No Man's Land, which surprisingly works in its favour. Pitched down it flushes well into a breaks set, and pitched up it will loo roll nicely onto a drum & bass mix up. **8**

DARK GLOBE
Sprintrain Posture
Hard Hands

Tough edged tech beats from the people who brought you "Mondo Scuro". Abstract Mars Rover-like transmissions-signal wiggings orbit a digitec groove that's more likely to work its way into the sets of the techno bods than that of the rock star rift booze beaters. **7**

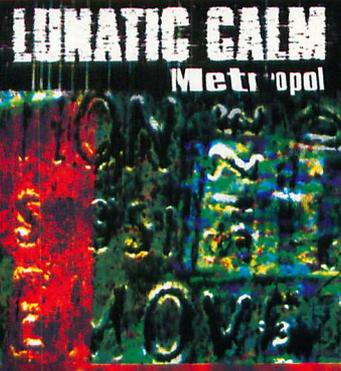
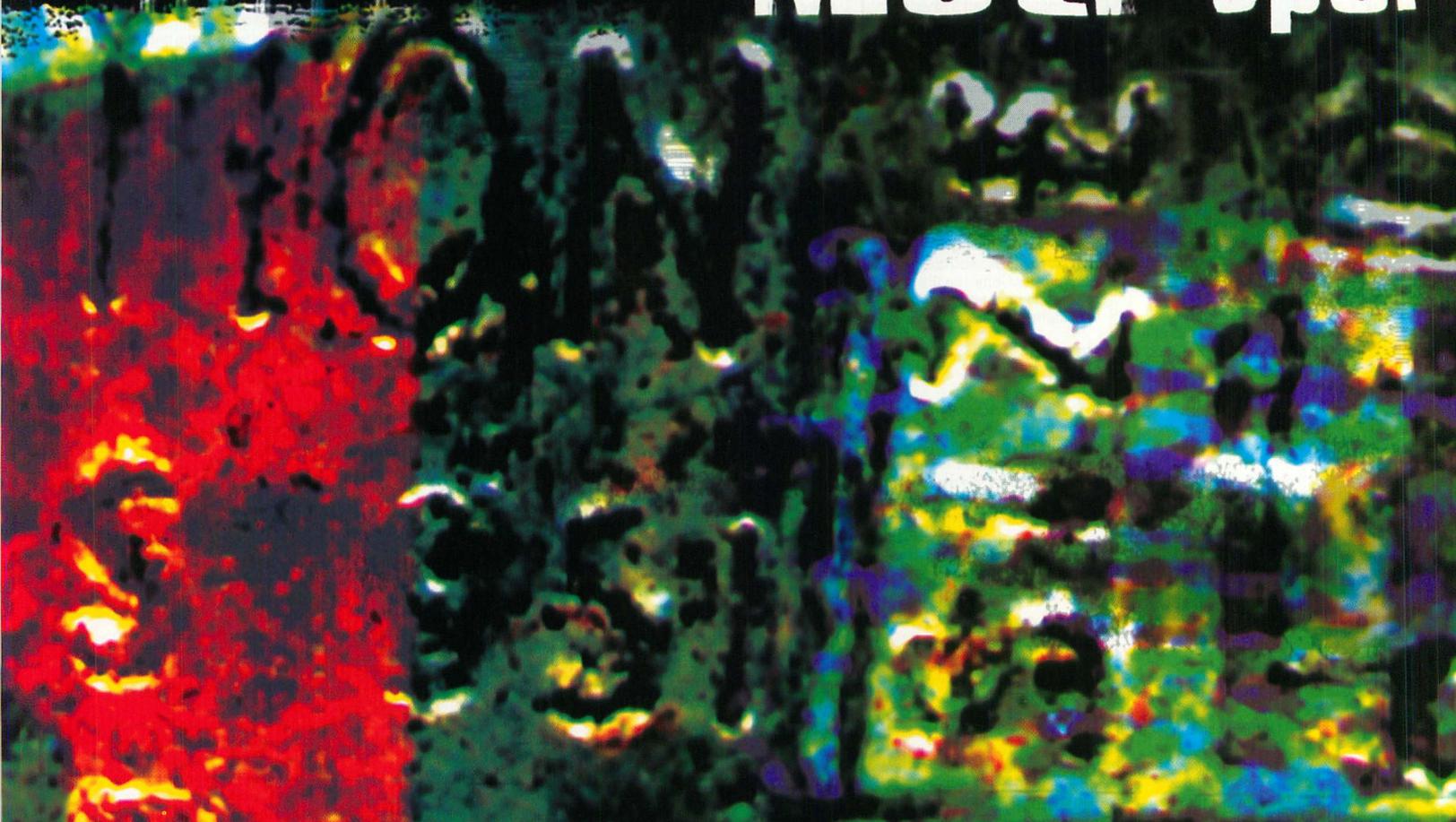
DAYLIGHT
Yes, No, Maybe
ESP-SUN

Akin to feasting your eyes on a total honey. She's got the body from hell, face from heaven and smouldering eyes that say "Take me", you're in there! Result. The she goes and opens her mouth, "Awwwright! No! Your bubble's burst... Downer. The track, superb crisp and punchy production, beautiful bubbling acid riffs, but let vocal by a pointless female local sample. Check it out anyway, you could always mix over that part. **6**



LUNATIC CALM

Metropol



LUNATIC CALM DEBUT ALBUM METROPOL RELEASE DATE:

04.08.97



<http://www.lunatic-calm.co.uk>

trance

trainspotting

Reviews by Dave Fowler



YUM YUM
The Vision/Piece
Of Mind
Sperm
vital release
Greenwich's fiercely independent Sperm imprint is a label which goes from strength to strength. As if to prove it, in-house gurn-gurus the Yum Yum boys present perhaps Sperm's finest to date: a superbly crafted trancer which builds smoother than a head on chilled-out Guinness. Just as creamy round the edges, too. **9**

singles

ECT
Helpless/Mr Jolly
Phantasm

A genre busting sound that combines trance and punk... Trunk, anyone? "Helpless" is a hi-NRG psyche-workout with dark slabs of fierce percussion and terrifying vocal sample woven through a mesh of didgeridoo trance, while "Mr Jolly" is another frightener with a bruising sound and a fine line in maniacal laughter. Dark but brilliant. **8**

TALLA 2XLC
What Time Is Love
Urban, Germany

From the space invader motif on the cover, to the last hum of electronica on the final reworking, this is a record that screams quality Euro at the listener. Retouchings come courtesy of "Planet Trax" and "Doug Laurent", with Doug pulling off a narrow victory. Talla is the man behind label Tetsuo, trainspotters. **7**

VINCENT DE MOOR
Flowtation
XL

26 year-old Dutch master Vincent De Moor is the bloke from The Hague who can do no wrong at the moment. Recent remix work includes Little Jam's "Black Hill" (just re-released on Additive, by the way), MTF's "It Moves" and V-Trax's "Subway 26". Here he gets a first full UK release for a cut that became a classic on import only last year. Terrific. **9**

HUMAN BLUE
Stonehenge
Spiral Trax

Human Blue's "Stonehenge" is powered by a rock-solid bassline and distorted riff which slowly shunts into a screeching climax to wow fluoro-fanciers on dancefloors across the country. "Psychotix", on the flip, is a morning track of indisputable quality. Both tracks hail from Gothenburg, Sweden, funnily enough, where they were presumably picked up for UK distribution by our very own Koyote. Tuff stuff. **7**

WARLOCK
Aural Spectrum
Buddja, Belgium

"Solid Rez Grid", "Capta Goa" and "Western Timez" are the offerings this time round from the superlative Belgian label who specialise in a healthy blend of both psychedelic and classic Euro product, often on the same release. Here they do just that, with stunning results. A winner. **8**

V-TRAX
Subway 26
Collision

V-Trax is Jean Michel Vertieden, who first released this contemporary classic on Belgian label Hotside back in 1994. Three years later, it's a gem which still shines bright, with man-of-the-moment Vincent De Moor and Tony De Vit on polishing duty this time around. Rumour has it that Vertieden is now retired from music. Oi, Vertieden, no! **8**

PABLO GARGANO
Eve 17/The Runner
Eve

The last Eve release this side of the summer break sees label top-boy Pablo Gargano serve up two mixes of "The Runner" ("NRG" and "Trance") and "Introscope". "NRG" is the anthem for mid-set madness, "Trance" will sit nicely with BBE lovers, and "Introscope" is vintage Pablo to the core. If you've ever bought anything on Eve or Metropolitan, you'll know what I mean. **8**

BASS 6
Am Five
Basic

No idea about this one, other than it's bloody good, it's the first release on the Basic imprint, and it was knob-twiddled by Joe Daniel (UK) and Offer Brown (Israel). No, I'm none the wiser either, but if you can get your hands on one of only 500 copies, available from early August, you'll lap this one up just the same. **7**

CROP CIRCLES
Lunar Civilisation
Auracle

Crop Circles are Messrs Paterno, Lanfranconi, Begotti, Rizzo,

D'amato and Scrimizzi, according to the label copy. I guess that makes this pretty much an Italian release, but the influence remains squarely UK. A fabulous tripped-out trancer from the boys who gave us "Full Mental Jackpot" a while back. A must-check cut. **9**

SUBCLOUDS

On Red
Globalistic

More summer madness from Sweden, as Frederik Axelson and Richard Berglof (you may possibly recognise their names from tracks on the Phantasm and Psychic Deli imprints) serve up two stunners. "On Red" kicks off with a human beatbox breakbeat before taking a trip into electronic arabesque, while "Under The Sun" is a morning tune for lost-loved-uppers. Cool. **8**

RAINFOREST
Birds 1997 Remixes
Rainforest

This one was massive on R&S back in 1992, you might recall, selling over 60,000 copies and being licensed to over 20 dance compilations. The two original mixes are featured, along with four others that range from house to much trancier interpretations. A great mid-set dropshot for old timers who can still raise a grin. **8**

GROWLING MAD
SYNCHRO
Velociraptor

Tip
Ritkam, Bansi and Synchro from Amsterdam deliver two killer cuts straight from the psyche-underground on this, their debut twelve. "Velociraptor" is as tough as anything in Jurassic Park, while flipside "Bandicoot On The Run" is almost twice as nice. Prehistoric samples mingle with neanderthal grooves for today's stoned age. **9**

SERGIO C
Texture
Vinylife

The debut release from Italy's newest techno label features one of the most influential artists of Southern Europe, Sergio Crestini. Crestini you may recognise from outings on the now-defunct Frankfurt Beat imprint and collaborations with Massimo Vivona. On this twelve, the focus is on feel and subtle melody... and it's a sure-fire winner. **8**

also released singles

INCISIONS - "Beyond Motion" (Mo's Music)

MANMADEMAN - "Karmaflag" (AAA)

PREZIOSO - "Raise Your Power" (Tetsuo)

SERGIO C - "Exalted" (Vinylife)

SYNCHROPHASE - "Synchrophase" (Tetsuo)

PALEFIELD MOUNTAIN - "Dream To Become (Remixes)" (Buddja)

NUKEM'S WORLD - "Inside" (Future)

XENOMORPH - "Obscure Spectre..." (Koyote)

GRAND MAL - "Jibber The Kibber" (Magma)

THE IMAGINEERS - "Resonator" (Braniak)

Records supplied by Choci's Chewsns, 9-12 St Annes Court, London W1V 3AX. Telephone: 0171-434-3097

hardbag

trainspotting

Reviews by Joey Bolsadura



TWISTED
Twisted
It's Fabulous

vital release
Probably the hardbag record of the year. Bent as a corkscrew, fiercer than ten bottles of Rush, and boasting that unforgettable intro "Scuse me... Do you fuck as well as you dance?" Knob-twiddler "Warriors" Wayne G now has "Twisted" tattooed on his arm, we hear. As if he needed to prove it... **10**

singles

COBRA
Love Sweet Love
Dreambeat

Matt Goss of teen cack Bros fame and Italo jock Joe Vannelli met at a Versace party. Apparently Joe was impressed by Goss's vocal capabilities and suggested they made "Love..." together. If you know what I mean... Suffice to say a stunning Sharp remix and a quality Kamasutra re-working save their bacon. **8**

CAPPELLA
Be My Baby
Media

They're desperately untrendy these days, but you've got to hand it to Cappella: their brand of Euro feel-good house never fails to hit the spot with aficionados of lighter product. Still massive in Europe, where "U Got 2 Let The Music" and "U Got 2 Know" are considered classics, could "Be My Baby" signal a chart-topping return in the UK? Perhaps not. **6**

T-TOTAL
Grooveaholic
99 Degrees

A fierce three-tracker imbued with summer flavas from the doyenne of drag Tasty Tim, Tino Di Placido and Serotina. "Latin Acrylica", an infectious tight house workout reminiscent of the very best of Green Velvet topped with chunky Latin percussion, will probably be the favoured cut of this crop. Fierce. **9**

EJ DOUBELL
The Ninth Insight
Enterpress

Emma returns with a hard slice of Euro-tribal aimed at tuffer hardbag dancefloors. "Good Vibrations" (forget the Beach Boys, this one is for the girlz) is a slower paced chugger for those sexy, tongue-led sessions. Tribal beats with a hypnotic electro feel will drive you to ecstasy... If you're not already on one, that is! **8**

HONEY CLUB
Daydreaming
Opaque

Vito Benito (recent re-mixer of Duke and PJ & Duncan) hits the racks with an acid-tinged alternative house track that would groove a graveyard of geriatrics. Dave Randall's fierce "Amsterdam Bus" mix will be the most-dropped cut. Benito's Honey Club show they are an act worth keeping a close eye on. **8**

MANKEY
Double Trouble
Slamm

Mankey is Andy Manston of Clockwork Orange, and here he does what he does best: making records, not pretending he runs a cutting-edge club. Magic Alec, Rated PG, The Chemist and Klubbheads boost a great twelve to even greater heights. Fab. **9**

KINKY ROLAND
Brazil
More Protein

Everyone's favourite German funkster gets all Latino with four choice cuts of preposterously high quality. Seems Kinky has developed a penchant for Latin American culture. But before you jump to any powdery conclusions about Colombia, Bolivia or Peru, rest assured the flavas in question come strictly from... Brazil! **9**

SUBWAY
You Can Do Anything
Greenlight

Victor Imbres latest outing looks bigger than anything he's done since Alcatraz's "Give Me Lov". "You Can..." A-sides with "Epic Journey Mix", a cut full of superb layered hypnotic build, while over-vinyl there's the sparser, darker, and appropriately named "Original Manchester Mix". Will be huge on the grooviest floors. **8**

FUTURE BREEZE
Why Don't You Dance With Me
AM:PM

The windy boys are Markus Boehme and Martin Hensing, twentysomething Teutonic knob-twiddlers best known for their Petit Prince imprint. Reworkings come courtesy of Klubbheads, the Tradetastic DONS, Noom imprint supreme Commander Tom and Sharam. This one is massive on cable station Box at the moment. Tomorrow MTV and the next day, the world! **9**

also released singles

PIZZAMAN - "Gottaman (Remixes)" (Cowboy)

MAMBO - "Do You Want Me" (Nu)

FUNKTASTICA - "Hyperfunky" (Malarky)

FORTHRIGHT - "Gonna Get" (Hoedown City)

SLAKEBITE - "The Bit Goes On" (Multiply)

LOVESTATION - "Love Come Rescue Me" (Fresh)

Records provided by Pure Groove, London. Telephone 0171-281-4877

DANCE, TRANCE & MAGIC PLANTS

OTHERWORLD



CHRISTOF (TRANSWAVE) & DJ MAEL * COSMOSIS * DEVIANT ELECTRONICS * DIMENSION 5
KUNDALINI * LUNAR ASYLUM * OUTERACTIVE * OUT OF OUR DEPTH * S.E.T.I. PROJECT & CHRIS ORGANIC

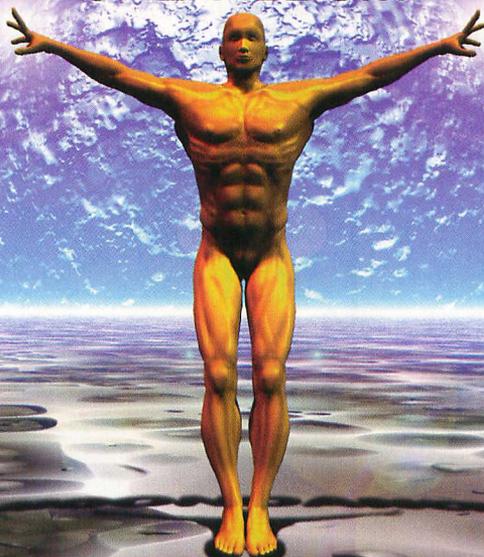
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MOONDANCE
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Album released
September '97

trainspotting techno

Reviews by Dave Mothersole



OBELIX
Whatever
Offshoot

**vital
release**

As techno splinters into ever more divided camps, this monumentally groovesome hybrid comes as some welcome relief. The title says it all, it's not techno and it's not house, but it is an absolute dancefloor better with real feeling and, dare I say, a little bit of soul.

Category is limitation. Open your ears and your feet will follow. **10**

singles

BUCKFUNK 3000
Planetshock Futurock
Language

Insane mishmash of electro beatz, drum & bass dynamics and warped technoid sound FX from Harrow's Si Begg. Imagine a double vexed Ed Rush tearing it up big time at a Zulu Nation block party and your not even half way there. Darkside cyberjungalistic electro juice for tech-stepping, b-boy renegades of funk. **8**

DA REBELS
House Nation Under A Groove
Ugly

A timely re-release that will have Muzik's older readers reminiscing about how good the pills were in the old days and our younger punters fruggin' away to its Funkadelic-meets-Ron Hardy splendour. Future Monument and K-Fingers take care of remix duties but it's the original that'll once again get the good hard spanking it so thoroughly deserves. A true classic. **9**

BABY FORD
Bford 13
Source, Germany
Lovely silky smooth advanced abstraction from one of the UK's original techno maestros. Hauntingly lush and deeply futuristic, the lucid atmospherics, quick fire bass tones and squelchy acid refrains present here are all cunningly delivered in a highly complex, but effortlessly engaging, manner. **8**

MAAS
Look At Me Now, Falling
Soma
The original mix of one of the highlights from the "Latitude" long-player alongside a couple of new interpretations from those way cool French blokes I-Cube. It's the "Simple Mix" which really does the trick. A splendidly summery fusion of old school analogues, lush melodics and loud crisp drums this is destined to rock dance floors of all shapes and sizes. *Très bon.* **8**

PURE SCIENCE
Brighter Days
Pure Science
Anybody who has witnessed one of this mans live PA's will testify to his astounding ability to wind

entire dance floors around his little finger without even batting an eyelid. His understanding of 4/4 dynamics is second to none and these unbeatably driving warehouse grooves suggest that Pure Science is quite simply a legend in the making. **9**

BURGER/INIK
Bring Trance Back To Las Vegas
Harvest, Germany
Don't let the dodgy title put you off, this isn't some dreadful UV clad psychedelic burn-up, but in fact a rather splendid sub-aquatic Basic Channelesque groover. Very subtle, fine, moving and about a thousand times more trance inducing than the entire TIP back catalogue. **7**

OZ ARTISTS
The Zone EP
Oz Interactive, Iceland
If you're a computer/Internet freak you may already be familiar with this lot. However, if like me you don't know one end of an Apple Mac from another you can still enjoy the beats. Swaying between lush panoramic deep house and spacious skeletal spook-outs, all delivered with an experimental but unusually funky sensibility, it's cool stuff. **7**

NOTTURNO
The After Hours EP
Melt
A perfectly titled four-tracker which marries fantastically mournful techno strings to bass heavy deep house grooves in a beautifully subtle manner. Laid back but powerful enough to move any half decent dance floor. The two best tracks here fall somewhere between a skunked up Stefan Robbers and a youthful Virgo Four. **9**

JAMIE LIDELL
Freekin' The Frame EP
Mosquito
Highly original four-tracker of wildly twisted analogue driven hard funk from one of the founder members of London's infamous Subhedge collective. Inventively structured, supremely animated and deftly produced with all manner of far-out sounds, the standouts are the positively insane "Freely Freekin'" and the dub tinged electro from another planet which is the excellent "Compaction Blues". **8**

EPHEBE
Visions EP
Mosaic
Steve O'Sullivan teams up with Lee Grange for another trip to the darker side of minimalism. Restrained and at times almost subdued, what these deep bass powered grooves lack in energy is more than compensated for by the strange, edgy undercurrents lurking beneath the surface. **7**

AUBREY
Chameleon
Solid Grooves
South Coast bad boy Aubrey with another typically cool emission for track-head DJs to get busy in the mix with. Demonstrating the breadth of his style he climbs aboard a multi-coloured funk train for the lead track, comes over all Cajmere-like for "Cycloid" and then dons his flares and platforms for the excellently entitled "Down At The Disco". **8**

MARK AMBROSE
Smokey Clinic EP
Crayon
After his amazingly funky EP for Solid Grooves, Mark Ambrose continues his unstoppable ascent with four more top-notch techno house mantras. Juxtaposing squiggly technoid sound FX and warped alien atmospherics with his heart rending synths and booming bass lines Ambrose is most definitely a talent to watch. **8**

DEEPART
Untitled
Myoclonic
Want challenging, rhythmically inventive, uncompromising, hugely twisted avant-funk? Then look no further than Deepart. "Territorial Agreement" is the soundtrack to the nastiest, most scary film you never saw and "Sea Of Clouds" is the sound of robot lovers crying in the rain. "Dual" is cocktail lounge muzak for androids and "Determinoid" conjures images of the machines of the future battling for the supremacy of a banished Earth. **9**

CHANCE McDERMOTT
Blackball EP
Black Nation, USA
More linear experimentation, militant song titles and Millsesque squiggles from deepest Kalamozoo. The stop/start kicks and disjointed claps of "Blackbird" have a satisfyingly disorientating effect, but it's the abrasive cyclical motions of "Fuck The Police" and "U Feel Me" that'll get 'em cheering down at Lost. **7**

BANDULU
New Foundation
Foundation
Bandulu's far gone, but seldomly displayed, dub sensibility has always been one of their most attractive facets and with "New Foundation" they make a welcome return to their techno tinged reggae roots. With John O'Connell at the helm delivering a full on vocal this is more "Better Nation" than "Minimal Nation". **7**

albums
VARIOUS ARTISTS
Elements Of Jazz Volume 2
Kickin'
An excellent long-player which celebrates some of the finer moments thrown up by techno's

ever evolving love affair with the sounds and structures of jazz. With not one duff tune in sight and a tracklisting which includes the likes of David Caron, Ian O'Brien, Jamie Reid, Wavescape and the truly wondrous Scuba, it's a cool package of real musical gems. 21st century be-bop for Nineties soul rebels. **9**

VARIOUS ARTISTS
Hard Education
Downwards
Birmingham's Downwards crew keep the hardbeat flag flying at full mast with eight exclusive tracks of poundingly funk-ed rhythmic intensity entitled "Full Education". Anthony Childs fares best with his percussion fuelled tear-ups while Regis keeps it minimal with some loop based hypnotica, Female slams it down hard with turbo charged drum hydraulics and Portion Reform round the album off with some Jeff Mills-style ambient string plucking. **8**

VARIOUS ARTISTS
CD 2000 Electrecord
K7, Germany
The world's premiere electro label with a top drawer compilation album of pure, stream lined 808 powered machine funk. Cutting edge beatz mingle with blunted breaks and high cholesterol pacjams as artists such as Third Electric, Kit Builders, Invisible Man and many others show there's plenty of life left in the big

daddy of contemporary electronic dance music. **8**

VARIOUS ARTISTS
Hard Clubbing 3
Distance, France
The title may suggest a hell raising, devil worshipping gabba-fest of extreme noise terror, but thankfully that's not the case here. What you get instead is an okay but pretty unremarkable collection of techno-lite club cuts from the likes of First Movement, Pier J and Rhythm In Progress. Basically well produced but on the whole somehow lacking in spirit and way too derivative to make any real impact. **6**

also released
ROMAN VERSUS M/S/O - "Make You Move (Sterac Remixes)" (EC, Holland)
MIKE RICHARDS - "The Mechanic EP" (Direct Styles)
JAMIE ANDERSON - "Image Of Existence EP" (Artform)
VICE - "Playerhater EP" (Black Nation, USA)
MILLSART - "Inner Life" (React)
WILL WEBB - "Invasion EP" (Astralwerks)
BIGFOOT FUTURES LTD - "Return Of The Big Mack" (Eukatech)
SECRET CINEMA III - "Masculinity" (EC, Holland)
METROPOLIS - "Golden Age" (Gadgets, Germany)
TWO RIGHT WRONGANS - "The Not Quite Right EP" (Wrong)

in the bag

Analogue City's CRAIG THOMAS shows us the contents of his record bag



Something that really stands out is the new Jamie Lidell release, it's definitely my number one record at the moment, it's fucking unreal. I love the way it stops and starts and basically sounds like he's chucked a load of springs into the speaker. My next record is Jay Denham's "Multiply EP", I'm playing the first track on the B-side. It's fairly typical of his style, nice and funky and it's excellent for EQing. Something else that's good for EQing is "Sickness" by Plastikman, it takes a long time to build so it goes down better at smaller, more intimate clubs where you don't have to slam it as much but it's top-notch. I'm really into tribally techno and there are a couple of tracks on the B-side of the new Lab Insect record that are unreal, hard and really funky. The new "Downwards" compilation is dropping well for me also, the Surgeon tracks are really original and I'm really into the Regis tracks as well. They're just constant grooves but they're excellent for cutting up.

One of my biggest tracks records right now is the Dave Angel mix of "Discotamination" by Kamaflarge. It's on Billy Nasty's imprint and it's huge, it doesn't matter where I'm playing it literally tears the roof off. There are these mad scratching sounds on it which everyone loves and I'm sure it's going to do really well. Another floor filler is Atomizer by Spectrum, I mix it from a third of the way in as the starts a bit dodgy. The breakdown's a bit too long for my liking but when it

gets going it's wicked. Unfortunately I haven't got the titles of my next couple of records, all I know is that they're by Backyard Brew. They're both four trackers which go from experimental to funky to really hard and I play out every track on both EPs. In fact after Jamie Lidell I'd say Backward are probably my favourite artists at the moment.

CHECKLIST
JAMIE LIDELL - "Freekin' The Frame EP" (Mosquito)
THE GROOVE TRIBE - "Multiply EP" (Fragmented)
PLASTIKMAN - "Sickness" (NovaMute)
LAB INSECT - "Matricule" (Symetrik)
VARIOUS ARTISTS - "Hard Education" (Downwards)
KAMAFLARGE - "Discotamination Remixes" (Tortured)
SPECTRUM - "Atomizer" (Primate)
BACKYARD BREW - "Untitled" (Backyard Brew)

Key 10 = Gucci 9 = Brmani 8 = Calvin Klein 7 = Ralph Lauren 6 = Diesel 5 = Red Or Dead 4 = Gap 3 = Next 2 = Top Man 1 = C&A 0 = Mr Buyrite

trainspotting reggae

Reviews by Derek Bardowell

singles

DON RICARDO

She's Having My Baby

Illegal

Call this Peter Hunnigale meets Beres Hammond's "Over You" and you wouldn't be far wrong. With the success of the track (former reggae chart Number One), repackaging and quality of the six mixes, it will be a shame if "She's Having My Baby" doesn't hit the nationals. Lovely tune. **9**

ZIGGY MARLEY & THE MELODY MAKERS

Everyone Wants 2 B

east west

A Clint Eastwood movie style rhythm with a nice little rap segment and ponderous beat mark a change for Ziggy. Not one of his usual conscious/good vibes tunes. Probably won't break him over here though. However, with the Fugees on the heavy hip hop/dub mix, who knows? Since everything they touch turns to gold. **6**

SHAGGY

Piece Of My Heart

Virgin

Now here's a man who really understands his market. Shaggy's success remains a constant yardstick for dancehall reggae. This cover of the Irma Franklin/Janet Joplin classic "Piece Of My Heart" is more Radio One-style material. G'wan Shaggy, do yer thang. **7**

DX1

Dubwise EP

Cruise International

Leeds-based dubists bring some good production, consoling melodies and wealth of potential. However, this is not deepcore dub nor sound system material on the roots scene. **7**

albums

SUGAR MINOTT

Reggae Max

Jet Star

It's a shame that we always refer to the effortless grace of Sugar Minott's vocals in the past tense now. Minott was the original dancehall reggae king of the early Eighties. This twenty track

collection includes the hit "Good Thing Going" and the classic "Hard Time Pressure". **9**

VARIOUS ARTISTS

Ragga Ragga Ragga 9

Greensleeves

Arguably the freshest "Ragga Ragga Ragga" compilation since Volume 5, with ragga's man of the moment Danny Brownie and his Main Street crew (Buccaneer, Red Rat, General Degree, Goofy and Hawkeye) controlling 12 of the 18 tracks. Another number one hit... Again! **8**

BUSH MAN

Nyah Man Chant

Greensleeves

Enough with the Bob Marley comparisons already. Being the new roots & dancehall star, Marley comparisons are inevitable. However, Bush Man's mature vocals and conscious lyrics stand on their own. Steely and Cleve provide the natural sounds reminiscent of Seventies Rasta roots. A promising debut. **8**

SYLVIA TELLA

Reggae Max

Jet Star

Tella's positive messages in her music mirror her personality and way of living. This collection has everything. A glut of cultural, religious, conscious and lovers' tunes, "Reggae Max" is the ultimate conspectus of Sylvia Tella's music to this point. She remains the UK's finest female reggae singer. **8**

HORACE ANDY

Good Vibes 1975 - 1979

Blood & Fire

"Good Vibes" draws from a selection of Andy's post Studio One tunes from 1975 to 1979, with accompanying dubs. It includes the classic "Skylarking" and the gently brooding "Youths Of Today". Andy's obsessing voice and evocative lyrics are something everybody should experience. Easily one of the best Blood & Fire releases. **10**

VARIOUS ARTISTS

Well Charged - Channel One

Pressure Sounds

It maybe just a molecule, but it's enough. It was from the Hookin

VARIOUS ARTISTS

1997 Reggae Gold

VP, USA

Barring the omission of Red Rat's "Shelly-Ann", this award winning dancehall/ragga compilation has all the hits of the year so far. How many compilations can claim that?

This is even more precious because none of the tracks have attained a UK release. "If Jah", "Rubbers", "Fudgie", "Love Sponge" et al. Fork out the import money. The selection speaks for itself. **10**

vital
release



1997 REGGAE GOLD

Brothers' famous Channel One studios that the Rockers revolution (from 1975 to 1978) began. Born from Sly Dunbar's militant drumming style (as part of Channel One's rhythm band The Revolutionaries), "Well Charged" brings twenty of Channel One's finest hits from that era. A necessity for all reggae fans. **9**

BOUNTY KILLER

Ghetto Gramma

Greensleeves

"Ghetto Gramma" is a collection of Bounty's tracks [none having appeared on any of his five previous albums] with King Jammy. There are some rare gems such as "Time To Realize" as well as enough massive hits such as "Book, Book, Book" and "Smoke The Herb". While some of the tunes may sound a little out of date, you can't argue with the superb quality. **8**

DADDY RINGS

Stand Out

Greensleeves

An album full of contradictions. Freddie McGregor's soft "Rumours" rhythm with Rings' formidable DJing vocals? A hard-core hip hop rhythm with wailing rootie horns? Gussie Clarke is obviously attempting to do something different. Definitely a fresh approach with some pretty good results. **7**

BUJU BANTON & ANTHONY B

Freedom Fighters - Live In Concert

Power Play, Jamaica

If you have the stomach for bad sound quality, then this is a great chance to hear Jamaica's two most militant DJs ripping it up at Kingston's Cactus Club. "Freedom Fighters" successfully captures the fire, passion and energy of both performers. **7**

BURNING SPEAR

Appointment With His Majesty

Heartbeat

As the creator of a banquet of classic Seventies roots reggae hits, Burning Spear is a reggae music icon. On "Appointment With His Majesty", he continues to sing the words of Jah, spread peace while expressing his own cultural and socio-political ideologies. The rhythms may not be as raw as his earlier material, but the voice is just as sweet and the spirit within the messages remains equally as potent. **9**

also released singles

SHINEHEAD - "Collie Weed" (unknown)

WINSTON FRANCIS - "Come On Little Girl" (LJK)

ASWAD - "One Time Chilla" (Gut)

JUNIOR DELGADO - "Fussin' & Fighting" (Dapper)

albums

SHINEHEAD - "So Good" (unknown)

SHAGGY - "Midnite Lover" (Virgin)

DX1 - "Moods Of Dub" (Cruise International)

BUJU BANTON - "Inna Heights" (Island, Jamaica)

MERCILESS - "Mama Cookin'" ()

ASWAD - "Big Up" (Gut)

JUNIOR DELGADO - "Fussin' & Fighting" (unknown)

SUGAR MINOTT - Reggae Max (Jet Star)

trainspotting soul

Reviews by Bob Jones



MINT CONDITION

Definition Of A Band LP

Wildcard

vital
release

These guys have come a long way since their slick suited days of a few years back. Showing they are more of a band than just a vocal act. Blowing up the Jazz Cafe in London recently and leaving jaws to hit the floor at their musicianship and stage routines. The beats are so tuff and raw around the edges yet the sound is massive and fills the room with a great atmosphere. This album moves along way ahead of any competition - defining good black music for the Nineties and beyond. **10**

singles

NO TENSION

Chilli In Rio

Chilli Funk

Lofty and Ben Mitchell present their final excursion to the rhythms of the Copa Cobanna and hit us right on our feet with an infectious, building, summer dancer. Just makes me wanna hustle and dig out my dodgy summer shorts. **9**

DENOSH

Tonight

Parlophone

Third single to emerge from Parlophone's Street motif and this time Denosh look across the pond for some inspirational r&b. Full of smooth vocals and a song which actually makes some sense. Coupled with storming remixes from Blacksmith, this is a surefire winner in a sea of bland music. **8**

OMAR

Say Nothin'

RCA

What I love about this homeboy is his ability to turn out street songs that are put down his way, uninfluenced by what's going on out there. Awesome set of mixes here, and it's Ray Hayden and Opaz who do the boy proud. This is the true sound of Black Britain. Young hopefuls take note. **10**

CHANGING FACES

G.H.E.T.T.O.U.T

Atlantic

Smooth, delivered with a haunting feel in a tale of boyfriend double dealing on the personal front. Yes girls, you've been there, worn the T-shirt and seen the film, but it's life and the Faces put it better than we ever could. Cool, so cool. **8**

PHATTA

What Are You Waiting For?

Warner Bros

If you can get past the security net surrounding this rare vinyl release and actually obtain this gem of Nineties soul, then you're in for a rare treat of fresh, yet almost Eighties boogie which is something one can't find in the land of slow 'n' low. One of the best soul dance tunes to emerge for a long time. **8**

albums

YADA YADA

Pictures

Thin Air

How do we start to understand the man who termed the hybrid of

jazz 'n' funk "Acid Jazz". Well for a start you grab an earful of this collection of Nineties ruff 'n' ready phunky items superbly produced and written by Chris Bangs and Mick Talbot. Shuffling beats and weird fillers its all here stripped and to the point... **8**

VARIOUS ARTISTS

The Funk Collection

La Pazzal/Ima

Our cousins in Italy have popped into the local deli and presented us with a veritable eclectic melange of everyday funk from the credible Irma imprint. It's all here under one shop: L & J experience, S Tone Inc, Bossa Nostra, Don Carlos and the extremely collectable last Minister "Tribute To JB". Definite must have for those with a funky palate. **9**

SAM DEES

Tribute Again

Pen Pad

Normally, this man would instantly get record of the century let alone the issue. But this is just a straight ahead, no cheap thrills, collection of the word we call gospel. And although the delivery is faultless the material might just wear you out after the third or fourth songs. Nevertheless whilst we wait for his soul album to drop, this is a prime substitute. **9**

GROUPA BATUQUE

PERCUSSION PROJECT

Samba De Rua

Far Out

An amazing live percussion session recorded in Brazil by one Joe Davis who seems to keep the flag flying in the UK regarding searching out and putting to vinyl those eclectic rhythms of the South Americas. Infectious summer music. **8**

also released

DENI HINES "I Like The Way"

(Mushroom)

ELISHA LA VERNE "Say Yeah" (A Dept)

SHOLA AMA "You're The One"

(WEA)

ADINA HOWARD "Freak And U Know It" (east west)

LIL' KIM "Not Tonight" (Atlantic)

SYLVIA TELLA "Love Nest" (east west)

BABYFACE & STEVIE WONDER "How Come" (Epic)

BRAXTONS "Slow Flow" (Jive)

R KELLY "Gotham City" (Jive)

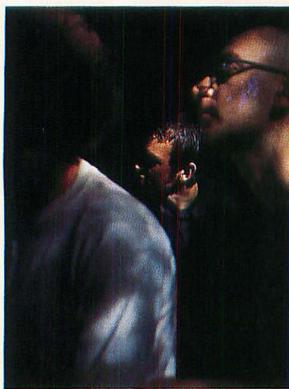
DAMAGE "Love Lady" (Big Life)

Key 10 = Gucci 9 - Brnemi 8 - Calvin Klein 7 - Ralph Lauren 6 - Diesel 5 - Red Or Dead 4 - Gap 3 - Next 2 - Miu Miu 1 - C&A 0 - M. Butterfly

down tempo

trainspotting

Reviews by Calvin Bush



Nineties soul with a distinctly classic feel you're after, "Pickled Eggs & Sherbert" is the big one. Superb. **10**

THE ALL-SEEING I
Pickled Eggs & Sherbert
Earth

Utterly irrelevant title, but what an incredible, melancholy-soaked, rainy-day blues tune. Produced by ex-Sweet Exorcist man, DJ Parrot, this is the missing link between Ella Fitzgerald, Duke Ellington and Portishead. Good enough to have been included on Massive Attack's "Blue Lines", if it's authentic

vital release

singles

KENNY DIXON JR
In Loving Memory
KDJ, USA

Whoever this is supposed to be a tribute to, they could hardly have asked for a better farewell, as the mysterious Mr Dixon moves from his usual deep house terrain into more way out, space jam electronic groove mode. Like floating on a gently rocking lilo adrift on the Seas Of Jupiter. Jazzually wonderful. **8**

KITACHI
The Spirit (Remixes)
Dope On Plastic

Top remix from those Aloofo boys as they take Kitachi's post-modern dub original and blast it towards the smokin' heavens with a heavy dose of moody-as-fuck live drums and analogue darkness. If "Bug In The Bassbin" has an evil twin brother, "The Spirit" is he. There's also a new Kitachi version alongside Roni Size's junglistic take. **7**

FRETLESS AZM
Lock Sock/Live Textures Jam
Holistic

No rest for the wicked (jammer) with more surreal post-jazz from the Fretless man. As usual, sounding like they were somehow composed from the detritus of ethnic drumming, space funk and alien electronics, this pair of tunes work on your alpha waves like some lost frequency from the planet Funk. Succumb to the sounds of the nu jazz suburbs. **7**

TERRANOVA FEATURING MANUEL GOTTSCHING
Tokyo Tower
AGV

The Berlin lot seem to have lost their Turntable prefix but picked up veteran German electronic guru Manuel Gottsching instead. On the evidence presented here, definitely a real bargain deal, as "Tokyo Tower" uses the most supple of summer breaks to venture out into the furthest reaches of low-key electronic doodle-jamming. The kind of thing Teletubbies probably chill out to. And that's a compliment. **7**

JEAN MARIE-AERTS
JMX 2

Fusebox, Belgium
Straight outta the Ninja Tune jungle, this 36-year old Belgian producer has conjured up the kind of freestyle experimentalism that so frequently lapses into inane doodling. Not on this occasion. "Tremol" and "Corse" dig so deep into Jean-Marie's bag of tricks (zany samples to slide guitar to time-stretched beats), Amon Tobin et al should be on the phone pronto. **7**

DANMASS
Drugs And Hospitals EP
Dust II Dust

Dan and Massimo return to rock the party in every conceivable style with their usual blatant disregard for form or function. Rough-neck hip hop and breakbeat funk with a distinct Fatboy Slim influence are to the fore, along with liberal helpings of bumpy house, big beat rockin' and even the "Taxi" theme. Not pretty, but effective all the same. **7**

AGENT CAINE
Where's Spock?/Different Ears
Narcotix

Lazy-as-you-like stoner jam stuff from the Essex imprint, which stands out from the crowd with a strategic use of breakbeats crisper than a sun-dried Kettle chip and deliciously summer-light melodies, bluesy vocals and deep basslines. Don't be surprised if you bump into this on its way to Epic Heights. **7**

ADD N TO X
Murmur
Satellite

Zowiee!! Just imagine if The Chemical Brothers travelled back in time to make some psychedelic jazz record on a Seventies German experimentalism label and you might understand where the mania of "Murmur" has its roots. Craze shit. The flipside, though, is utter tosh. **6**

95 NORTH PRESENTS BASEMENT CULTURE
Odyssey
Groove On, USA

Top-notch garage 'n' house producers they might well be, but

if 95 North keep jazzing and jamming their breakbeats like this shuffle-tastic 11-minute epic, the place in the downtempo Hall Of Fame is theirs for the taking. Expect to see this tear up the dancefloor like rough lino shredding a breakdancer's skin. **8**

BUSHY
Spike Back EP
Catskills

The label dedicated to improving the London-Brighton trunk line lays it deep for their third release as Bush put the electro-funk skills into Catskills. There are four tracks ranging from haunting, deep twisted funk to freaky filtered hard pop beats and the gorgeous closing shot of "Fruity" that's really rather sad. **8**

albums

BABY MAMMOTH
One... Two... Freak
Pork

The third long-player from the woolly Hull ones is, in all fairness, something of a disappointment. Laid-back electronics so timid they wouldn't say boo to a fluffy toy, the ambience sadly isn't complimented by anything remotely funky, gruff, leftfield or edgy so that even the vaguely uptempo, jungle cuts come over as ultra-clean to the point of sterility. "Freak" beats? Not here, mate. **6**

BERGER, HODGE, MOUFANG & RUIT
Conjoint

KM20, Germany
Something of a meeting of great, post-jazz minds here as Moufang (Move D/Deep Space Network), Plus B's Jamie Hodge, vibes-man Karl Berger and guitarist Gunter Ruit-Kraus jam all along the electronic telegraph. Flitting between abstract, cocktail lounge-core and elusive, low-key funky ambience, it's a peculiar

strain of jazz as interpreted by the somewhat added barman in the Jupiter lounge. Curious. **7**

SUB DUB
Dancehall Malfunction
Asphodel, USA

Illbient meets heavy, heavy subsonic dub as New York's heirs of the Adrian Sherwood/Bill Laswell groove stoke their weirdo bongs with this collection of newbies, remixes and live versions. The key here is they way the duo work industrial soundscapes, filtered distractions and abstract textures into the narrow confines of dub to create something altogether cooler and deeper than your average rootsman. **7**

KITACHI
A Strong Unit
Dope On Plastic

No, we're not 12 months behind the rest of the world. Just that Northern dub monsters Kitachi have rereleased their debut album on the back of those recent Roni Size/Aloof remixes, along with a bonus live CD from a Belgian gig. Dubby, trippy, industrial and sometimes just plain irreverent, there's still enough THC per beat here to have you groping the floorboards like a rasta without his contacts in. **7**

CRUSTATION WITH BRONAGH SLEVIN
Bloom

Jive
More pretenders to the Portishead crown. There's little offensive about "Bloom". Its production focusses on beautifully arranged strings, swelling chords and languid, trip hop beats, but with Slevin's voice rarely doing more than drifting wispily, melancholically by, there's a detached air of non-caring that makes it breeze over you without ever locking emotional horns. **5**

RAMSHACKLE
Chin On The Kerb
Edel, Germany

Their first album didn't exactly shake the world, so it's no surprise, really, that this follow-up takes the same non-seismic path to trip-pop dullness. A little bit of dub, a little bit of dope and a whole load of over-whelming vocal tosh combined with a distinct tendency towards stadium balladry make this more of a pavement pizza. Shame really, considering Ben Chapman's part of the act. **4**

VARIOUS ARTISTS
Boredom Is Deep And Mysterious 3
April, Denmark

Scandinavia is certainly hotting up in the new electronica stakes these days and the April imprint's compilation, after last month's Dot collection, adds more names to your little book of crucial new producers. Altra, B9, Opiate and Konsum all tweak and pervert the sounds of electro-ambience and fucked-dub, while old hats like Jet, Future 3, James Bong and Dub Tractor keep this series' consistently high standards. **8**

also released singles

WITCHMAN - "Heavy Mental" (Deviant)
LUNATIC CALM - "Leave You Far Behind" (MCA)
ALDERON - "Pleasure Me" (Real Time)
COCO STEEL & LOVEBOMB - "Central Park" (Other)
CITADELS OF KAOS - "Pink Salmon Rush" (Narcotix Inc.)
INEVIDENCE - "Stuff'd" (Pussyfoot)
TIGER MILK - "Jamie Lee" (Fused & Bruised)
ELITE FORCE - "Cool Like The Man" (Remixes) (Fused & Bruised)
JUNIOR DELGADO - "Fussin' & Fightin'" (Athole Still)

needs bust

A special Needs Must in which DUST II DUST's Massimo give us his ten top totems (fnar! fnar!) of erotica to celebrate the release of the 'Porn Beats' compilation.

'Je T'Aime' by Serge Gainsbourg and Jane Birkin

We've covered this on the album. It's just an ultra-sexy record and Jane Birkin looks absolutely gorgeous in the video for it.

La Cicciolina

The Italian porn star who ended up being an MP for the Love Party. I saw one of her films around the time of Italia '90 where she shags the key players in all the other teams so they're too exhausted to play against Italy, so Italy win the World Cup. And every player gets a blow-job as a prize!

Novelty porno playing cards

I've got some from Amsterdam. Nice coffee-table reading material, even though nobody ever plays cards with them.

Derek & Clive - 'The Horn' video

It's them live and the whole thing is based around sex. One of my favourite ever videos.

Pirelli calendars

I'm a photography enthusiast! I've got the book they put out last year of all the calendars to date. Someone gave it to me. My girlfriend, actually.

'Baby Face'

I think it's a John Holmes video. Basically, this mother tries to stop her daughter going to bed with loads of blokes and ends up shagging them herself.

'Elio E Le Storie Tese' - John Holmes, Una Vita Per Il Cinema

It's a tune I bought when I was studying in Italy and it's about the porn star, John Holmes.

Amsterdam

I love this city. The best thing is window-shopping. Not the girls but the incredible stuff you can see in

shops, like 37 foot dildos. I go as often as I can.

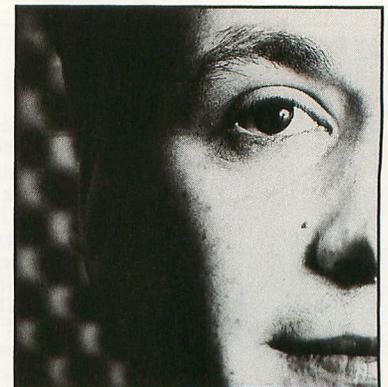
'Eurotrash'

Great Friday night viewing. It's about the humour side of porn rather than the dirty, sleazy side, which is the way it should be.

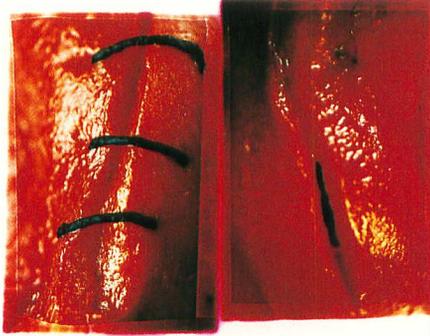
The dildo hidden up my girlfriend's chimney

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NITE KING

COOL

IT'S just past three in the afternoon on a smouldering summer afternoon in Manhattan and we're sitting around on a rooftop somewhere on West 30th Street. Martin, the photographer, is snapping away like a man possessed, trying to spark some life into a bunch of New York house producers. Phillip Damien, the man behind the massive, kitsch-as-you-like Technique records, doesn't really need any persuading.

"Man, those shades are *HOT*", he hollers, grabbing the sunglasses from my head. "Hey Roland, you need a set of these."

Roland Clark, the singer-songwriter behind South Street Players' classic "Who Keeps Changing Your Mind", lumbers up and tries them on for size. "Yeah man, these are the ones for me," he drawls. "I'll give you 200 bucks for 'em."

I decline. They're my girlfriend's and I'm not taking any chances. The rest of the King Street crew look on, bemused at the antics of Clark and Damien. Everybody's relaxed and soaking up the sun. Even the label bosses are out and having a laugh.

Little wonder, because right now King Street are rocking. Their latest release has just hit Number One on the Billboard dance chart and in the four short years since they opened for business, they've built themselves such a reputation that "Echoes" magazine recently crowned them US Label Of The Year.

It's easy enough to see why. The back-catalogue of King Street (and Nitegrooves, its eclectic sister imprint) reads like a who's who of house and garage, featuring Blaze, Mood II Swing, Roger S, Louie Vega, David Morales, Murk, DJ Pierre, Kerri Chandler, The Basement Boys and Pal Joey, to name just a few. And not only that, but they're the first to work with new talent too, pushing the likes of Mateo & Matos, Nick Jones, Phillip Damien and Urban Soul into the limelight.

When it comes down to it, everyone at King Street is simply in it for the music. A label for house-heads run by house-heads. The owner, Hisa Ishioka, believes in, "only using the best producers and vocalists and never releasing a record until it's perfect". And it shows.

By now, the photo shoot is over and everyone's heading back to the office. Time to catch up with the team that runs the label and four of the hottest producers working with King Street at the moment.

BRYAN TOLLIN (director of promotions), ROB WUNDERMAN (production manager) AND HISA ISHIOKA (label owner) OF KING STREET AND NITEGROOVES

What can people expect when they pick up a King Street or Nitegrooves release?

Bryan: "Consistent quality, we always strive for that. There's also a real variety in the King Street releases. More so now than ever

before. We're using different producers from all spheres of dance music so that King Street and Nitegrooves releases can be played anywhere from big rooms to the smaller underground parties."

Hisa: "King Street is primarily for vocals, whereas on Nitegrooves anything goes. It can be dark, progressive, jazzy, anything." **What's been your most successful release to date?**

Bryan: "In terms of sales, David Morales' 'Philadelphia' has been the most successful. In terms of profile, Ultra Nate's 'Party Girl' was on a K-TEL compilation that went gold. It was used in 'Party Girl', an underground independent film here in the US."

What makes King Street and Nitegrooves different?

Bryan: "When you compare us to the other larger NY labels, I think King Street has more focus. It has a more solidly defined identity. The strong association between King Street and Paradise Garage means, as long as it's in the garage vein, we can go off in different directions and release music that other labels wouldn't. Basically, if you can dance to it, we'll release it."

Rob: "King Street also has a huge commitment to its artists. We want to see them develop and grow, just like we have grown."

What can we expect from King Street in the coming months?

Bryan: "We're in the middle of a huge restructuring process. We're still concentrating on underground dance music but we're getting more into albums and longer term projects. We're also signing our first artist, Kimara Lovelace. I think King Street is doing what the whole dance industry is doing, in that we've realised people need more identifiable faces. So that's what we're providing. In the first five years we didn't release anything on CD. This year we'll have long-players like 'The Abstract Jazz Lounge' and albums from Urban Soul and Kimara Lovelace."

ROLAND CLARK

Roland wrote, produced and sang on South Street Players' stone-cold classic "Who Keeps Changing Your Mind", while his latest release, "Show Me", is in huge demand thanks to a David Morales remix which is currently doing the rounds on acetate.

How would you describe your production style?

"I would say I was more a song-writer than anything else. I don't really rate myself as a producer and I only recorded the South Street Players song because I couldn't find a vocalist to do it."

Who would you most like to work with?

"I've just finished working with Todd Terry on a track for my album, that was kind of a dream come true. But as for people I'd like to work with, it'd have to be Hani. I met him while he was still an intern working at Bass Hit studios, and even then he was better than most of the producers around. I knew when I saw him that he was going to be massive and now he's this super trackmaster."

King St/Nitegrooves

words KEVIN LEWIS pics MARTYN GALLINA—JONES

king^{by} STREET sounds



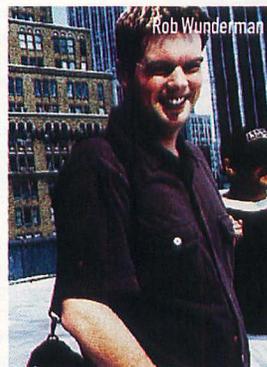
Hisa-Ishioka



Roland Clark



Bryan Tollin



Rob Wunderman



Phillip Damien

PHILLIP DAMIEN

Phillip Damien is the maniac behind the novelty-but-nice Technique records. He never stops talking for more than 10 seconds. And that's only because he's shoving a Big Mac down his throat!

How would you describe your production style?

"Weak! I mean, everybody tells me it is pretty weak, so it must be. But I'm working on it."

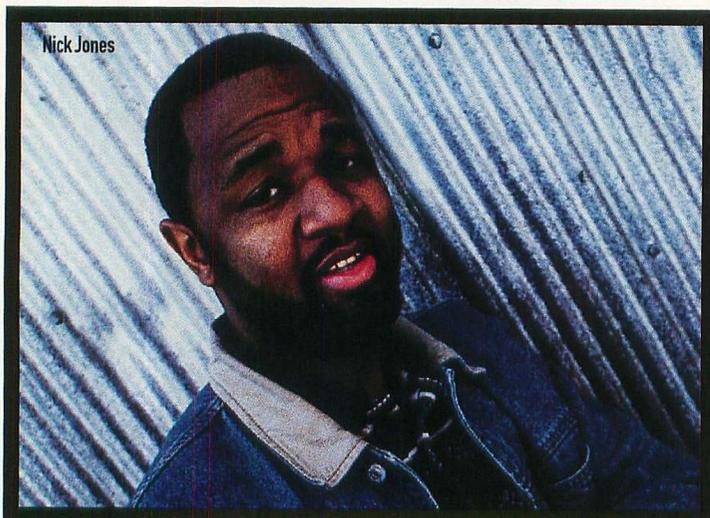
Why King Street?

"For the sneakers, man. That's why I do this shit. Ask anybody. I'm a sneaker freak. I buy a new pair every single day of my life. And house music pays for them. I don't need to do this to survive, I do other things for that. Right now, I'm producing a rock band and I've just finished shooting a movie."

So what inspires you in the studio. All those lonely sneakers out there without a home?

"I like annoying things. You know when you're on the dancefloor and you hear this hook going over and over and over and you think, 'Man, that shit's doing my head in'. And then, just before you walk off the floor it's like, 'Nah, that's dope'. That's the kind of thing that inspires me to do tracks. The real annoying stuff."

King St/Nitegrooves



Nick Jones

NICK JONES

Nick Jones has been DJing in New York for over 10 years now. His Wild Pitch parties were where DJ Pierre got the name for his sound because they reminded him so much of the parties in Chicago. As a producer, he started off on Bobby Kondors' Massive B label before recording for Downtown 161, Maxi, and of course King Street. His latest cut, "Nick's Theme", is one of the best cuts on King Street's "Abstract Jazz Lounge" album. How would you describe your production style?

"Soulful. I like using real instruments. Bass, harmonica, flute or whatever, I like it live." Why King Street?

"I've got such huge respect for Hisa and what he's trying to do. I've known him for a long time and he's really cool to work with."

What inspires you when you're in the studio?

"DJing really inspires me. I've just come back from Japan and people are so open to all kinds of music there, and you can play all night. Ten hours of everything from classics to the latest acetates."

MATEO & MATOS

From their cutting-edge sample workouts for New York killers like Freeze and Henry Street to their deep-as-you-like grooves for labels such as Spiritual Life and King Street, Mateo & Matos have got it covered.

How would you describe your production style?

"Deep. Moody. Soulful."

Why King Street?

"We just have a huge respect for what Hisa is doing. He's been part of the scene right since the Paradise Garage days and we really connect with where he's coming from."

What inspires you when you're in the studio?

"Louie Vega's really inspirational. We've been checking him since the early days. Tommy Musto too. And from the disco point of view, we were really into labels like Prelude, SAM and all that kind of stuff."



Mateo & Matos

KERRI CHANDLER

He's made records with his grandpa singing on them. He was born and raised in East Orange, New Jersey, home to a zillion other garage producers. His kick drums are legendary. Like fellow American studio-heads DJ Pierre and Todd Terry, his sound is totally unique. And at the moment he's making some seriously fat tunes. Check "Raw Grooves 3" on Chicago's Large, "Escrabos De Jo" (with Joe Claussell) on New York's Ibadan, or his new album, "Kaoz On King Street", on (strangely enough) King Street. You started DJing when you were nine. How did that happen?

"My father was a DJ so I guess it just rubbed off on me. He had all this equipment about the house that I used to mess around on when he was out. Then one day he busted me. He was like, 'What are you trying to do?'. So I told him I was just mixing a few things up. He didn't believe I could do it, so I showed him. After that he used to take me to clubs with him and I'd watch him spin. I remember so many occasions and the different things that were done. Like the first time I ever heard anyone play live over the top of records. There was this guy, Pick Connelly, who used to play the flute while my dad was DJing. He'd be spinning old disco beats and tracks, mixing it up and letting Pick freestyle over the top. I still listen back to the old tapes and they still inspire me. Seeing that kind of thing when I was 11 or 12 years old did it for me, man. And I was so lucky never to get thrown out of the clubs. I'd just sit there, hiding in the booth. My father would sometimes let me play, but I could hardly see over the turntables!" Even without your father's influence, living in the same area as David Camacho, Kenny Carpenter, Tony Humphries and Michael Watford would surely have sealed your fate.

"Oh yeah. That whole Zanzibar vibe was just huge between Newark and East Orange. People used to come from all over the world because it was such a legendary club. Every kind of race, all kinds of fashions, people from every walk of life would go. It was amazing and it was all about the music."

You've rejected big money remixes from the likes of Enigma and Michael Jackson. Why?

"I love vinyl! It's what I grew up with and it's what I do for a living. I play records. I don't get the same feeling from a CD. You can't grab it, snatch it back, rip it up, run things over the top real quick, you know. Sure, you can pitch it and blend it in, but it ain't the same feeling. Because it's the major labels who are trying to phase out vinyl, working for them would be like helping to kill myself. I know when I deal with the independents that they're actually putting their heart and soul into things. It's much more personal. When you deal with major labels, it just feels like, 'Here's a song, there's the cheque, give us the remix'. I guess I'm just one of those guys who's trying to hold onto vinyl as long as I possibly can."

Tell us a little about the inspiration behind your new "Kaoz On King Street" album.

"It made me think about my old material where I could really experiment and do things I don't normally try. It's more of a feel album, just a raw, one-take kind of thing. That's the way underground music should really be. If it's all polished and perfect, it's too predictable."

"I like doing things I'm not supposed to do. Everybody seems to be doing tracks because that's what's popular. Tracks are cool, but there's nothing you really remember except 'da-da-de, da-da-da' or whatever the hook is. I like vocals and songs. I also like dealing with male vocalists. Everybody deals with female artists, so I like to cut against the grain with that. You've got to do what others aren't."

Have you any plans for the future?

"I'd definitely like to do more albums. I've got them planned in my head already. The next one is another Madhouse compilation, it's a follow-up to 'A Basement, A Red Light And A Feeling'. This one has contributions from Roy Ayers, Michael Watford, Arnold Jarvis, Adeva and a bunch of old jazz musicians. It'll go from hard to jazz to downtempo. I'm not going to do any r&b or shit like that though. I think this year's going to be my live year, the year where I'm going to start scaring people. Like, 'Where the hell is he coming from?'. It's the same with my DJing, you don't know what the hell I'm going to play. You just know it's gonna be rough."

FIVE KERRI CHANDLER CLASSICS

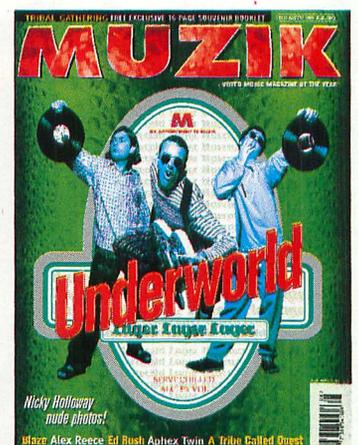
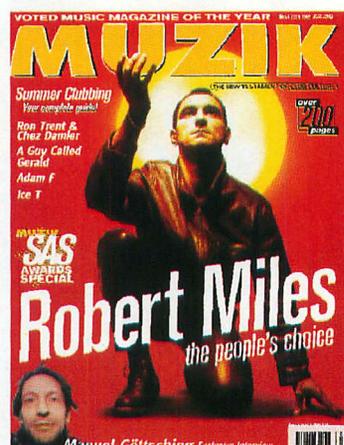
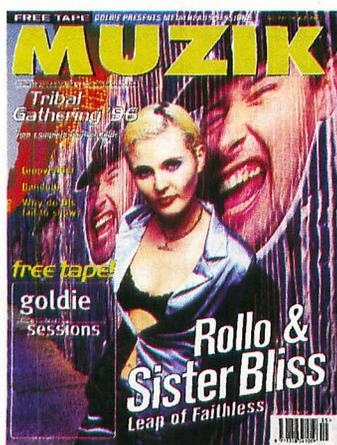
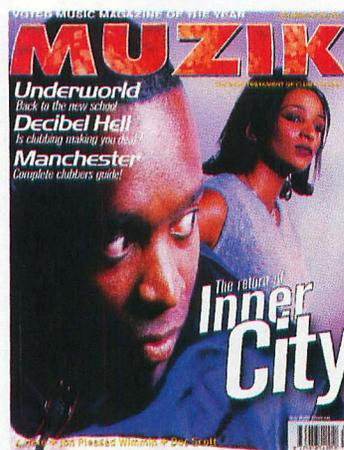
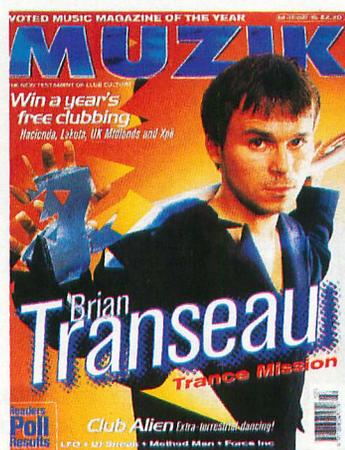
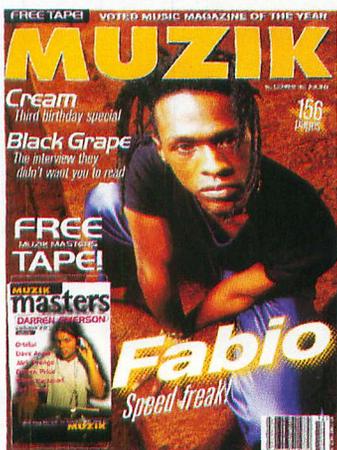
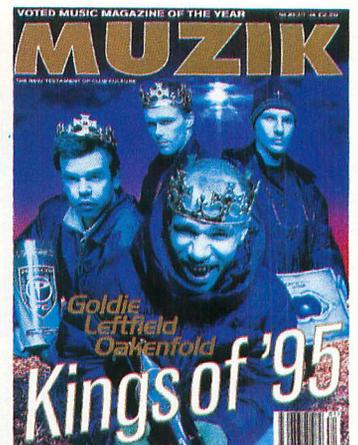
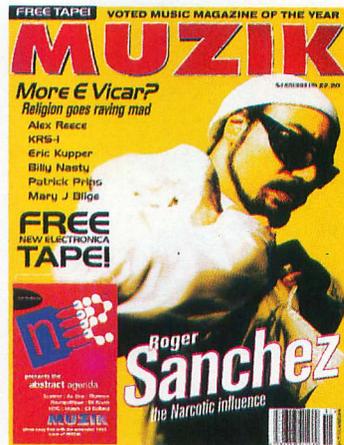
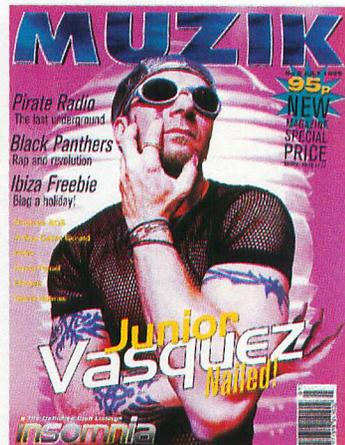
- KAMAR - "I Need You" (Madhouse)
- GATE-AH - "The Shelter" (Shelter)
- KERRI CHANDLER - "Atmosphere" (Shelter)
- GRAMPA - "She's Crazy" (Movin')
- KCYC - "Stompin' Ground" (Strictly Rhythm)



Kerri Chandler

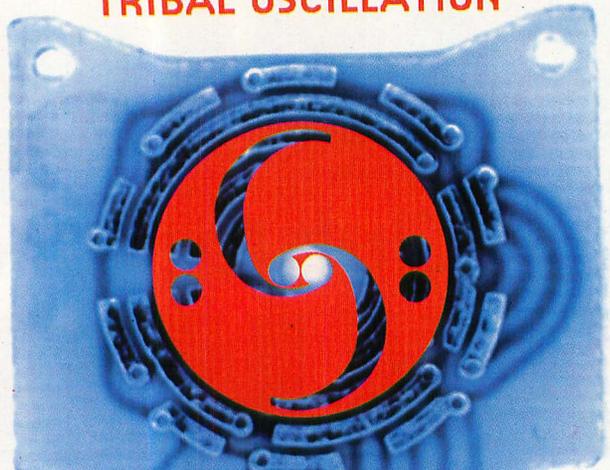
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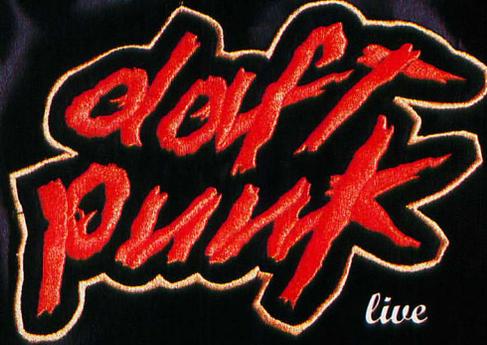
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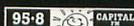
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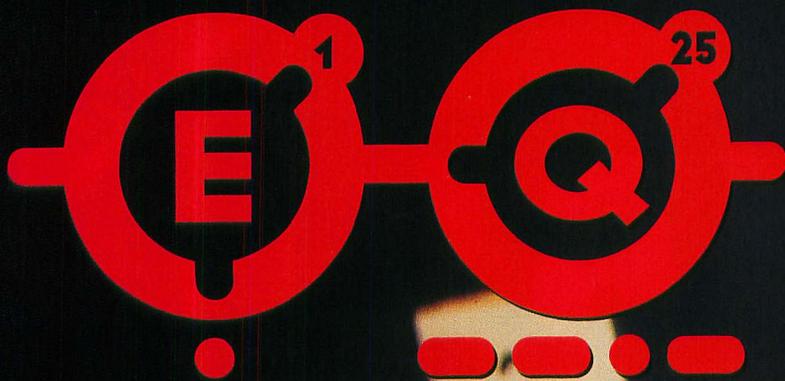


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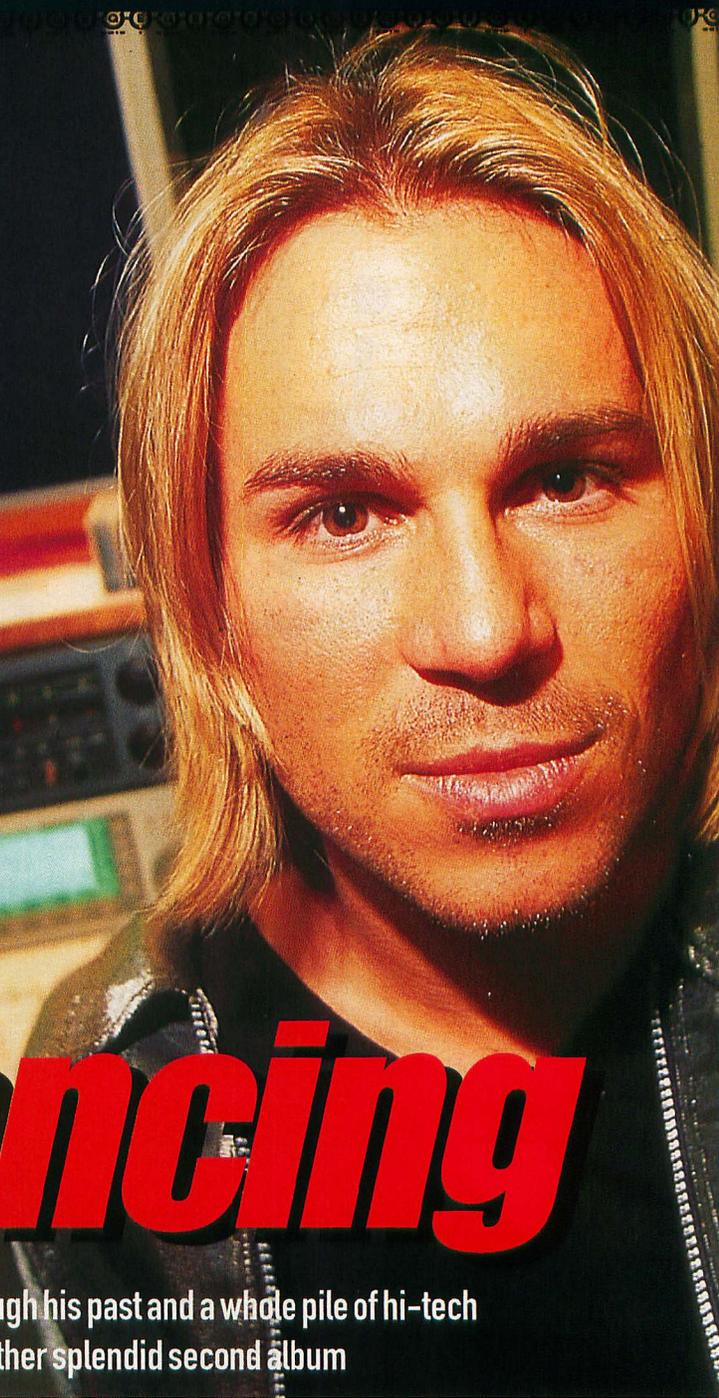
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Hi-tech low-down



Line Dancing

Catching up with BT for an engaging chat, EQ took a trip through his past and a whole pile of hi-tech trickery to discover how he's left clutching a diverse and rather splendid second album

BRIAN Transeau, BT to you, is renowned for his more epic than epic house. His signature strokes of pianos, strings and orchestral arrangements have ensured his place as the king of the epic trance/house scene. The oh-so wrongly titled single, "Flaming June" (should have been called "Pissing It Down June" if he was after meteorological accuracy) was a masterpiece of lush production and big, beefy hooks which rocked dancefloors everywhere. The picture on the cover of the single of a synth floating through an idyllic skyscape over a deep blue ocean said it all.

Not that it was always this way. As a kid, BT studied classical music using the Suzuki method.

"It's not the traditional whacking the back of the hand with a ruler method,"

he offers in Chiswick's outrageously huge Metropolis Studios where he is preparing material for his forthcoming live shows. "It's really cool, your teacher talks to you about the composer's life. You learn by listening and watching rather than reading the notes. It was a pain in the ass for me to learn to read music, actually. I still have a time lapse when I try to read it!"

So how did a classically-trained musician get into this house vibe?

"It's strange how it happened. I didn't know much about dance music when I started, but some of the stuff I'd done made sense in that context. It's really fucking cool for me coming over here and seeing what it's like."

It's different in America then?

"Oh yeah, the way they're just getting into electronic music is pretty embarrassing. It's *pants*, man!

I haven't been following British dance music all this time, but I've been listening to electronic music since I was 10 or 12 years old. Back then I was into stuff like Frank Tovey and Fad Gadget, Kraftwerk, Depeche Mode and then I started getting into the industrial stuff. I'm a bit of a musical mutt, I guess."

The transition from classical boffin to dance monster came about through exposure to electro in the Eighties.

"It was Man Parrish, Mantronix, Newcleus and the rest of it. I listened to all these different things and threw them into one pot and made something out of it. When I did 'Ima', I'd never even been to the UK, I hadn't heard the music in the clubs here."

Expectations weighed heavily on Brian following the success of "Ima" and he found himself getting anxious

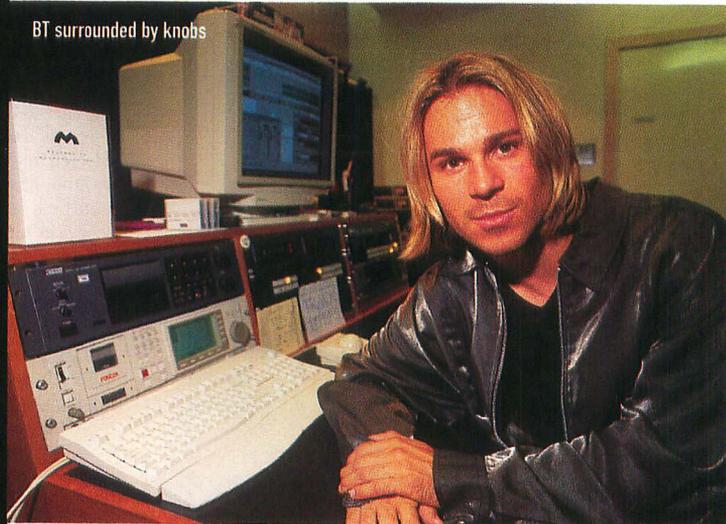
about what was supposed to be cool. It led to BT escaping to his rural Maryland retreat and making the album he wanted to make, regardless of the commercial pressures. The result is the eclectic mix of "ESCM", which swerves from the epic house of "Flaming June", through a hip hop noise reminiscent of the Chemicals, via some distorted New Order-ish bass work (in the liner notes, BT writes, "Peter Hook, don't be mad, I love you").

"When I had my first meeting with Perfecto about the album, I played them the song ideas on an acoustic guitar, so they shouldn't have been surprised when I turned up with the finished article. They still were though!"

WHAT about the gear, BT? Which boxes are crucial to the sound?



BT surrounded by knobs



"It's funny because I had to ask the people I get my gear from to stop telling other people what I was buying – 'Don't tell the fuckers what I bought!' No, I'm way into the gear, man," he confesses. He always wanted a Memory Moog, which he now has, and an ARP 2600, which he still doesn't.

"I was absolutely frothing at the mouth for the Memory Moog. I mowed around 500 lawns to get my first sampler, an S900." Although he has used Akai samplers for ages, he recently jumped ship and is now using the Kurzweil K2500.

"It's so fucking powerful," he says. "It's like having a modular synthesiser and a sampler in one. It gives you so much more ability to manipulate sound. I like grabbing sounds which are of acoustic or organic origin and

manipulating them using electronics. Capturing a musical moment, then taking it and tweaking it out."

He can eulogise about it until the cows come home. Kurzweil should think about giving him a job.

"The best thing about it," he continues, "is that you can overdrive the internal oscillators like an analogue synth, so you can make these squelching, screaming barnyard animal noises."

That ability to really twist sounds up, is exactly what's needed in digital instruments, but Brian isn't impressed with some darlings of the digital domain, like the Korg Prophecy.

"I hate it! It just sounds *too* digital. I loved the Trinity, but that's a totally different sounding machine with its lush pads and so on. It has astonishing FX in it. But the

Prophecy, I just don't like it. Some physical modelling synths are cool. The JP 8000 is a nice sounding box, and I haven't heard that new Yamaha one yet [the AN1X] but Paul Van Dyk's been going on about it. I prefer the old boxes, they have character and life in them, you know? They're like people, they can be in a bad mood or a great mood. Sometimes they sound like complete shit, and other times they sound great."

Given the classical training, is his programming technique different from most people's? Less mouse-oriented and more keyboard-bound?

"It might be, I don't really know because I don't see that many people do their thing. When I work with friends, I'm usually the one sat at the computer. I'm a control freak. A lot of people have a template of how a song is going to go, they'll block it out so they can see it before they start whereas I work in sections. I'll work on five seconds for a fucking month. My tracks have to flow from beginning to end. It gets difficult when I work with people and they start saying, 'If I hear this 15 second section one more time, I'm going to strangle you', but to me, that's a real part of it."

This fascination for the finer details probably explains BT's love of drum & bass which he has been listening to a great deal of late. Elements of it have cropped up on one of his new tracks, "Orbitus Teranium".

"Drum & bass is the one thing that's recently come out of dance music which has been really inspiring to me. Everything in it is totally backwards to how I would do them. Like, instead of things building, they fade."

It's a part of BT's willingness to step outside of the tight generic boundaries which often exist in dance music.

"I don't think that kind of purism is constructive. I can see it being

appropriate in certain circumstances, but I have a real problem with people setting limits to things. The beauty of making electronic music is that it is totally limitless. Why only use a 909 drum machine? If you want to beat on a tree trunk, go for it. If there wasn't that kind of experimentation, there wouldn't be jungle!"

It's all part and parcel of the new improved BT, a man who clearly feels he would be betraying himself to make music that people expect from him. Those very same expectations were also taking their toll on him...

"The turning point came when I was working on a track called 'Hand In Hand'. People had been taking my conceptual ideas which I had put my heart and soul into. People were stealing the ideas but not the emotional content. So then I got caught up in this 'fuck you, I'll turn out harder than they did, I'm gonna make it 27 minutes long with the entire London Philharmonic Orchestra on it'. I got so far up my own ass. And that song was the breaking point."

After six weeks work, it had become, in his own words, "so pretentious".

"All I'd say to anyone who is just starting to get noticed for their music is stick with the people you know around you, stay where you live, because the rest of it just gets so confusing. You were making music for you and your dog, and suddenly there's 50 people at a record label who all have expectations of you."

While BT's dog remains pretty happy with his musical diet, the rest of us can relax knowing that BT will be around for some time yet. Woof.

A NEW SINGLE, 'REMEMBER' WITH MIXES FROM MOOD II SWING AND PAUL VAN DYK, IS RELEASED ON AUGUST 25 BY PERFECTO. THE ALBUM, 'ESCM', FOLLOWS ON SEPTEMBER 22



BEDROOM BEDLAM TOMORROW'S DJS TODAY

SEPTEMBER 1997 WINNER

NAME: Cliff Chaudhury
CONTACT: 0181-314-5270
BORN: Bournemouth, 1974
EXPERIENCE: Round about 1989-90 I worked with a guy who used to run Under-18 nights for foreign students in Bournemouth. From there I started doing nights in Weymouth (techno and jungle) and it's just gone on from there, but I am still mainly a bedroom DJ.



FAVOURITE DJS: Shafie, Jake Curtains, Stacy Pullen and Derek Dahlarge.

FAVOURITE CLUBS: Heart 'N' Soul (London), Hub Club (Bath) and free parties anywhere!

FAVOURITE LABELS: Universal Language, Reverberation, Plank, Surreal and Planet E.

ALL TIME FAVOURITE TRACKS:

Kraftwerk - "Tour De France", Chaka Khan - "Ain't Nobody", Jackson 5 - "A, B, C", Eric B & Rakim - "Paid In Full", Fu-Schnickens - "I Am A True Fu-Schnick"

WHICH DJ SHOULD MAKE WAY FOR YOU AND WHY: "I don't think any DJ should make room for me, but I do believe there are some serious bandits on the scene who really do sell out!"

WINNING TRACKLISTING: Crosstown Traffic - "Now Dig This", Freshness On Wax - "Real Phunk", Appleheadz - "Spookin Tha House", Carl Craig - "At Les", Appleheadz - "If You Were A Cat You'd Follow Me", Uber Zone - "Botz EP", Tonge - "J. J. EP", Funk-Da-Fried-Party - "The DJ's Project", Makesome Breaksome - "The Vision", Freddy Fresh - "Chupacabra", Urban D.K. - "Sole Survivors", Re-Offenders - "Future Primate", House Of 909 - "Deep", Dino & Terry - "20-20 Vision", Gemini - "Presents... Revolution", Roll Wit Tha Flava - "The Flava Unit MCs", Incognito - "Out Of The Storm (Carl Craig's Planet E Mix)".

MUZIK'S VERDICT: A winning tracklisting by virtue of its quality of tunes. The mixing isn't the best we've heard but at the same time there aren't any major gaffes and the tape flows well. For the most part this tape bolsters the reputation of the British House revival, spearheaded by labels like Pagan, Plank, Reverberations and 20:20 Vision, but also includes US classics like Carl Craig's "At Les" and the breakbeat magic of City Of Angel's Uberzone. Cliff even drops some upfront hip-hop towards the end, creating a different flavour in his mixing. Since this guy only got serious three years ago (and he's just 22 now) and his aim is to be a DJ by profession, he should hopefully make it by sheer determination, coupled with a broad musical taste.

THE NEXT FIVE

- 2 KIERON FORD (Woking)
- 3 ANTON FIELDING (Gateshead)
- 4 ALLARD (Exeter)
- 5 WONG TS2 PUN - ANDY (London)
- 6 PETE MOVES (East Sussex)

LUCKY BREAKS

SARAH SANDY from the Groove Connection DJ agency, which books LTJ Bukem, Fabio and Grooverider, on the difficulties of penetrating the DJ circuit

"FIRSTLY, breaking into the DJ circuit is more difficult than people think. I do believe that the average person on the street could spend a couple of hours with a pair of turntables and learn the basics of mixing, but I can stand and watch people who can mix well and they'll do nothing for me. I get sent around 50 tapes a week and most of these people are kidding themselves. They select good tunes and string them together but there is no feeling there. All the people I've selected for Groove Connection have an individual style and their personality is mirrored in the way they mix. I can tell how confident a DJ is by the way they mix. I always say they should spend more time on their own technique, rather than copying the big DJs out there. You really have to believe in yourself and some of these young kids just come across as being really insecure, which is not the kind of signal you should be giving off to promoters.

"Personally, I don't take on new DJs unless the ones I'm working with are already on their way. I usually take on two a year. I took on Bukem after years of hearing him play. In the early days, I was never sure if I could work his distinct sound so I kept him at bay. When I took him on, I told him that he needed to give me a year just to promote his name. I need that with everyone. Currently I'm working with DJ Addiction, and I've put him in lots of pressurised situations just to toughen him up. In the old days, people like Fabio and Grooverider would often end up playing for five hours for £25 because you never knew when the next DJ would turn up. That's how you become a professional. I test all the DJs on my books like this. I book them knowing that the next DJ isn't on for a few hours. Yes, many of them fall apart under pressure. Out of the 50 tapes I receive a week, I would say I get one really good one every three months. My honest advice is that it takes most DJs five years before they make a real impression. But people must keep at it. Most importantly, be out there representing yourself as much as possible."

BEDROOM BEDLAM on Radio One's "Essential Mix"

If you heard TIMMY S on Bedroom Bedlam's second guest slot on the "Essential Mix" on August 2, then you'll need the tracklisting for one of the best ever sets broadcast on Radio One's award winning show. Here goes:

Second Front - "Escape" (Tumblin' Records)... Fat Filters - "Cygnus Loop" (Ugly Music)... Trackmen - "The Power EP" (Power Music)... Aura Surround Sound - "Samark And Tenth Story Mix" (Mo's Music Machine)... Ultra Violet Two Lights - "Union" (Music Man)... Appleheadz - "Hive (Remix)" (Reverberations)... Housey Doingz - "Housey Doingz Remix" (Plank)... Housey Doingz - "4th Piano" (Wiggle)... Purple Shaker - "Plantastic" (Kickin' Music)... The Goodmen - "Elektika" (Pssst)... Ron Roland - "Nassaur Bassed Party" (Surreal)... Pickled People - "Dumped" (Eye 4 Sound)... Sloth & Dormant - "Bushlife" (Thrive)... Nathan Cole - "Top Banana" (Surreal)... The Usual Suspects - "Breaking And Entering" (The End)... Naked Ape - "That Was Then" (Wax Trax)... Green Velvet - "The Stalker (Laidback Luke Mix)" (Music Man)... Pickled People - "Dizzy" (Eye 4 Sound)... Plantastic - "Don't Go Down" (Kickin' Music)... 16b - "Voices In The Sky" (Alola)...

THE CREAM OF BEDROOM BEDLAM

WINNERS DIRECTORY

CHILL OUT: Simon Cross (Hertfordshire 01582-766-748)

DRUM & BASS: Matthew Anderson - Maestro (Essex 01255-671-395)

Philip Jones & Sean Martin (Birmingham 0121-749-3069 / 0121-747-6207)

Paul Wallace (Middlesex 01553-774-796)

HARDBAG: DJ-K - Kevin McDiarmid (Widnes 0151-424-0901)

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)

Tat - Andrew Tattersfield (Chesterfield 01246-205-489)

Joseph Shanks (Canverley, Surrey 01276-646-63)

HOUSE: Cliff Chaudhury (London 0181-314-5270)

Alison Marks (London 0181-208-0789)

Gian-Paolo Arpino (Cardiff 01222-495-046)

Dave Purnell (Leicester 0116-270-6955)

GARAGE: Martin Lodge - Housemartin (London 01992-714-645)

PROGRESSIVE HOUSE: Marcus James (London 0976-899-674)

TECHNO: Rob Collman (London 0181-200-6620)

Rick Hopkins (Stevenage 01438-362-775)

Tony Jones (Portsmouth 01329-280-266)

Simon J (Chester 01557-330-343)

Andrew Morrison (Oxford 01865-726-795)

Timmy S (London 0181-856-8549)

Please send all Bedroom Bedlam tapes to Ben Turner at Muzik Magazine, King's Reach Tower, Stamford Street, London SE1 9LS. All tapes must include a passport-sized photo and a full tracklisting with artist, track title and label.

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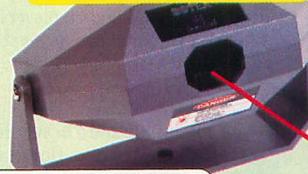


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HOME ALONE

This month, Black Market Record's **RAY KEITH** gives us a tour around the DJ booth he calls home

What mixer do you use?

"An old Phonic mixer. It's got four different channels and I've had stuff done to it by my mate so it's a bit customised! I can either listen to just the one track in one ear or two at the same time. Other than that it's pretty straightforward. I've got decks, a DAT and a CD player running through it."

Decks?

"I use 1200's. I got them as soon as I could afford them. They're pretty bashed up. I used to have some belt-drives but these are obviously a hell of a lot easier."

Stylus?

"Stanton 500s. The stylus is very important. These Stantons are heavy duty and durable. It's what they use in DMC Mixing Championships."

Headphones?

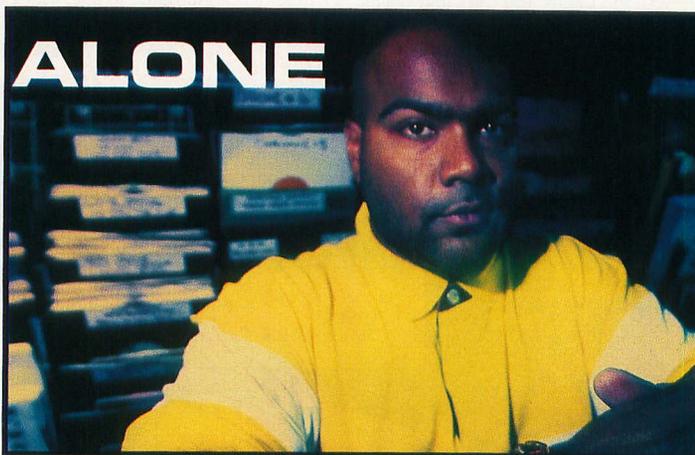
"Sennheisers HD265. They're the ones with the band over the top and the detachable cables. They're worth about £200. I've had them for about three years now and they've never fucked up. I've been through a lot of headphones."

Amp?

"I've got an old PV amp, but I've only had it for 18 months. Before that, it was a Marantz, but this is definitely better."

Monitors?

"I use JBLs and some 10-year-old Jamo 499s at home. They don't make the Jamos anymore, but they really stretch the sound out and make it sound more like a club, whereas the JBLs are flatter. I use the two of them linked together to get a really round sound."



Other bits and bobs?

"Just my Sony DAT and CD player linked to the decks. I've got loads of bits and bobs in my studio but that's my private space!"

Record box?

"I've got my Black Market aluminium box which you can get for about £100 and a heavy-duty record bag which holds around 100 singles. Unlike a lot of other DJs, I've never had any trouble with my records going missing on planes... Touch wood!"

How much do you spend on records each week?

"Nothing, I work in a record shop! No, only joking... About £150 every fortnight but obviously I do get most of my tunes sent to the shop. I get about 50 or 60 a week."

What gear did you first start DJing on?

"I didn't get decks until I was about 21. Before that I used to practise on Citronic decks or Technics in clubs. A lot of people I hung around then did mobile gigs so I'd get a chance to play out then. I've said goodbye to belt-drives now, though!"

Penny Black Presents 'Breakage Volume 1' compiled by Ray Keith is out now on Penny Black

DEMO DERBY

NAME: Release

CONTACT: 0181-695-8988

MUZIK'S VERDICT: Citing Darren Emerson and Grooverider amongst his influences, Release, aka Ed Cooper, turns in a couple of funky, melodic techno crossover tunes. "Underground" has a chuggy acid line wiggling over a steady 132 BPM beat, breaking down, then rising again with its slicing drum patterns. "Wobble" is similar sounding but by no means a blueprint of the first track. Using more of a breakbeat over the bass, the jungle influence can be heard. A slightly nifty piano line threatens to ruin an otherwise superb contribution, but this could always be the equipment. Ed used an Atari S3000XL, a Roland Juno 2 with an Atari running Cubase. **8**

NAME: DJ Tez

CONTACT: 01224-818685

MUZIK'S VERDICT: All the way from sunny Aberdeen, DJ Tez contributes two upfront drum & bass tracks. Fatter than a haggis and faster than Kenny Dalglish, "Reflex" bounces along on big bass reverberations in a Ganja Kru style. Maybe a little monotonous on the beats side towards the end. "They're The Ones" starts off in a moodier but mellower vibe, with machine gun beats and a subtler bass. This is more of a Goldie tune as proven by the synth patterns. Tez wrote this using an Atari 1040 with Cubase, a Juno 2 Keyboard, Alesis Compressor and Novation Bassstation among others. **7**

NAME: ABS Trax

CONTACT: 01224-869-503

MUZIK'S VERDICT: Tez's mate from over the border also sent in a demo and as Muzik didn't want to start a feud this is his donation to the derby. "Put Your Money" uses a "put your money where your mouth is" sample, perhaps warning producers to pick these two up before it's too late. Brassy bass, aggressive staccato drums bang out the funk. "Pull The Trigger" is a dark affair with a great digital breakdown. Mr Trax used Tez's equipment as well as a Kauna Synth Module, a Roland VS 880 Digital Workstation and A Quadverb GT. **7**

NAME: Phletch

CONTACT: 0181-761-9155

MUZIK'S VERDICT: Phletch sees us back on a housier tip with his first offering "Twister". A twisting analogue line runs over a steady 114 bpm creating a dubby Basic Channel meets Hardfloor hybrid! Slow to build with the beat intermittently dropping out then rising back up again this could rip up the deepest dancefloor! "Pheel The Phunk" reinforces the suspicion that Phletch can't spell, but his music doesn't suffer as a result. A high-pitched pinpoint of sound makes the initial rhythm over a Daft Punkesque spinback and tambourine. Phunky as phuck and begging for a deal! **8**

News and Reviews

Freeform Analogue Technology are having difficulty not releasing new gear. The third in line is the THC 00 Resonator, following the FB 383 Freebass and the PCP 330 Procoder (Freebass and PCP, you guys...)

The Resonator is an 1U, rack mounting, triple band, LFO modulated filter bank and stereo signal modulator. Features are three separate band pass filters, each with resonance depth controls. The filters can be modulated by the internal LFO or from using an external signal, there's also an envelope filter which can control depth, decay and polarity. And there's a stereo panner which is always good for as laugh. What's more, it's a measly £199, full marks for that alone. Contact Turnkey, 114/116 Charing Cross Road, London WC2H 0DT. Tel: 01 71-379-5148. Or <http://www.turnkey.uk.com>

New UK company, Red Sound Systems, have released their first product, the Voyager I Beat Xtractor. Designed for use by DJs remixing, it is able to display the BPM of any signal input. Nothing special there, but then the Voyager I generates MIDI time-code based on the BPM

of the signal. This also means that if a mixed signal from a live drummer is fed into the Voyager I, it will generate MIDI code for it, meaning that all your MIDI gear's tempos can be controlled by your drummer! It costs £249.50, contact them on 01494-429-321.

Denon have declared the death of DCC and the sidelining of DAT, claiming that the new format of choice for high-end users and studios is going to be MiniDisc. And to this end, they have released their first budget priced machine, the DMD 1300. It retails for £500. For more info, call Denon on 01753-888-447.

In a move guaranteed to irk early buyers, Roland have taken £300 off the asking price of their flagship synth, the JP-8000. It now sells for £1,199. However, to appease anybody who forked out and still has their receipt, you can send a photocopy of your receipt off to Roland, together with the serial number of your machine, your name and address and get a cheque for £100 in return. Please send your information to Paul McWilliams, Customer Sales Support, Roland UK, Atlantic Close, Swansea SA7 9FJ.

PMC-50
Richie Hawtin
Darren Emerson

PMC-46
Dave Morales

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'This Life' Your Life-Our life

hippest drama by depicting erstwhile taboos - young people getting laid, drunk and high and generally having a good time.

But just what was it about the show that made it essential videoing material for those festering Sunday comedowns? After all, the soundtrack rarely got more credible than the Sneaker Pimps or Portishead and at times the script was decidedly ropery. For many, the simple fact that "This Life" treated its viewers with a modicum of respect was a good enough reason to watch.

"It's just more tuned in than anything else on TV," says Talkin' Loud's Gilles Peterson, a self-confessed "This Life" addict who regularly namechecks the programme on his Kiss FM slot. "It really matured as a programme and showed strong characters in realistic situations that rung true with the real world. It is great after a messy night at the Bar Rhumba!"

What made it click was not a stream of clinical one-liners dreamt up by a pool of bearded scriptwriters, but the easily identifiable situations that we could all relate to: nearly getting your girlfriend preggers, copping off with your best mate, jacking in your job, buying dodgy gear, getting arrested by the police, chopping up Charlie in the bogs, and throwing a mad house party. All these and more figured in a whirlwind televisual mix written and directed by people with a deep understanding of the subjects, who'd grown up with Ecstasy and acid house, not hippy love and the Rolling fucking Stones.

Bizarrely for a programme that attracted so much attention (double page spreads in the tabloids have been ten-a-penny) it's still unclear whether a third series will be commissioned. If the BBC have got even half a brain, they'll make sure we're treated to another dose of the most original piece of homegrown (ooer) television to hit our screens for a long time. And wind up even more of the blue-rinsed perm brigade into the bargain.

words Kieran Wyatt



The greatest television soap series ever? Drugs, sex, more sex and young people behaving exactly like young people ought to do. 'This Life' rules. Okay?

DRUG taking! Sex! Mad parties! Debauchery! Gay people! More sex! Breasts! Beer! Foul language! Willies! Bisexuals! More drugs! And even more sex! No, it's not Prime Minister's Question Time but another Mary Whitehouse-baiting encounter with the sweet young twentysomethings who make up BBC2's spot-on flatshare comedy drama, "This Life".

With its second series just ended, the energetic portrayal of the lives of a bunch of south London professionals, chancers, users, losers and abusers established itself as the number one viewing choice for Britain's boozing, clubbing and chemical generations. It has meteorically risen from little-known late-night cult viewing to television's

THOSE TOP 'THIS LIFE' SHAGS IN FULL...

- 1. Egg's dad and Anna**
When Scottish man-eater Anna first snogged Egg's dad, four million viewers went "uurrrggghhh". Two days later they held a mad house party where Egg's dad dropped an E and Anna bonked Miles on the balcony.
- 2. Joe and Kira**
Kira took Jo back to her parents' house, making him promise to shag in silence lest they wake up her folks. After half an hour of Jo's stifled humping, she revealed her parents were actually holidaying in Tenerife. Pure comedy.
- 3. Ferdy and Lenny the plumber**
Lenny the flame-haired plumber came round to fix the radiator system. He returned a day later and ended up fixing Ferdy in the shower. Cue jokes about Lenny's "toolbox".

SOFA REPORT

Don't go out - stay in with these. Reviews by Calvin Bush and Piers Townley

D-ROM CD-Rom

The virtual shopping mall gets even closer with D-Rom, a monthly mini-mag with the main attraction the gallery of 30-second soundbites from tunes off labels like Limbo, XL and Spirit. An interesting concept, but doesn't really beat needle-hopping through the entire contents of your local record shop on a Saturday afternoon. (CB)

JAMMIN' IN JAMAICA Radio 1

Sunday 24 August, 31 August, 7 September, 7-8pm

A three-part examination of reggae coinciding with the 35th anniversary of Jamaican independence. Interviews include Ernest Ranglin, Beenie Man and Buju Banton. Does this mean we'll get a proper reggae show on Radio 1 soon? Manassch? Dave Rodigan? Please? (CB)

NIGHTFEVER Boxtree Books

Subtitled "Club Writing In The Face 1980-1997", this is no more or less, an endless selection of articles from the style bible. Pity the articles are presented as endless text and not in original feature full-colour. A fascinating read but visually as dull as Open University telly. (CB)

THE FACE



LYLAT WARS Nintendo 64

Released early September, Lylat features new moves, excellent multiplayer options, furiously addictive gameplay, and the new rumble/jolt pack that slots into the joypad like a memory card. Weird creatures, complex scenarios and eye-popping graphics set in the Lylat solar system are the order of the day. (PT)



FILM OF THE MONTH

**AUSTIN POWERS –
INTERNATIONAL MAN OF
MYSTERY**

Director: Jay Roach
Starring: Mike Myers, Elizabeth Hurley, Michael York, Robert Wagner

Funnier than any film has a right to be, "Austin Powers" is a magnificently daft, frighteningly well-observed piss-take of everything from "The Avengers" to vintage James Bond, with "Wayne's World" star, Mike Myers in the dual roles of Britain's top secret agent/fashion photographer, Austin Powers, and his nemesis, the dastardly Doctor Evil.

The story runs like this. It's London at the height of the swinging Sixties. The world is terrorised, as ever, by a bald, facially scarred megalomaniac, Doctor Evil. Only Powers is capable of stopping this personification of pure perniciousness. But the wily Evil cryogenically freezes himself to escape, leaving the British Secret Service (headed by York's Basil Endeavour) no choice but to freeze Powers until such time as the defrosted Evil returns to Earth.

Cut to the present day, and sure enough, Evil's back, hatching more nefarious schemes. This is the cue to thaw Powers, who in the company of Miss Kensington (Hurley), the daughter of his original assistant, tracks down Evil to his underground lair for a showdown.

But times have changed for both characters. Powers can't understand how come nobody will fall for his "charms" any more, while Evil discovers a son he never knew he had, and has to undergo therapy with him in order to solve the dysfunctional crisis they are suffering.

Myers understands that the best satire comes from observing the source material in minute detail before magnifying it to more ludicrous extremes. All the cars in swinging London are either Mini Coopers or black cabs, and policemen and beefeaters stand on every corner. The usual James Bond pitfalls and traps are here too but they're pushed to surreal limits. Example? Evil can't find any sharks anywhere, so he plans to throw Powers and Kensington into a tank of irritable sea bass. Everyone plays it straight except Myers, which only adds



to the humour. Hurley, particularly, plays it brilliantly, it must be said, keeping her tongue firmly in her cheek throughout the movie.

There are some brilliantly daft scenes, too. When in therapy, Evil's grunge-loving son tells the psychiatrist (a cameo from Carrie Fisher) he doesn't want to follow in his father's footsteps, but he wants to be a veterinarian. "An evil veterinarian?" asks his father hopefully. The catchphrases (mostly revolving round Powers' obsession with shagging) are just as memorable as in "Wayne's World": "Shall we shag now, or shall we shag later?" Powers asks Miss Kensington, while most things are, in his words, "Saucy", "Groovy, baby", or "Totally shagadelic".

It's worth staying till the very end, too, to catch Myers' BBC song – a Sixties pop pastiche which, bizarrely enough, sounds like the best song Blur never wrote.

Top fun. **10**

words Michael Bonner

GRAND ROYAL 4

More printed word brilliance from the erratic mag of the Beastie Boys. Articles on some bloke's knee problems, Kojak, wheel-clampers, visual guides to scratching techniques, RZA on Wu-Wear and the history of the turntable. Now let's have the new album please boys. (CB)

**YOU DON'T KNOW JACK
BMG CD-ROM**

Or Trivial Pursuits meets computer technology via the very twisted mind of Dennis Pennis creator, Paul Kaye. With categories including "Reformed Alcoholics & Their Skin Disorders", "Cow Or Pat" and "Rock Group Or Instrument Of Torture", it's the somewhat self-conscious wacky humour that makes this stand out. The closest you're going to get to being on "Shooting Stars". (CB)

Hobbs-Nobbing

She's the replacement for Mark Radcliffe on Radio One's 10.30pm slot and a damn fine job she's doing of it too. Former NME journalist **MARY ANNE HOBBS** has brought chemical beats, hip hop, jungle and punky attitude to indie land and now it's time to face the music. Listen up!

What's the story behind the supposed ban on dance music on your evening show?

When we started, we mixed the music up quite radically. I thought it worked well. However, the powers that be at Radio One felt that the transitions were too difficult, jumping from Amon Tobin to The Seahorses. So we decided it would work much better if we isolated the music and built a whole block around it. Hence the "Breeze Block".

You're just an indie traitor, aren't you?

[Laughing freely] Ha ha! Is that the way that you view the NME? An indie ghetto? Death to Symposium?! You must remember that I'm the girl who wrote about stuff like Ice-T and Happy Mondays when I was at NME. I'm not quite so much the traitor as you may think. I don't give a shit about that tribal thing. You can move across a much broader church of music and people won't get that upset.

Which dance tunes would you play either side of the new Oasis single?

"Devil In Sports Casual" by Midfield General before, because I like the idea of Satanism basically. To finish? Maybe "Drop Top Caddy" by Aphrodite and Mickey Finn. Oasis think they're bigger than God, but I think there's a case to make that Micky Finn and Aphrodite are bigger than God. In my house, anyway.

What's your favourite clubs?

I really love the Heavenly Jukebox. To be honest, what I've been doing recently, much to the detriment of my liver and eyesight and general health, is going to a lot of festivals and pogoing until my knees shatter in the Skint and Wall Of Sound tents.

Does it feel like Annie Nightingale is your mother?

This is Jo Whaley's claim. She's got these really reverential feelings about Annie. She's more like a big sister anyway. You meet her out at some mental night and there she is still hobbling about on her bloody sticks at three in the morning and she's still more up for it than you are.

**When was the last time you danced around your handbag in a nightclub?**

I haven't really got a handbag. It's more of a rucksack because I used to have, up until last week, a 600cc Suzuki Bandit. So I need a rucksack for my back.

Any plans to join the guest DJ circuit?

This is something that fills me with great trepidation actually. My mixing skills aren't that great yet, but I practise on my decks at home as often as I can.

Favourite labels?

Skint, Wall Of Sound, Harthouse. I really like Soundclash and Friendly Fire from Leeds.

Where do you stand on speed garage?

Oh God! What is that all about? This is kind of like new grave, it's the dance equivalent. Can someone please explain it to me? I think it's one of these tags that we used to make up on a weekly basis at the NME. I think it's something that we won't be trying to cram into the "Breeze Block".

Mary Anne Hobbs' show runs Monday to Thursday, 10.30pm to 1am. The Lo Fidelity All-Stars will be in session on August 18, with Herbalizer, Bentley Rhythm Ace and Propellerheads to follow

Woman About The House

Kiss 100 DJ SARAH HB gives us the **lowdown on her home entertainment**

and half solid. I play for about an hour and a half every day. It's a stress-buster.

On The Stereo

Oasis' new single, "Beat At Cinecitta", an album of Sixties Italian soundtracks, some Miles Davis and the Prodigy's new album, "The Fat Of The Land".

On The Video

"Jacob's Ladder". I've seen it before, but it's such a top quality film. Tim Robbins is a cool actor and it's really raw. There are still some poor sods wandering around the States who don't really know what they're doing because of the shit that happened in Vietnam.

On The Computer

I'm a "Quake" addict. I've been playing for at least a good year

On The Bookshelf

"Black Dogs" by Ian McEwan and "The Cult" by Anita Burgh.

On The TV

Not a lot. Maybe "Eastenders" when I'm around. And I do like "Millennium".

On The Floor

Because I've got builders in, I've got records scattered everywhere, as well as papers and dry-cleaning. My house is a complete mess!

Sarah HB & G-Force Presents 'Extra Suave' will be out on Italy's Dreambeat label shortly. Listen to her show on Kiss 100 FM every Monday to Thursday, 11pm to 1am





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Techknow

After the 'official' Oasis website fuss, it's refreshing to find the official Prodigy site is truly a place for fans

ONCE UPON A TIME IT WAS ALL unofficial round here. Before the Net became the focus of every marketing campaign, the only people providing information were the great unwashed. Websites devoted to one particular act or artist, the on-line equivalent of fanzines, allowed a vast number of fans and enthusiasts tap into views and opinions without fear or favour.

As the Net has developed, this particular aspect has become the subject of increased scrutiny. Every major or minor act now possesses a URL to stick on the back of their new album. The recent Oasis saga set fan-operated unofficial sites (providing nothing but positive information and views on the Gallaghers) on a collision course with the band-endorsed official Net presence. The result? Loss of goodwill towards the band and the feeling that Oasis were blatantly out of touch.

Of course, there's no reason why official and unofficial sites can't coexist happily alongside each another. In many cases, the unofficial site is a far better bet than the official one for up-to-date information, news and gossip, especially when the band's record company have set an embargo on reviews or news.

In the case of The Prodigy, there were already dozens of fan sites available before www.prodigy.co.uk opened for business on June 30. If the album's performance was unprecedented, the site was just as remarkable. It generated 14,000 hits in 48 hours, a number Stephen Morris at Birmingham's tw2, the site developers, is quite happy with. His brief, from the band's management, was simple.

"The aim was to give something back to the fans and to produce a site which would reflect The Prodigy and also reflect The Prodigy philosophy to constantly push back the boundaries and play with people's perceptions," says Stephen. "As the band's message reads at the entrance to the site, 'Keep it raw, keep it real'. It's designed to give on-line Prodigy fans a focus with the use of exclusively written chat areas and billboard."

The site itself is quite cool without breaking any new ground in terms of content or design. It doesn't set the world alight, but it does steer clear of many of those design conceits which have lately become somewhat common on-line currency.

Future plans will include on-line merchandising, Shockwave games and VRML chat forums. All very well but why go here rather than to, say, www.vortex.is/~prodigy/?

"Although both the band and developers have a lot of respect for people who dedicate their time to building unofficial sites, none of them manage to present such an integrated and stylish representation of the band on-line. We have some of the most talented sitebuilders available, so we're bound to produce a more impressive site."

Stephen stresses that there are no plans to do an Oasis with unofficial sites.

"There is no attempt to stop fans from publishing Prodigy Web pages, we have actually spent a great deal of time collating an extensive list of unofficial Prodigy sites. We have been commissioned to provide a site for the fans and the logs to date show us that we've been successful."

The band's future involvement with the site remains unclear due to busy schedules.

"They're Number One in 23 countries so it is pretty difficult for them. There may be an opportunity for a live video WebCast in the future. We also have a secure interface whereby the band can add comments and messages from anywhere around the world as long they can get access to the Internet."

The best thing to do, then, is to keep an eye on the site. And, of course, on the unofficial ones.

Check out www.prodigy.co.uk or www.tw2.com for more details



BYTES AND PIECES



★ Those who like a top clubbers tale of hedonism, excess and the morning after should keep an eye on www.clubbed.co.uk which is currently welcoming those who've ever had it large of a weekend and wish to tell everyone about it.

★ Grooverider, the big daddy of the drum & bass world, has a site dedicated to his tunes and his muse at www.grooverider.com. Big on details regarding his recent Prototype compilation but rather limited when it comes to other Groove matters, here's hoping for some fresh input rather soon.

★ Our fave on-line adventurer of late was the chap who interrupted a heavy IRC discussion on UK electronica in the US with the assertion that he was Keith Flint and that he had come to party. Highly amusing, especially as most of the Yanks took this pseudo-Flint at face value. Come on, firestarter@pemail.com is a bit of a giveaway, isn't it?

★ Another e-zine to check for fine reviews and articles on a wide variety of beatmasters (if you're that way inclined) is [Turntable at www.turntable.com](http://www.turntable.com)

★ Two essential bookmarks for those who want to recall the glorious (if rather sweaty) days of the Wigan Casino are the northern soul stop-offs at www.koan.de/~mickfitz and ourworld.com/serve.com/homepages/glyn_valleyradio. Make sure you bring a sew-on patch with you.

★ In need to a touch of paint and a few new ideas, the Blue Note site (the record label, not the club) at www.parlophone.co.uk/bluenews could do with a bit more sparkle and history rather than just a list of recent and upcoming releases.

★ Pining for the loss of Fat Cat? Never fear, you can now order up to 300 new releases every week from the Juno Record Service. Brought to the Net by the people behind the excellent Dance Music Resource Pages, www.juno.co.uk will cover everything from house and garage to breakbeat and downtempo.

★ Top enhanced CD of the moment has to be the "Virtual DJ" collection from Breakdown. Besides an impressive tracklisting, there's also bundled software which will allow you (if you have CD-ROM access) to become a virtual DJ complete with turntables, mixer and vinyl.

★ Props to some on the much maligned UK-Dance list for an enthralling discussion recently on the merits of print versus on-line journalism. Much better than some of the childish bickering which has begun to dominate the list of late.

CLICK!

Mouse-traps of the month



Warp Records

www.warp-net.com/warp
Trust the Sheffield home of the electronic bleep (or blech) to come up with a winner. You couldn't mistake it for anything but a Warp page, but the detailing and idents which make it such are subtle rather than blaring. Besides the low-

down on the current whereabouts and activities of Jimi Tenor, Squarepusher and Autechre, you can also access an archived discography and a cool chatter section.



Teletubbies

www.users.globalnet.co.uk/~mcstev/tubbies.htm
A bizarre homage to Tinky Winky, Dipsy and friends, this site has all the ingredients you need for the full Teletubbie experience. Featuring the ins and outs of everything from Noo Noo's rather subversive

existence to the techie side of the Tubs, this site is enormously detailed, entertaining and really rather brilliant.



Electronic Music

www.electronicmusic.com
Currently housing features on Howie B, Speedy J and the wonderful Bob Moog (who gave his name to the synth), Electronic Music goes deeply into areas of intricate hardware and software where other sites rarely venture, with neat layout and graphics.



Eastenders

www.spacelab.net/~albertsq/
This version of the "Walford Gazette" is a tongue-in-cheek peek at the inhabitants of TV's most popular square. Besides the usual quota of news and interviews, there are some brilliant comic touches. Our favourite is the section which allows you to submit scripts. We liked the one where Peggy Mitchell hires Jon Carter to DJ at Phil's birthday party in the Vic, and the rest of the Heavenly Social debauchery squad arrive with him.



Cheap Flights

www.cheapflights.co.uk
Flights collates information on the cheapest flights available to any given destination and all you have to do is click on the name of name of where you're going and you'll get the cheapest options on how to get there. Some flights can be booked on-line or, if not, telephone numbers are provided. The Net does have some practical uses, then...

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GWEN McRAE-All this love
FOG-BEEN A LONG TIME
Freestyle orch-keep pumping it
FSOL-PAPUA NEW GUINEA
GRACE-MOST TITLES
HASHIM-AL NAYFISH
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NATURAL BORN GROOVES-GROOVEBIRD
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MY FRIEND SAM-IT'S MY PLEASURE
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GOLDEN GIRLS-KINETIC (ORBITAL MIX)
GAT DECOR+DEGREES OF PASSION
HARDKISS-RAINCRY+GOD WITHIN
JAM & SPOON-STELLA (TALES FROM...)
WESTBAM-WIZARDS OF THE SONIC
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INNER CITY-PENNIES FROM HEAVEN
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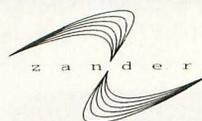
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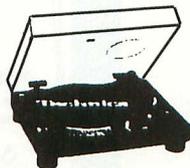
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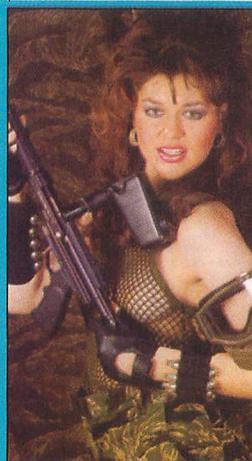
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Dear Daniel, The response from our first classified advertisement in Muzik Magazine by far exceeded our expectations, when the best responses in one day were more than the number of responses we expected to receive in total! We have no hesitation in supporting Muzik as it is a way to reach the people that matter.

Keep up the good word... Mick, George & Lorian

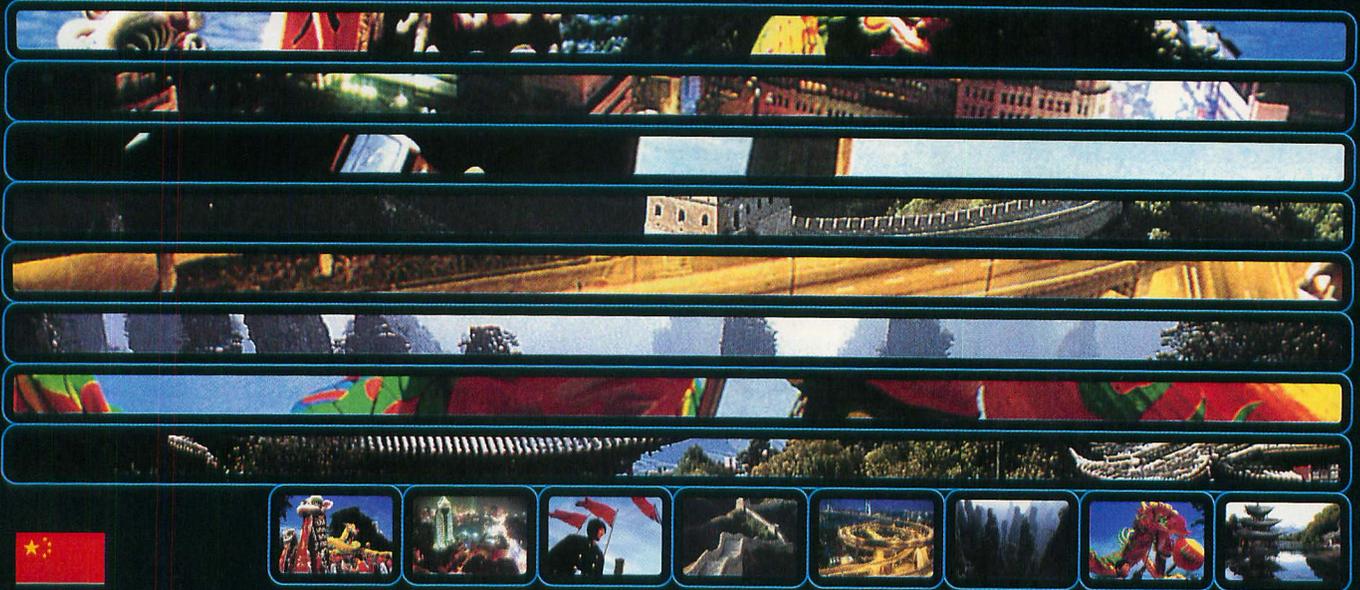
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INSOMNIA

EDITED BY BEN TURNER
MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

MUZIK'S TOP 50 NIGHTS OUT
WHERE TO GO THIS MONTH AUGUST 13 – SEPTEMBER 9



pics: Raise-A-Head

1 BIRMINGHAM: ATOMIC JAM – 2ND BIRTHDAY

Saturday August 30
Que Club, Corporation Street. 0121-212-0770. 9.30-6am. £12.



AFTER a brief summer sojourn, the Jamsters return to celebrate two years of mind-bending techno-tinged eclecticism at one of the country's best dance venues.

Few can doubt their commitment to bringing underground sounds to a mass audience. They've had the biggest names

(over the past couple of years their rosters have read like a "Who's Who" of techno, drum & bass, big beatism and deep house) and always deliver top quality production values (like Glastonbury on strong acid). And then there's the crowd, who burn with the energy of a happy hardcore gig but thankfully display none of the moodiness of a purist techno jerk-off.

Lining up the hot wax in the main arena tonight are the mighty Dave Clarke, Chris Liberator (who reckons Atomic Jam to be "the best techno club outside of the free party scene") and Trevor Rockcliffe together with top residents Tony Work and Nathan Gregory. There's also a live show from Funk D'Void. Out in the back room Fabio and Grooverider are joined by local heroes Gecko, Rob Lynch and Jem Atkins dropping oven-ready drums, bass and breaks. When the back room rocks, you'll certainly know it.

Connoisseurs of the new complexity, though, will be checking out Nottingham's Babble sound system with their chunky house sounds straight from the valley of the deep. Their free parties this summer in deserted castles and forests in the depths of Nottinghamshire, Leicestershire and Derbyshire have had the perfect combination of traveller attitude, post-club energy and hard funk basslines. Check out Bov and Andy Macari for a slice of the big outdoors and deckmeister Peter Pan displaying his triple turntable trickery.

Underground? Overground? Forget that shit and get down to Atomic Jam, Birmingham, prepare yourself.

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THOSE WHO ROCKED IT

- Daft Punk at T In The Park, Perthshire
- Nu Yorican Soul live at the Phoenix Festival, Stratford
- Andy Weatherall at T In The Park, Glasgow
- Sven Vath at La Luna at Amnesia, Ibiza
- Echo & The Bunneymen live at Hanover Grand, London
- 16b live at The Sub Club, Glasgow
- Marshall Jefferson at Hard Times, Leeds
- Micky Finn at Extasis, Ibiza
- Jeep Grrlz live at Sunday Best, London
- Norman Cook at Big Beat Boutique, Brighton
- Kenny Carpenter at Hard Times, Leeds
- Strictly Kev and DJ Vadim at Phuture, Singapore
- Asian Dub Foundation live at LA2, London
- Kikoman and Neil Landstrum at Sub Club, Glasgow
- Satoshie Tomiie at Hard Times, Leeds
- Dave Seaman at Cream at Amnesia, Ibiza
- Freddy Fresh and Grace Jones at Zouk, Singapore
- Bryan G at The Fruit Club, Swindon
- DJ Tonka at the Southern Soul & Disco Festival, Cork
- Alex Knight at Voyager, London
- Carl Cox at Cream, Liverpool

THOSE WHO LOST IT

- Basement Boys at Ministry Of Sound at Pacha, Ibiza
- Tony De Vit at Muzik/Cream at Amnesia, Ibiza

2 SHEFFIELD: GATECRASHER – THIRD BIRTHDAY

Sunday August 24
Colwick Hall, Nottingham. 0121-605-8970. 8-5am. £35 advance ticket.

One of the best clubs in the north of England celebrates its third birthday in what is proving to be an eventful month for them. The night at The Republic in Sheffield is as rammed as ever, and now Dave Beer is taking his Back To Basics name to the second room bringing with him the likes of Lee Wright, Ralph Lawson, James Holroyd and Jazzy M. Add to that Gatecrashers third birthday celebrations which take place at Colwick Hall in Nottingham with a DJ line-up which most clubs would be happy to have over a period of five years. In Marquee One you can hear Paul Oakenfold outside of Cream, Tall Paul, Seb Fontaine, Jeremy Healy, Mark Moore and Scott Bond. In Marquee 2 David Morales joins Roger Sanchez, Allister Whitehead, Tom Wainwright and Matt Hardwick. And in the Ball Room check the Nuphonic Records posse of Simon "Diamond" Lee from Faze Action, Jools Butterfield and Andrew Clarke.

Other Gatecrasher dates for your diary: Judge Jules, Mark Moore, Scott Bond, Matt Hardwick, Lee Wright and Booker T (August 16), Judge Jules, Tall Paul, Sister Bliss, Jazzy M and Scott Sheridan (23), Chris & James, Jon Marsh, Scott Bond, Lee Wright, Bob Povey and John Coomer (30). Gatecrasher also host an Autumn Ball at The Studio in Wolverhampton with Whitehead, Judge Jules, Tall Paul, Seb Fontaine, Jeremy Healy, Jon Pleased Wimmin and Scott Bond (Saturday September 13).

3 BOURNEMOUTH: OUTER LIMITS

Friday September 12
Ryvals, 176 Old Christchurch Road. 01202-265-473. 9.30-2am. £6/£5 members.

Respect to Outer Limits in Bournemouth for drafting in our Bedroom Bedlam winners on a monthly basis. Launched on August 22 with the appearance of Rick Hopkins, this night (September 12) sees our man Timmy S follow on his outstanding appearance on the Essential Mix.

Other Outer Limits dates for your diary: Resident Paul Edge joined by Rick Hopkins - Bedroom Bedlam DJ (August 22), Brenda Russell (29), Mark Williams (September 5).

4 CHELMSFORD/LEEDS: V97 FESTIVAL

Saturday August 16 and Sunday August 17
Chelmsfords Hylands Park and Leeds Temple Newsam. 0113-244-4600. £50 weekend tickets/£28.50 day tickets.

Featuring on the Muzik / Virgin Hi-Energy Dance Tent in Chelmsford on Saturday and Leeds on Sunday is The Chemical Brothers, Dreadzone, Death In Vegas, Gus Gus, Jimi Tenor and the awesome Finley Quay. In Leeds on Saturday and Chelmsford on Sunday is Daft Punk, Propellerheads, Sneaker Pimps, Lionrock, Olive, Alabama 3, Bentley Rhythm Ace and Carl Cox.

5 EDINBURGH: PURE – 7th BIRTHDAY

Friday August 22
The Venue, Calton Road. 0131-557-3073. 10.30-3am. £10/£8 members.

Pure has moved away from pure techno to more housier vibes, but tonight's line-up looks like being the perfect balance with Weatherall and Chez Damier blowing out the candles with residents Dribbler, The Bill, Twitch and Brainstorm. The weekend bender continues at the Arches in Glasgow the next day (August 23) with Green Velvet live and Chez Damier.

Other Pure dates for your diary: Residents (September 6 and 20).

6 BIRMINGHAM: NUTRONIK

Saturday August 30
Branstons, The Venue. 0121-233-0339. 11-3.30am. £7.

A new occasional project from former Fungle Junk mainstays Del Agua and Bowen taking place upstairs at Wobble (with separate entrance and door policy) in the newly-refurbished Rizla Suite. Andrew Weatherall guests tonight. If this kicks off, which it surely will, there's talk of a more permanent arrangement. Help make that change.

7 MANCHESTER: HAPPY DAYS

Friday August 29
Kaleida, Oldham Street. 0161-446-2938. 9-late. 5.

Just when you thought Luv Dup had finally given up, they bounce back with a pledge to push proper house music. So, get rid of all the crap piano house and bring in DJs such as Jon Marsh, The Ballistic Brothers, the Shindig posse and the likes of Kevin McKay from Muzique Tropicque. Tonight, Harri is being flown in from Glasgow to perform one of his miraculous and hopelessly emotional deep house sets.

Other Happy Days dates for your diary: Rocky (August 15), Kevin McKay (22), Scott & Scooby from Shindig (September 5), Diesel (12), Mark Wilkinson (19) and a very, very special guest (26).

8 LONDON: HABIT & FLYING PRESENT ROCK CREEK PARK

Sunday August 24
Central London location, SW1. 0171-734-0172. 9-5am. £16.50 advance only.

Great to see the legendary Flying organisation back with a line-up which is to 1997 what their old events used to mean to London clubland back in the halcyon days of 1990. A

ticket-only affair in a private Conservative Party dining room with a marquee in the back garden, this is a party which should inspire some of the jaded old clubbers who these days prefer to sit in pubs and moan rather than get out on the dancefloor and rediscover what it was all about. Tonight, then, you get British DJ legend Evil Eddie Richards, Ashley Beedle, Dave Hill (Ballistic Brother and boss of Nuphonic Records) and Jo Mills (promoter of Habit). In the marquee you have Dr Bob Jones, Lofty Mick Hall from Flying and Wayne M from Habit.

9 LEEDS: HARD TIMES – MUZIK PARTY

Saturday August 23
Nato, Boar Lane. 01924-488-220. 10-late. £12/£10 members.

Tonight you'll find us partying to one of the most anticipated sets of the year with Dave Morales flying in to perform an eight hour set. This will either be one of the most inspiring sets you'll hear in ages, or it will send you all to sleep. But you should all give him the benefit of the doubt. You can also find Muziks Bedroom jock DJ Tat in the back room with Jason Boardman. And look out for that Muzik cameraman...

Other Hard Times dates for your diary: Alan Russell (August 23), Mark Picchiotti (30), Dave Piccioni (September 6) and Mousse T and Boris Dlugosch (13).

10 LIVERPOOL: THE UNITED CLUBS OF LIVERPOOL

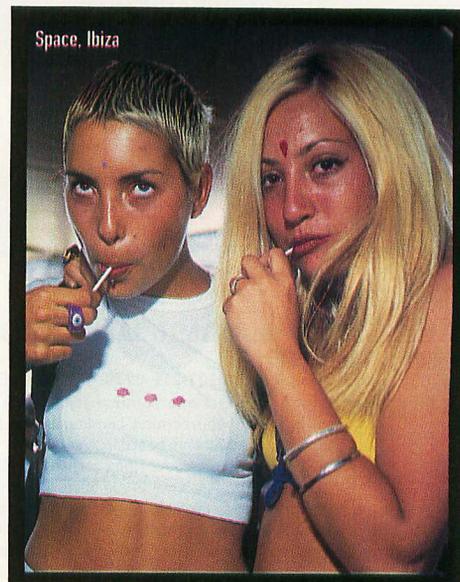
Tuesday September 30
University Of Liverpool Guild Of Students. 0151-707-1669. 9-2am. £10.

Check this for a line-up in Liverpool on a Tuesday night. Voodoo host one room with Laurent Garnier, Sven Vath, Andy Richardson and Steve Shiels. Complicity host Judge Jules, C.J Mackintosh and Spock, while Grooverider, Fabio and Da Intalex paint in the Blade Runner room. Do not miss out on this event.

11 LONDON: KCC

Friday August 22, Monday August 25 and Friday August 29
The Colosseum, 1 Nine Elms Lane, Vauxhall, SW8. 0171-720-9200. 10-6am.

KCC celebrate their inevitable success at Notting Hill



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CLASSIC CLUBS

Soul II Soul's **JAZZIE B** goes back to life and remembers how the **AFRICA CENTRE** rocked central London

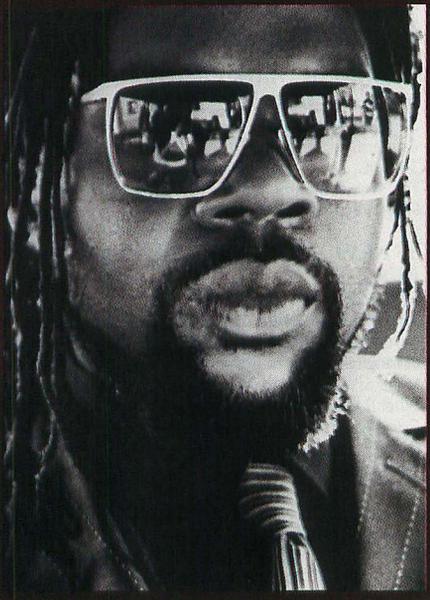
BEFORE we took up a residency at the Africa Centre we [Jazzie B, Daddae Harvey, Jazzie Q and Aitch B] were throwing blues parties and community events in Finsbury Park. Then we started doing warehouse parties around Old Street. They were often very arty and had lots of fashion things going on and we had flexi-discs instead of ordinary paper flyers. When the whole warehouse thing kicked off we decided we needed a residency but didn't want one in a Mecca club. We wanted somewhere like the Wag Club or Barry Sharp's Cat In The Hat where we could get a West End venue, but run it like a warehouse.

The Africa Centre was perfect – it was slap bang right in the middle of Covent Garden. We did a night there every Sunday between 1984 and 1986 and it was called Africa Centre, Centre Of The World. Soul II Soul were the residents and we had guests like Norman Jay, Trevor Madhatter and Ratchett and PAs from Daryll Pandy, Bobby Bird and Afrika Bambaata

The Centre was like a school hall with this balcony all the way around. You had people cutting hair, selling records, selling all sorts of stuff. It was like a market. We'd spend four hours every Sunday afternoon putting up drapes, lights, staging and banners. The big idea was that it was a whole different world in there. And it was so bizarre that it took place where it did. That's why it was known as the Centre Of The World.

We played everything and anything and broke a lot of tunes there. The more obscure a record, the bigger the reaction it got. We dropped raw r&b and rare groove, and spun stuff like Bump 'N' Hustle and Fingers Inc. The police tried to bust it once and that raid was the inspiration for "Keep On Movin'". And "Fair Play" is all about the club too. That track developed straight from the atmosphere at the Africa Centre, it was just on the edge before the whole vibe went underground. No two weeks were ever the same there, but the same people went there religiously.

Soul II Soul's new album, 'Time For Change', is released on Island on August 25th



Carnival where every year they've set the standards with a progressive music policy. If you miss them at Notting Hill or you simply want to carry on the party, try and hook up with them at one of their three special dates at London's Colliseum. DJs over the three events (the highlight must be on Bank Holiday night) include the full Soul 2 Soul crew, Karl Tuff Enuff Brown, Matt Jam Lamont, Spooky, Timmi Magic, Ty Holden, Catchy, Pete Heller, Danny Rampling and, of course, KCC.

12 LONDON: THE END ON TOUR – GRAND FINALE

Saturday September 6

The End, 18 West Central Street, WC1A. 0171-419-9199. 11-late. £10.

The second End tour of the world comes back home for the last date. Taking over their own Sub-Terrain night is Mr C. Layo, Matthew B and Murf who are joined by Darren Emerson and Dave Angel (who will both be beat-mixing the first End compilation). Expect to hear untold new states of Underworld material from Emerson also.

Other End dates for your diary: Fridays feature Beats Generation with Derek Dahlarge, Hardknox, Jon Carter, Headrillaz and Dave Tipper (August 15), V Recordings with Roni Size, Krust, Die, Suv, MCDynamite, Bryan Gee, Ray Keith and Jumpin Jack Frost (22), Ganja Kru with Hype, Zinc, Pascal, Swift, Randall and Andy C (29), Skint On Fridays with Midfield General, Hardknox, Lo Fidelity All Stars, Cut La Roc, The Wiseguys and a live PA by Kool Keith (September 5). Saturdays feature Ultimate B.A.S.E. Versus Eurobeat 2000 with Cox, Josh Wink, Funk DVoid, Frankie D and Patrick Samuels (August 16), F Communications Party with Laurent Garnier, Chris from Chaotik Ramses), Lady B, Jori Hulkkonen, Scan X live, Elegia and Aqua Bassino live (23), Journeys By DJ with Triptonite and DJs Erik Rugg, DJ Tov, Adam Freeland, Jason Moore and 16b (30). Thursdays at The End are now known as Bliss and are devoted to the sound of speed garage.

13 GLASGOW: TANGENT

Friday August 15

Sub Club, 22 Jamaica Street. 0141-248-4600. 11-3am. £8/£6 members.

DJ Linus of Germany's Compose and Compost labels. *Other Tangent dates for your diary: August 29 and September 13.*

14 LEICESTER: ESPRESSO

Friday August 29

Streetlife, Dryden Street. 0836-768-182. 10-3am. £6/£5 Nuphonic showcase with Jules Butterfield, Faze Action and Simon Lee.

Other Espresso dates for your diary: Miles Holloway and Elliot Eastwick (August 15), Talkin' Loud with Ben Wolcox and Paul Martin (22) and The Idjut Boys (September 5).

15 SLOUGH – FULL CIRCLE

Sunday August 24

The Studio, A412, George Green. 01753-685-158. 5-11.30pm. £6.

David Alvarado from LA is one of the finest producers in the land, and it's criminal that his London appearances have been so thin on the ground. Tonight he is joined by Gene Farris and, of course, Phil Perry. An essential afternoon out. *Other Full Circle dates for your diary: Wobble Party with Phil Gifford, Si Long and Phil Perry (September 28).*

16 BIRMINGHAM: HOUSE OF GOD

Friday August 22

Sanctuary, Digbeth High Street. 0973-308-381. 10-4am. £7/£5 members.

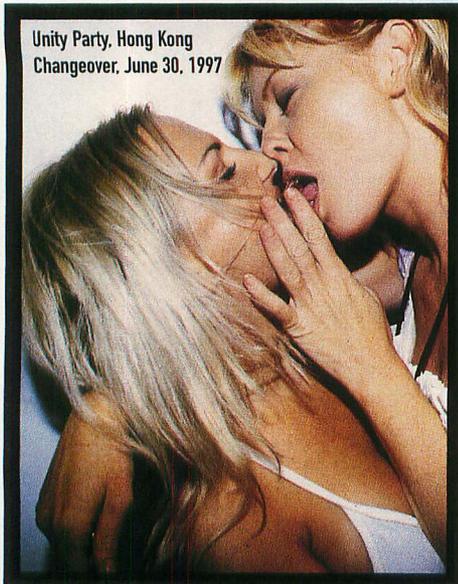
Live performance from Stephen Brown (Djax Up Beats/

CLUB NEWS

BACK TO BASICS are now residents in the second room at Gatecrasher at The Republic in Sheffield. Dave Beer has also teamed up with legendary club promoter **SEAN McCLUSKEY** for a monthly event called **MOST WANTED** at the Leisure Lounge. With Metalheadz now departed, the second of his dates features Arthur Baker joining the residents. The opening night on August 9 featured Schooly D. Expect the standards to continue. Call 0171-833-4900 for further details. ... **DIY** are starting a new club night in Nottingham. It kicks off fortnightly from September 5 at Double Bubble (formerly Kitsch Bitch). ... **HOWIEB** joins **BEN WATT** from **EVERYTHING BUT THE GIRL** for a new night called Transition at London's Bar Rhumba on August 29. The night runs from 9-4am and the door tax is £8. Call 0956-302-879 for further details. On the second Friday of the month at Bar Rhumba's Big Beat Friday, you can also find Muzik's DJ Of The Month **ROSS ALLEN** teaming up with Muzik's Rob Da Bank for a new night of "beats from across the tracks". The night kicks off on September 5th with Phil Mison and Harvey. ... **VURT** in Southsea continues at Harry Limes with Gayle San on September 12. Meanwhile, Vurt are teaming up with another Colors organisation for an event in Swindon on August 15. Guest DJs include Julian Liberator, Gizelle and resident Ed Real. For all Vurt details phone Dan Haigh on 01705-426-025. ... **DIMITRI FROM PARIS** is flying in to London to play a mammoth six-hour set at Brixton's francophile Scaramanga night at the Dogstar on Saturday 6th September, while the week after sees New York drag queen Chixy Coco glamping it up with a guestlist including Jean-Paul Gaultier. ... **CERTIFICATE 18** host a new night at Londons George IV pub, also in Brixton, on Friday September 19 with Klute, Plaid, Paul Arnold and Dom Angon from Dom & Roland. Call 0181-875-1390 for details. ... For the best of speed garage in London, make sure you check the **NUMB NUMS** party at Camden Palace on September 13. Call 0973-149-474 for details. ... **RENAISSANCE** host **ULTRA VEGAS** in Milton Keynes for a special Bank Holiday bash on Sunday August 24 with Dave Seaman, Boy George, Jon Pleased Wimmin, Danielle Davoli and Anthony Pappa. Ultra Vegas are also hosting a monthly party with Decadence from Birmingham on the first Saturday of the next few months at Palamino in Balsall Common (Between Birmingham and Coventry). Jon Marsh guests on September 6. For all Ultra Vegas information, contact 01908-612-262. ... **CONCRETE** host a new Sunday night at Londons 333 club on Old Street, EC1, from 7-1am. Residents are Barry Ashworth (Dub Pistols), Richard Norris (Big Buddha) and Kieron Accelerator. Prices on the door are 5. The new Sunday Social? ... **FLASHBACK** at Crunch at Birmingham's Venue features DJ Sy playing one of his classic retro sets on September 5. Call 0121-472-8938 for further details. ... **CARL COX**'s Ultimate B.A.S.E. club is back in fine form with a month featuring the big man on the decks for every date. Deep Space host with Colin Faver and Brenda Russell (August 14), Billy Nasty (21), Phil Perry (28), Ian Pooley (September 4) and Gayle San (11). Call 01403-267-376 for further details. ... Speed garage god Matt Jam Lamont plays at **HI SPIRIT** at The Palace in Luton on September 13. Good to see this sound filtering out of the capital. ... The original **FRISKY** club (which has been at Bristol's Brunel Rooms since 1994 and not the Friday slot at Ministry Of Sound) is now open from 9.30-2.30am, half an hour longer than usual. ... **ADAM F** plays live at London's Jazz Cafe on Tuesday September 2. Phone 0171-916-6060 for ticket details. ...

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Unity Party, Hong Kong
Changeover, June 30, 1997

Soma) and a vinyl excursion courtesy of Sativae Recordings Steve Glencross.

Other House Of God dates for your diary: James Ruskin from Blueprint Recordings (September 5) and Tokyo's DJ Shufflemaster (19).

17 LONDON: QUENCH

Sunday August 24

The Rex, High Street, Stratford, E15. 0171-357-0004. 10-6am.

Karl Tuff Enuff Brown, Ez, Timmi Magic, Norris Da Boss Windross, Ramsey and Mike Ruffcut Lloyd. MCs are Munchif and Rankin. Suburban Bass host an Old Skool Jungle arena with Remarc, Swift, Krome and Bizzy B. The Pirate Stations take over a room with Pied Piper, Nortee B Nice, Mystic Matt, Special K and DJ Lewi. There will also be a live PA by Underground Solution & Fayleine Brown.

18 SWINDON: FRUIT CLUB PRESENTS ONE LOVE & BRISTOL EXPOSURE

Friday August 22

Brunel Rooms, Havelock Square. 01793-432-597. 9-6am. £7.

Sy, Ellis Dee, The Producer, Vibes, Bungy, Nicky Blackmarket and Slipmatt. One Love are in the house room with Jeremy Healy and Angel.

Other Fruit Club/Frisky dates for your diary: Fridays at The Fruit Club with DJ Hype, Doc Scott, DJ Lee and Nicky Holloway (August 15), Jon "OO" Fleming, Kenny Ken, DJ Zinc, Donovan Smith and DJ Lee (29), DJ Disciple, Seduction and Unknown (September 5), Matt Jam Lamont, MC Rankin, Fabio and Swan-E (12). Saturdays at Frisky feature Paul Harris (August 16), Craig Bartlett and Dave Jones (23), Lisa Pin-Up (30), Terry Farley (September 6) and Mike Cosford (13).

19 HEREFORD: NAUGHTY BUT NICE - 4TH BIRTHDAY

Friday August 22

The Rooms, Bridge Street. 01432-267-378. 9.30-late. £6. Join in the party as Naughty But Nice celebrate their fourth birthday party with the help of Tall Paul Newman, Andy Passman and Rob Scott.

Other Naughty But Nice dates for your diary: DJ Sonique, Pete & Russel and Clair Davis (August 15), Ian Ossia, Scott

Bond and Marcus Strong (29), Tony De Vit, Craig Burger Queen and Ryan Roach (September 8).

20 BOLTON: HARD TIMES AT THE TEMPLE

Saturday August 30

The Temple, St Georges Street. 01204-406-640. 10-6am. £10. Late extension for the appearance of the Hard Times club with Jefferson, CJ Macintosh and Ted Patterson. *Other Temple dates for your diary: Angel, Jay Floyd and Jason Herd (August 16), and a residents special (23).*

21 NOTTINGHAM: NUCLEUS

Friday August 22

The House, 169 Huntingdon Street. 0958-634-062. 10-3am. £8.

Launch of a promising new monthly night featuring Ray Keith, Ratty, G.E. Real, DJ Pace and Neil Trix. *Other Nucleus dates for your diary: Friday September 19.*

22 LONDON: IT'S ON

Friday September 12

Gossips, 69 Dean Street, W1. 0181-981-2738. 10-3.30am. £5/£4 members.

Who says clubland is jaded? With an older crowd still behaving like they've necked their first disco biscuits, here is a club which epitomises everything that is good about going out. Resident DJs Bruce Sandell, Rowan Chernin, Gareth Currie and Jake do everything to brighten up the end of another hard working week.

23 MIDDLESBROUGH: ON IT

Saturday September 13

Arena, 208 Newport Road. 01642-251-854. £8.

From It's On to On It, you should also be checking out one of the leading drum & bass clubs in the UK with Ed Rush tonight joined by Mr C from The End.

Other On It dates for your diary: DJ Lee, Naza and Connexion (August 16), Ray Keith and Darkness (23), Micky Finn and Glider (30), Doc Scott and Glider (September 6).

24 HULL: DEJAVU

Saturday September 13

The Eclipse, George Street. 01482-215-455. 9-3am. £9/£7 members.

Graeme Park is now a monthly regular at Deja Vu. Catch him with hosts Terry and Rich Hardy. *Other Deja Vu dates for your diary: Ian Ossia and K Klass (August 16), Farley Jackmaster Funk and Tony Walker (23), Tom Wainwright and Craig Campbell (30), Smokin Jo and Ricky Stone (September 6).*

25 BIRMINGHAM: C.R.E.A.M.

Sunday August 24

Bonds, Hampton Street. 0121-666-7551. All-nighter. £14/£12 members.

Summer Bank Holiday special at Bonds featuring Jon Pleased Wimmin (who has always loved the C.R.E.A.M. parties even as a punter), Pearl & Dean from Pushca, the talented Owen Owens, Mark Jarman, Danny Technici, Mistress Mo, Patrick Smoove, Phil Mighty and DJ DMille. Room Three is pure chill-out. Tonight's event is also broadcast live on Choice FM. If you know Birmingham, then you'll know C.R.E.A.M.

THE BEST OF THE REST

26 DUBLIN: DISKOAKIMBO

Sunday August 24

The Kitchen, Essex Street, Temple Bar. 00-353-1677-6635. 11.30-late. 5.

Gene Farris with resident Andi Mackin.

Other Diskoakimbo dates for your diary: Little Boy Lost (August 17), Ralph Lawson (31).

27 MANCHESTER: ROBODISCO

Thursday August 21

Kalieda, Oldham Street. 0161-953-4022. 10-2am. £5. Miles Hollway, Elliot Eastwick and A Man Called Adam live.

28 LEICESTER: AMORPHOUS

Friday August 15

The Chapel, New Walk. 0116-291-6907. 9-2am. £5.

Fortnightly three-floored extravaganza tonight with Desert Storms Sound System and Digs & Woosh from DIY. *Other Amorphous dates for your diary: Conemelts Ashley Marlowe (August 29), James Ruskin from Blueprint (September 12) and Amorphic residents Grant Barber, Glen McMahon and Georgia Serafine (26).*

29 BATH: KARANGA

Friday August 29

The Pavilion, North Parade Road. 01225-316-198. 8-2am. £10/£8 members.

So Jeremy Healy is on the decks with Craig Campbell and Ben Hudson, but nobody can deny that Karanga has one of the finest atmospheres around.

30 BIRMINGHAM: SUNDISSENTIAL

Sunday August 24

Pulse, Hurst Street. 0121-454-9560. 2pm-2am. £9/£7 members and guests.

Sister Bliss is joined by Heaven, Sonique, Tony De Vit again and Jeremy Healy. This, simply, has revolutionised Sunday clubbing in the Midlands. Respect to Dan Prince and co. *Other Sundissential dates for your diary: Trade party with Tony De Vit and Ian M (August 17), Scott Bond and residents (31), Sonique and Heaven (September 7) and Tall Paul and Marc Vedo (14).*

31 CORBY: GREENBELT '97

Friday August 22 - Monday August 25

Deene Park, Nr Corby, Northamptonshire. 0171-344-4444. Day ticket £20.

There's a surprising wealth of dance talent at this well-established festival with Blue Amazon, Lamb and Corduroy (August 23), DJ Vadim (August 24) and Cornershop, Sneaker Pimps, DJ Rap and Goldie (August 25).

32 BIRMINGHAM: FESTIVAL OF MODERN SOUND

Sunday August 24

Custard Factory, Gibb Street, Digbeth. 0121-693-6333. 3-11pm. £13.

This second summer bash is headed up by X-Press 2, Fabio, Fungle Junk and Athletico.

33 NEWCASTLE-UNDER-LYME: REALITY

Saturday September 6

Time & Space. 01695-580-355. 8.30-2am. £10.

Hardcore haven featuring DJ SS, DJ Sy, Ratty, Brisk, Dougal, Clarkee, Scorpio, The Music Maker, Loftgroover and MCs Magika, Warren G, Stixman, Connie and Sharkey. *Other Reality dates for your diary: Stompy, Frantic and Brisk (August 23), Brisk, Hixxy and SOL and Thrill Seekers live (30), Stompy live with DJs Dougal and Sharkey (September 13).*

34 LONDON: FREAKY DANCIN'

Friday August 22

Smithfields, 338-344 Farringdon Street, EC1. 0966-148-347. 9.30-3.30am. £8/£4 before 10.30.

New-look Kahuna Burger night with guest Norman Cook

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MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

CLUB GOSSIP

- So you thought **DAFT PUNK** playing live at T In The Park was special? Well the highlight of Thomas Bangalter's summer was performing to 40,000 people at a festival in Belgium sandwiched between, wait for it, Suede and David Bowie!
- **WIGGLE** is set to move from south London's Woolwich to a new members-only bar in the East End's Brick Lane area in September. Keep your ears peeled if you're hanging out in the Swag or Positive Sounds record shops! Do not miss out!
- At their July bash, Soul Movement's **DAVE LEE** dropped disco, soul and tracks from the Blaze album - and had the bouncers frugging the dancefloor.
- **KENNY HAWKES** from Space recently played a few dates out in Japan with **CARL COX**. Over a crackly international line he revealed that the Japanese love "sucking cocks". Or should that be "sucking Cox"?
- One of the members of Nottingham deep house sound system **QUADRANT** was recently put away for something that "wasn't good". This means the nucleus of Quadrant now number four, fitting their name perfectly.
- **MINISTRY OF SOUND**'s attempts at trying to add some Manumission-style entertainment to their night at Pacha in Ibiza went horribly wrong when a horse paraded through the middle of the main dancefloor and ended up killing the atmosphere. Pacha is Pacha because of its class. Don't spoil it.
- **DAVE CLARKE** was so into his set at Bugged Out, Manchester that he refused to stop at the end of the night and played three encores to the screaming hordes!
- **THE ELECTRIC CHAIR** in Manchester recently celebrated its second birthday with James Holroyd, Jason Boardman and residents The Unabombers rocking the house. Who was the gurning lunatic passing around the french horn, though? What's wrong with bugle?
- Fish-throwing continues to be a fortnightly exercise at **THE BIG BEAT BOUTIQUE** in Brighton. The tiny chill-out room containing a freezer for the OAPs lunchtime fish & chip dinners is regularly raided and the contents thrown at cowering DJs including The Chemical Brothers and Norman Cook!
- **THE CLINIC** in London's Chinatown celebrated its first birthday recently with storming sets from The Clinical Three and Derek Dahlarge manning the wheels of steel.
- Summery indie boys Dodgy were spotted podium dancing at **SKINT ON FRIDAYS** at London's The End from the moment the doors opened until they were carried out at the end!
- Edinburgh's **TRIBAL FUNKTION** recently played host to Chicago's Gene Farris who after ripping up the Saturday night dancefloor took a tour of Edinburgh. The man was so taken by the city's sights he was heard to exclaim "I've had a calling" and on return to the States begged his wife to move Scotswards! Apparently he's still trying to convince her!
- The saucy sailors on Liverpool's best boat party **FAIRY CROSS THE MERSEY** recently fell foul of the local constabulary as residents along a four-mile stretch of water filed complaints against the outrageous noise volumes. The first the revellers knew of it was when a police helicopter started tracking the boat. After repeated high-spirited mooning over the side at the expense of the old bill, the boat was ordered back to port at a feeble 11.30 pm!
- The promoters of clubs around the country are increasingly worried about DJs not using their hotel rooms after their gigs. A spokesperson for **PROGRESS** in Derby exclaimed I don't know where they're going. Apparently, Jon Pleasid Wimmin and Smokin Jo are two main suspects!

joining Dan and John Kahuna, Jerry Dammers, Primal Scream's Paul Harte, St Etienne's Pete Wiggs and Skitz. *Other Freaky Dancin dates for your diary: Billy Nasty, Anthony Teasdale, Gilly from Herb Garden and Jerry Dammers (August 15).*

35 LIVERPOOL: VOOODOO

Saturday August 16
Clear, Mount Pleasant. 0151-733-6097. 10-6am. £8/£6 members and NUS.

Voodoo Versus Bugged Out special with James Holroyd, Rob Bright and Dave Clarke.
Other Voodoo dates for your diary: David Holmes (August 23), Billy Nasty (August 30), Stuart MacMillan (September 6), Claude Young (13) and an Underwater all-nighter with Darren Emerson and Darren Price (20).

36 EDINBURGH: JOY

Saturday September 20
Wilkie House, 207 The Cowgate. 0131-225-5583. 10-3am. £8/£6 members.

Scotland's biggest and best mixed-gay night is now four years old, with residents Maggie and Alan attracting people from all surrounding Scottish areas. Tonight Tony De Vit.
Other Joy dates for your diary (August 16).

37 BIRMINGHAM: WOBBLE

Saturday August 16
The Venue, Branston Street, Hockley. 0121-233-0339. 11-6.30am. £10/£7 members and NUS.

Dimitri from Paris, Phil Gifford and Si Long..
Other Wobble dates for your diary: Residents (August 23), House Of God Versus Wobble with Surgeon, Sir Real, Paul Damage, Terry Donovan, Phil Gifford and Si Long (24), Andrew Weatherall (30), Phillipe Zdar (September 6) and Gemini (13).

38 MANCHESTER: BUGGED OUT

Friday August 22
Sankeys Soap, Jersey Street. 0161-950-4232. 10-3am. £7/£6 members.

Cajmere and Doc Scott.
Other Bugged Out dates for your diary: Colin Dale (August 15), Justin Robertson and Trevor Rockcliffe (29), Surgeon (September 5), a special guest (12) and Dave Clarke's Birthday Bash with the man himself and darkside demon Ed Rush (19).

39 BELFAST: ECLECTIC SHOCK

Saturday August 30
Thompsons Garage. 01232-323-433. 9-2am. 4.
Iain McCready and Numb Records' Stan Ferguson.

40 LONDON: SOUL MOVEMENT

Friday September 5
The Clinic, 13 Gerard Street, W1. 0181-531-7659. 10-4am. £6.
Residents Alan Russell, Seamus Haji and Dave Lee.

41 NOTTINGHAM: REBOUND

Friday August 15
The House. 0115-956-5324. 10-3am. £6.
DJs from Quadrant, Smokescreen and Giddy Fruit take us on another trip into the deepest recesses of house music.
Other Friday Session dates for your diary: Nucleus with Ray Keith, Ratty and DJ Pace (August 22) and mucho deepness at the Pulse night (29).

42 CARDIFF: BULLETPROOF

Friday September 5
Clwb Ifor Bach, Womanby Street. 01222-463-959. £5/£4.50 NUS.
Kemistry & Storm at the helm.

DJ OF THE MONTH

Former Filter boss **ROSS ALLEN** finally gets out of bed to tell us how he got where he is now and why his radio show on London's GLR is currently the talk of the town

WHERE AND WHEN WERE YOU BORN?

June 1969 in Woolwich, south London.

HOW DID YOU START DJING?

I had the biggest record collection at school and got asked to spin hip hop at all these 16th birthday parties. I also used to listen to Pete Tong on Radio Invicta, he was an inspiration.

WHAT WAS THE FIRST RECORD YOU BOUGHT?

The BBC compilation "Sporting Themes" because I loved the cricket one - "Soul Limbo" by Booker T and the MGs.

AND THE LAST?

"Mister Hardcore" by Mad Cobra on Greensleeves.

WHAT CHANGES WOULD YOU LIKE TO SEE IN THE CLUB SCENE?

It would be good to make clubs more 'special'. When I first went clubbing it was a real event, it was all about escapism. Now, it's all on one level and there's nothing really different.

WHAT ARE YOUR STRENGTHS AND WEAKNESSES?

I more or less play what I want, I'm not restricted by any boundaries. I'll play anything from Ella Fitzgerald to full-on drum & bass. Maybe a weakness is that when I play outside London I can get a bit too experimental.

FAVOURITE LABELS?

Guidance are on a real roll. I was getting fucked off with house but they've put out some really diverse and soulful music. I also hold dear the Transmat and Planet E stuff.

FAVOURITE DJs?

Gilles Peterson is definitely the one, but I also like Frankie Knuckles, Tony Humphries, Harvey and Junior Vasquez.

FAVOURITE CLUBS TO PLAY?

Bar Rhumba and the Blue Note, both in London. It also always kicks off at The Cooker in Leeds.

WHAT WOULD YOU BE DOING IF YOU WEREN'T A DJ?

Definitely something in music. Probably running a label, which is what I'm meant to be doing during the day!

WHAT'S NEXT FOR ROSS ALLEN?

I'm starting a new monthly Friday night at Bar Rhumba with Rob da Bank called "Next Level" (first one September 5). I'm also launching a new label, Channel, which is sort of a continuation of Filter but on a more song-based tip.

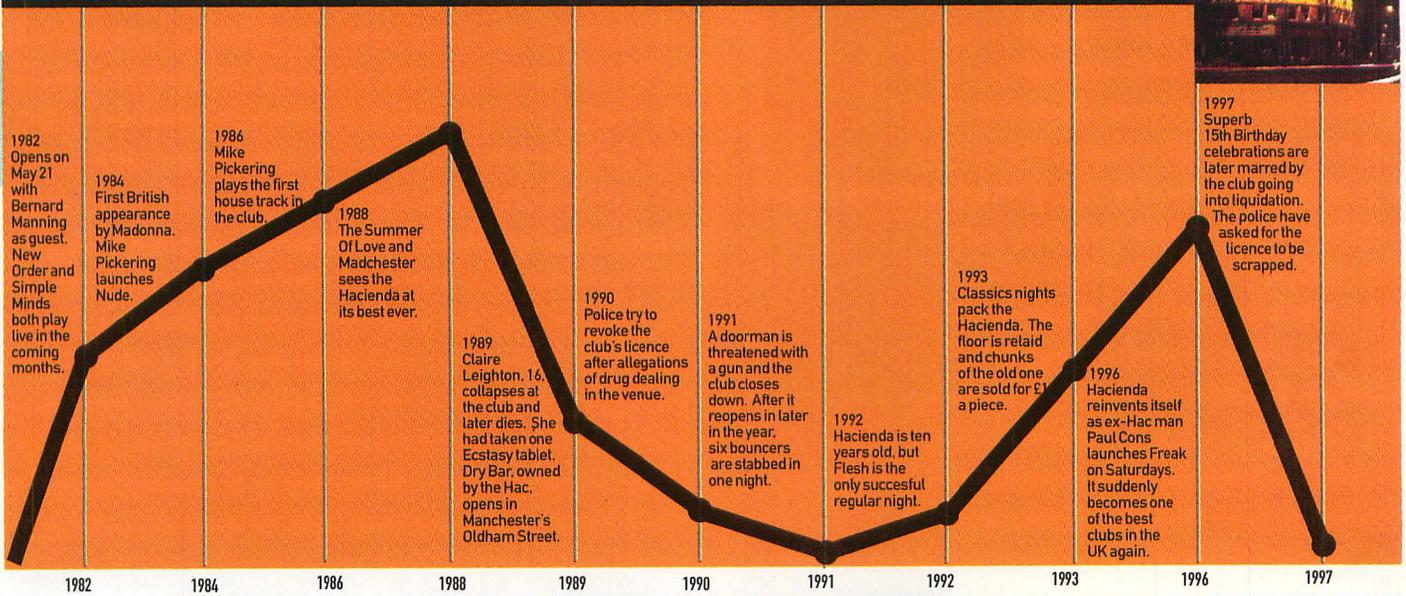
- ROSS ALLEN - TEN FOR TODAY**
- 95 North Present Basement Culture - "The Odyssey" (Strictly Rhythm)
 - UFO - "The Planet Plan (Carl Craig Remix)" (Talkin' Loud)
 - Left Mood - "It's Only You" (Shack)
 - The Alcoholics & O! - "Dirty Bastard - "Hip Hop Drunkies" (Loud)
 - Superstars Of Rock - "Strobe Light Serenade" (Stress)
 - Mad Cobra - "Mister Hardcore" (Greensleeves)
 - Epic Desire - "Can't Live Without Your Love" (Guidance)
 - Tiny Stars - "Capricorn One" (Kubrick)
 - Sneaker Pimps - "Post Modern Sleaze" (Clean Up)
 - Black Jazz Chronicles - "The World Will Rock" (Nuphonic)



INSOMNIA

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 FELINE (INTERFACE RADIO), AMALGAMATION OF SOUND (FILTER RECORDS),
 DJ TOUCH (NO U-TURN RECORDS)

LEVEL 2. FROM DEEP SPATIAL TECHNO
 TO DARK UNDERGROUND BEATS
 10.00-01.00 RICK HOPKINS
 01.00-03.00 DJ ROLANDO (DETROIT)
 03.00-05.00 GAYLE SAN
 05.00-07.00 JON COOKE

LEVEL 3. HARD HOUSE & TWISTED FUNK
 10.00-01.00 ANDREW CURLEY
 01.00-07.00 ANDREW WEATHERALL

LEVEL 4. AMBIENT CO-ORDINATOR - STEVE MILLAR

15TH AUGUST 1997

LEVEL 1. JAZZ FUSION & DRUM AND BASS
 FELINE (INTERFACE RADIO), DOM & ROLAND (MOVING SHADOW)

LEVEL 2. FROM DEEP SPATIAL TECHNO
 TO DARK UNDERGROUND BEATS
 10.00-01.00 MAT CARTER
 01.00-04.00 DAVE CLARKE
 04.00-07.00 JON COOKE

LEVEL 3. HARD HOUSE & TWISTED FUNK
 10.00-01.00 ANDREW CURLEY
 01.00-04.00 TERRY FARLEY
 04.00-07.00 PETE HELLER

LEVEL 4. AMBIENT CO-ORDINATOR - STEVE MILLAR

22ND AUGUST 1997

LEVEL 1. JAZZ FUSION & DRUM AND BASS
 FELINE (INTERFACE RADIO), DJ FACE (CATCH RECORDS), BAILEY (METALHEADZ)

LEVEL 2. FROM DEEP SPATIAL TECHNO
 TO DARK UNDERGROUND BEATS
 10.00-12.00 RICK HOPKINS
 12.00-02.00 DAZ SAUND
 02.00-04.00 PAUL DALEY (LEFTFIELD)
 04.00-07.00 JON COOKE

LEVEL 3. HARD HOUSE & TWISTED FUNK
 10.00-01.00 ANDREW CURLEY
 01.00-04.00 ASHLEY BEEDLE
 04.00-07.00 ANTHONY TEASDALE

LEVEL 4. AMBIENT CO-ORDINATOR - STEVE MILLAR

29TH AUGUST 1997

LEVEL 1. JAZZ FUSION & DRUM AND BASS
 FELINE (INTERFACE RADIO), DJ RUDE, MAD ASH & JUNIOR BUZZ (INTERFACE RADIO)

LEVEL 2. FROM DEEP SPATIAL TECHNO
 TO DARK UNDERGROUND BEATS
 10.00-12.00 MAT CARTER
 12.00-03.00 ERIC POWELL
 03.00-05.00 GAYLE SAN
 05.00-07.00 JON COOKE

LEVEL 3. HARD HOUSE & TWISTED FUNK
 10.00-01.00 ANDREW CURLEY
 01.00-04.00 LUKE SOLOMAN
 04.00-07.00 STUART PATTERSON

LEVEL 4. AMBIENT CO-ORDINATOR - STEVE MILLAR

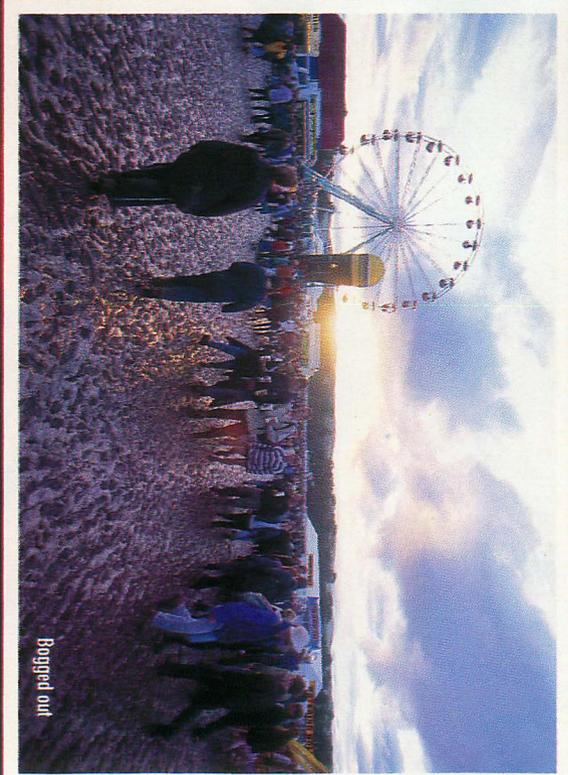
INSOMNIA
FLOORFILLERS
CLUBS AND LIVES



Slam ham



'Ts are good



Bogged out



Slam, In The Park, July 1997

INSOMNIA FLOORFILLERS CLUBS AND LIVES

Andy Weatherall



SLAM/MUZIK TENT

T In The Park, Kinross, Perthshire

ANDY Weatherall's awesome set builds from slow-mo electro into the sleaziest stew of hip-grinding bleepology and old-school deepness. It's 10 minutes before Slam play their first ever live gig (in this country at least) and the atmosphere in this, the standard token dance tent at yet another rock festival, is crackling like electricity pylons struck down by a lightning bolt from Zeus, and it's still barely six in the evening.

Seven years after Slam pulled out of large-scale events, they decided to make their comeback at the newly relocated T In The Park. The other stages are pitifully lacking in anything other than your standard festival circuit-trudgers such as Cast, Dodgy, Ocean Colour Scene and, inevitably, Dreadzone. But, if you actually manage to fight your way into the 6,000 capacity Slam/Muzik tent, you're in for a treat that only rarefied Caledonian atmosphere can grant you.

Highlight of the entire weekend is unquestionably Daft Punk. Even those who've witnessed them live several times already can only marvel and collect their jaws from the mud-trampled grass beneath as they perform one of the truly great festival sets. Hearing the entire crowd attempt to sing along to the acid line in "Da Funk" is a memory which will linger for a long time. With "Around The World", next single "Burnin'" and oldie "Alive" firmly established as, well, new wave anthems, The Prodigy had better watch their bodily-pierced backs.

Slam's live set is still in the development stage and as a result, they never quite hit the Punk's peaks. Sound system problems don't help either, although "Positive Education" at breakneck speed is spellbinding and finally that Dave Angel remix makes sense. Also worth mentioning is Green Velvet's live show, proving that twisted, coke-fuelled psycho-techno sounds even better when you're surrounded by precisely the kind of kids Cajmere's talking about in "Flash". Death In Vegas skank like the Ballistic Brothers' "Peckings" in a methadone coma, Gilles Peterson is wasted in an 11am Sunday morning slot, and Carl Cox closes the whole shebang with at least 1,000 people trying to fight their way in.

If Tribal Gathering need a new site next year, can we suggest they look no further?
Calvin Bush

T-UNE IN THE PARK

Cajmere - "Eighties". As played live by Green Velvet, and as the last tune by Andrew Weatherall.

T-IT IN THE PARK

The Muzik journo who told everyone Liam Gallagher was there. He wasn't. It was just some bloke in a floppy hat and the sad hack's drugs speaking.

T-IT IN THE PARK TWO

Can it really be true that Liam's brother Paul (who was there, honest!) was caught masturbating in his hotel lobby in the middle of the night?

T-RAGEDY IN THE PARK

Bandulu not playing because they got caught in the riots in Spain. Sneak not playing because he got caught in the BA dispute. And Jon Carter not playing... for no apparent reason.

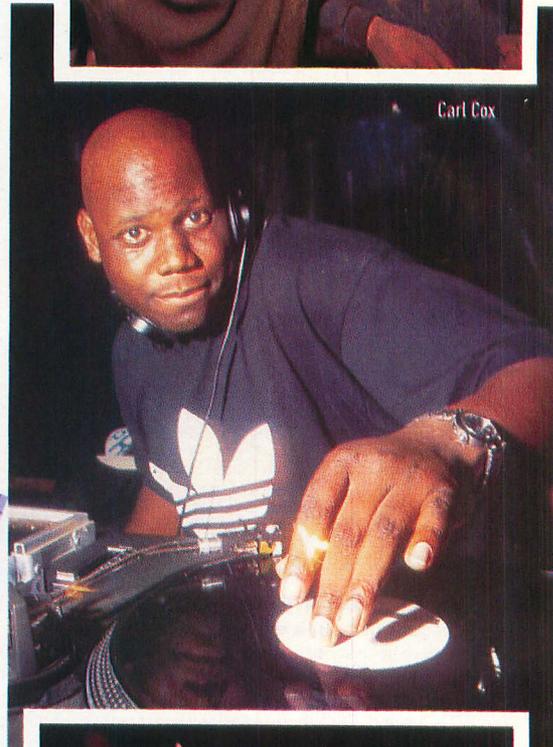
T-OTAL CHAP IN THE PARK

Cajmere aka Green Velvet, who chartered a private jet after his British Airways flight was cancelled due to the strike.

Death In Vegas



Carl Cox



INSOMNIA FLOORFILLERS

CLUBS AND LIVES



pics: Raise-A-Head

GUINNESS SOUTHERN SOUL & DISCO FESTIVAL

Various pubs, Cork, Ireland

THERE have been some great ideas in our time. Technics 1200s. Pyramid tea bags. That car advert with Steve McQueen as "Bullitt". But few of them have approached the sheer genius of this. Get some of the best underground house, garage, nu disco and soul DJs around. Stick them in various boozers throughout a city where every second shop front appears to be a disguise for yet another pub. Arrange over two nights and allow a city not renowned on the DJ circuit to experience its biggest influx of jocks ever. Finally, let them play whatever the hell they want and get Guinness to sponsor the whole lot thus ensuring everyone gets paid and there's vat-loads of freebie black & white liquid gold to boot. Never in the history of excessive alcoholic consumption can so much good music have been heard for free in such a poor state of sobriety. There are 10 pubs in all, ranging from the splendour of Bodega (a superbly converted old grain warehouse complete with original beams and wooden flooring) to the intimate, rosy-cheeked snug parlour warmth of The Donkey's Ears.

Down at the Iso Bar on Saturday, the first night, Harri has disappeared, which is just as well given the whispering volume of the sound system. Some pub landlords haven't quite got the hang of this DJing lark yet and insist on sticking their guests as far out of the way as possible. In other hostelries, though, the atmosphere is incredible. You can barely move at Mollies where Russ Gabriel is airing his superfly disco collection, while over at the World's End, Robert Mello is experiencing a similar crush. Downing pints as quick as you can, continue to wander and you might stumble into Porky and Mr Scruff, Crispin Glover, Bob Jones, the Grand Central crew, Joey Negro, DJ Tonka or Simon Faze Action. Only the late-night club is something of an anti-climax. Because the university is on hols, the necessary student quota is absent, leaving Basement Jaxx, Jocelyn Brown, Grand Central Collective and, bizarrely, an Errol Brown-free Hot Chocolate playing to a sparse crowd down at the city's Opera House. But let's not allow that to detract from two otherwise splendid days. The greatest pub crawl yet? Without a doubt. Corkin', no less. Calvin Bush



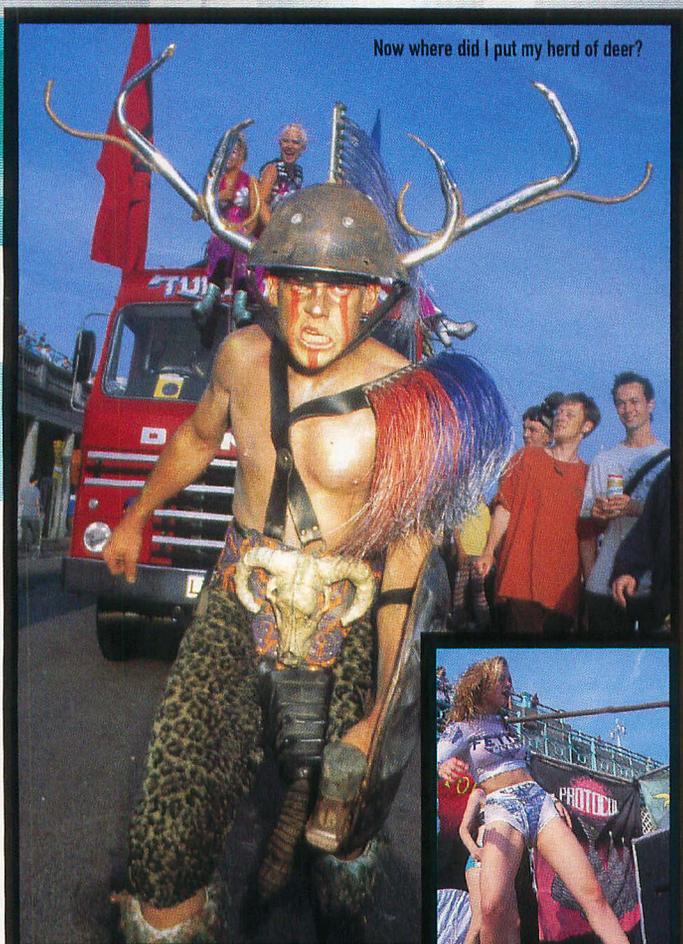
Tune into ITV and go to page **363**

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INSOMNIA FLOORFILLERS CLUBS AND LIVES



Now where did I put my herd of deer?

BRIGHTON LOVE PARADE

Brighton

"BRIGHTON'S just a posh fishing village."

insists one tipsy punter at this, the first Love Parade to be held in Brighton, or for that matter, Britain. Today, the south coast seaside town has the feel of a heaving sun-kissed celebration rather than a posh fishing village. Firstly, they're celebrating because the local council have agreed to let the Parade go ahead (it didn't happen last year due to "insufficient organisation") and secondly, it's sunny and, as a result, the place is mobbed.

With a certain amount of confusion as to exactly what the timetable of events is, old folk find themselves caught in a mid-afternoon hail of techno in normally sleepy pubs and babies in pushchairs are threatened by juggling crusties on stilts. The promenade swarms with a strange brew of eco-terrorists, casuals and reefer-smoking hippies.

Lined up in the beach car park are about 20 trucks, buses and coaches marauding as floats. No majorettes or carnival queens (at least not of the female variety) here though. With a wide range of sound systems covering most musical styles from the junglist Get A Life lorry to the aerobic techno pumping from the phenomenal Positive Sounds float, it's a question of lorries battling for airspace and punters depending on who has the loudest system.

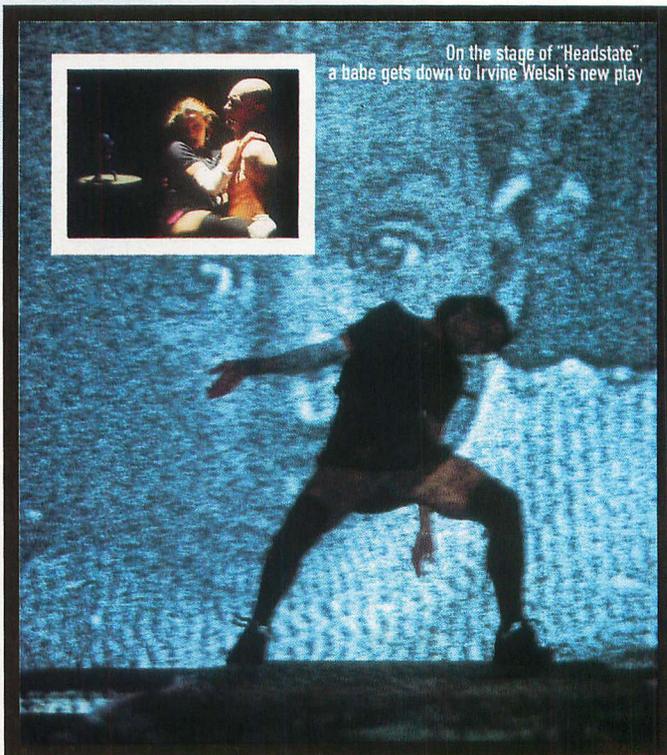
Clashing with the twisting acid trance of the Blue Room alien lorry, the Defunkt techno bus plays host to the likes of Christian Vogel and Si Begg. Wandering down the procession a bit further, The End/Plink Plonk long vehicle fires out its special brand of electronic warfare, but the hands-down highlight is definitely the Turbo Unit set-up. Replete with mutant stilt-walkers, robotic men in quad bikes and muscle-man pulling the whole shebang, it's the techno travellers who attract the biggest crowd.

With an estimated 20,000 people in attendance (the police and council were expecting 5,000) the parade couldn't have run much smoother, which bodes well for Love Parade 1998!

Reclaim the beach!
Rob Da Bank



pics: Hamish Brown



On the stage of "Headstate", a babe gets down to Irvine Welsh's new play

HEADSTATE

Trinity Buoy Wharf, Docklands, London

AT the arse-end of Docklands, a few silent warehouses stand on Trinity Buoy Wharf overlooking the industrial sprawl of the Millennium site and the shimmering grey of the River Thames. People are milling around outside an impressive-looking lighthouse, and as the bass starts revving like an engine from within, a tangible bite of expectation and excitement ripples through the air like a Mexican wave.

But tonight we are not clubbing, tonight we are culture vultures in the pursuit of thespian thrills provided by Irvine Welsh's most recent exploit into the (theatrical) arts. As is the norm for Welsh's work, this is not for the fainthearted. "Headstate" is a raw, festering play about paranoia and ultimately murder with the obligatory cultural references to Ecstasy, HIV, acid house, poverty and sex. Despite these themes though, the story isn't too clear. Style appears more important than content, which makes for a performance which is physically and visually challenging, provocative and exciting, but too chaotic to leave you with anything to grasp at mentally – a bit like a comedown. However, style is also its strength and much is done to recreate a club vibe with music, visual FX, strobes and loud-hailers. The fact that the audience is left to jostle their way round the set like sheep as the performers barge their way through the crowd on scaffolding, bellowing as they go, only adds to the clubby feel.

The characters (a butcher, a babe, a transvestite and a human dog), all hardcore nutters who have blatantly overdone it, give heroic, ferocious and vigorous performances (although that may have something to do with the pill they drop halfway through). The lead character (the butcher) played by Tam Dean Burns is a likable but malevolent maniac, the kind of person you wouldn't want to bump into in a dark alley and has the rough, guttural Scottish speech and sense of humour we have come to associate with Welsh's prose.

What's striking about "Headstate" is the meteoric talent of Welsh and the cast who intelligently translate the vibe, language and devises of our culture into a medium which is traditionally the reserve of fringe theatre. Tonight we got a clubbing experience for the head rather than the feet.

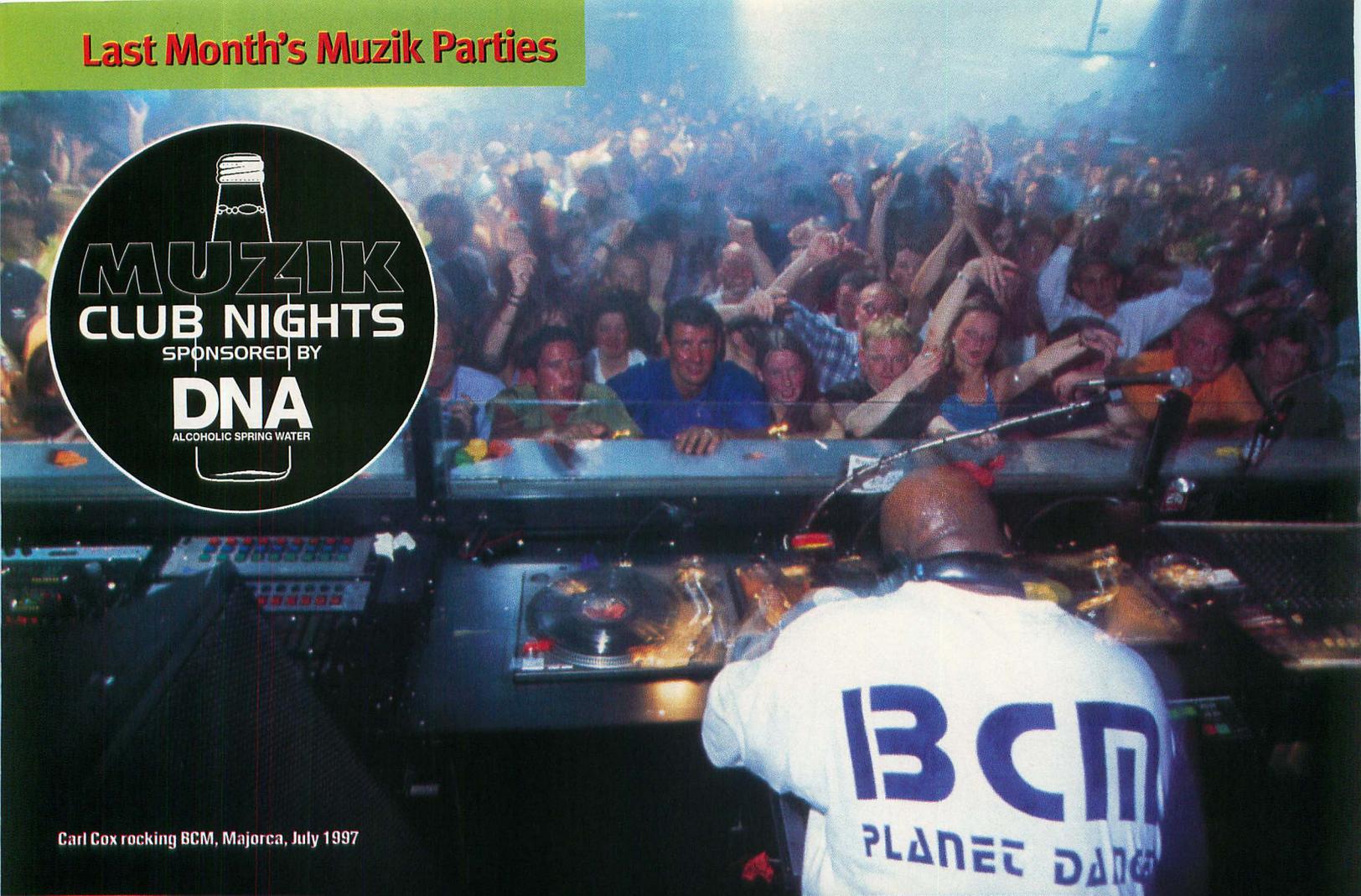
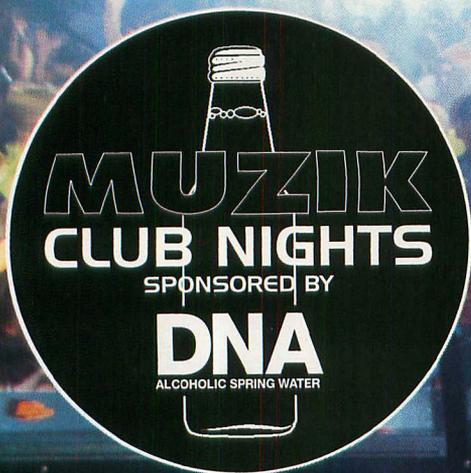
Vanessa Wilks

pics: Jamie B

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Last Month's Muzik Parties

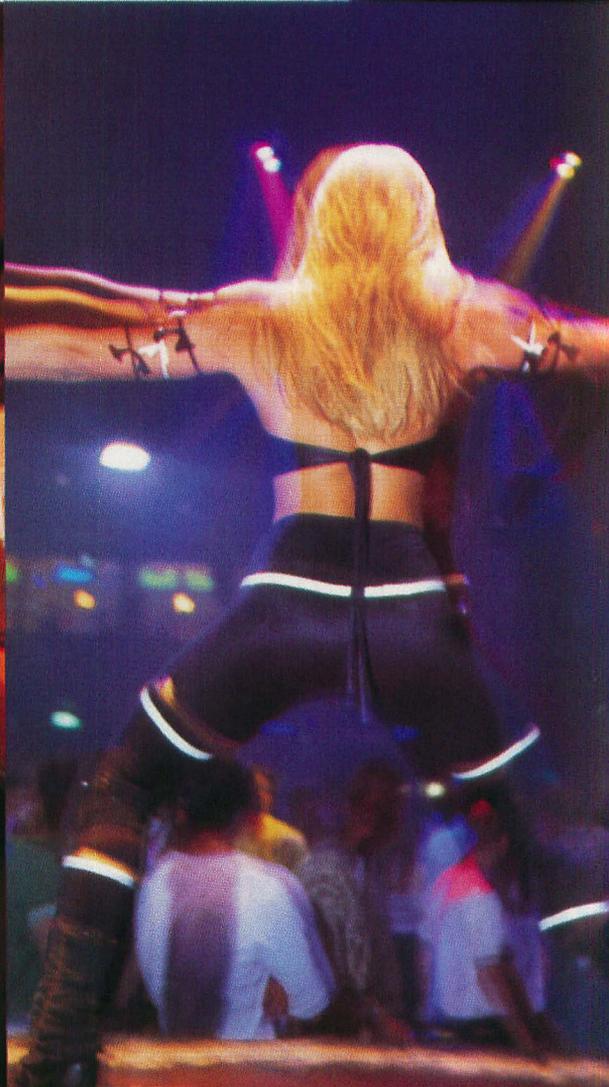
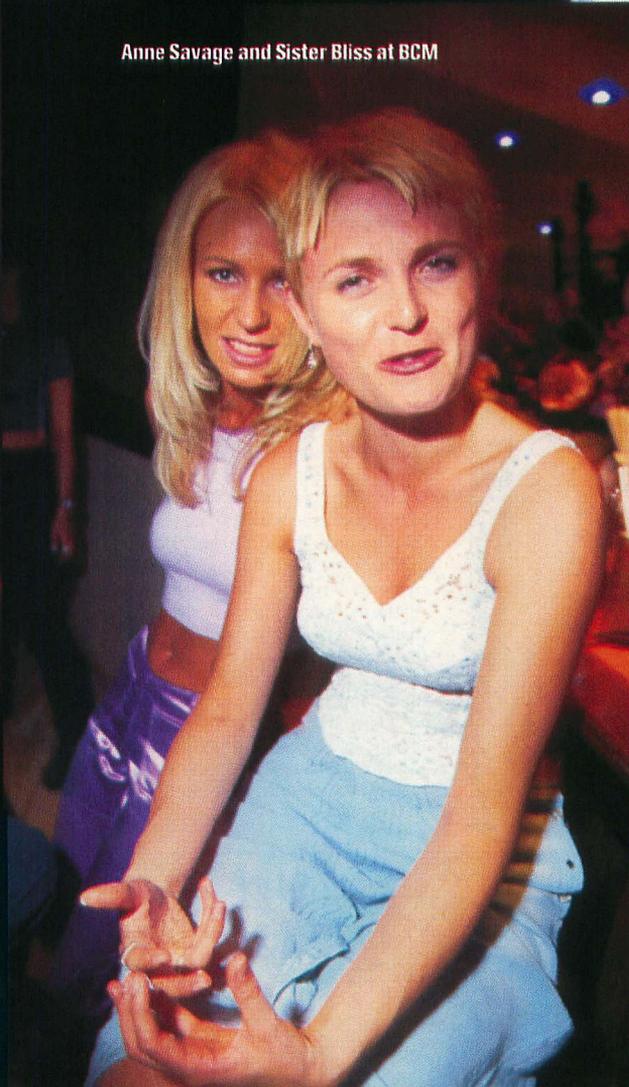


Carl Cox rocking BCM, Majorca, July 1997



Whoops! There go all my clothes. . .

Anne Savage and Sister Bliss at BCM



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CLUB NIGHTS

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WHERE TO LOSE YOUR INNOCENCE THIS MONTH

LEEDS – SATURDAY AUGUST 23

HARD TIMES – MUZIK NIGHT

Nato, Boar Lane

01924-488-220. 10-6am. £12/£10 members

David Morales (8 hour set) and DJ Tat (Bedroom Bedlam DJ)

BLACKPOOL – SATURDAY SEPTEMBER 6

FEDERATION – MUZIK NIGHT

Federation, Palatine Building, Central Promenade

01253-292-335. 9-2am

Jon Pleased Wimmin, Steve Lawner and Marcus James (Bedroom Bedlam DJ)

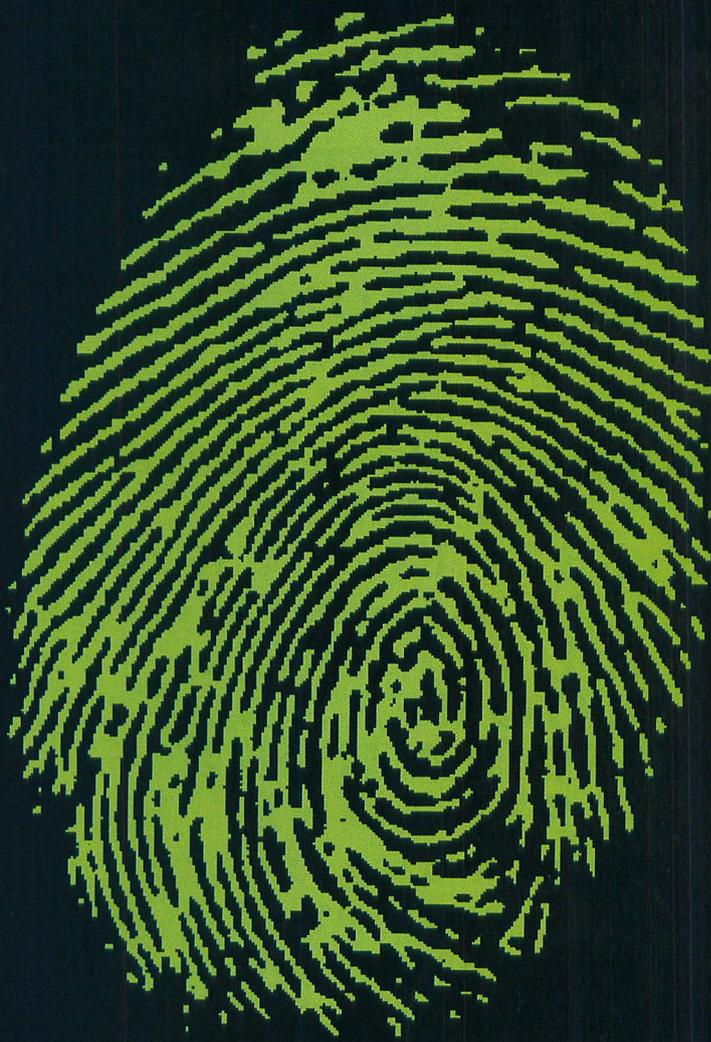
ISLE OF WIGHT – THURSDAY SEPTEMBER 11

PULSE – MUZIK NIGHT

The Balcony, The Pavillion, The Esplanade, Ryde

01983-568-857. 9-2am. £5

Danny Slade, Ian Dore and Big Al Bebington



Our sponsors, DNA alcoholic spring water, are giving away a crate of their rather unique drink. To win, just answer this question. In which city was Muzik's SAS Dance Awards Presentation held this year? Send your name and address on a postcard to: DNA Giveaway, Muzik Magazine, Kings Reach Tower, Stamford Street, London SE1 9LS. The first one out of the editor's sock wins. All entries must be received by Friday September 5. You MUST be 18 or over to enter!!

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RADIOHEAD — TALK SHOW HOST (THE BLACK DOG REMIX)
ORBITAL — THE TRANQUILIZER BUSY TRANQUILIZER
A DUTY CALLED GERALD/OK — MELLOW MADNESS
UNDERWORLD — SPIRIT
BOB STATE — MONDAYS
FLUME — STUNT BUBBLE
BOMB THE BASS — MARKING IN MIDAIR
ULTRAMARINE — RUSSIAN ROULETTE
LUN-DAM-ENTAL — MOTHER INDIA (MOODY BOYZ REMIX)
THE BLACK DOG — FOUR FRIENDS AND A MICROPHONE
SCANNER — JAT SCHELLAN

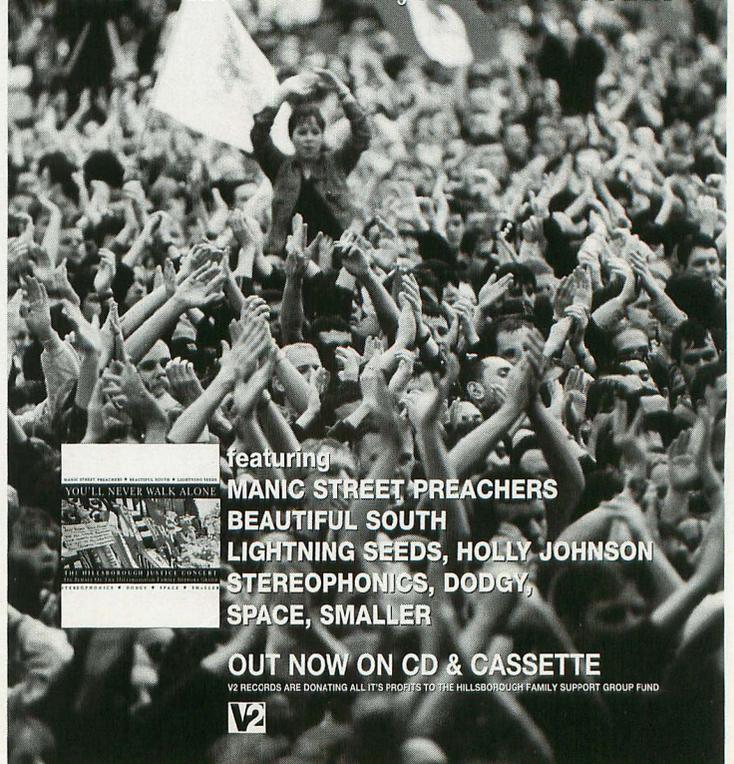
DJ EVOLUTION FEATURING MC HEAD — ESCAPE FROM TOKYO
BANDULU — BLUE
SYSTEM7 — BIG SKY CITY (JACOB'S OPTICAL STAIRWAY REMIX)
LEFTFIELD — SPACE SHANTY (TRIBAL REMIX)
MENNI — DISTANT LANDS
FUTURE LOOP FOUNDATION — STRANGE FEVER
TOSHIMAYASI — BARBENT
MASSIVE ATTACK — SUCK ME UP DUB
HEALING ARTS FEATURING JANE WALKER — ONEY LOVE (WILL LIFT US UP)
DJ CRYSTAL — LET IT ROLL (REMIX)
THE ALBION — BITTER SWEET (LEMON IN THE HONEY REMIX)
ATLAS — SAYNANA
MOODY BOYZ — MARCH 19TH

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ISSUE

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RECORDED LIVE AT ANFIELD ON 10TH MAY 1997
THE HILLSBOROUGH JUSTICE CONCERT



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HOTSHOTS & HOTSPOTS

HOT SPOTS

Consistently the best clubs in the land



Big Beat Boutique

1 (-) BIG BEAT BOUTIQUE (Fridays fortnightly, Concorde, Brighton) See Back Page.

2 (-) SKINT ON FRIDAYS (Fridays monthly, The End, London)

The End needed a regular night of this stature as did London's big beat crowd. Combined with the lethal hedonism of the more eclectic It's On at Gossips and the odd trip to Big Beat Boutique in Brighton, you should all now be fully serviced with the phat sound of Skint beats.

3 (-) SUNDISSENTIAL (Sundays, Pulse, Birmingham)

Sunday is officially the new Saturday thanks to speed garage and gay culture in the capital, and thanks to clubs like Sundissential in the Midlands. Much like an indoor version of Space, this is what 97 clubbing is all about.

4 (1) ABSOLUTE SUNDAYS (Sundays, The Aquarium, London)

Resident Mickey Simms continues to provide the capital with the best speed garage night around. Rammed by 8pm on a Sunday, this month sees Omar on the sets of steel (August 17) with Frankie Foncett and Nipper making a visit on August 23.

5 (10) BUGGED OUT (Fridays, Sankeys Soap, Manchester)

Voted Best Small Club by Muzik readers at the SAS Dance Awards, it seems only right that Bugged Out move up a few notches in our Hotspot chart. Proving that techno does still bear a huge relevance on clubbing today, brace yourselves for a massive night out with the celebration of Dave Clarke's birthday.

6 (-) GATECRASHER (Saturdays, The Republic, Sheffield)

The second wave of Super Clubs is led by Gatecrasher who appear to be on a world domination tip at the moment. Three years old and with the best atmosphere in the north apart from Oakey's room at Cream, watch this club go.

7 (-) PROGRESS (Saturdays, Eclipse, Derby)

Still one of the best Saturday night clubs around, thanks to a strong residents policy which allows their regulars to close the club after the main guest. And also for playing speed garage at the night for the past five months without realising it!

8 (3) WIGGLE (Saturdays monthly, various locations, London)

Slipping while the club confirm details of their move to London's Brick Lane, the Wiggle vibe can still be found with Positive Sounds at the Brighton Centre on September 13. The Wiggle crowd is still unlike anything in the UK.

9 (-) THE GALLERY (Fridays, Turnmills, London)

An institution in the capital for true hedonistic party heads, it is here where you will hear the national anthems of tomorrow being slaughtered months in advance. A truly destructive club. And do check Lottie on the decks.

10 (4) CREAM (Saturdays, Nation, Liverpool)

Falling this month due to Oakenfold living in Ibiza for seven weeks, Nick Warren being absent while he becomes a proud father, and hundreds of Cream regulars topping up their tans with Oakey in Ibiza. Get ready for the 5th Birthday...

HOT SHOTS

The worlds 10 hottest producers

1 (-) CHARLES DOCKINS (Baltimore, USA)

Man of the moment in house circles, this 22 year-old from Baltimore is riding high with C-Dock's Heritage on Groove On and (the big one) with "C-Dock's Traffic Jam" on Slip 'N' Slide. Canned by DJs such as Ashley Beedle and Paul "Trouble" Anderson, watch this man's distinct style develop over the coming months. Massive!

2 (-) DAVE MORALES (New York, USA)

It's been a long while since ol' beardy's been on the ball, but those Urban Soul and Jaydee remixes should help swell his collection of facial hair trimmers. Let's hope his DJing reflects this on his forthcoming UK dates.

3 (-) WAY OUT WEST (Bristol, England)

Nick Warren and Jody Wisternoff rip apart the prog-house opposition with a long-player of film soundtracks, banging E anthems and melodic dream house. An album for everyone who's been to Ibiza in 1997.

4 (-) DJ GARTH (San Francisco, USA)

Now here's a man to watch. After the huge "20 Minutes Of Disco Glory" on his own Wicked imprint was used by Deep Dish for the last Cream compilation, Garth returns with a heavy tribal production as Crosstown Traffic with "Now Dig This". Huge with Peterson and the Paper boys alike. Listen and learn...

5 (-) BAFFLED REPUBLIC (London, England)

A lethal speed garage partnership between Baffled (Nathan Lockett & G-

Smoove) and Catch's Banana Republic guise (aka Gavin Mills & Brian Tharme), nothing seems to be able to stop these boys. See "Bad Boys" on Catch.

6 (-) GLENN UNDERGROUND (Chicago, USA)

Just when you thought that Chi-house sound was getting stale, along comes GU's "House Of Blues" (Guidance) to change your life. Again.

7 (-) JACQUES LE CONT (allegedly from Paris, France)

Remix after remix coming up trumps (especially for Mono) and now sashaying in 4/4 with the "Jacques Your Body EP". Is he from Paris? Is he fuck.

8 (-) SEAN "PUFFY" COMBS (New York, USA)

It's not all pansy swing for the Puff Daddy these days - check the "No Way Out" album and his production on the new SWV for an altogether tougher, rougher sound.

9 (-) STEVE SULLIVAN (London, England)

The future of British techno is safe in the hands of Steve Sullivan and his posse of artists on the Mosaic, Green and Bluetrain imprints. 007 features Sullivan with former Fat Cat / Eagles Prey man Lee Grainge, while 008 has a Steve Bug remix.

10 (-) ERWIN VAN MOLL (Valkenswaard, Holland)

Back with Max 404's "Before And After EP" on Universal Language (Nick Warren's Single Of The Month). Van Moll is the man who gave us that bassline-bleeder "The Great Lover" from the beautiful "Awakening" EP on Lucid.



Dave Morales

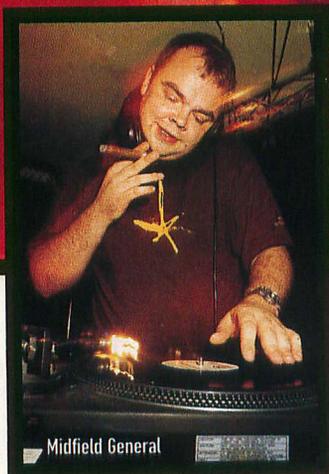
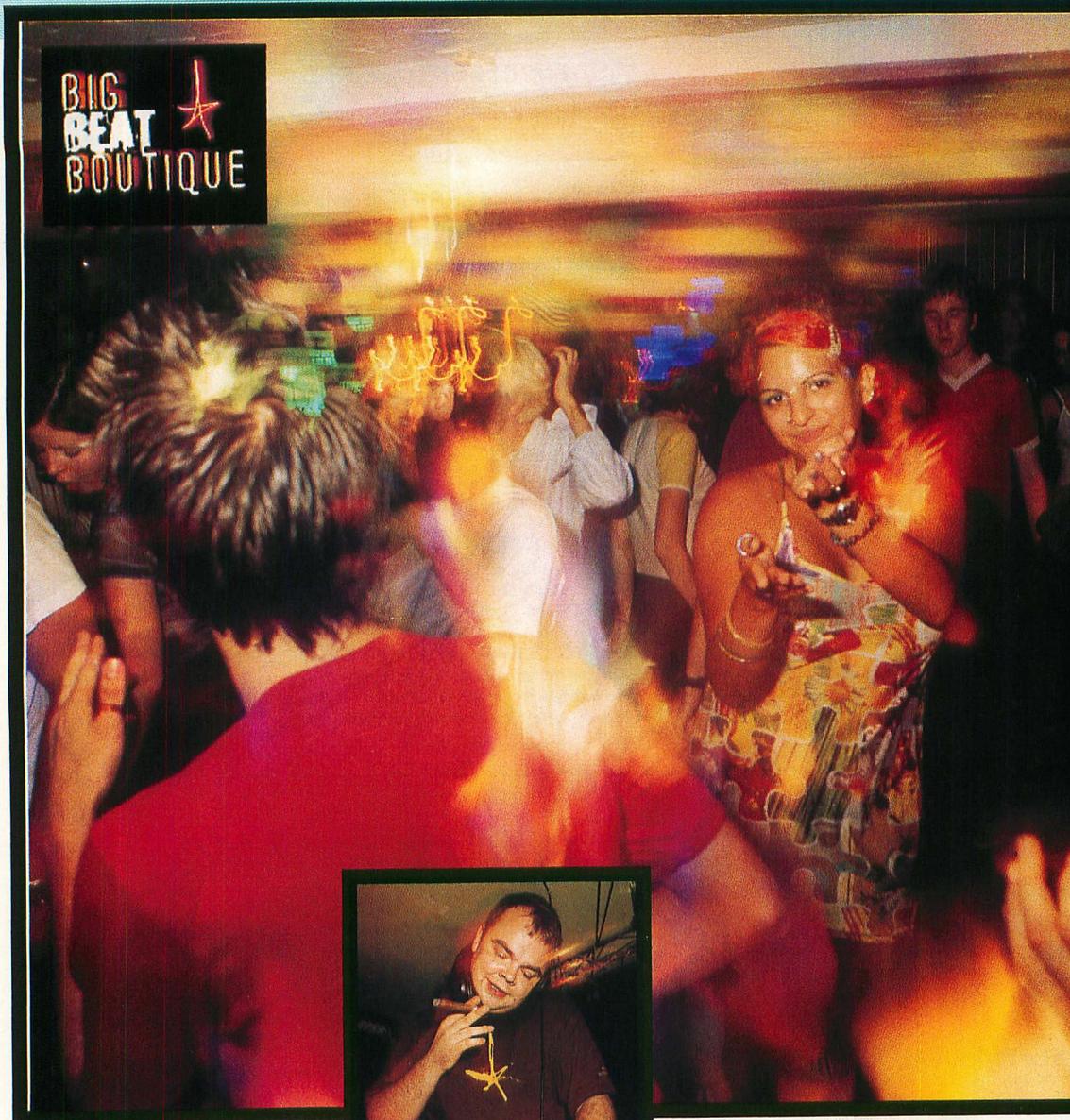
INSOMNIA

HOTSHOTS & HOTSPOTS

A very un-Skint door lady



Lindy Layton and Fatboy Slim



MUZIK MAGAZINE HOTSPOT

The best club in the land

1 BIG BEAT BOUTIQUE (Fridays fortnightly, The Concorde, Brighton)

FROM the smiley face that's stamped on your hand upon entering, to the smiley faces of the punters welcoming you to the Big Beat Boutique, Brighton's answer to the (original) Heavenly Social rocks! Described as "the scout hut opposite the beach" the Concorde club in Brighton has played host to this fortnightly Friday-nighter for 15 months and bursts to

capacity every single time. Promoted by the local Skint imprint, their blueprint is good-time music with a lager top!

With queues above and beyond the 500 capacity usually assembling long before the original 10 o'clock opening time (reminiscent of the nocturnal queuing for the Harrods sale), this particular boutique have had to bring their opening time forwards to 9pm. Even before the first person into the venue has finished their pint the doors have closed behind them on a full house... Every time!

Residents Midfield General (Damien Harris, Skint label boss), Cut La Roc and Fatboy Slim (aka Norman Cook) churn up the crowds and regular guests Wall Of Sound, Jon Carter, Death In Vegas and the Chemical Brothers threaten to crack the plasterwork each fortnight.

Sometimes it could be mistaken for a school disco with young people throwing lager down their throats as they stand in an awkward semi-circle around the dancefloor... Except it doesn't take as long to get them moving.

With regular crowd-pleasers ranging from Madonna's "Into The Groove" to Fifties salsa numbers, this club is about as big beat as Beethoven. Obviously Skint, Wall Of Sound et al appear on the playlist but not in hideous quantities and the emphasis is on hedonistic smiling, not moody shoe-gazing. So, if you're in any doubt, grab your sleeping bag and start queueing for the busiest boutique around!

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1997



GARAGE

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IBIZA 97

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Kerri Chandler



From June 29th through to September 14th every Sunday Garage City offer you the hottest line ups of the summer, as part of Kiss in Ibiza '97. For more info on Kiss in Ibiza '97 and the package which includes accomodation and free entrance to clubs, contact Thomas Cook on 0181 668 5586 or 0161 237 5030

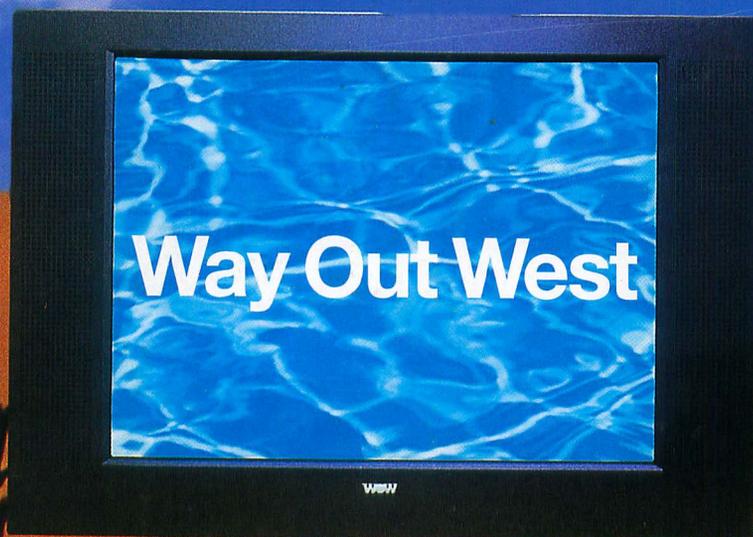
GARAGE CITY TAKES PLACE EVERY SATURDAY @ Bar Rumba 36 Shaftesbury Avenue W1 & every Sunday @ Es Paradis, Badia De Sant Antonio Ibiza

Garage residents Bobby & Steve Chrissy T Rude Boy Rupert

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The album featuring the singles
Ajare, Domination, The Gift and Blue
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