the Mercury Prize winner speaks!

The Prodigy go mad in Moscow

Tuff Jam new garage gurus

Judge Jules watch your back, Tongy!

Romanthony

Muzique Tropique

Missy Elliot

the truth about legal highs

Britain's biggest DJ on cash, Cream and karma





Cream

Cream Residents:

Paul Oakenfold Nick Warren Paul Bleasdale Les Ryder Percussion: Mav 18th October

Paul Dakenfold Nick Warren Derrick Carter (u.s) Paul Bleasdale Guy Ornadel 25th October

Paul Oakenfold Nick Warren Tony De Vit Danny Rampling Paul Bleasdale **Steve Thomas**

1st November

Paul Oakenfold Nick Warren Mark Moore Les Ryder Ultimate Presents Carl Cox Eric Powell Colin Dale

8th November

Paul Oakenfold Nick Warren Paul Bleasdale Stress Records Tour Dave Seaman Anthony Pappa Jimmy Van Mallegham Saturday 25th October

Cream Glasgow Very Special Live performance by Way Out West Nick Warren Parks & Wilson Dave Ralph

10pm-4am. £10 (Plus booking fee) The Tunnel. 84 Mitchell Street Call 0141 331 7607 or 0151 708 9979 for details

Full On | Full On Residents:

Graeme Park Allister Whitehead
Jon Pleased Wimmin
Andy Caroll
Percussion: May

Friday 31st October

Allister Whitehead Anister Winterleau Graeme Park Jon Pleased Wimmin Judge Jules Sister Bliss Paul Bleasdale Andy Carrol

Cream Anthems '97

Paul Oakenfold Nick Warren

Relase Date: 3.11.97

Information

Cream: 9pm-3am. £7.00 members and NUS, £10.00 non members Full On: 10pm-6am. £8.00 members and NUS, £10.00 non members (Plus booking fees) Tickets 0151 708 9979 (See outlets) Itckets 0151 708 9979 (See outlets)
Coach Bookings are available starting
from one month in advance and up to
one day before the event.
Discounts available for the organiser.
Bookings of 15 or more are welcome
Call 0151 709 1693

Advanced Tickets

A limited number of advanced tickets for Cream are now available through пехей (Дажнен 0990 344 4444 and the Cream Shop (0151 708 9979), and selected HMV and Tower Record stores. Call for location of nearest outlet.

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Kirkcaldy - Sleeves: 01992 263 247
Molherwell - Inguise: 01898 262 107
Kirkcaldy - Sleeves: 01992 654 437
Farth - Strawberry Birare: 01738 44378
Slirling - Fago 1776 4:49 059
Slirling - Club Angels: 01786 445 700













Designed at Dolphin Photograph by Jason Tozer

in the mix



Cover photo: Dean Belcher

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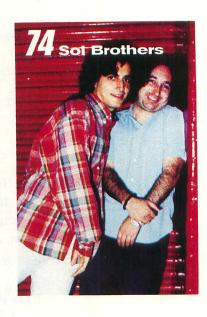
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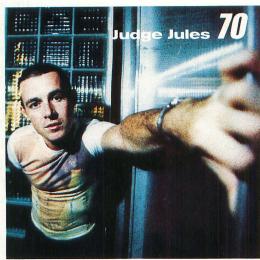
House music? Remember that? You will when you hear this duo's debut album

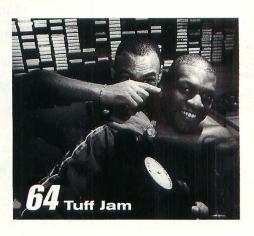
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Did you know Pete Tong used to be in a heavy metal group? Pity we don't have any pictures. Other top dance bods haven't hidden the evidence of their dodgy pasts quite as well as Tongy, though. . .









from honey & chocolate & fizzy-love bubbles in a wondrous, utopic palace in the sky where everybody was so full of loveliness & the utter joy of life they could just burst. When, in later life, a bloke told me that the bottles were eight times stronger than necessary, I assumed that was so they could withstand entry into our atmosphere. Now I'm slightly older, I rest safe in the knowledge that our favourite beverage is still more readily available & safer to drink than water in most of the countries around the native tongue. God Bless The New Seekers''' Shades Supernatural Hair & Art.



MUZIK

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

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



Distributed by Marketforce

Muzik, IPC Magazines Ltd, King's Reach Tower, Stamford Street, London SE1 9LS Tel: 0171-261-5000 Website: http://www.ipc.co.uk © 1997 IPC Magazines Ltd ISSN 1358-541X

in the mix

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Consonant, consonant, vowel, consonant, vowel... More letters than you could shake a lightstick at

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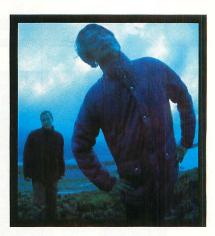
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Who's the Manchester United of clubland? Come to that, who's the Barnsley?

170 READERS LIVES

We'll pay £20 for every photo of your luscious, pouting partner we print... (It's Readers Lives, you fool, not Readers Wives. You're fired – Ed)

next issue on sale Wednesday November 12











FREE CDS? OH DEAR. WE REALLY ARE 500000 FUCKING SORRY

I'M writing to inform you that the current issue of Muzik (Muzik 29) is the last I will be buying. The quality of the magazine is still very good, but you've sold out by putting free CDs on your covers.

GREG, Cornwall

ROM RAVE...

AS a seasoned clubber, I've never had any problems with drugs, but that's because I use them sensibly. However, it's obvious this isn't the case with many people, especially the young kids who are going to raves and clubs in ever-increasing numbers. It's distressing to watch them keeling over and throwing up on the dancefloor after necking dodgy E's all night.

And even more distressing that they clearly haven't the faintest idea what is happening to them.

Full marks, then, for your free drugs info CD-Rom (Muzik 29). It's good to see the mag acting in a responsible way and not being afraid to point out the damage drugs can do. It's easy to be cynical when government bodies start preaching but Muzik should be applauded for having the guts to talk about the real facts rather than giving in to the "drugs are cool, take as many as you can" lobby.

Well done and have a good trip! Ollie Wright, Weymouth

...AND ROM RAGE

IT'S all very well waving the banner of drug education, but do we really needyour pofaced and patronising CD-Rom? It's obvious that taking drugs carries a risk, but the majority of people do it carefully and in a controlled manner. The real danger comes when the education message is dressed up in vivid, trippy colours, such as it was on your CD. People need to know the facts, but don't patronise them in this way. JOHN AMIES, Oxford

NOT QUITE WHAT WE HAD IN MIND

THANKS for the drugs CD-Rom. One little problem, though. My mates and I ground it into little pieces and rolled it into a spliff... But it tasted disgusting. Ditto when we tried to swallow it. We even tried stewing in a teapot, but to no avail.

So how do you take this thing? Please let us know asap. DAVE MARKS, Gillingham

WHILE WE'RE DOWN HERE...

HERE'S a suggestion. Every month, you can do a 20 page layout with hot, buff men covered in corporate tattoos. They can be getting blowjobs from sexy babes in Muzik bikinis in front of banners claiming to be "The Voice Of The Underground". I can see you're just a small step away from this beautiful image.

Cynicism aside, I would like to voice my disgust at your In Deep article on that bloke from Ericsson (Muzik 28). It was absolute bullshit! The fact that a corporation can define what underground clubbers want and need will in itself smother the vitality of the scene. Clubbers don't "want to communicate quickly", we just want to go to parties and forget about the vultures on the outside (you, for example).

Check yourself before you wreck yourself. Corporate blowjobs are bad for your health. UNDERGROUND, UNCOMPROMISED AND SPACED OUT, Boston

THE EMPEROR'S NEW CLOTHES — PART 310

WHAT'S up with the people who are slagging off speed garage? I went to a Freedom night at Bagley's last week and it was excellent, the speed garage room drawing the biggest and liveliest crowd. In fact, they were rocked senseless with hard, sharp beats and heavyweight b-lines, creating an atmosphere which got everyone really up for it.

And isn't that what clubbing's supposed to be about? I mean, why pay £12 to stand and nod your head all night long? No, clubbing is about having a good time and it's speed garage which is injecting life back into the scene. It's setting the pace for the new millennium.

Get with the program or miss the ride. It'll be your loss, suckers! HUGGS, London

EBD... by MAD JYM





PART 311

BIG thanks Muzik for the most accurate article on UK garage yet (Muzik 28). Every word was a masterpiece and the article had so much impact on me that I have totally restructured the track I'm currently making in my studio. I'm glad someone out there has the guts to look into garage so deeply. PHEONIX, London

it acid house, progressive house, goa, handbag, hardbag... the terms are endless). But your new found obsession with what you call speed garage rips off somebody who releases the same record over and over again (CJ Bolland's "Sugar Is Sweeter", Tori Amos' "Professional Widow", Sneaker Pimps' "Spin Spin Sugar"). Every remix sounds identical, except for the vocal. Maybe you should tag this style "regressive house" rather than speed garage.

some friendly ghetto youth let me in front of him at the bar then proceeded to put his hand up my skirt, get his dick out and try to place it between my legs. I suppose he thought this was how to "get with" a girl. I thought it was nasty, low down and dirty. Come on, Tim. Stop the violence and the phoney macho bullshit. Get on The Real. That stupid b-boy motherfucker at the temple deserves a better lesson than you're currently teaching.

J LOVE, G-Force Records

Armand Van Helden: "Yo! This will keep me in the letters pages for months. heh, heh."

PART 312

IN the last few issues of Muzik, there's been an unhealthy bias towards the so-called new sound of 1997. Speed garage, that is. Now, don't get me wrong. I quite like this music and, living in south London, I've been hearing it regularly on pirate stations and in clubs for months. My problem is the hype surrounding it, as if it was something new and was pushing the scene forward like, say, drum & bass did two or three years ago.

The harder garage sound has been around for the five years I have been buying records. Then, all of a sudden, Armand Van Helden produces a couple of wicked tracks, spawns a load of copies and variations, and it's "Hello, speed garage"! Surely spinbacks and time-stretched vocals will date just like snare rolls and cheesy piano riffs. They're a bit gimmicky, don't you think? Got off yer hype horse, Muzik. Leave that bullshit to Kiss FM.

And long live Terry Francis! ALIBAH, London

PART 314

YOU people drive me nuts! Speed garage? What the fuck?! Speed garage is nothing but a clever term

to describe music which rips off Armand Van Helden. It's commercial crap! Then again, you Brits are really keen on taking American music to the American public. You did it with garage rock (you called it punk), hip hop (you called it trip hop and acid jazz), house and techno (you called Come on, Muzik. I've looked to you as a voice of reason in a sea of British hype. Bring back Hang The DJ and get the rope around Armand Van Helden and the speed garage bandwagon jumpers.

Here's to all the club babes drowning in a pool of champagne.
DJ LOVEGROVE, Sonic Soul Recordings

DON'T DISS VAN, MAN!

AS a big fan of Armand Van Helden. I feel compelled to comment on the people who have been dissing his DJing.

I can honestly say I've never experienced a better display of DJing than his set at the Red Box club in Dublin. Everything was 100 per cent perfect, from the mixing to choice of records, and he was fully focused on what he was doing at all times. I also think respect is due because Armand played the 'Turn Me Out' bootleg from Kathy Brown, which samples his own CJ Bolland remix! Armand should be an inspiration to all DJs

Armand should be an inspiration to all UJ and I would like to take this opportunity to really thank him for the best night I have ever had in a club. FINTAN MOLONEY, Ireland

FEEL THE G-FORCE

THIS year's Notting Hill Carnival was reported to be the most peaceful ever, with the notable exception of Tim Westwood's stage. As usual, this bigged up the bad boy crew and the mayhem which follows them. To prove my point, lattended the afterparty at the newly refurbished Temple, where

A&R: ARROGANT & RUDE?

AS a producer and a lover of all good music, I am yet to understand the mindset of the average A&R person. A recent affirmation of this came when a scout from a top major dance subsidiary called me with regard to a demo tape I had sent them, saying she liked one of the tracks. She also said she welcomed the chance to hear anything else I was working on.

A couple of months and several more tapes later. I hadn't had so much as an acknowledgement from the scout or her boss. Confused and a bit annoyed. I sent them both a letter, questioning the sincerity of what they had told me.

I subsequently received an irate call from the scout, who told me I'd been unreasonable in expecting them to get back to me so quickly. Even though, as I mentioned earlier, I'd been waiting months, not weeks. She then patronsingly felt the urge to tell me I needed to understand that the way I'd been going about things was not how the industry worked.

Afterwards, for some reason, I wrote her a letter of apology and accompanied my letter with a box of chocolates. That was nearly three weeks ago and I have heard nothing more from them. From which I deduce that they seem happy to accept my gifts, but not my apologies.

So what is it with A&R people? My answer is that the majority of them are overpaid idiots doing a job which almost anyone could do. They're insecure, too. Anybody who makes a career out of thinking they have the expertise to judge an artist's music when they can probably barely play a note of their own has to be.

ALEX FLYNN (Largin' It), Oxfordshire

RAVE'S NOT DEAD, IT JUST SMELLS FUNNY (GROAN...)

HAVE you noticed how most of the people you'd find raving on a Saturday night a few years ago are now permanently down the Dog & Duck, staring into a misty pint glass and mumbling, "Rave's dead, man"?

More like a family barbeque. Clubbing?

It's just the same old story. Free party? More like a family barbecue. Clubbing? Better take your Access card, then.

I know rave has turned into something hardly recognisable from what it once was, but the essence is still there, isn't it? A decent vibe might be bit harder to find, but having to hunt down a party was what made it so exciting in the first place, wasn't it?

The problem is that rave never quite lived up to its dreams. People shared a vision of a kind of utopia, then watched it get fucked up.

Well, maybe it's going to go full circle and end up heading back where it all started. I know some are getting pulled back to the dark old days of let's-go-out-and getdrunk-and-turn-the-high-street-into-World-War-Three, but what's so good about that? I just wish that, instead of dreaming about the past every bleeding day, people would get out there and do something constructive for a change.

D BENNY. Somerset

A HOW-TO-USE-HYPHENS LETTER

THANKS to the bouncers, bar staff, organisers and DJs at Sunnyside Up, Big Kahuna Burger and Heaventy Jukebox. It's been a hectic, knackering, chasing-rabid-dogs-in-a-tank, more-ice-with-your-helicopter, snogging-in-the-sun, falling-out-of-orbit, passing-out-and-doing-it-all-again kind of summer. (Erm, yeah — Ed) I'm off to have it large (well, relatively big) in the Orkneys for a year. Anyone knows the score up there, please drop me a line on chiltonb@ra.gnet.gov.uk

OOH! AAH! CLARKE-A-NAH!

WITH regards to Dave Clarke at the Atomic Jam, all I can say is that I am lost for words. Amazing! No, brilliant!! No, I mean the most aural headfuck of my entire life!!! It would be a crime for this man to give up Djing. I won't say any more. I can't. The whole thing has just come back to me and I am melting into a state of delirium. DIONE MILLER, Sheffield

UNACCUSTOMED THOUGH I AM...

IWOULD like to take this opportunity to thank DJs Steve Facey and Matt Coseli, who made my holiday in Ibiza this year the best yet. Those guys have an enthusiasm for music which is almost frightening. DANNY, Norwich

IT IS GRIM UP NORTH, APPARENTLY

IHAVE just read the Trouble At Leeds Club article (Muzik 29), in which someone says the city's scene is "dying badly". Well, the reason Leeds is doing shit is because nobody's prepared to do anything about it. The coward club promoters have pulled out, and now we've only got Hard Times and The Egg (at The Pleasure Rooms) to entertain us on Saturday nights.

So please, somebody, anybody, get a club up and running while there's still a crowd waiting for it. Leeds is supposed to be the fastest growing city in the country, so how can it be one of the hardest places to run a club? Think about it... and do it! CHRIS. Leeds

THIS JUST IN...

AFTER reading your feature on Gatecrasher (Muzik 29). I want to say:
Granted, the music is pumping.
Granted, the atmosphere's pretty good.
But not granted, the peanut bouncers not letting someone in because their shirt's hanging out and their trousers are a bit creased. C'mon lads, lighten up a bit!
JUSTINE, Chesterfield



SMOKING CA

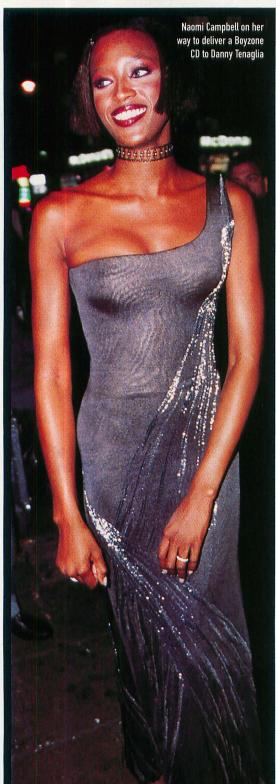
Chief Medica 12 mg Tar



USES CANCER

Officers' Warning .9 mg Nicotine

BONO BOOTS DJS OUT OF KITCHEN



TWO leading Dublin DJs have allegedly been barred from U2's The Kitchen club for refusing to play a request for Naomi Campbell. The supermodel (who was once engaged to U2's bass player, Adam Clayton) was partying with Bono and the rest of the band after their sell-out Popmart shows in town. She sent a copy of the Prodigy's new CD up to DJ Aidan Kelly who refused to play it.

Kelly said, "I was booked to play a funky house set at Discoakimbo [The Kitchen's weekly Sunday night party]. The Prodigy track didn't fit in, so I said no."

When Bono was informed of the DJ's refusal, he insisted Kelly was removed from the DJ booth and told never to return to the club. According to Kelly, Naomi then "stormed up to the booth and demanded that my partner on the decks, Brian Chamberlain, played the track. Instead, he took the needle off the record he was playing, picked up his record box and left."

Over 200 of the club's regulars were left bemused as The Kitchen stayed silent, until another member of the staff entered the booth and played Naomi's Prodigy CD.

However, The Kitchen's manager, Richard Mooney, claimed the incident had been blown out of proportion. "The DJs weren't thrown out," he said. "They left in a huff and we don't mind playing CDs for Naomi because she has good taste in music."

MICKEY FINN IN SPEED GARAGE ROW

MICKEY FINN is said to be furning over the currently super-hot "No Justice" speed garage white label by Roger Ruff, which samples his and partner Aphrodite's Urban Shakedown cut, "Some Justice".

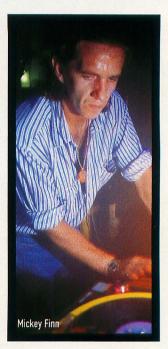
Nik Read, who recorded "No Justice" with David Osbourne, a former star of Muzik's "Demo Derby" column said, "It's all gone a bit mad. I admit we didn't ask for permission before putting it out, but I was told Mickey's not the kind of person you can ask something like that. We put out a 1,000 and he found out within a week. He went crazy, screaming and shouting his head off down the phone."

Read added. "A few majors have shown interest in signing it but I don't think they will, because they all know that Mickey's a nightmare to deal with.

Though Finn wasn't available to comment, Aphrodite said, "We're not happy that people think they can get away with doing this kind of thing. We're all guilty of sampling from other people's records. but Read's lifted the entire horn riff and vocal from 'Some Justice'. It's a blatant remix and, as far as we're concerned, we own the rights to it."

Read added that he and Osbourne are now working on ideas for a second Roger Ruff track.

"It's going to be pretty hard to come up with anything as good as 'No Justice', he said. "But whatever we do, I reckon we'll be steering well clear of jungle DJs from now on."



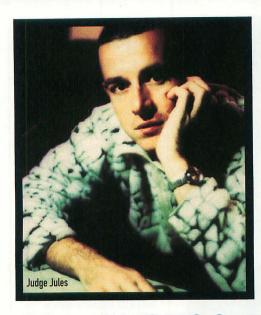
DRUG-DRIVING TESTS ON THEIR WAY

THE DEPARTMENT OF TRANSPORT is planning to introduce roadside testing for drugs within the next 12 months, following research which indicates that as many as 25% of those involved in fatal car crashes had taken either illegal or prescribed drugs.

Incredibly, it's expected that these roadside tests will offer "zero tolerance", meaning that anyone who's used cannabis in the past month will still be breaking the law.

The DOT believes that up to 100,000 people may be driving regularly under the influence of illegal drugs. It's thought that police officers will carry out the new test using body wipes which will be rubbed against a suspect's brow or neck.





ALL CHANGE AT KISS AND RADIO ONE

JUDGE JULES has been confirmed as the latest addition to Radio One's fast growing roster of dance DJs, with the former Kiss FM jock broadcasting for the station on both Friday and Saturday nights (at (9pm-11pm and 5pm-7pm respectively). Jules' new Friday night show now means that "One In The Jungle" has been shifted to a later starting time of 2am on Saturday morning.

Commenting on his move to Radio One, Jules, who'd been at Kiss FM for 10 years and was notching up the station's highest listening figures prior to his departure. said: "Anyone on any station who tells you they wouldn't like to be on Radio One is an absolute liar, as far as I'm concerned. It's got to be the ultimate ambition of every D.I.

See page 70 for a feature on Judge Jules.

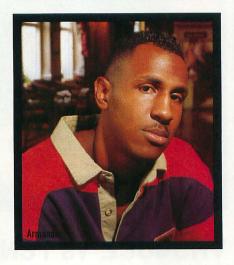
* At Kiss FM in London, meanwhile, although precise scheduling details hadn't been released when Muzik went to press, it's been confirmed that Alex P and Brandon Block will now be joining the station, while Tuff Jam and Tony De Vit will receive "higher profile roles".

THE END STAGE SECOND ARMANDO MEMORIAL PARTY

PETE TONG, Robert Miles and Carl Cox are among the DJs who are set to appear when The End hosts a second "Land Of Confusion" party on October 21, honouring the late house producer and DJ Armando, who died from Leukemia last year. The first "Land Of Confusion" party, which took its name from one of Armando's finest releases, raised almost £7,000 for the then ill Chicagoan, while a further \$10,000 was raised from a seven-date German tour. Initially, the money was to go towards paying Armando's hospital costs, but after his death was instead donated to his family and the Leukaemia Research Fund, as will be the case this year. DJs playing in the main room will be Pete Tong. Robert Miles, Darren Emerson, Carl Cox, Mr C, Layo, Matthew "Bushwaka" B, Jim Masters, Ed

Rush, Nico, Fabio, Grooverider and Angie G. Meanwhile the lounge area will star Patrick Forge, Ross Allen, the Ballistic Brothers, Faze Action, Phil Asher, Adam Freeland, Matt Mancuso and Damon Halvin.

★ Land Of Confusion will run from 9.30pm to 4am, with an entrance fee of £8 (£5 concessions).



WU-TANG ACCUSED IN ASSAULT INCIDENT



Wu-Tang Clan members Method Man, GZA, Raekwon and Inspectah Deck are alleged to have assaulted a promotions manager from Loud Records in Chicago last month.

Jessiah Styles claims he was attacked after he gave out details of a Wu-Tang after-show party on the radio, though he says he didn't know he was on the air at the time when he announced the address. He states that he was kicked in the face a number of times by Method Man while the other rappers held him down and that his watch and pager were then stolen. He has filed a complaint with the police in Chicago.

Wu-Tang's lawyer has questioned the accuracy of Styles' claims. however, stating that GZA was 800 miles away, shooting a video at the time of the alleged incident.

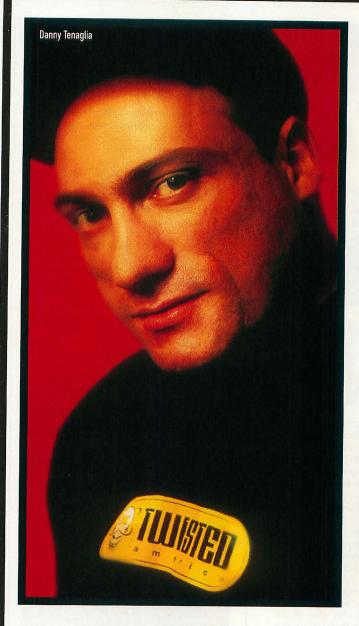
SNAPSHOTS

TWISTED ANGER on the Penny Black compilation are not Ray Keith as we said. They are in fact Danny C and Mike Pears. Their Motive One project has just signed to Good Looking, and they also record as Primary Motive on Creative Source... Oh, and FORCE & STYLES have not signed to Virgin... Liam Howlett of The Prodigy called it "one of the albums that got me into making music." It's the old ULTRAMAGNETIC MC'S album "Critical Breakdown", and now it's being reissued on Roadrunner this month. To find out where the "smack my bitch up" line came from, look no further... SEVEN INCH singles seem to be flavour of the month. Super Discount put the Two Lone Swordsmen remixes of "Le Patron" on one, Germany's Source have one out, Rollo's done a secret one-sided white label one as Skinny which is threatening to be massive, and, to promote the "Ska Island" compilation out this month, Island Jamaica have issued a couple of limited edition smallies. Both are pressed like traditional Jamaican pre-releases, with tracks by Fishbone, The Toasters, Laurel Aitken and Ernest Ranglin... ALEC EMPIRE releases his compilation "The Geist Of Alec Empire" next month on Geist... If you're looking for old WAX DOCTOR material, fear not. A compilation of selected works will be out on R&S soon... Much-heralded Isle Of Wight jazz-boy P'NU RIFF has his debut album "Between The Downs" out on Holistic on November 3... Top junglist JONNY L who's just been sampled by that FABULOUS BAKER BOYS single, has his own debut album "Saw Tooth" out on XL on October 27... If you never got to see D*NOTE's superb "Coming Down" film (the best on clubbing since Flowered Up's "Weekender"), Channel 4 will be showing it some time in November... ADEVA's new album "New Direction" is out on Distinctive in November. . . Mega-weird musicians in long white coats, FULL MOON SCIENTISTS, release their second album, "Do We Look Like Comedians", on Botchit & Scarper this month... THE WOODSHED have had some of their tunes remixed by the likes of Cabbage Boy, The Aloof and Witchman for their "Roadworks" album, It's out now... SPACE DJZ release their second EP for NovaMute, "Rate Of Change", this month. Fierce as ever, 'tis... GARY NUMAN's list of worshippers continues to grow with the release next month of remixes of his tunes by DJ Hell and Robert Armani on Random...



SNAPSHOTS

JOURNEYS BY DJ have decided to delete the first 20 releases in their mix compilation series this month. Anyone who still hasn't bought a copy of Coldcut's phenomenal JDJ outing two years ago had better quick... Release number 18 on Masters At Work's MAW label is Bryon B-Rude Burke's "Phaze One"; it's out now... FAT CAT the shop might have closed down, but the label powers on with an untitled EP from Grain on October 13, a release from Various Artists (not a compilation; that's the name of the artist) which boasts tracks called "8", "8.5" and, uh-huh, "9" on October 27, and Insync's "Tales From The Crypt" EP on December 1... Relief, Cajmere/Green Velvet's label, is set to release an album by GEMINI shortly... German drum & bass imprint GROOVE ATTACK has 12-inches from Third Coming and Myer out now, and an album from Karma to follow... DUB PISTOLS release a single called "Best Got Better/Blaze The Room" through Concrete on October 20. They're also playing live at London Most Wanted (October 11), Kingston SOS (18) and London Heavenly Social (25)... "CREAM ANTHEMS '97" comes out through Deconstruction on November 3... ERICK MORILLO is launching a new label called Subliminal. The first release, "Fun", by house diva Dajae and produced by Morillo and DJ Sneak, is out soon... Trance overlords TIP RECORDS are to stage a free party at "an unusual London location" this month and, um, that's all they're letting us know... HYPERACTIVE, a music/media services company, are setting up a trip-hop/big beat DJ mailing list. Contact Guy on 0171-300-6600... THE END have set up a DJ and artist management company. First signings are Mr C, Laurent Garnier, Layo, Matthew "Bushwacka" B. Kumo and Scan X... DEATH IN VEGAS hit the road to play shows at Manchester Roadhouse (October 9), Dublin Red Box (10), Belfast Mandela Hall (11), Portsmouth Wedgewood Rooms (15), Plymouth Cooperage (16), Bristol Fleece & Firkin (17), Birmingham Sanctuary (18), Leeds Cockpit (22) and Norwich Waterfront (23)... Speed garage fans in the London area would be well advised to scan the airwaves for UPFRONT FM instantly. The hottest station on the airwaves and no mistake... **ROLLO** and **BLISS** have remixed a forthcoming Black Grape single... FAITHLESS are to write music for the forthcoming "Avengers" movie...



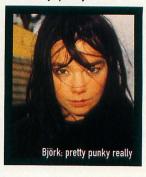
BJÖRK'S CLUB TOUR

BJÖRK underlined her love of dance culture last month by playing a series of live shows across Europe in underground club venues. Accompanied by LFO's Mark Bell, who worked on her new "Homogenic" album, the tour included dates at Brussel's FUSE, Paris' Rex, Manchester's Sankey's Soap and London's Blue Note, with the pair performing a half-hour set of improvised songs for each show.

"It felt like a punk thing to do." said Björk. "I wanted to play in all the clubs across Europe that I love, all the clubs which, if I was a DJ, I'd like to work in."

The club tour also confirmed Björk's increasingly leftfield approach to music and her desire to move away from more commercial material.

"I'm not sure if I ever want to play arena venues again." she added. "Those kind of places can really spook you out."



VASQUEZ VS TENAGLIA (ROUND TWO)

DANNYTENAGLIA has ended his residency at New York's Twilo club and arch rival Junior Vasquez has replaced him, departing his weekly slot at the Palladium. The two DJs have been involved in a war of words for the last 16 months, ever since Vasquez demanded that security staff at the Tunnel club, where he was the resident DJ at the time, order Tenaglia to leave.

Ironically, the pair had sorted out many of their differences in mid-August, when Tenaglia visited the Palladium for a night out.

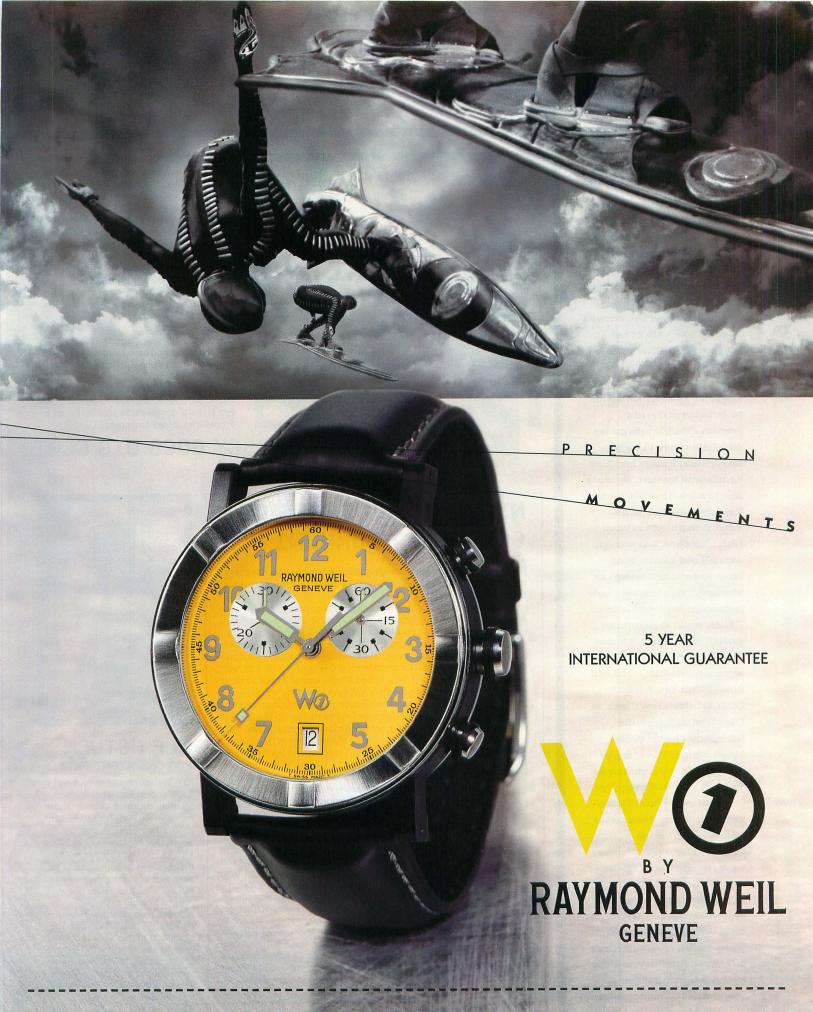
"Junior had requested that I come to the booth to see him," explained Tenaglia. "So I went up, shook hands, he apologised for all the nonsense and I said it was about time we squash it, move on, and each do our own thing."

Apparently, Vasquez's decision to set up camp at Twito came just a few days after him announcing on a radio station in New York that he was to go on a one-year

hiatus. Vasquez was unavailable to comment on his sudden change of heart.

Another twist in the story comes with the news that Tenaglia has now taken up a residency at the Tunnel, with his new night, called DTour, opening on the same night as Vasquez's first gig at Twilo. Also, he's to stage parties at the recently reopened Limelight venue.

★ Tenaglia visits the UK next month for his first club tour of these shores in two years. As was the case when Vasquez made his debut appearance in Britain, he's set to play Ministry Of Sound and Cream on the same night. The full schedule is as follows: London Ultimate Base (November 6), Southport Weekender (7), London Ministry Of Sound and Liverpool Cream (8), Dublin Pod (9), Hull Up Yer Ronson (13), London The End (14), Newcastle Shindig and Sheffield Gatecrasher (Back To Basics room) (15) and Glasgow Klub (16).



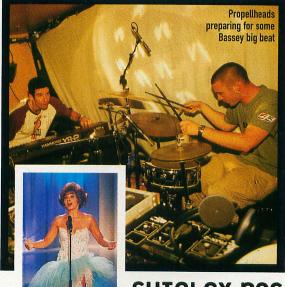
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SNAPSHOTS

Congratulations to DAVE ANGEL and longtime partner Claire, who got married in the Carribean recently... PAUL "TROUBLE" ANDERSON has put together a garage and disco mix compilation called "Trouble On The Dancefloor" for the X:treme label. Out shortly, it includes tracks from Michael Watford, Roy Ayers and Banda Black Rio... Garage label CATCH releases "Bad Boys (Move In Silence)" by A Baffled Republic this month... Fluffy trancer ROBERT MILES releases a single call "Free" on October 27, with vocals by Kathy Sledge; an album of the same name is due on November 10... WAY OUT WEST have confirmed their first live dates since their debut performance at Tribal Gathering this year. They visit Sheffield Rise (October 17), Newcastle University Of Keele (18), Glasgow Tunnel (25) and Manchester Golden (November 1). They'll also be playing live on Radio 1's Essential Mix on October 31 and their next single, "Ajare", has been remixed by Brothers In Rhythm and Matthew Roberts... Blunted blokes Glamorous Hooligan release an EP called "In Absentia" through Delancey Street on October 20. An album is due out next spring... Plug up yer earholes or leap for joy (depending on your preference) as "Bonkers 3", the latest compilation from happy hardore gurus HIXXY, Dougal and Sharkey, hit the stores through React on October 20... V RECORDINGS are promising four new singles before the end of the year - DJ Krust's "Warhard", Ed Rush & Optical's "The Funkster", Scorpio's "Trouble" and DJ Suv's "Output". Additionally, DJ Krust Featuring Morgan's "Maintain", one of the highlights on the recent "V Classic" comp, has been remixed by Dave Angel; a release date for it is yet to be set... THE WYKA MEN release "Wyka Groove/Basket" on Ashley Beedle's Ill Sun label this month. The WM's consist of none other than Andrew Curley and Ian Weatherall - yes, Andy's bro'!... First artist album release on fast rising breakbeat imprint Bolshi, will be LAIDBACK's "International" on October 20... NORRIS WINDROSS has been confirmed as the new resident at the Open When Shut club at London's EC1 venue... JOIN THE ARMY! See the world, shoot people and get monged on drugs. Well that was the case with the 19 soldiers who've just been booted out of the Royal Anglican Regiment's 2nd Battalion after testing positive for E, LSD, cannabis and speed...



PROPELLERHEADS have recorded a track with veteran power-ballad diva Shirley Bassey. Entitled "History Repeating", it's due out on December 1 and will precede the Wall Of Sound signings' debut album.

"It's kind of a classy Latin breakbeat track, a beaty bossa nova and real classic Bassey as far as the vocals are concerned," explained a spokesperson for the Propellerheads. "She got on incredibly well with them. I think she's going to be really supportive of the single."

The Bath-based duo are also rumoured to be on the verge of confirming some other unlikely collaborations shortly. Also, they release a limited edition 12-inch called "Bang On" on October 20 and, having already featured on an EP of James Bond tune reworkings recently, are going to be working on incidental music for the next Bond movie.

"They've got some car chase scenes to write music for." added the spokesperson. "And that's like a dream come true as far as the Propellerheads are concerned."

SHIRLEY BASSEY GOES BIG BEAT

NIGEL BENN OFFERS OUT ENTIRE DJ COMMUNITY!

NIGEL BENN has launched a stinging attack on what he describes as "all the little snipers out there in London who've been having a dig at me ever since I left boxing for DJing."

Benn claims the standard of his mixing has been unfairly doubted and now aims to redress opinion with "Powerhouse Volume 1", a speed garage compilation he's mixed in association with DJ Ride.

"Some people think crashing the crossfader back and forth means you're good at mixing," said Benn. "The idea of this compilation is to show that I can keep it in the mix longer than most DJs and it's crisp and clean all the way through, too. I hope to God it sells well and then all those people who say 'Nigel Benn can't mix' will have to eat their words."

With plans for progressive and tech-house compilations from Benn, he added, "Don't put me down just because I'm a two times world champion who's now moved into DJing. I'm not doing it for the money. I just want to

be Number One in DJing, same as in boxing, and the only people I'm looking up to and trying to match are the true greats, like Lil' Louis Vega and David Morales."

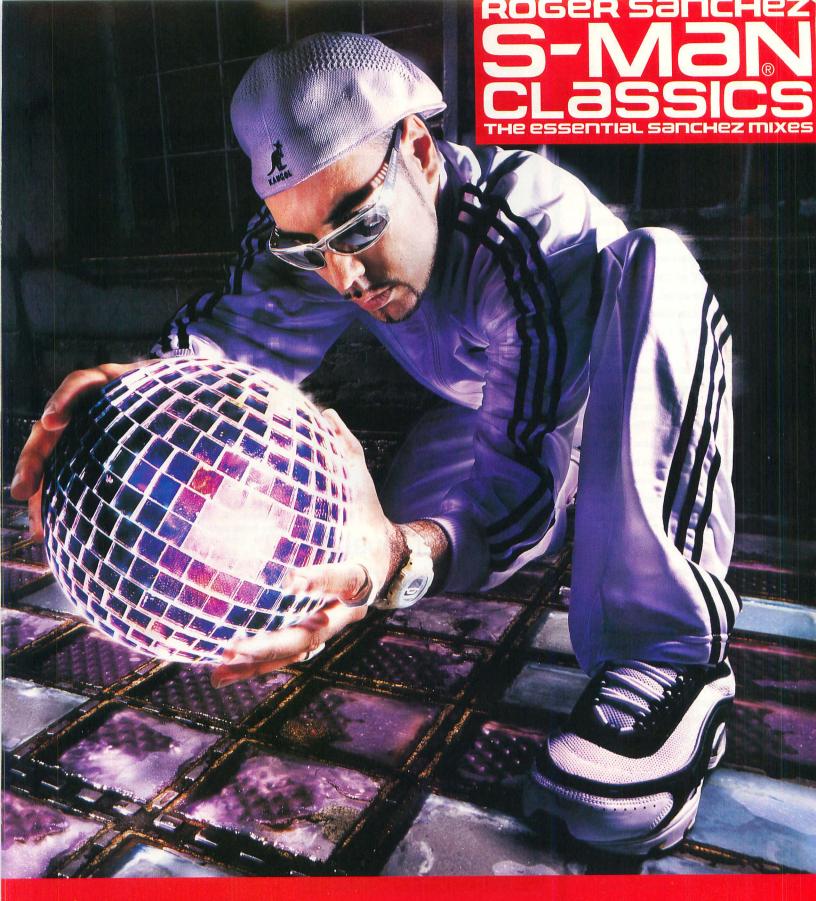
"People slag off celebrities like me, [Liverpool footballer] David James and Boy George for getting into DJing but they have got to understand that we're from the street originally and now we want to give something back," he continued. "It's only people like Eubanks who reckon they're above being normal, not me. Through Muzik, I want to challenge all DJs out there to take me on. Don't bad mouth me in public, cos it's time for us to put our gloves on and battle it out on the decks for two rounds."



KLF RETURN FOR ONE NIGHT ONLY

KLF, Bill Drummond and Jimmy Cauty's notorious techno-cumsituationist-prank outfit, regrouped for a one-off "Fuck The Millennium" show at London's Barbican on September 17. Appearing as 2K, the arch jokers, who've previously hit the headlines for burning a million pounds and for dumping a sheep carcass in the lobby of the Brit Awards building, managed to include a group of striking Liverpool dockers, the Acid Brass band, a significant amount of daft headwear, wheelchairs, a version of "Merry Christmas War Is Over" and a dead swan in their performance. A new version of their "What Time Is Love" track is out now.





The Ultimate Anthems

Grace Under Pressure Make My Day (10 Minutes of Soul Mix)
Kathy Stedge Take Me Back To Love (Shelter Me mix)
Incognito Givin' It Up (Crashing Jazz Mix)
Judy Cheeks Respect (Ultimate Anthem Mix)
Love Tribe Stand Up (Narcotic Mix)
Juliet Roberts Caught In the Middle (Gospel Revival Mix)
Brand New Heavies Midnight At The Oasis (Roger's Brand New Anthem)
Transatlantic Soul Release Yo'Self (Liquid Vocal Mix)
M People Moving On Up (Gospel Revival Mix)
Jay Williams Testify (Narcotic Mix)
Alysha Warren I Pray (Roger's Gospel Revival Mix)
El Mariachi Cuba (Havana Club Mix)

The Underground Classics

Roger S presents The Deep - Deep
Dream Team Love Is What We Need (S-Man's Brotherhood Mix)
Tribal Infusion Sumba Lumba (Secret Weapon Mix)
K.O.T Fade II Black (Roger's Blackout Remix)
Raw Stylus Pushing Against The Flow (Narcotic Mix)
The S-Men Back (Roger's III Steelo Mix)
S-Man Time to Stop (9-5 Mix)
Corrina Joseph Live Your Life With Me (Narcotic Vocal)
Roger S Illegal EP: My Organ
Roger S Get Hi (The Original Mix)
Beat Boxx (Keep On Jumpin' (Egotrip Mix)

The Underground Solution Luv Dancin' (In Deep Mix) 06.10.97

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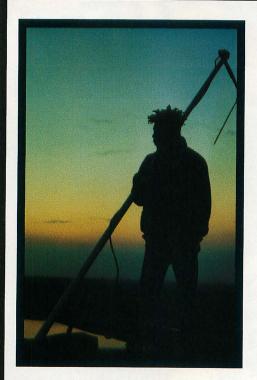
Distributed by DIS



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SNAPSHOTS

500 Rekords release NEW HORIZON's "Something For The People Volume 1" next month. Only thing is, they haven't decided which tracks will feature on it yet, and this is where you come in. Ring 0181-985-3380 and choose for yourself which tunes should be included... Eclectic techno fella JONAH SHARPE (aka Spacetime Continuum) has a single called "Neoteric" out on his Reflective label on November 3... THE ADVENT, now signed to Northwestside Records, release an album called "The Advent Presents..." on November 17... The **BULLION** label has new releases from DJ Stealth and Spank 5.0 on the way... "Off Da Head Hip Hop Vol 1", a compilation of tracks from New York, is out on Subversive on November 24, with the mixing provided by Native Son and the scratching by DJ Uneek... Riki-Tik Productions are in the process of putting together a touring showcase of independent dance labels called VAPOUR Scheduled to kick off early next year, it's likely that it will tour all of the UK's major cities and feature club nights and exhibition space... First, derivative songs from OASIS, now second hand ideas for stage props, with their current "Be Here Now" tour featuring the front end of a Rolls Royce positioned in front of the drum riser a la Bentley Rhythm Ace's on stage banger, Boo!... Basement Jaxx are reported to have signed to XL... The 1997 PLAYSTATION UK BREAKDANCE CHAMPIONSHIPS took place at London's Shepherd's Bush Empire in September, but the lino-related thrills don't stop there. Oh no, because a championships-associated compilation called "King Of The Beats" is due out shortly... 3 BEAT has signed an exclusive licensing deal with Tokyo Disko, the label that brought you Ken Doh... GEE STREET RECORDING STUDIOS, the place where Stereo MCs, PM Dawn and MC Solaar have produced tracks in recent years, has moved from London to Jamaica. And, hey, who can blame them?... YELLOW PRODUCTIONS have 12-inches from Kid Loco. Michael Fitzpatrick, Get Open, Shazz and Bang



PIRATES IN AIRPORT TROUBLE

DREAM FM. one of London's best known pirate stations, hit the newspapers last month following allegations that their broadcasts were picked up by the pilot of a airplane taking off from Heathrow, who 'then radioed in an alarm to the air traffic control tower. According to tabloid reports, the incident almost caused several crashes and resulted in one of Heathrow's runways being shut down while police tried to track down Dream FM's east London base.

CREAM HOSTS CLUB HEALTH CONFERENCE

CREAM is to stage a conference called "The Health Of Clubbing" on October 31. As well as looking at widely recognised health issues connected with clubbing, such as drug and alcohol-related problems, the conference also plans to look at more bizarre ailments like "PVC bottom", a complaint suffered by women who dance in clubs wearing PVC trousers but don't wear underwear! Apparently, this has resulted in "dozens" of people being admitted to hospital suffering from severe chaffing. Additional ailments which regularly require hospital treatment are reported to include cases of people being burnt in the face by dancers who wave their cigarettes about and people trying to remove cigarette stubs from their shoes only to discover they are in fact shards of glass.

Dr Chris Luke, Accident & Emergency consultant at the Royal Liverpool University Hospital who will be speaking at the conference, said, "Just as people have long recognised conditions such as tennis

elbow, I believe we may eventually be discussing ailments like clubbers eye, finger and bottom."

The conference will also be discussing the fact that, contrary to tabloid hysteria, 80% of all hospital admissions from clubs are caused by drinking and violence, compared to only 10% suffering from Ecstasy-related complaints.



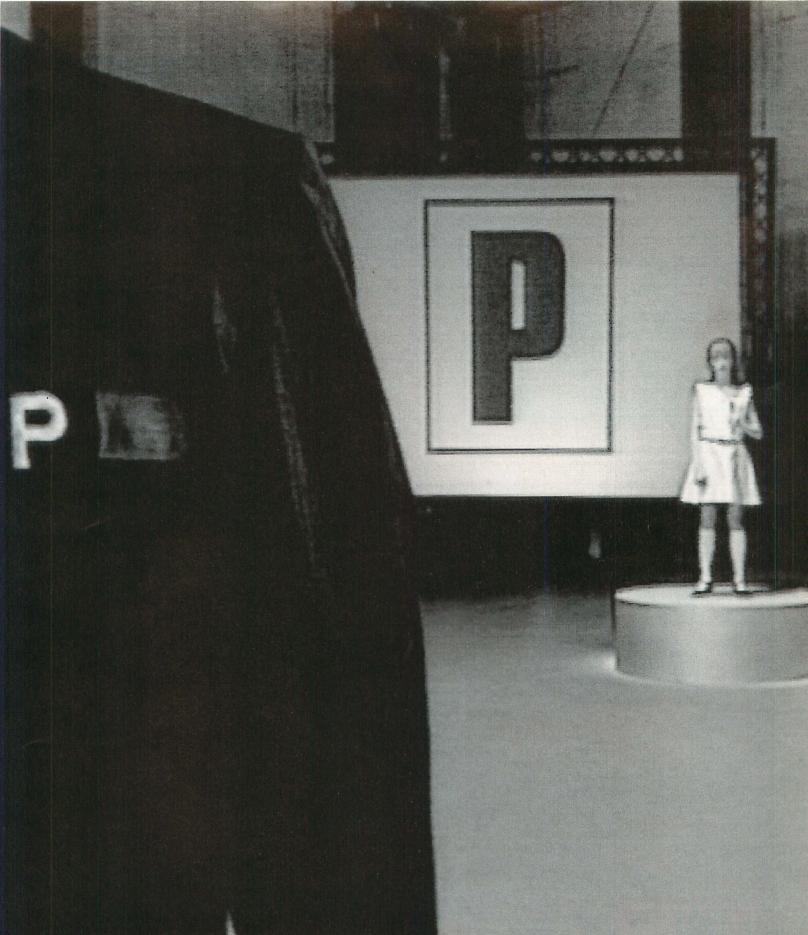
TRAINSPOTTER OF THE YEAR - RESULTS JUST IN!



TIGHTEN the zip on your anorak. Fasten down the lid on your Thermos flask. We've finally sorted out the winner of the "TRAINSPOTTER OF THE YEAR" competition, which ran in our July 1997 issue. She's Andrea Eckersley, she's Dutch and she scored a remarkable 62 out of a possible 65. In case you were wondering, here's the answers: 1. New York 2. Sheffield 3. Richard James/Aphex Twin 4. Transmat 5. Frankfurt 6. We will accept either "Not Forgotten"/"More Than

I Know" 7. Suburban Knight 8. "Video Clash" 9. "Phantasy Girl" 10. "The Phantom" 11. Underground Solution - "Luv Dancin" 12. "Beyond The Clouds" 13. Alison Limerick -"Where Love Lives" 14. "Mmmm Skyscraper I Love You" 15. The Goodmen – "Give It Up" 16. Sasha 17. Future Sound Of London 18. "I'll Be Your Friend" 19. Masters At Work 20. Hardfloor 21. Juan Atkins 22. Terry Hunter & Aaron Smith 23. Tony Humphries 24. Dave Clarke 25. Derrick Carter 26. Deep Dish 27. Carl Craig 28. Todd Terry 29. Smack 30. DJ Crystl 31. Droppin' Science 32. Plink Plonk 33. Dragonfly 34. Cheap 35. O-Zone 36. 23rd Precinct 37. Axis 38. Tribal 39. Relief 40. Patrick Prins 41. Deep Dish 42. R&S 43. Moving Shadow 44. Probe 45. TNT 46. a) Hardfloor b) Mood II Swing c) A Guy Called Gerald d) Chemical Brothers e) Basement Boys 47. Frankie Bones 48. Maurice Jones 49. 14 50. Green Velvet - "Preacher Man" 51. Kamasutra 52. West End 53. Cat 004 54. "You Make Me Feel So Real" 55. Calypso 56. "Todd Terry The Mini LP" 57. Steve Poindexter - "Work That Motherfucker" 58. Masters At Work 59. Forgemasters - "Track With No. Name" 60. Clivilles & Cole 61. Terrace - "Straight Trippin". * And apologies to Danny Breaks. His Droppin' Science label is now completely independent of Suburban Base.

Bang on the way...



PORTISHEAD PORTISHEAD

P



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K-HAND - THE ART OF MUSIC

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"DRIFTING THE ETHEREAL IN THE EXTREME, ALL THE USUAL CAM ELEMENTS ARE PRESENT AND CORRECT". MUZIK
"THE ALBUM IS A ROLLER COASTER OF A RIDE THROUGH THE NOW UNIVERSAL SOUND OF HIP HOP. SO MY ADVICE IS TO GET OUT THERE AND BUY IT" CLUBSCENE
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TERRENCE PARKER - DETROIT AFTER DARK THE OFFICIAL SECOND ALBUM FROM TERRENCE PARKER WITH PHATT HOUSE AND DOPE INSTRUMENTAL HIP-HOP TUNES. THE NEXT STAGE FROM DETROIT!

WATCH OUT FOR KHAO



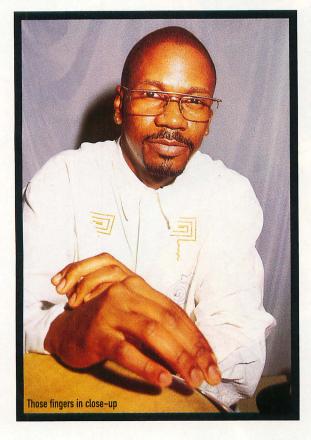








MR FINGERS RETIRES FROM MUSIC



MR FINGERS, aka Larry Heard, the Chicagoborn producer behind a host of seminal house tracks, including "Can U Feel It?" and "Washing Machine", has quit making music.

Aged 37 and now based in Memphis, Tennessee, Heard had long been disillusioned with the ways of the music industry. Famously, he's persistently disputed the royalty payments he claims he's received from Larry Sherman's Trax label, and now intends to concentrate on working with computers.

"I just want to relax and be content," he said. "I enjoy working with computers almost as much as I have enjoyed making music, but with computers there is less fast living and a lot less stress. It's time for me to chill out, before I become too cynical about the whole thing. Some financial companies and computer manufacturing companies are talking to me, so I'm just weighing up my different options."

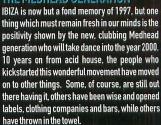
As well as his Mr Fingers moniker, Heard was also known for the recordings he put out under his The It and Fingers Incalter egos. Though his more recent albums "Scenarios Not Songs" Volume 1 and 2, and "Aliens" haven't been regarded as highly as his work from the late Eighties (much of which was rounded up on the Jack Trax label album entitled "Another Side"). he's still considered highly by up-and-coming producers in all areas of dance music from jungle to tech-house. He last visited the UK to play at a DiY party a year ago.

Mr Fingers' last release will be an album on Distance called "Dance 2000", which is due out later this month. Apparently, there is little chance of the house veteran changing his mind, as he's already sold his recording equipment.

AND ANOTHER THING (1))

Ben Turner gives you a piece of his mind

THE MEDHEAD GENERATION



But this new Ibiza-inspired generation who visit clubs like Gatecrasher. Frisky and Bugged Out are the people who, in 10 years, will be controlling dance music. That is a message to all Muzik readers to get behind the decks and send tapes to Bedroom Bedlam, to make music at home and post it off to our Demo Derby section, for you to start your own club nights, labels, fanzines and once again make dance music the enterprise culture it once was. Dance was always about human interaction and that feeling of being united on a dancefloor, and it's important it stays that way. The Medheads are giving this music a further lifespan of at least 10 years and we must all be grateful. Party on.

JULES IN THE CROWN

WE must mention all those Muzik readers who have sent us letters of complaint about Radio One's decision to give Judge Jules two slots on their new dance weekend. Some of you believe Dave Clarke or Carl Cox should have been given an opportunity to air some more progressive forms of dance to the millions, but is techno really the music? Right now, you have to say that it's not. Dance is going through a huge transitional period. with new fads coming and going all the time. "One In The Jungle" has suffered from just that, with the name tying it down to one genre of dance. Maybe all specialist shows should be billed by the name of the DJ. Fabio & Grooverider, for example. It would give DJs room to manoeuvre into other areas (jazz for Fabio. speed garage for Groove?). and allow people like Norman Cook and Clarke to host more diverse shows. Hopefully the current changes will increase the number of dance fans switching onto Radio One at the weekend but. once they are locked-on, the powers that be should start thinking about broadening their musical horizons

SIZE IS EVERYTHING

RONI Size winning the Mercury Music Prize for his "New Forms" album is a landmark for British dance music. It may not be the first dance album to win the coveted award (M People, Primal Scream and Portishead), but it's the bravest choice ever and one that should give all budding producers some hope for the future. Roni has proved that innovative artists who can produce brilliant music should stick to their guns and fight for what they believe. Jungle kisses all round.

words BENTURNER

THE DANCE STARS LAMENT OVER MR FINGERS' RETIREMENT

DANNY RAMPLING:

"It's a real shame that such a pioneer of house music is retiring. He's made some incredible classic records and let's all hope he rethinks this decision soon."

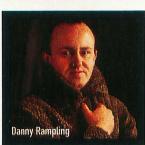
FELIX B - BASEMENT JAXX:

"He's a complete innovator and responsible for all kinds of elements of modern dance music, everything from deep house to drum & bass. Music has always been important to him, not fashion, but sadly people like him tend to get pushed aside by the industry."

HARVEY:

"Yeah, he's been responsible for loads of classics but I don't feel it's something that we should be getting upset about, because they're are so many prolific and talented young artists around these days. And if he really is the genius that some claim he is, he won't be able to stay away for long."













The MiniDisc Walkman. Music on the move. The Sony MiniDisc Walkman takes the personal stereo one step beyond. Instant Access gets you straight to your favourite track and a Shock Resistant Memory means you'll never skip a beat. Oddly enough though, the biggest thing in personal stereos is only the size of a MiniDisc. Still, with Digital Sound Quality, it's no lightweight on the music front. http://www.sony-europe.com



this month's guide to the heroes and halfwits in the world of dance music Saints & Sinners



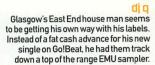


Seems like the "Dope On Classics" compiler has been at a bit too much of the, er, dope himself. Signing copies of his latest album in a club, he slipped, fell down the stairs and broke his leg.



cevin fisher

He may be New York's latest purveyor of pumping underground house. But Cevin Fisher has a rather embarrassing past life - as road manager for Eighties teenyboppers, New Kids On The Block.





Perusing the latest issue of style bible 'Vogue", our eye caught someone modelling the latest designer clobber. It was only Tong, looking cheesier than a month-old stilton in a Swedish sauna.





Still proving he's not to be messed with, Q had a novel way of dealing with a kid he found breaking into his BMW. He ran the lad down and administered some of his own Weegy-style rough justice. Ouch!!



hixxey & sharkey

For the most indiscrete comment ever about Di's death. After a sombre news bulletin on Kiss they announced: "We're going to party hard tonight, cos that's the way Di would have wanted it." Are you sure?

After having signed Judge Jules up for five hours worth every week, Radio One have now got an incredible 34 hours of dance music at the weekend. Now that's what we call support.



rhodesy (moving shadow)

Moving Shadow's resident troublemaker has been at it again. He was recently nicked after driving away a fork-lift truck after downing mucho booze. The Bad Mice just gets badder.



During the Fatboy's set at Big Beat Boutique, the stage was groaning under the weight of dancers. "Gerroff me stage," yelled the bouncer. "Get the frug off it yourself," retorted Cook. And he did



mercury prize
We're all chuffed as gnats now Roni Size has won. But did anyone catch the bash itself? Masters Of Ceremony announced the winner as "Row-Nee Size". Take those plums out ver mouth, mate.



The jungle don was scheduled to play at London's PM Scientists, but dislocated his shoulder that afternoon. Didn't stop him playing, though, even with his arm in a sling. He damn well rocked it too.



ene State

Things must be tough in the 808 camp at the moment. They've now been reduced to remixing the latest offering from that scion of 21st century electronica... er, Rolf Harris. Shame on you!





Who said he was a moody sod? After his set at his Circulation night in Brixton, the next DJ stuck on Underground Resistance's "Galaxy To Galaxy"". Result: the Sabrous one going dancefloor-crazy.



raham gold's mc

Down at Plymouth's Scream, the MC for "the other Goldie" took plugging to new heights of crassness. Every 10 minutes, rather than "rewind selectah", it was a call to buy Goldie's new compilation album.



The Ibiza club have devised a cannyidea to encourage DJ/punter interaction. Punters are given small placards, saying things like "Belter", to hold up and let the DJ know what they think of his mixing.



The greatest living Frenchman was



tony humphries
Despite caning both Rosie Gaines and the new Tuff Jam tune recently, the NY legend has dumped them after he discovered they're "speed garage". And we thought good music was good music.



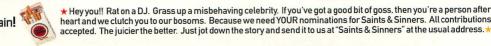
robbie fowler

Oh deary me. No more VIP passes for Liverpool's feisty forward. He's been shown the red card from his old hang out Cream after relieving himself in a beer glass.





chilling in Ibiza when the emergency call came in. Oakey had pulled out of BCM at Majorca that night. He flew immediately, he played, he rocked. Total chap.



blagers of intemperate sea-bass to bring you

the latest from the chip-shop of consumer take-aways.





Throw away those dodgy Spice Girls and Tennis Player Scratching Bum posters because porn is back in fashion, so now it's alright for you to decorate your bedroom with posters from such classics of the genre as "She Is 17 And Anxious" and "Behind Convent Walls". To get your hands on such sex-related wall-hangings, head for the Metro Cinema, 11 Rupert Street, London W1, where the "Sexhibition" is running until October 21. Just don't tell your folks we sent you.



To launch their latest 55DSL range, those creative types at top label Diesel have come up with a CD-Rom that's more fun than watching Naomi Campbell topple off the catwalk. It's got music from Wall Of Sound bods, it's got a game where you can pot skiers or hole skateboarders and it's got loads of info on all kinds of extreme sports. Blag one for free by writing to Dan Barton, Diesel, 55 Argyle Street, London WC1H8EF





compost spirts giveашац

They may be called Compost Records, but the German new jazz label are rather higher up the dung heap when it comes to fashionability. In fact, with new albums from Beanfield and A Forest Mighty Black out recently, they're coming up trip hoppy roses.

They've engaged a small Bangladeshi sweatshop to knock out some promo gear (jus' joshin'!) in the form of a natty army shirt with their logo on. And we've got FIVE to give away. Just send a postcard to "A Bit Of Sash Would Go Nicely On My Compost Heap", Muzik, IPC, Stamford Street, London SE1 9LS.

First five out the bag win. Usual competition rules apply. ★ The shirts are available in green, khaki or black, and in sizes S, M, L and X-L. Please state your preference.



Mwww.intervid.co.uk/intervid/fish

fish super serum

It comes from Fish. It's a serum. But it's a long way removed from Cod Liver oil. This Fish is London's ever à la mode hairdressers and the serum is their latest addition to the hair care market, though it looks more like a neat poppers jar to us. Still, wouldn't stick it up your nose unless you've enough nasal hairs to weave a carpet. Priced £6.50.

For stockists enquiries call 01277-262-951

trainerwatch

the reebok classic

It might conjure up images of dodgy geezers with Ralph check shirts and pitbulls, but the Bok is back. And not just because Photek buys em by the dozen. Wearing a pair of Classics is a statement to the world. It says you're the salt of the Earth. That you don't care about fads, you just want something which looks good, lasts and will go with your trousers whether your wearing Burtons or Paul Smith. Stick with your aerodynamic flights of Air Max fancy if you will: we know a true classic when we see one.

Priced £55.00 from all good sport shops

most wanted

autumn knitwear

Not too chunky, not too cottony, but with just enough warmth to keep out those autumnal chills. Yup, it's this season's knitwear, wriggling its way up the slippery pole of fashion by adding a dash of Sixties mod flavour. Big squares, bold colours, tight little collars and even the odd bit of golfing diamondry are all on the agenda. Whether you want to stand out from the crowd or just look like you're Austin Powers' better-dressed Vespa-vrroooming cousin, this is the time for action. And here's where to get it.



Duffer Of St George, £70. For stockists call 0171-734-9222



Firetrap, £70. For stockists call 0171-439-3855



Ringspun, £49.99. For stockists call 01709-780-313



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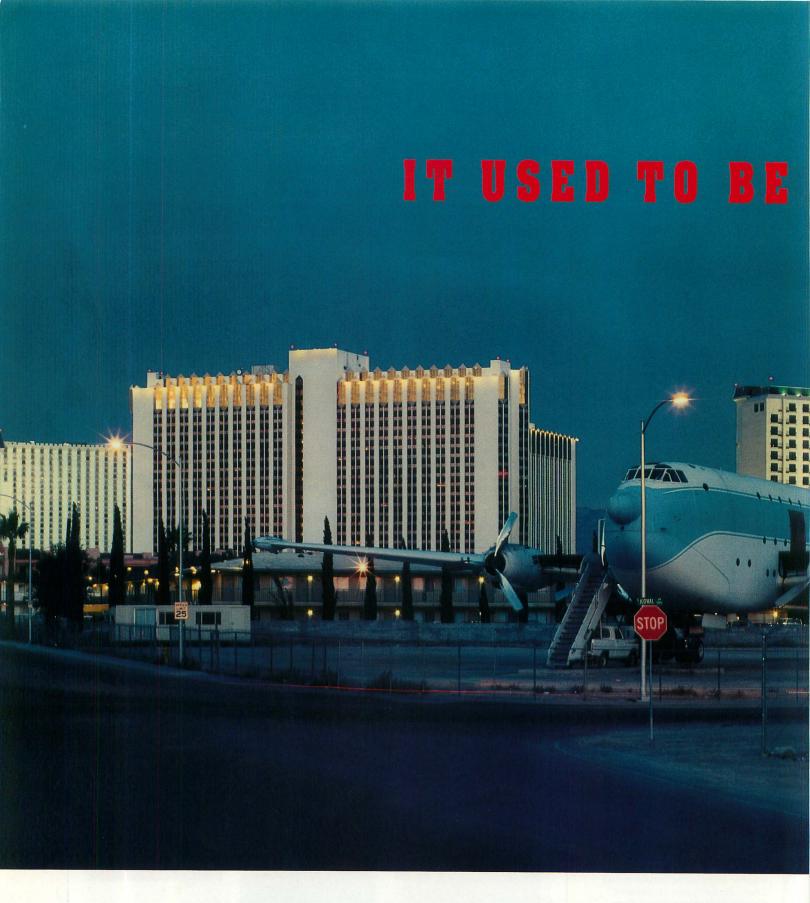
Easy, £29.99. For stockists call 0171-494-1383



Boneville, £120. For stockists call 0171-935-3556

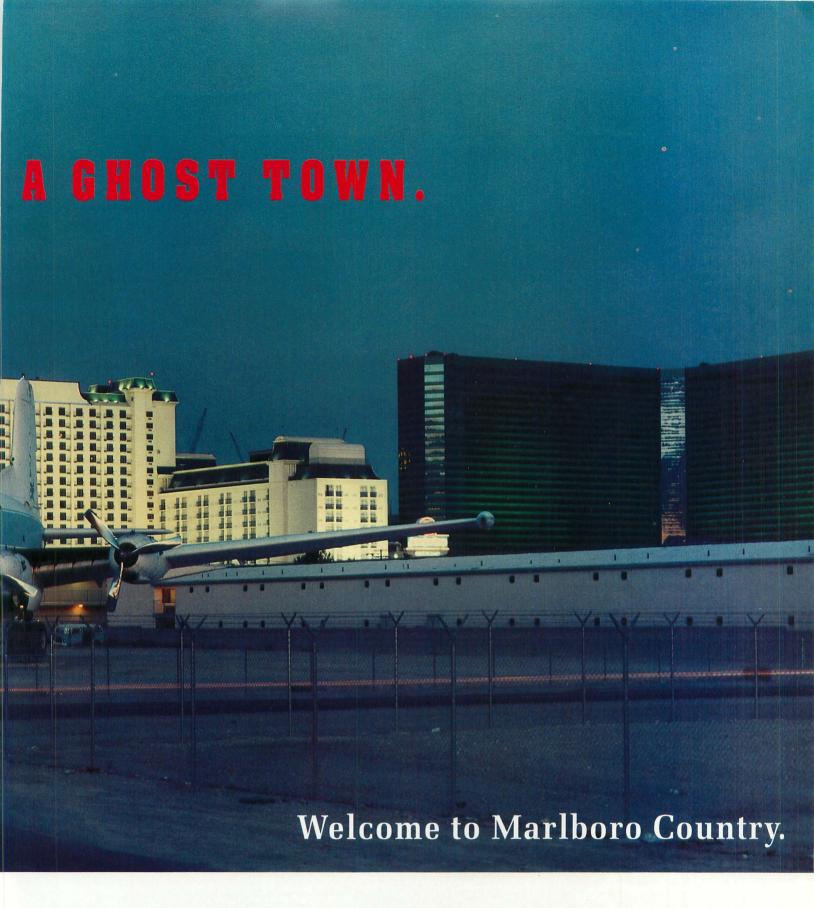


Firetrap, £57.50. For stockists call 0181-993-0822



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KILLS

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OH shit... This is definitely not meant to happen in an interview. Violent splashes of crimson decorate the table top as one third of Drum Island. 22-year-old Torbjorn Brundtland. lunges forward in his seat, coughing up blood repeatedly as his shoulders spasm and his face contorts in agony. For half a second the shadow of death can almost be seen lurking behind the young Norwegian's distress. Then I glance over at his companion. Ole J Mios (the older member of Drum Island, augmented by the absent Rune Lindbek), and he's smiling, quite unconcerned, as he winks conspiratorially at me, Not for the first time, these Norwegians appear to be somewhere very far from sanity...

Of course, it turns out that the prank-loving Torbjorn was merely chewing a couple of Gene Simmons-style blood pills in an attempt to freak out the visiting journalist. Laugh?... I almost smacked the bastard. Norwegian humour is obviously a highly acquired taste.

In reality, Ole and Torbjorn make most excellent hosts, with Torbjorn's extradry wisecracks and Ole's laid back demeanour being the perfect antidote to 24 hours spent in the pissing-cold Norwegian rain. We're in Bergen, the country's second city after Oslo, where the Drum Island duo have just relocated to (the

other third. Rune, lives in Oslo) after being born and brought up in Tromso, a town way up near the Arctic circle and also home to Biosphere. Having just managed to ink a five album deal with R&S, the first Drum Island long-player (as yet untitled, though Ole apparently favours "A Fjord Up My Arse") is imminent and a cool, offbeat little package it is too. Recorded with the bare minimum of equipment, it's a quirky mixture of intricate programming and misshapen melodies that flits rhythmically from bossanovas to quasi drum & bass. Like their recent, more housey releases on Paper (as Those Norwegians), it's a reinterpretation of UK and US blueprints, enlivened with a healthy dose of Scandinavian strangeness.

In the studio, the classically-trained Torbjorn takes care of much of the programming, albeit in a typically eccentric manner: "I feel the same kind of joy as a gynaecologist looking into women when I go really deep into samples. I chop, chop and chop, and when I know that there is going to be a lot of chopping, then I wash. I have to be very clean and the studio has to be very clean, it has to be sterile like during an operation. It's like a Kraftwerk way of working, there's no dust around." Meanwhile, equally as important, Ole functions as "the crap-



uppers & downers

muzik's guide to modern clubbing

Uppers

- The Ministry's sixth Birthday we all love to knock 'em, but Frisky still has still the most up-for-it crowd in London
- Big Man Tunes drum & bass DJ Randall goes disco-house and does it brilliantly
- Getting excited about New Year's Eve even though it's only October
- Janet Jackson's "Got Til It's Gone". Utterly sublime Q-Tip-produced and Joni Mitchell-sampling soul music. Erykah Ba-who?
- Poumtchak, Etienne De Crecy's new label. Three releases down and already a Gallic sensation
- Students: returning to neck their grants and pack out clubs once again
- Deep Dish. If you think Primal Scream are where indie-dance is at, check out "Stranded" for the real grunge garage
- · Seven-inch singles making a comeback, thanks to the likes of Skinny, Super Discount, Fretless AZM and **Funky Monkey**
- Hip hop coffin-dodgers making great records again. Welcome once more to EPMD, Rakim and Kool Keith

downers

- Poetry making a backdoor comeback thanks to 4 Hero, Juryman and Coldcut etc
- Dario missing out on the Number One spot because of some song about candles
- Hearing that CJ Mackintosh phoned Tony Humphries to ask him not to support any "speed garage" tunes.
- Taking your Tamagotchi to a club with you. You wouldn't bring your dog or cat, so what the fuck have you got an electronic pet with you for?
- Percussionists in clubs. All of 'em. There's a place for Burundi drummers. It's called Africa
- Twice As Nice turning into the new Speed. The trend-sucking media and music biz liggers should stick to the Blue Note. This is a people's club
- And while we're on the subject, what about all the trance, handbag, house and even garage DJs who've started to hammer "speed garage" records now that it's the trendy thing
- · Wearing your new designer camouflage jacket to the pub and everyone thinking you've been off
- BT's "Remember". Good song, great Mood II Swing mixes, but Perfecto aren't putting it out until next year

those other norwegians

Some more Norsk producers currently planning to raid parties on our dancefloors

MIND OVER MIDI

Icey cool techno and minimal electronica from someone called Helge. Honest.

MENTAL OVERDRIVE

Not road-drill gabba, rather a tech-discohouse blend. Just signed to Virgin and runs the Love OD label.

BJORN TORSKE

The man behind D-Jax's Ismistik project. Now recording for Love OD as Krisp, with an album on Ferox soon.

STERNKI ANG

Instrumental trip hop with a heavy electronic slant. Check the "Freestylespacefunk" album or his Percussion Force stuff on Psychomat.

For a good snapshot of these and other producers, check out the 'Arctic Circles' compilation on Voices Of Wonder

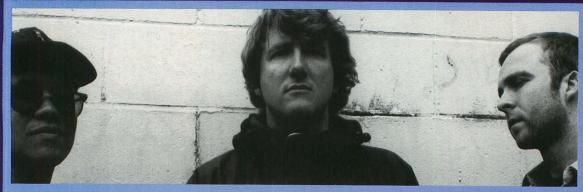
detector from Hell." as he puts it. the quality control inspector for the whole twisted operation.

Working our way round Bergen's bars, the conversation widens as tongues loosen. Arch scam merchants the KLF emerge as big Drum Island heroes. Torbjorn says "Everyone has a dream they can never achieve, and ours is to be the Norwegian KLF, they are our idols. Unfortunately, we don't have the balls."

Perhaps not, but Drum Island do share the KLF's sense of the bizarre, the realisation that if something is worth doing then it's also worth fucking it up big time. Ole and Torbjorn have both dabbled around with other projects over the years and see Drum Island as "A beginning. It's the baby we want to keep, no abortion here." Trust Torbjorn to come up with another anatomical analogy... Perhaps the album should come with a government health notice. Warning: Drum Island Can Seriously Damage Your Sanity.

Drum Island's album is out now on R&S. Those Norwegians' 'Kaminsky Park' is out now on Paper

words CAL GIBSON pics MAZONA MALEY





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kevin yost

Two Lone Swordsmen from London, Motorbass from Paris, Don Carlos from Milan. Where's next for deep, funky house? Meet Kevin Yost, hailing from Waynesboro, Pennsylvania!



FORGET Glasgow. The next stop for international deep house fanatics is a small town with "five stop lights and a McDonalds". Zoom in on Franklin Street, Waynesboro, Pennsylvania and in particular the house that Mrs Yost (pronounced like "toast") shares with her 23-year-old son Kevin.

Currently competing in the international deep house premier league, it's all coming on a bit strong as the startled Kevin confesses.

"I'm just like this kid from a small town and I can't believe I'm speaking to someone from the UK. To have someone so far away into my music is really special... I've had a strange life," he cautiously adds.

Hasn't he just. His home studio was purchased with money he'd saved up since he became a mobile DJ at the age of 13. Hundreds of weddings and bar mitzvahs later, he is now supplying the world with a mix of jazz, disco and hefty percussion draped over fascinating and funky house rhythms.

In between teenage DJ stints his father was forever whisking him off to drum corps shows (you know, hundreds of marching drummers bangin' away), which gave young Kevin an outrageous passion for the drum sounds on his i' Records debut, "Night Of A Thousand Drums". He was listening to Adonis' early house classic "No Way Back", but was still DJing in

clubs and at house parties with cuts from the likes of LL Cool J and Public Enemy. "If you played house music where I live you'd get shot!" he exclaims.

Just a year and a half ago Kevin got up the gumption to send out his demo tapes and heard straight back from the astute New York-based i' Records. "Night Of A Thousand Drums" appeared to underground acclaim, swiftly followed by "Natural High" and the "Unprotected Sax" EP on Guidance.

Immensely chuffed with his recognition by the house cognoscenti in Britain and his admiration for labels like Paper and Discfunction he nevertheless rues the day that his music might get popular in redneck capital Waynesboro.

"If people in my town started listening to house music I probably wouldn't do it any more. People here are so dumb."

So immersed is he in his music, he would like to be reincarnated "as a Technics 1200." Kevin still keeps a broad mind in musical terms, "It's selfish to go to the record store and not buy different things, there's so much good music out there!" And so say all of us...

Kevin Yost's 'The Plastic Jazz' EP is out now on Guidance

WORRS ROR DA BANK

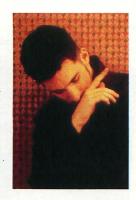
not to be confused with...

"We sailed on the sloop John B/Mother, father and me" sang The Beach Boys. Neither of these guys are sailors, but they are both called John B, or Jon B. But what's the difference? And have they ever taken to the high seas?

ion b

- Grammy-nominated American singer/ songwriter on an r&b tip
- · Has duetted with Toni "Unchain My Heart" Braxton and worked with Peter Andre on his new album Sample lyrics? Say I do, I love you too/Baby I'm yours, it's only you"
- Sample tunes? "Love Hurts", "Can We Get Down", "Tu Amour". Soppy bugger, then
- Influenced by Donnie Hathaway and Marvin Gaye Beach Boy rating? Once rented a pedallo on the beach and got too tired to pedal it back. Perhaps

Jon B's album 'Cool Relax' is out now on Epic



- 19-year-old student of Genetics and Cell Biology on a mighty dark jungle tip · Has had tunes on Grooverider's Prototype and DJSS's Formation labels · Sample lyrics? Wise up, soft boy, he makes
- jungle, remember? · Sample tunes? "Fermat's Theorem", "Classical
- 2", "Granite". Brainy bugger, then Influenced by Throbbing Gristle, Nirvana and Stockhausen
- Beach Boy rating? Cruised the Aegean Sea as a pirate during the Greco-Turkish wars in a past life. Allegedly

John B's album 'Visions' is out soon on Formation







christopher just

Not just a disco dancer, apparently

CHRISTOPHER Just is not a well man. For the past four days he's been laid up in bed with a fever that's left him feeling rougher than a sandpaper factory, and his voice over the phone from his Vienna home reeks of "Please, just let me get back to bed you bastard" undertones.

But he's battling through in order to big up his new release, "I'm A Disco Dancer", a fiercely funked-up, disco-tech stomper that sounds somewhere in between Ian Pooley and the mid-Eighties, San Francisco hi-energy of Patrick Cowley. It's also the first release for Jockey Slut/Bugged Out's new Slut Trax label.

With mixes already turned in from Dave Clarke (the only one Christopher's heard yet, which he calls "such a pumping thing") and the deadly Salt City duo. plus a couple on the way from Fatboy Slim and Vienna's cool Autorepeat, it looks like all bases are pretty much covered on this one.

The track's main distinguishing feature is the computer voice proclaiming "I'm a disco dancer" all the way through — a cunning sample then Mr Just?

"No. . . I don't like using samples too much so I found some voices on a Macintosh computer programme that I liked because they were quite funny, and also because it's nice to be able to write your own text and say whatever you want rather than just sampling someone else's words.

The track originally appeared on DJ Hell's DJ Gigolos label. Christopher himself has been recording for a number of labels since 1992, affronting our senses with Punk Anderson's so-daft-it-hurts cover of M's "Pop Muzik" and

sundry, erm, left of centre releases on the calculatedly bonkers, Viennese techno label Cheap. Ask him what the future holds, however, and he's reluctant to say.

That's the only thing I don't know. I never make plans, I just go into the studio, sit down and play around until something good comes out." Which is, of course, Just the way it should be.

words CAL GIBSON

Christopher Just's 'I'm A Disco Dancer' is released on Slut Trax on October 27

dream date

DEEP DISH take a flight to their own desert island. Let's hope they don't get 'Stranded'. That's a joke, by the way

WHAT IS YOUR DREAM VENUE?

A small pub in Glasgow.

YOU CAN MOVE THE VENUE WHEREVER YOU LIKE, WHERE WOULD YOU PUT IT? We'd put it where Cafe Del Mar is. So now we've got a nice pub and

a great sunset. HOW WOULD YOU GET THERE?

By cruise liner, and we d probably have a party on there too, to get us in the mood.

WHO WOULD BE ON THE GUEST LIST?

John Coltrane, Hendrix, Mad Professor, Lee Perry, Adrian Sherwood... I could go on forever, actually, so it'd have to be an open guest list, and everyone would get treated the same.

WHO WOULD BE BARRED FROM ENTRY?

Victor Imbres, our old engineer, an a&r at Arista and one at Epic too. They're the only three people on our shit-list right now.

WHAT WOULD YOU HAVE ON THE RIDER?

Lots of Chivas, tons of alcohol and fruit juices.

WHO WOULD BETHE SUPPORT ACT? Radiohead, Roni Size, Laurent Garnier, Danny Tenaglia and Nuyorican Soul - I'd want them all there.

WHAT WOULD BE THE FIRST RECORD YOU'D PLAY AND WHAT WOULD BE THE LAST? 'Nothing Like It' by Paul Weller's ex-wife, DC Lee, from when she was in Slam Slam. And we'd finish with something really mystical. probably 'Song To The Siren' by This Mortal Coil. WHERE WOULD YOU GO AFTER THE GIG AND WHO WOULD YOU TAKE WITH YOU? I'd just go to sleep, and I wouldn't take anyone with me – unless my girlfriend was around.

Interview ANDY CRYSELL

Deep Dish's 'Stranded' is out on October 20 on Deconstruction



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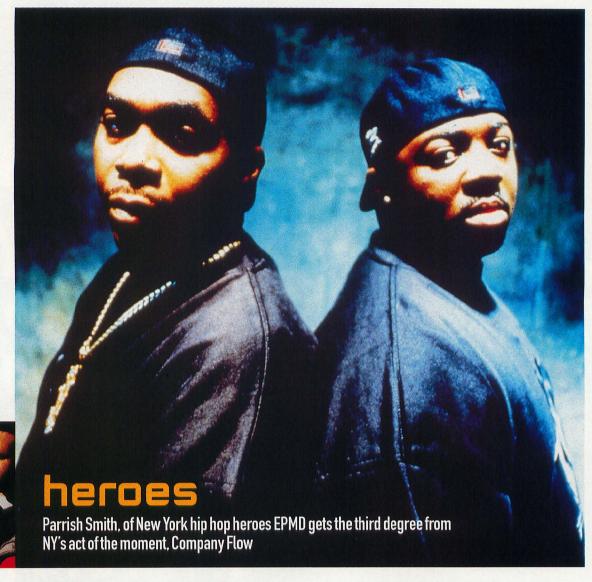


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HOW DO YOU FEEL ABOUT THE CELLA DWELLAS' VERSION OF "JANE"?

"I never heard it. I was too far underground. I was like five hundred thousand feet below the earth's surface. I heard about it, though, and I was happy that they wanted to do a song because the group had broken up and 'Jane' meant so much to EPMD.' WHAT'S MORE IMPORTANT, FRIENDSHIP OR BUSINESS?

"Friendship. Because friendship is stableness. At the end of the business you can be all freaked out, sniffed out, smoked out, drunk, in a room by yourself, cracked out, just doing real bad." NOBODY'S REALLY BEEN ABLE TO REPLICATE THE BALANCE THAT EPMD ACHIEVED BETWEEN MAKING MONEY, STAYING HARDCORE AND MAINTAINING LONGEVITY. IS IT POSSIBLE TO ACHIEVE THAT IN TODAY'S INDUSTRY CLIMATE, OR IS THAT ERA DEAD AND GONE?

"No I think it's very possible. It's all about the respect that you have for yourself. If you wanna go out there and get the Benz and the house and it's beyond your means then you've more or less got to sell out to maintain that. But there's no longevity in selling out. That's the best thing in hip hop. If you front then you don't come back next year. That's why I'm on a sturdy level. That's what people want to see, consistency and ruggedness.

WHAT EQUIPMENT DO YOU USE IN YOUR PRODUCTION?

"A Roland W30, the MPC 60, the 950 Akai and just Quadreverbs and some other stuff similar to that.

DURING THE COURSE OF YOUR CAREER HAVE YOU EVER CONSIDERED PUTTING YOURSELF **OUT INDEPENDENTLY?**

"Yeah. And I did that and it was a good learning experience for what I'm involved in now. I did it on my last album on Relativity Records and then I was actually on Boondocks Records, which was my own label. It ain't just rhyming, grabbing a mic. It's street team [people giving out flyers]. It's promotion. It's parlaying and it's communicating with people."

WHAT IS YOUR OPINION OF GROUPS THAT DON'T HAVE DJS?

"Iknow DJ Scratch is the nicest in the world. Iknow DJ Scratch don't believe in DATs. I know EPMD as a whole, when we roll up to an arena, we've got to be on the spur of the moment. The DJs need to bring the turntables back out. Brothers cutting from here to Japan. Bring the hip hop back. Fuck the bullshit."

DID EITHER OF YOU EVER BREAKDANCE OR WRITE GRAF?

"Me and Erick breakdanced. That's how we met, just popping in the hallway or whatever, just kicking a couple of rhymes. I never really got into tagging or nothing, but as far as b-boying, breakdancing with the hoodies. I still breakdance. I still be locking." DOES IT FEEL GOOD TO BE BACK TOGETHER?

"Yes. No question. The people are happy, we're happy that we're doing our thing. It's something that needed to happen to take off the negative outlook on what's going on in hip hop.

DO YOU THINK THAT THE FLAT-TOP FAD WILL EVER COME BACK AND WHERE DO YOU BUY YOUR DOOKY ROPES?

"I bought my fat chain at Lazarus in Brooklyn. Even my chain's from Lazarus, somebody who rose from the dead. As far as the flat top fad well, I know I won't be wearing one.

WHICH DO YOU LIKE BETTER? "THE STEVE MARTIN" OR "IT'S TIME TO PARTY"? "Oh man. I have to lean towards 'The Steve Martin' because we were having fun when we did that. And 'It's Time To Party' was more the record company, the hype and everything. I can't front on it, though, because that was Mike Tyson's favourite song.

Company Flow's 'Funcrusher Plus' album is out now on Rawkus. EPMD's 'Back In Business' is out now on Def Jam/Mercury

words WILLASHON



aquarhythms heart sequences

Mixes: Rabbit in the Moon/Carl Craig. Cool deep tech-house from Jay Ahem. Out Now



q-burn's abstract message doublecross EF

First astralwerks offering for master Florida/DJ/producer/label boss. Four funky flavas. **Out Now**



gearwhore passion e.p.

Four tracks of monstrous techno, hard breaks & pianolicks. Get the gear. West Coast hard. Out Nov.



tranquility bass la la la Special CD Version of the single First time for T-Bass... Out 28/10





tranquility bass la la la

Mixes: Fatboy Slim/Tom Chasteen 3rd single gets the Cook & Chasteen treatment. Out Now



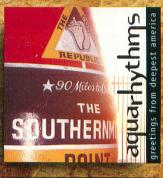
tranquility bass let the freak flag fly

'A beautifully fried racket that reclaims the lost territory between Primal Scream and Mo Wax'-NME. **Out Now**



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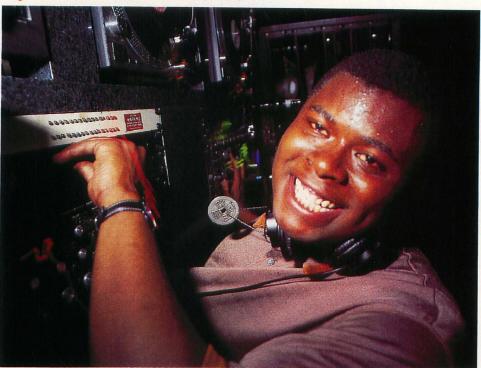
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Astral Lives:

Q-Burns - Live in the UK in November Spacetime Continuum - Planet Alice Tour with CJ Bolland - November



dj of the month



Fusing disco with techno, Gemini is the latest from the new school of Chicago DJs to kick off over here

gemini's all time top 10

- 1.Derrick May "Ten Commandments" (Unreleased Tape)
- 2. Cory And Me "Pow Wow" (unknown)
- 3. Marvin Gaye "Heavy Love Affair" (Motown)
- 4. Kraftwerk "Home Computer" (EMI/Kling Klang)
- 5. Sergio Mendez "The Real Thing" (A&M)
- 6. Chaka Khan "Some Love" (Warners)
- 7. Basic Black "Don't Make Me Fall In Love" (Timmy Regisford Mix)
- 8.Lil' Louis "Aahh" (unknown)
- 9. Ultramarine "Hooter (Carl Craig Mix)" (Blanco Y Negro)
- 10. Slam Slam "Nothing Like It" (MCA)

BORN: "June 1969, in Chicago."

WHEN DID YOU START DJING?

"I started mixing from listening to other DJs around the city. I was going out to clubs when I was 16 or 17 and that's basically how I fell into it. The first significant parties I DJed at were called Substance with Derrick Carter and Mark Farina. Those were about eight years ago."

WHAT WAS THE FIRST RECORD YOU BOUGHT?

"The first house record was Jamie Principle's 'Your Love'. The first ever record was actually a tape of David Bowie's 'Let's Dance'. I used to go to Venice Beach because I lived in Los Angeles at the time and go skateboarding while I listened to it [Starts singing 'Let's Dance' down the phone...]."

AND THE LAST?

"Yesterday I bought Morgan Geist's 'Linking Tunnel' on Clear Records. I like his progressions, the way the sound unfolds."

WHAT CHANGES WOULD YOU LIKE TO SEE IN THE CLUB SCENE? "I would like to see many more people just going out for the simple reasons of going out - which is, like, to release all the stress of a week's work and just go and have a good time and not to make a 'Melrose Place' out of clubs. You know that TV show 'Melrose Place'? It's full of drama and although there's absolutely nothing wrong with drama, clubbing should be about release. You have drama for drama and release for release."

WHAT DO YOU THINK ARE YOUR STRENGTHS AND WEAKNESSES AS A DJ?

"I used to have a short attention span and that was a weakness, but I don't really have that anymore. I'd be in a mix and I'd be looking all around the room, anywhere except the decks. But that was a while ago, so I guess my strength is being over that."

WHERE DO YOU BUY YOUR RECORDS?

"Beat Parlour and Gramophone in Chicago. Black Market and Vinyl Junkies in London."

HOW MUCH DO YOU SPEND ON RECORDS IN A WEEK?

"That depends on whether its a good week or not. In the States maybe \$50-100, in England £100-200. In England I can find a lot of old disco tracks that you can't find in America anymore."

WHAT'S THE MOST YOU'VE EVER PAID FOR A RECORD? "An original Liquid Liquid album that I got in Belgium for about fifty bucks."

DESCRIBE YOUR DJING STYLE.

"Energetic, but I slowly get to my energy. It kind of creeps up on you - creeping energy."

FAVOURITE LABELS?

"Slip 'N' Slide has been really good recently. Chillifunk and Svek, everything I've ever seen on Svek I've picked up. Usually I check for producers rather than labels."

FAVOURITE DJS?

"Me! Nah, I like a lot of different DJs, I don't really have a favourite. But I've been hearing this kid Diz who works at Beat Parlour and he's really good."

FAVOURITE CLUBS:

"Food in Belgium, any club in Glasgow, especially the Sub Club, I used to really like Back 2 Basics before it closed. Bugged Out, Space and a party called Nitsa in Barcelona."

KNOW ANY GOOD TRICKS?

"Yeah a few, but I'm not telling you them because they're tricks. I do like to stop one of the records in a mix on the third beat and catch it again on the last beat so it adds some kind of new sound to the tune."

WHAT WOULD YOU BE DOING IF YOU WEREN'TA DJ? "In some way I'd be involved with music, I don't know how, but somehow I would."

WHAT'S NEXT FOR GEMINI?

"The next thing for Gemini is to... change his name! Nah, I'm just going to try and stay at home more and take my own music to another level to hear something different from myself."



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been hit hard once this month. Looks





Win exclusive dub plates from jungle's biggest names!!

DUB plates. Ah, the scourge of us poor, ordinary record-buyers. How many times have you looked at the charts in Muzik only to discover that all the hottest tunes are currently on "dub plate". But what exactly does that mean?

Well, it's certainly nothing to do with a rasta-man's crockery. No, dub plates are unique one-off pressings on acetate rather than vinyl. Sometimes it lets an artist road-test a track he's made. Sometimes it's a special recording that might never come out. And sometime's it a producer's tailor-made track for a certain DJ.

Whatever the case, your chances of getting hold of one (short of mugging a top DJ, which we certainly wouldn't recommend) are nil. Zilch. Zero.

Until now. Because thanks to the extreme generosity of some of the biggest names in drum & bass, Muzik are giving away SIX of these one-off artefacts. Just see who your hero is, answer the easy question, get your postcard in and you too could shortly be the proud owner of some of the hottest tracks in the jungle world. Which NOBODY else will have.

lti bukem

WHAT can we say? How long have we been waiting to hear the new single from the master of the cosmic jungle jam? It's been two years since the release of the groundbreaking "Horizons". Well, the rest of the world is going to have to wait until well into next year to get to hear it. But not the winner of this competition.

Because those incredibly nice people at Good Looking have cut us a dub plate of it. It's called "Orchestral Jam" and that's about all we know. Just look at Bukem's track record, however, and you'll know just how massive this one is going to be next year. We strongly advise you to get 24-hour armed protection if you're the winner of this one.

To win, just tell us what Bukem's first name is? And it's not LTJ. (a) Sammy?

(b) Mani? (c) Danny?





roni size

HE'S just won the Mercury Prize with his Reprazent project. He's blasted this summer's festival circuit with arguably the best ever live reprazentation of the jungle sound. He's the future sound of Bristol. And still he's found time to knock out a dub plate for us.

This one comes courtesy of Bryan G's V Recordings label and it's Roni's own remix of his track "Only A Dream", which originally appeared on the superb "V Classics" album a few months ago. This remix might come out, it might not. Who knows the ways of V Recordings?

Bryan G: "I'm getting a really good vibe on this track from people. It's a much heavier, harder version than the original. It's on more of a roller vibe, picking it up a gear, with a really deep sub-bass. The breaks are speeded up so it's more stepping. It's much more dancefloor friendly. It hasn't really been scheduled for release yet, but it won't be out until next year if it comes out. Nobody has got a copy of it. Just me, Roni and Krust."

To win, just tell us which of these people aren't in Reprazent?

(a) Roni Size

(b) Ronnie Biggs

(c) DJ Krust

Mark your entry "Roni Size Of An Elephant". Send it into the usual address by Friday November 3

dj ss

The Leicester DJ who runs the superb Formation label has given us a fantastic exclusive. Those of you with good memories will remember his classic "MAII" track a while back. Well, SS Is now working on his debut album for release next year. It should be out around April or May and it will have a brand new remix of "MAII". And that's what you can win. A full six months before the rest of the world will get a chance to hear it, you can spin it to your heart's delight.

DJSS: "At the time I did the original, the bassline was quite cheesy, so I wanted to do something different. I remixed it about five months ago, but I've been keeping it on the shelf, not releasing it to nobody. I've played it a

releasing it to nobody. I've played it a couple of times and already I've had people on the phone looking for it. But we're holding it back. I've gone more into the beats. It's more rolling, the vocals are a bit more live and it's got more horns. It's a deep little roller!"

To win, just tell us the name of the recent compilation album on Formation?

- (a) "United Colours Of Drum & Bass"
- (b) "United Are The Best Team In The World"
- (c) "United Colours Of Benetton"

Mark your entry "SS For President". Send it in to the usual address by Friday November 3

mask

"IT'S a dictation, a definition of the way we live, the way we live, the way we live". These words have sent a tingle down the spine of junglists ever since "Dictation" by Mask was first released on Dopedragon back in the autumn of 1996.

The identify of Mask and fellow Dopedragon producers Gang Related. Swabe and Bigga Sta have been shrouded in mystery since the label began back in 1993. Their secret is to be revealed through a cartoon story published alongside the eagerly awaited Dopedragon album, which should be out early in 1998.

Those lucky enough to catch the Full Cycle DJs in action will have heard the awesome Roni Size remix of "Dictation", blowing the original away with its relentless bass building into a crescendo of explosive drums. Dopedragon HQ has been inundated with enquiries about it, major record companies are queuing up to license it, but for reasons known only to themselves, Dopedragon are keeping it close to their chests. There are only four dub plates in existence, with no plans to release them onto vinyl. This Roni Size remix remains one of the most sought after and yet impossible-to-get tunes in the history of jungle.

To win, just tell us who was the star of the film, "The Mask"?

(a) Jim Belushi

(b) Jim Carrey

(c) Jim Twizzlebooth-Smythe

Mark your entry "Who lurks behind this evil mask?" Send it in to the usual address by Friday November 3



Answers to all competitions should be sent on a postcard only to: Muzik Freebie Jeebies, Kings Reach Tower, Kings Reach Tower, Kings Reach Tower, Stamford Street, London SE1 9LS. The closing date is Friday, November 3. Please use a separate postcard for each competition. Winners drawn at random from the mailbag. The editor's decision is under serious dub plate pressure and final. So there!

Competitions are open to UK residents only. Sorry!

dj zinc and the ganja kru

THERE'S not much we can tell you about this one except to say that anything from the True Playaz stable is always of the highest quality. DJ Hype was being his usual cheery self because we didn't review the "New Frontiers" single, even though it was a cruise missile in drum & bass format. In fact, we even heard him muttering "Fuck Muzik magazine". Oh well... Luckily, DJ Zinc had got out of the sunny side of bed that morning and he promised he'd get us something special done.

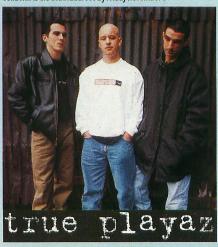
So we don't know what this dub plate's going to be... well, because it hasn't been made yet. But Zinc did promise us that it would be hugely upfront and "absolutely rolling".

To win, just tell us which of these is NOT another slang term for ganja? (a) Sensimilia

(b) Shatner's bassoon

(c) Weed

Mark your entry "I do like a bit of Ganja Kru on my Cornflakes in the morning". Send it in to the usual address by Friday November 3



superdiscount competition: winners. Nadia - Barry. Kevin Francis - Isle Of Man, Paul Brady - Manchester. Mark Parsons - Aldershot, Andy Pagham - London. dreamscape competition: winner. Jason Hatcher - Thetford. runners-up: Michele Smith - Oxford. Lee Smith - Cardiff. V Hylton Birmingham, Neil Phizacklia - Liverpool, Tim Staniforth - Manchester. manchester mid school competition: winners. Ray Punt - Southend-On-Sea. Brendan Synge - Cambridge. Litt competition: winners. Marky Mark - Glasgow. Matthew Duffield - London. Robert Smith - Bristol. Jenny Cowasji - Middlesex. Joanne Gordon - Co. Derry. Emma Bugg - Leamington Spa.

arcona

Arcon 2's Leon Mar has swiftly established himself as the premier stormtrooper at the darkside of the jungle galaxy. His new album for Reinforced, "Beckoning" pushes the whole jungle sound through a meat-grinding blender to come up with an album that's as terrifying as it is invigorating. Naturally, it's tearing things up on the dancefloor.

Leon has given us a track so new, he's not even finished it yet. He thinks it's going to be called "Requiem" and should be out on Reinforced early next year, giving you plenty time to taunt your mates with their Arconacetate-free wimpy sets.

Leon Mar: "It starts off like an alien requiem. Basically, things are just evolving. There's some offbeat shit going on then it just kicks into this, I dunno, breakbeat meltdown, full-on bassline Armaggedon. I can hear it in my mind. The start's not so much ambient, more psychedelic. I'm just getting together at the moment, but you'll have it ready, don't worry!"

To win, just tell us which of the following have never been Arcon 2 singles?

(a) "The Beckoning"

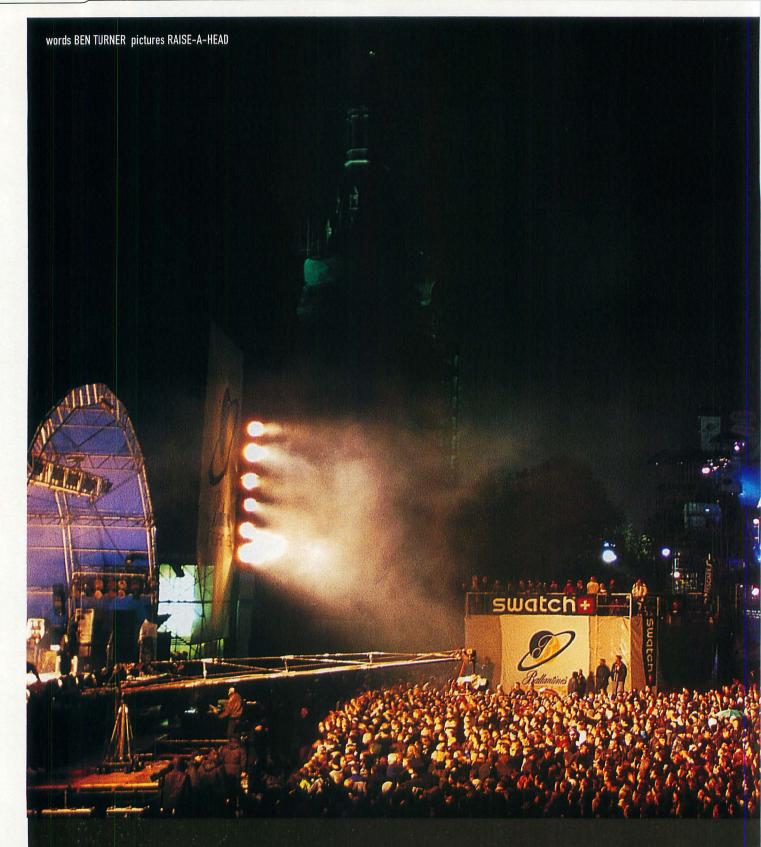
(b) "Event Horizon

(c) "Liquid Earth"

Mark your entries "Arcon Equals Dark On". Send it in to the usual address by Friday November 3







Saturday September 27 was a historic day for Moscow. Not content with celebrating the Red Square's 850th anniversary with the usual nationalistic rituals, the Russian government agreed to let Ballantines whiskey and The Prodigy to hold one of their legendary free outdoor parties. Having already hosted

massive events in Prague, on the slopes of the Val D'Sare and on the site of the old Berlin wall, they set themselves their hardest task to date – trying to organise a free gig in the heart of Russia for 250,000 people. Indeed, the last time The Prodigy played in Moscow the local promoter was threatened by the

The Prodigy live in Red Square, Moscow

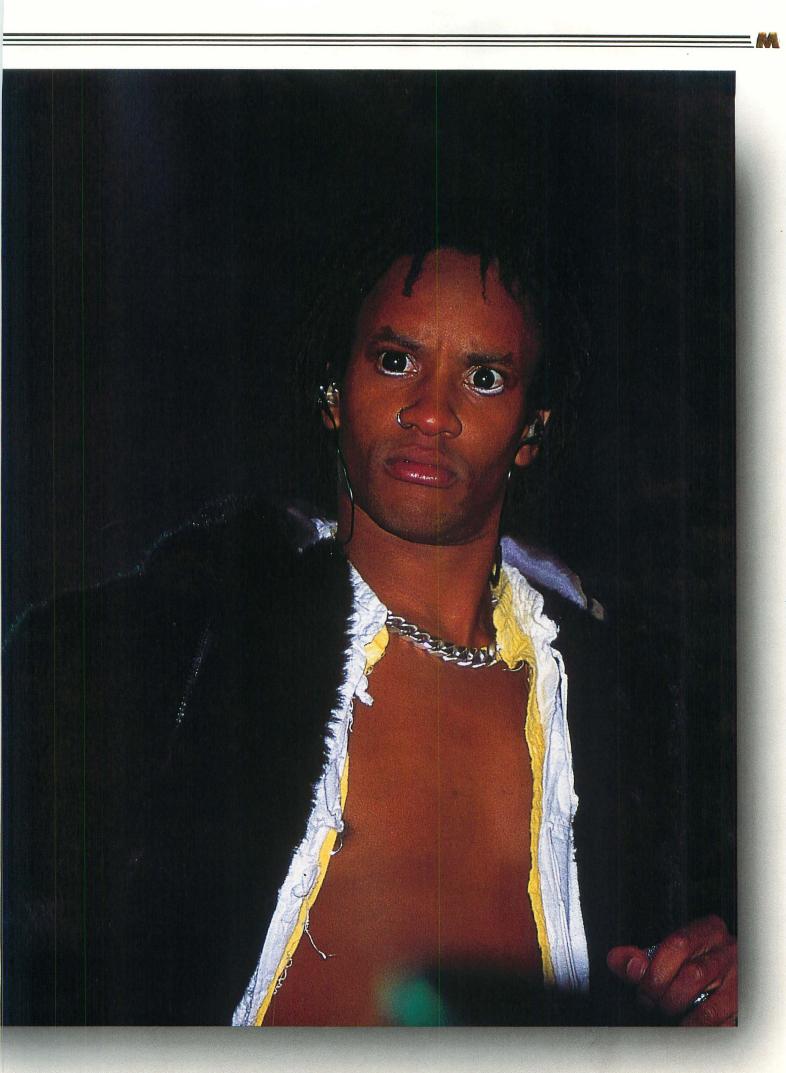


Russian Mafia. Allegedly, he hasn't been seen since. So with strong co-operation from the government and with the help of a police escort for the band, the gig went ahead with a day of snowboarding and a set from support act Genocide 2. While it wasn't The Prodigy's greatest performance, it will go down as

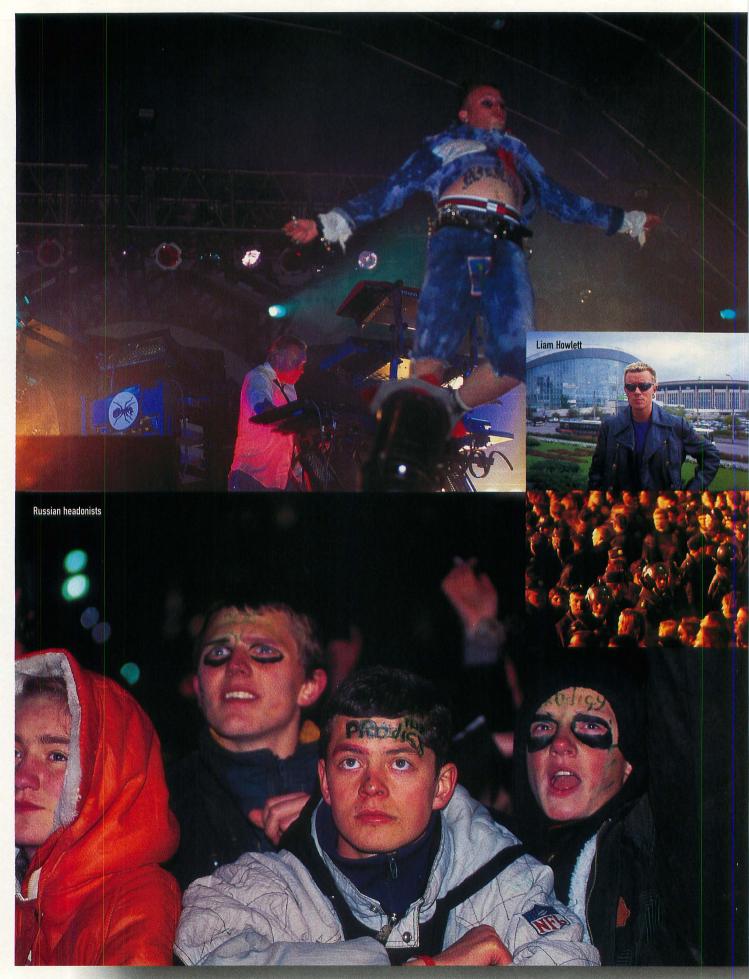
one of their most spectacular. The gig was witnessed not only by thousands of Russians and millions of MTV viewers worldwide, but also under the beady eye of armed Russian guards. Here, then, are six pages of pictures from one of the most dramatic events in the history of dance music.



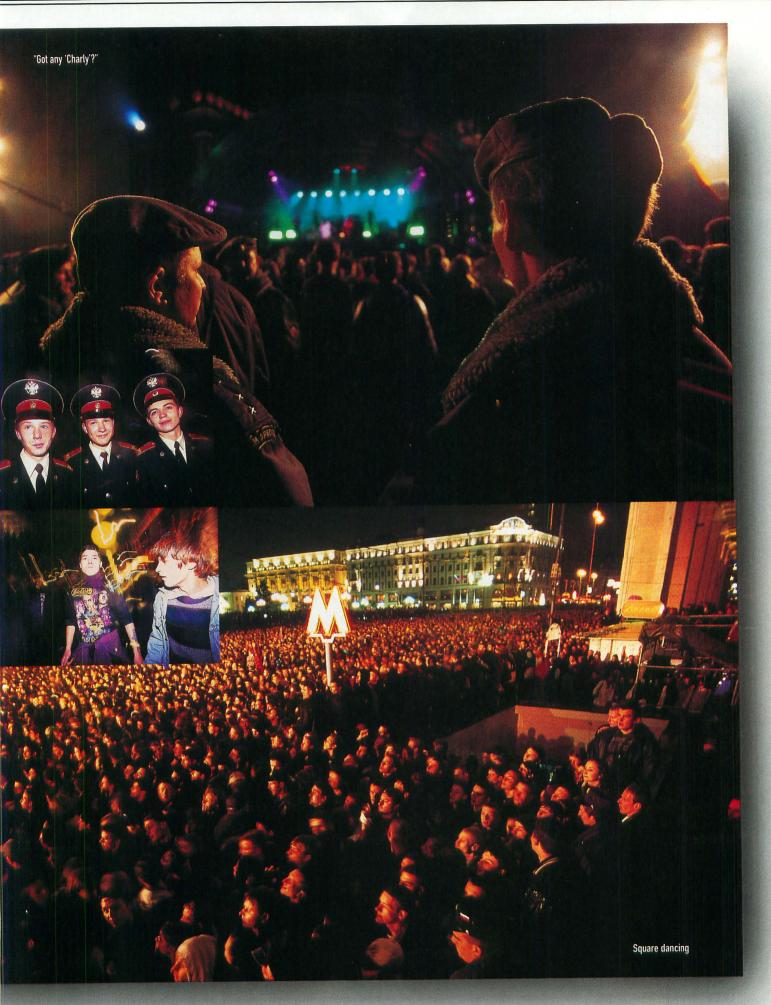




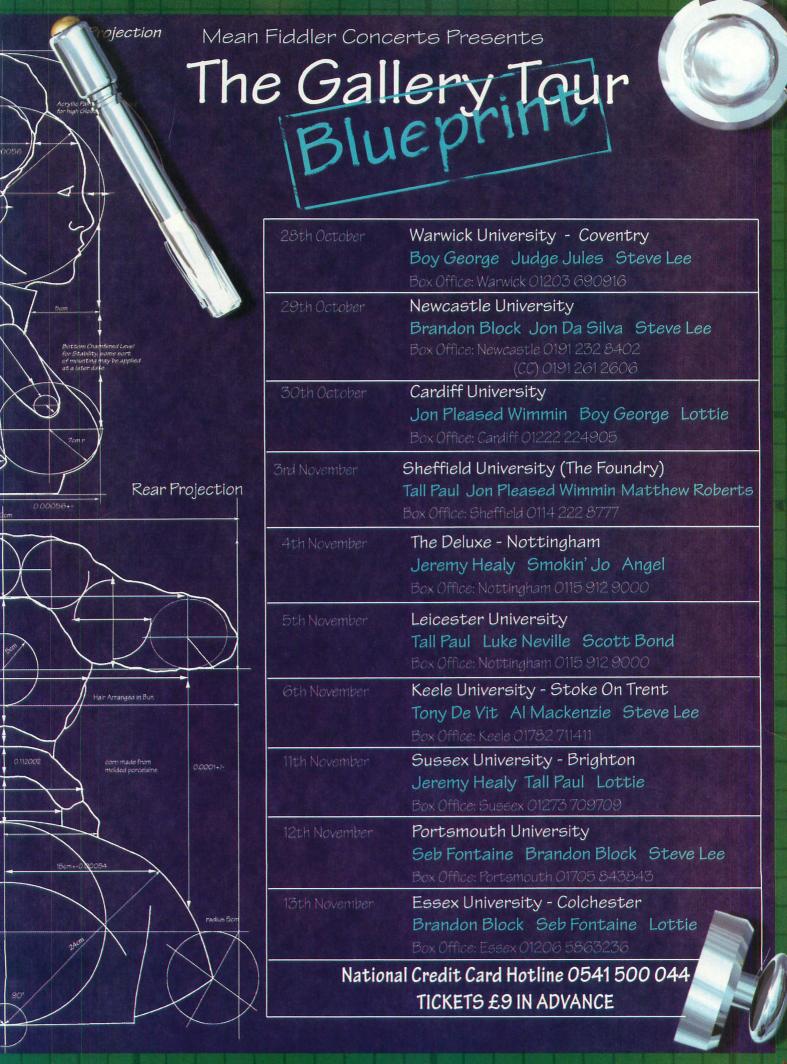






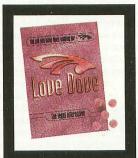








Herbal E. Love Doves. Druid's Dream. Mind Bandits. All legal highs you can get hold over the counter. But what's in them? Are they safe to use and abuse? And much more to the point, are they any cop?





TWO months ago. just as the Foreign Secretary Robin Cooke proudly announced that the gormless spooks of MI5 would be joining the police in the war on drugs, Britain's tabloids identified a new narcotic menace. Spherical pink pills called Love Doves.

The drug, a herbal concoction reputedly able to imitate the effects of MDMA, was considered to be of particular concern since it was being sold openly in record stores and head shops. Frothing with investigative frenzy, the newspapers spent the next couple of days discovering dozens more "Legal Highs". Alongside the legal E's they reported were packets of legal speed, legal coke, legal acid and legal smoke. All of them were packaged with happy smiley faces and came complete with silly pseudo street names. One outlet, Dr Herman's Hed Shop, was singled out for particular venom, even appearing on Channel 4 News. The Labour Government, which has been "hitting the ground running" ever since it was elected at the beginning of May, made loud indignant noises and hinted at new legislation that was in the pipeline.

The reaction was both typical and puzzling. Typical in that politicians now feel that the only way to react to news of new drugs is with knee jerk hysteria. And puzzling because abundant legislation already exists to deal with any new substances that appear on the market. The Medicines Act states that, "anything supplied or sold as a medicinal product and then used for medicinal purposes requires a license." To cast its net as wide as possible the act defines a medicinal product as "anything that interferes with the body's physiology". In other words, if I sting my leg on a stinging nettle and you sell me a dock leaf then you could be sent to prison for two years and be fined anything up to £5.000. As Greg Poulter, a lawyer and deputy director of drugs agency Release explained, "Dr Herman's publicity of these substances is enough in itself to constitute a crime".

Furthermore, the drugs which are being sold as legal highs are made up of ingredients that are commonly sold elsewhere, though admittedly not for pharmaceutical purposes. Morning Glory Seeds, a staple of Dr Herman's counterfeit hallucinogens are available in garden centres and hardware stores. Ephedrine, another staple, is a stimulant so common it's difficult to think of anyone who hasn't taken it in one form or another. It is contained in LemSip for

example. Kava Kava, Dr Herman's "herbal cocaine", is commonly distilled and turned into a drink not unlike Tequila.

You can buy it in any half-decent off-license. As for Guarana, Kola Nuts and Sassafras, you'll find them all in your local Holland & Barrett's.

Add to this the fact that there have always been plenty of perfectly

legal ways of getting off your trolley without resorting to Dr Herman's odd New Age potions, and the whole situation is doubly baffling. There's booze and fags for starters, plus caffeine-based stimulants, the odd decongestant and certain cough medicines (sold over the counter in most chemists) and, of course. England's annual crop of magic mushrooms, all of which are available at a fraction of the price of illegal, or indeed legal, highs.

Given these facts it's worth wondering why anyone would want to buy legal highs. Charly Hughes, owner of Dr Herman's Hed Shop and Europe's leading supplier of these drugs reckons his customers are health-conscious twentysomethings reluctant to dip their toes into the murky world of illegal drugs.

"They want something that will make them feel good without the comedown. To date we've sold 25,000 doses of Love Doves. That's 25,000 people who haven't taken an illegal pill on Saturday night. Name me a drugs enforcement agency or drugs counsellor that can say they stopped 25,000 people doing an E?"

Techno DJ Dave Mothersole, who works for Muzik, puts it slightly differently.

"The people who do their whole week's shopping in Sainsbury's, pay their bills by direct debit and have 'Child On Board' stickers on their Volvos. They want to play it safe. They're the sort of people who say they'd like pornography if it wasn't so dirty. That's fine, but if a drug works it's

going to give you a comedown, that's a fact. If it doesn't work, then what's the point in taking it?"

"The point is these drugs do actually work," says Hughes. "They come pretty close to the real thing and are a lot less risky."



Herbal Drugs







Ultimately, the only sensible thing to do seemed to be to try some of the products and see whether or not they work and how they stand up to the real thing. We picked a selection of Dr Herman's stimulants and psychedelics and invited four friends to help out, all of whom have plenty of experience with illegal drugs. Dave is a press officer who has worked with The Happy Mondays and Pop Will Eat Itself. Lisa is a trained biochemist and her partner is a Doctor of biochemistry. For the purposes of this experiment, and his future job prospects, we'd better call him 'The Doc'.' Tammy is an old friend and former heroin addict who now works in a bank. I myself have been faffing around with drugs since I was around 15, though of late I've slowed up a little. All of us are over 25 and certainly more conscious of our health today than we ever have been. We are almost ideal customers.

We took the drugs over one night beginning at 9pm and carrying on for as long as we could. The Doc and I stuck to psychedelics, Lisa and Dave went for the herbal stimulants and Tammy did the decongestants and some Pro Plus (the popular caffeine-based stimulant), to compare their effects to Dr Herman's wares.

LOVE DOVES-

The most infamous of legal highs, Love Doves supposedly contain "MDA-like substances". Dave and Lisa both took one dose each (five pills). Within half an hour of taking them both said they felt warm, tingly and pleasant. This sensation increased in the subsequent hour. When, after two hours, the effects appeared to be dwindling, they topped up with four capsules of Rain each (basically triple-strength Guarana), another stimulant supposed to complement Love Doves, but they noticed no discernible change in their condition. For the next hour they said they felt mildly speedy. Their conclusion: Love Dove's were okay but, at five pounds a dose, not worth the money.

DRUID'S DREAM and YELLOW SUBMARINES:

The strongest hallucinogenics sold by Dr Herman's, these two drugs contain Ephedrine and Morning Glory seeds and are identical. Yellow Subs come in capsule form, whereas Druids Dream arrives as a gritty powder and needs to be mixed with fruit juice or water. I took the powder and The Doc did the capsules. After two hours I was suffering from nausea and mild anxiety. The Doc on the other hand claimed to be feeling absolutely normal. An hour later my feelings of discomfort had increased and were compounded by an unpleasantly speedy sensation. The Doc was also speeding slightly but said he felt no discomfort.

CAL AMUS-

The most singularly unpleasant of all the potions The Doc and I tried. Even heavily diluted this powder tasted and smelt like scouring powder. The publicity claims that this is what Moses was on when he saw the burning bush, but all we were aware of was our burning throats. Truly horrible, with no apparent effect.

KOLA NUTS-

Another stimulant roughly equivalent to a strong cup of coffee. Again, okay, but not nearly as effective as Tammy's Pro Plus.

KAVA KAVA:

Supposedly Dr Herman's herbal coke, this powdered root can either be snorted or taken in a liquid form. It was surprisingly effective. Though no more so than snuff, according to The Doc. One small line gives you an immediate head rush and a slightly numb sensation. Too much though and your nose begins to block. Still, a general thumbs up from everyone who tried it.

MIND BANDITS AND JACK IN A BOX:

The Doc and I took these after the Subs, Druid's Dream and Calamus had all conspicuously failed to do what they were supposed to do. Jack In A Box are simply a mixture of Kola Nuts and Guarana and had zero effect. Mind Bandits, as we were to discover are a slightly milder version of Druid's Dream. At about 4am The Doc reported mild hallucinations, "Similar to the flashing lights you get just before a migraine." By that time I had lost all appetite, was unable to smoke and felt sick when someone suggested I have a glass of wine.

DECONGESTANTS:

More specifically, decongestants containing large amounts of Ephedrine. Tammy took four and became speedy and bad tempered. She also complained of muscle pains and a headache. Primal Scream's Bobby Gillespie once described taking these drugs as "one above glue sniffing". Truly horrible, but if your only aim is to stay up all night then they are frighteningly effective.

CONCLUSIONS

At around 6am I decided to call it a day and turn in. By this time I had taken so many pills I was virtually rattling. The predominant feeling was one of nausea. I blame this partly on the herbs and partly on the fact that my tonsils had been tickled to distraction. Legal highs had a negative effect on me and The Doc. Neither of us were able to work the following day and I even suffered a mild fever as my body attempted to sweat the rubbish out. So much for no comedowns.

Lisa and Dave fared slightly better. Neither reported any comedown. The Love
Doves and Kava Kava do apparently live up to their promise, though they
seem an expensive compromise. Ironically it is these that are

being targeted as dangerous by the tabloids.

Tammy suffered from all the unpleasant side effects of taking decongestants for kicks. She couldn't sleep a wink and she spent the following day wheezing like an asthmatic and was periodically seized by gruesome cramps. Not nice.

There is a lesson here that our increasingly autocratic government might take the trouble to learn. If you really want to save people from the misery of drugs then the least you can do is warn us about the bad ones and point us in the direction of the good ones. At the moment the whole drugs market is a soul-destroying anarchy run by a confederacy of goons, gangsters, bent coppers and that hopelessly optimistic, glassyeyed mate who's always promising you the best high ever.

Prohibition, to paraphrase Dr Herman's proprietor Charly Hughes, simply puts money into the hands of the unsavoury, stops people from getting the treatment they need and prevents proper studies. Remarkably, not one of the poison units I contacted had performed any tests on Love Doves or any other legal high, yet all were sure they'd read somewhere that they can kill.

My own view, a view shared by many lawyers, magistrates, policemen and judges is that any further legislation would simply create yet another layer of victimless crime. I don't like what legal highs do but that's only because the ones Itried did nothing. And they did that unpleasantly.

ALL THE DRUGS TRIED BY MUZIK CONTAINED ONE OR A COMBINATION OF THE FOLLOWING SUBSTANCES

KOLA NUTS: Very mild stimulant containing 1.5% caffeine. From dried root of Cola nytida. Africa.

SASSAFRAS: Mild stimulant, root of plant called Sassafras albidum.

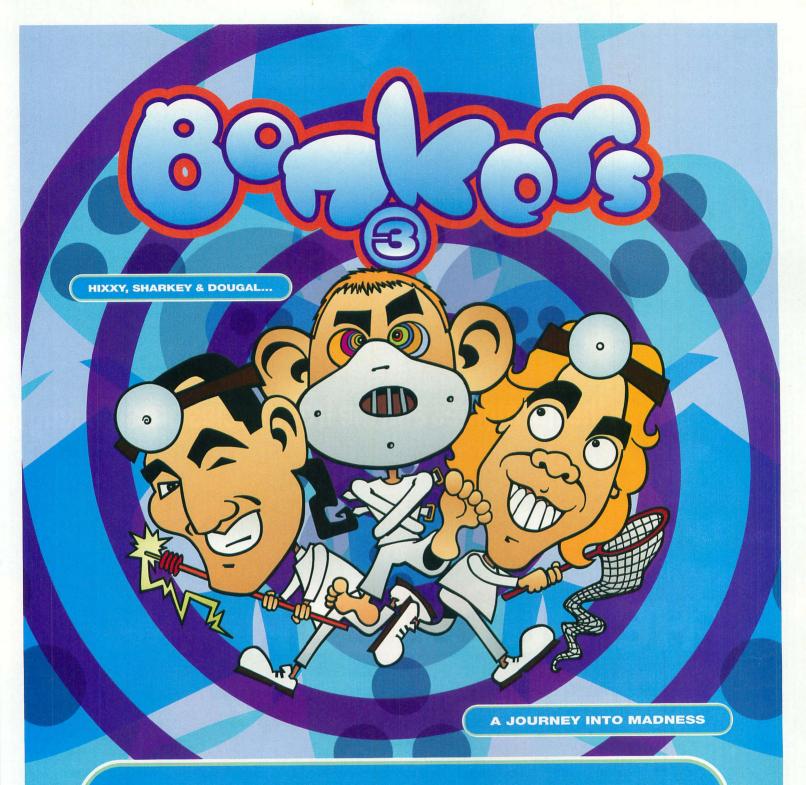
GUARANA: Mild stimulant sold everywhere.

CALAMUS: Dried root of Acorus calamus. It's an anthelmintic, meaning it is commonly used to kill worms. It can also be used to relieve flatulence.

MORNING GLORY SEEDS: Dried root of Ipomoea orizabensis. Known to contain alkaloids including derivative of Lysergic Acid. Also has laxative uses.

KAVA KAVA: Dried root of Piper methysticum. Also fermented or distilled to produce an intoxicating drink. Reported to have muscle relaxing and anaesthetic properties, and occasionally administered for anxiety and stress-related disorders.

EPHEDRINE: The Doc reckons that virtually every legal high we took contained Ephedrine a stimulant that effects the central nervous system. Its main clinical use is as a nasal decongestant.



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OREACT

ROMAN

"When the harmonies and the frequencies are speaking to

THE OUTSIDER

He might well be the most paranoid bloke in the music business, but Romanthony is still a genius in our book. This is the exclusive first ever interview from garage's Number One recluse

His hero Stevie Wonder. Romanthony controls absolutely everything he records. In short, he is a control freak. From the basic operation of the sampler to the breathtaking vocals he lays over the top.

So what, you may think, there are countless producers who do the same. And you'd be quite right. But how many of them won't even give their UK record label their telephone number and allow them to communicate only by fax. Or have a photo shoot set up for this interview (insisting on no photos of his face, naturally). then vanish and go incommunicado for days. Let's face facts, the man's a nutter. And a very paranoid one at that. But how many other nutters can record the wondrous, soul-bursting songs Romanthony is capable of?

Listen to the emotive screamed vocals and rock guitar histrionics on the 4am torch song that is "The Wanderer". He can turn out the gospel-inspired New Jersey deepness of "Let Me Show You Love" one month, then the Tony Humphries name-checking disco rompathon that is "In The Mix" the next. He's made rap and r&b and techno-sounding records, but as soon as he sings you

know they're really none of the above. They're Romanthony records.

Romanthony is frequently compared to the Artist Formerly Known As Prince. Certainly there are similarities in the almost girlish pitch of both their voices. And while their music is often incredible, at times they are both just incredibly dull. On the one hand. Romanthony can turn out the mind-blowing 100-minute roller-

coaster ride of "Romanworld", the album released earlier this year on Azuli. On the other you could get him retreading the tired, same-old New Jersey house clichés. But that's what you get once you start bandying about words like genius". And, just as you forgive AFKAP his "Emancipation" for the sake of "Sign Of The Times", you make allowances for Romanthony. Besides, it's not easy

"It drains me", he begins. "Not because it's a lot of work, but when the harmonies and the frequencies are speaking to my soul, they soothe me to the point that I'm almost having a climax. Like in the act of making love. You know what you're doing is going to end eventually but, as you're going along, you can never imagine what it's going to be like. And then once it happens it's like a release into a state of ecstasy. And that's what it's like recording. So I have to find the right time in my world to do songs like 'The Wanderer'. So that I can come out of it and have time to recuperate.'

Strange words coming from anyone, let alone an American house producer. Normally you just get that Armand Van Helden attitude. Big money remixers more interested in getting laid than laying down something worthwhile. Which is cool. We've all gotta get paid. Everyone except Romanthony. When you talk to him you're hit with strange words like "longevity" and "commitment" and phrases like "artistic responsibility" and "creative control".

WORLD ROMANTHONY

my soul, I almost have a climax. Like in the act of making love"

ROMANTHONY ON.

STEVIE WONDER

"He's a blessed soul. You look at him and think. 'how can he do what he does?' . It's so much more on a different level than a DJ who samples something and repeats it forever. It's the difference between someone who stole a car to get somewhere and someone who can build a car from the pistons up."

TOWN HIMMOREDIES

"Tused to go to Zanzibar and sneak in like a dark shadow, a by-stander who nobody knew. I was just in the corner thinking about how effective certain sounds or records were. That's what really sealed it for me that I would make those kinds of records. And, after I started my label. Tony Humphries was one of the DJs who supported me all the way and I felt his support should be appreciated. So, like in other types of music, say

with the Rolling Stones getting John Lee Hooker or Howling Wolf on stage or Blondie rapping about Grandmaster Flash, it ["In The Mix"] was just my turn to say that when Tony Humphries is in the mix, everybody's diggin' it."

AMERICA

"In America, the dominating music is either going to be hip hop or alternative/grunge. Dance music is in there, but it's not the dominant music. And that's because of the political climate and everyone wanting to have an attitude and the music gives them that attitude. In the UK and elsewhere it's different. You don't go out to a party thinking that you're gonna get shot. It's more along the line of whether you'll get a good trip on the drug you're trying. Or what the DJ is going be like. But over here, it's like, 'Am I gonna get out of this club alive?' There's a real climate of chaos in the clubs over here."

"It's crazy," he notes. "People used to use this music for communication and making life better. But now, that ultimate power of the music is being sidestepped because of certain technical innovations. To me, the vocal is still one of the most powerful things, something which lasts forever. Nowadays, the market is just flooded with these cheap, throwaway, bubblegum records."

Romanthony's music may well be based in house, but his creativity reaches out beyond the narrow confines of the dancefloor. Yet he continually resists pressure to sign a record deal, to relinquish control over his music to anyone but himself.

"It's confusing," he admits. "I'm trying to get myself ready to allow the songs to go further than the underground clubs, yet I don't know what I have to do. It's like I need to live better, organise my business better and, unfortunately, learn from some of the tragedies in dance music and in the music business as a whole. Like with Tupac, Biggie Smalls or Kurt Cobain.

"Because most of the time, when artists come out with a major album and they finally get broken around the world, they've got some dark thing following them. And just when you think they're having the best time, it comes out and they're on the edge. So I've been trying to keep my music back and keep it underground with just the really serious supporters until I have an idea of what the responsibility is to be a musician and the one who gives this message out.

"I just hope I can figure it out before it gets too late. Because there's a need for

me to get songs like 'The Wanderer' out to a larger audience but, first of all, I have to understand why other people have fallen before me."

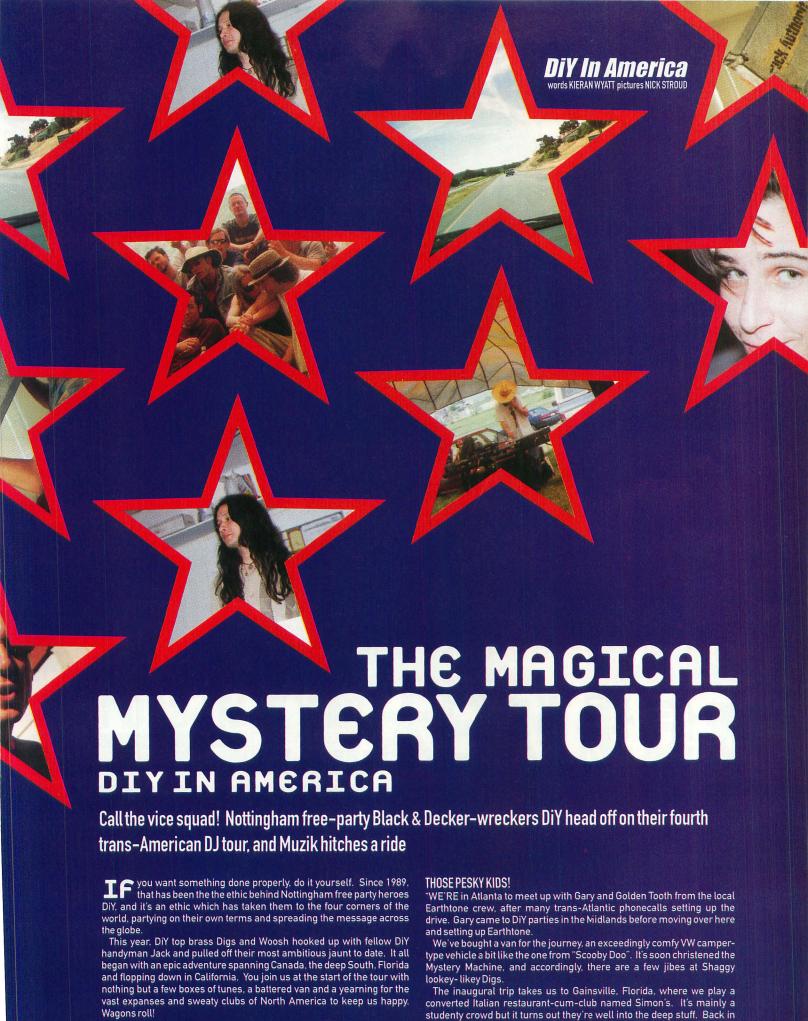
Romanthony has always been the same. Back when he was growing up in New Jersey, trying to learn the guitar, he'd listen to any record with a fly lick and try to copy it. He'd mess around in his garage with a bunch of mates, playing covers and working out how to write songs. Once he made it into a big studio to record his first demo, he was so enraged by the engineer making him feel stupid that he didn't rest until he worked out how to use every piece of equipment in the recording process. He hasn't looked back, hasn't changed his methods. Has never, to use a very unfashionable phrase, sold out.

Of course, if that's the way you work, it would be no surprise for Romanthony to never make it. To never get that world tour, or "Top Of The Pops" appearance.

"And for all the people that are waiting for me to get the videos and all the rest," he concludes, drawing his own parallels with the artist he's most often compared to. "take a look at someone who had all that and you'll find someone who wrote 'slave' on themselves and someone who said their concerts were hell. Then tell me that it's a good idea."

Romanthony says it's more important to wait until everything's perfect. Until the people in power are ones he can trust. He doesn't seem to mind. After all, it's going to be a very long wait.







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Diy In America

Atlanta, we stop at a Hicksville roadside diner full of fat people in cowboy hats. They look at us as if we're from another world - they can't place our accents and think we're all from Germany! Most insulting."

ROOTIN', TOOTIN' & SHOOTIN'

"EVERYTHING in Dallas revolves around Exposition Avenue, known simply as "The Block". Everybody lives here, drinks here, buys their tunes here and even does their laundry here. Mike, Sean, Miles and the Hazy Daze collective make us feel welcome. They open the doors and it's sleep-whereyou-drop time.

This is our fourth visit to Dallas, so it's familiar territory. There's been a Dallas house scene since 1986 when the Stark Club was run by Grace Jones and Ecstasy was still legal - you could buy pills over the bar by credit card! It was also the last state in the US to criminalise Ecstasy. We play a Hazy

WHY DIY LOVE AMERICA

"The owner stands in the middle of the store mixing the latest tunes and people sit around all day eating sandwiches and drinking cups of coffee. If you like a track you shout out quickly to reserve a copy. It takes all day to get your records."

"You can pick up some amazing stuff in these junk shops. It's great when you wander in and someone's just offloaded their entire record collection. We bought mountains of vinyl while we were over there.

"Basically there was the desert, a road and this diner. That was it. A proper dusk-til-dawn outfit full of all these grizzled truckers and these massive tropical fish tanks. Apparently Jim Morrison took mushrooms here."

"We met up with a bunch of mates who were total pot connoisseurs and they gave us this huge bud, about a foot long and supposed to be the best stuff in North America. After about thirty minutes we were gibbering wrecks!"

Daze party at a warehouse in the downtown area. The police show up around six o'clock in the morning and all the kids have to leg it when they're asked for ID - there's a curfew in Dallas which means nobody under 17 is allowed outside after 11 at night. Boo!

The following Saturday there's a big ranch party up in the hills. In true Ken Kesey style, the trees are miked up to a 24-track studio which records all the mad shouts and goings-on for release as an ambient CD. Andrew Rawnslev from XLR8R magazine kicks off the house tent with Hazy Dazer Mike Constantino followed by DiY before Cléy finishes off. A loopy woman called Sitanya Hitler turns up at the party. She's been ringing the Hazy Daze office for weeks beforehand saying her father found gold when she was a kid and that her family are the Beverly Hillbillies! She rants all the way through the party. Oh dear."

FEAR AND LOATHING IN THE GRAND CANYON

"WE got held up in Dallas so we have to drive non-stop to make our next gig in LA. This is proper open-road US-style driving, all wide highways with hardly any traffic. By now we've been up for four days on the trot so we're pretty spaced out. We descend out of the Sierra Nevada mountains to the Grand Canyon just as dawn is breaking. It's jaw-droppingly beautiful, and we set off down this trail and find a secluded spot in the shade. We decide to smoke some blunts, knock back some tequila and take it all in.

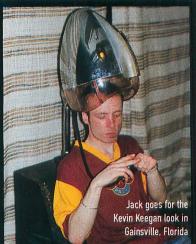
'Naturally, we're totally unaware of the reaction of all the tourists walking by. We continue to relax and enjoy the scenery and get a big fat bifta on the go. not realising that we stand out like sore thumbs. Inevitably after a while, a



'By now we've been up for four days on the trot"







Diy In America

parkie approaches us. Uh-oh. Some sad tourist felt it her moral duty to point out our discarded weed to the rangers, who came along and searched us. They march us up to the van and search that, too. We manage to get off with a \$250 spot fine. Then we lose Pete and it all goes totally Scooby Doo as we drive around and to find him without looking too conspicuous. It's only afterwards that the ranger points out that we must have been mad to smoke spliff and drink tequila on the busiest tourist trail in the USA!"

JOURNEY'S END

AFTER the Grand Canyon we drive through the Mojave Desert on Route 66 to Los Angeles. It's boiling hot. It takes a couple of hours to drive into the smog-filled centre of LA, past Compton and through South Central and loads of seemingly-familiar places.

We stay with our friend Lily on the Golden Mile and get a guided tour of the "trendy" bars, bumping into Dimitri From Paris and Mani who's in town with Primal Scream. Small world and all that.

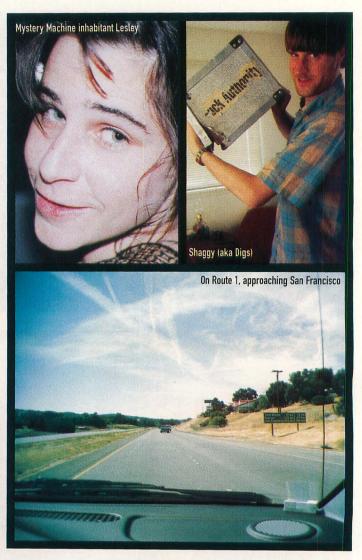
The next day is the final leg of the journey, the drive up the legendary Route 1 to San Francisco. About 45 minutes from San Fran the engine blows up. Turns out it's held together by plastic ties – we'll have a few words to say to the bloke who sold us the van in Atlanta.

The last bit of the trip is taken by train to San Fran, where we head for The Mad Dog In The Fog, the local ex-pat bar. On the Saturday we play Vanilla Fudge in "La Bastille", a French restaurant is run by old friend Big Lee and locals from the Imperial Dub label. We head off in the morning to The End Up, which opens at 6am for an all-day session. There's a strong gay vibe but still a mixed crowd, a garden and waterfall outside and the dancing goes on all day.

The last gig is Spun Daze where all the "tweekers" hang out – the kids who have been up all weekend and are really strung out. After a 35-hour drive and a six day haul we feel we're in good company. Various bedraggled members of the now 40 or 50 strong crew gather for a final night of fun and farewells. It's been a long trip!

GETTING DEEP IN THE STATES

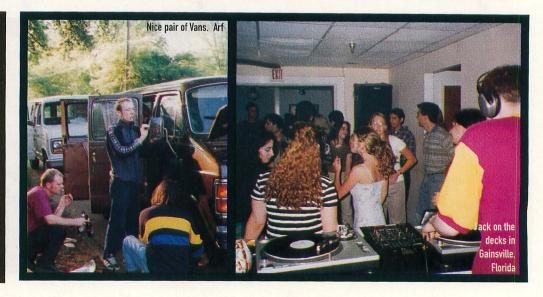
Since they formed in 1989. DiY have takes their unique brand of British deep house to the States every year, with DJs like Emma, Jack, Simon DK and Digs & Woosh playing out at clubs and free parties all over the country. In 1993 they organised The Big Trip when 43 members of the collective jetted off to San Francisco to crash in a three-bedroom apartment for a month of hard partying. Many of those who went on the trip relocated there permanently, jacking in well-paid jobs to start afresh on the West Coast. DiY admirers have also set up deep house enclaves in Dallas (Hazy Daze) and Atlanta (Earthtone).



"There's been a Dallas house scene since 1986 when the Stark Club was run by Grace Jones and Ecstasy was still legal and you could buy pills over the bar by credit card!"

DOING IT YOURSELF IN 1997

After several months of international DJing in the States, Australia and Europe, DiY are now back in the UK with a new fortnightly Friday jam. Floppy Disco, at The Bomb, Bridlesmith Gate, Nottingham. Their website (www.digit1.com/diy) contains up-to-the-minute information about the club plus an excellent history of the collective. stories and pictures from the free party scene throughout the 1990s, and the Global Groovers' guide compiled from DiY's travels around the globe. DiY also celebrate their eighth anniversary with a new compilation "DiY 89-97: 2920 Days Of. . . ", released on DiY discs. Contact DiY Central on 0115-9111 -096 for more information.





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Paul Oakenfold

SO much for peace and love. People are shoving each other out of the way to get into the dark room at the back of Cream. You shoot a mini-dressed girl a look for barging an elbow into you and she just looks back like you're some kind of idiot. "What's your problem?" say her eyes. "Don't you realise? Oakey's on in a minute." So you jostle for your own little space as the lights go down and the entire crowd turns to the darkened DJ booth and erupts into slow, measured clapping. The chant goes up: "GO OAKEY! GO OAKEY!" and the man just stands there, grinning broadly for a couple of minutes. Letting the silence build until it's plain uncomfortable. Making us wait. Then, easing up the fader on BT's "Flaming June", a soft tide of sound washes out. The people rushing into the room erupt like Robbie Fowler's just put away a belter against Man U. We're off.

PAUL Oakenfold was the first acid house DJI ever heard. It was in the summer of 1988 (when else?) at the Zap Club in Brighton. For me, it was a dive into unfamiliar sensory territory, the sickly sweet smell of the smoke, the Lucozade everyone

was inexplicably drinking, the insane ritual arm waving and chanting. And at the core of it all was the music. Paul Oakenfold, a man sporting the longest hair and baggiest T-shirt I'd ever seen, was dancing away behind the decks, mixing weirdly European-sounding records like "Jibaro" and Mory Kante's "Yeke Yeke" in with the twittering Chicago 303s. Raze's "Break For Love" lifting out of the speakers at the end of the night. Although back then I didn't know the name of the tune. I just thought it was the most outlandish, ethereal record I'd ever heard played in a club. Even in my pre-E innocence, the fact clubbing could be such an all-encompassing, communal experience was an truly overwhelming revelation. I went up to the decks and shook Paul Oakenfold's hand. He grinned warmly and thanked me.

Cream, 3am, almost 10 years on and Oakenfold has just finished playing a trance set of carefully calculated ferocity. In 1988 there were maybe one or two grinning fools like me coming up to thank the DJ. Tonight there's a queue. It takes Paul 20 minutes to shake every offered hand, to sign every scrap of paper, flyer, and in one case even a 10 pound note that gets thrust in his face by an idolising fan. Everyone gets a slice of his time. Ten minutes before they'd all been stamping on every available inch of podium space, ripples of applause breaking out spontaneously and engulfing the whole room, as they cheered for one more memory to keep them going when they're back in the office on Monday morning

That was nothing, really" said Paul as we drove back to his hotel. "A couple of weeks ago they were cheering like that for 25 minutes." It's been a busy 10 years for Oakey. A whole decade of dance which has seen him moving from E'd up early

Balearic evangelist, to defining indie dance with the Happy Mondays, to going across the world as tour DJ for U2 and launching his own Perfecto label

A year ago, Oakenfold took over a residency in the Annexe at Cream. It's a dark, low-ceilinged room which has traditionally provided a home for the harder techno DJs. When it kicks, the sweat gathers as condensation on the ceiling then falls onto the crowd in huge salty raindrops. It's a black hole of a squat party dropped right in the middle of one of the biggest, glammest clubs in the land.

"Last year, I sensed the change in the club scene," Paul tells me later. "Everyone seemed to be about take, about milking the scene for everything they could. I thought it was about time I gave something back." He did it by accepting a residency in the Annexe. If it was Saturday and you wanted to hear Paul Oakenfold, you had no choice. You had to come to Cream. And in return, from midnight till three every Sunday morning, Paul has turned the room into his own little trance den. Into the most exciting corner of any club in Britain.

Today, the Annexe still has the same grimy, dark dirty charm. But it's livened up by a polystyrene menagerie of glowing toy animals hanging over the clubbers heads. There are psychedelic projections beamed onto screens in the corners. Cream's grubby little squat has gone fluoro. It's all gone totally... Oakenfold.

Monday lunchtime, in a pasta restaurant round the corner from Paul's label, Perfecto on Kensington High Street, west London. Oakenfold's looking tanned and healthy after six weeks in Ibiza, playing weekly six-hour sets at Cream's Amnesia residency. Then flying back to Liverpool every Saturday, of course.

SO HOW'S CREAM GOING?

"Great. I've never been a DJ who plays two or three gigs a night. I'd rather go to a club, get there early, hang out, have a drink. Play a two or three hour set. Put everything into it. That way I enjoy it the same way the people do. So I felt I had to be a true resident, one who's there every week. A resident isn't someone who's there once a month. It's not trendy to be a resident. It's fucking hard work." THE CROWD SEEM TO RESPECT THAT?

Yeah. There's a strong crowd of people who come every week. Last time I played at the Ministry Of Sound, the number of people who came down from Liverpool was unbelievable. I could have been resident in clubs a lot nearer to where I live.

> but if the crowd can make that kind of commitment, then so can I. It's not about me. It's about us.

"I could have made a fortune out of this scene by doing six gigs a night, by remixing everything everything under the sun. Last year I did just six remixes, and I get offered four to six remixes a week! So I could milk this scene for money, but that's not what I'm about." WHAT DO YOU THINK MAKES A GOOD DJ?

'Preparation. Anyone can get the latest tunes and learn how to mix them together. Literally anyone. But that's the difference between your Endsleigh League DJs and your Premiership. You wouldn't believe the amount of preparation which goes into playing a six hour set at Amnesia."

WHAT'S SO SPECIAL ABOUT CREAM?

"I was offered residencies by three big clubs. I chose Cream because I felt there was real commitment there. Darren [Hughes] and James [Barton] have the same vision as me. Clubs have been about take for too long, and they were prepared to give something back. Hence the new sound system. Darren is in that booth at the end of the night with me every Saturday. He's just as important as me. So's Keith the lighting man. There's two shops in Britain that have my charts [Three Beat in Liverpool and Massive in Oxford], so you can buy the tunes from Cream. And I have total respect for the crowd. So you see, it's not about me - it's always about us.

IS THIS YOUR ACID HOUSE ROOTS SHOWING THROUGH? "Yeah, I always felt that. Positive not negative. Too many people focus on the negative in life. But that's down to your karma, to your balance as a person. It depends what you're motivated by. If

you're a DJ and you want to do three gigs a night, go ahead, you'll make money. But that's not what I'm motivated by. I just think that if you're good at what you do and you work hard, then money will come." HOW'S IBIZA BEEN?

"People knock Ibiza, but they've never really understood the island. I thought I'd go out for six weeks, really enjoy the island. If you go for two weeks, you don't really get to know a place. For the last three years, the north side of the island have been holding open air parties that the English just don't know about. There's nothing better than going to a party on a beautiful beach with people from all around Europe dancing as the sun comes up. It has to be secret because the clubs don't like it and would report it to the police. It's an older crowd who don't go to the clubs anymore, but still come to Ibiza because the spirit of the island is so strong. I wanted to put across some of that vibe at Amnesia.

"If you trace back the history of the island, it's always been a playground for foreigners. First it was the hippies, then in the early Eighties it was the European jet set. I remember Freddy Mercury had an insane party. It was an undiscovered playground with all these rich people and the hippies together. Then, of course, the Ecstacy boom hit the island and eventually it was all brought back to the UK."





1. ELECTRA - "JIBARO" (ffrr 1988) As Balearic as it gets. An update of the Elkin and Nelson Ibiza classic soaked in innocent Mediterranean holiday vibes. 2. HAPPY MONDAYS — "HALLELUJAH" (FACTORY) The one that blew the roof off the Mondays. Shaun

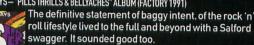
Ryder leers his halluci-babble through Oakenfold's

hazy, new beat-inspired mix. The soundtrack to a nation gone raving mad. 3. ELÉCTRA — "AUTUMN LOVE" (ffrr 1989)



Like Donna Summer's "Love To Love You Baby updated to soundtrack dawn breaking over the M25. A blissful record that summed up the last days of the early rave scene's cuddly collective innocence. 4. MAŚSIVE ATTACK — "UNFINISHÉD SYMPATHY" (VIRGIN 1990) Oakenfold's dreamlike mix of this classic song took dance records back to levels of sophistication

forgotten since the days of Chic. Beautiful. 5. HAPPY MONDAYS — "PILLS THRILLS & BELLYACHES" ALBUM (FACTORY 1991)



6. ROBERT OWENS — "I'LL BE YOUR FRIEND" (PERFECTO 1992) Already a classic when Paul signed it to Perfecto and mixed in the building crescendo of strings that

enlightened a new generation of clubbers. 7. U2 – "EVEN BETTER THAN THE REAL THING" (ISLAND 1991)

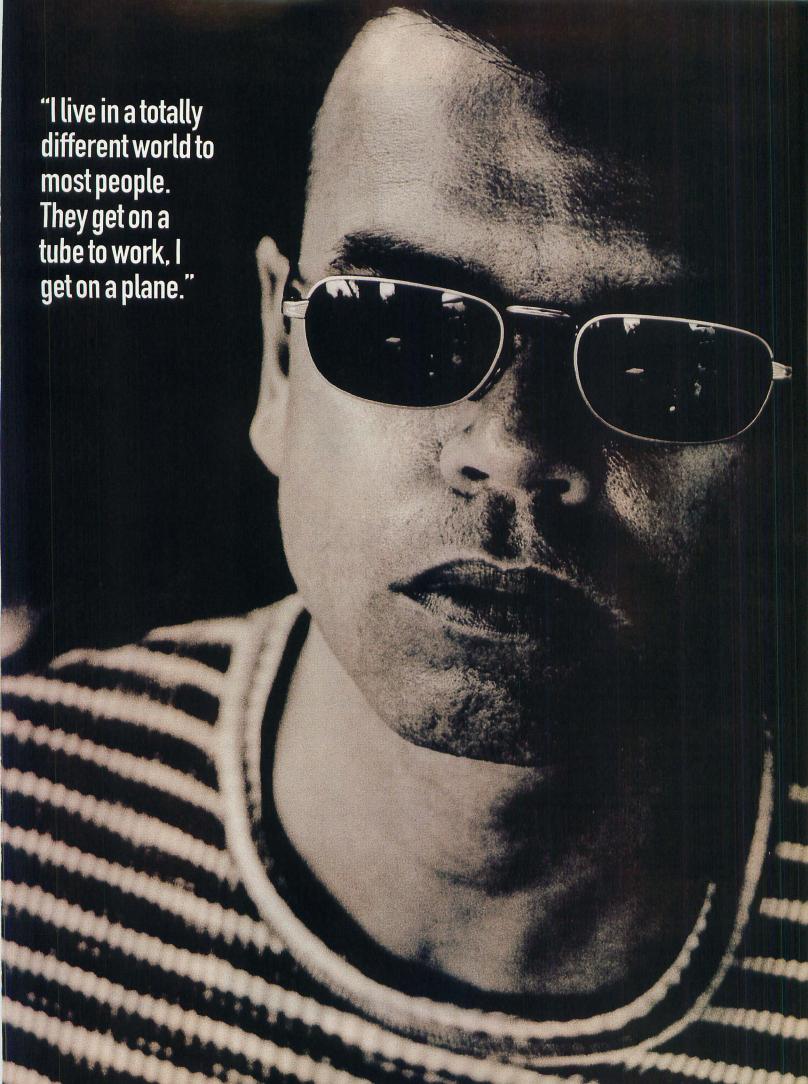
Not the first Oakenfold/Osbourne U2 respray, but the first one to storm the dancefloors, reinventing Bono as a latterday Sly Stone by re-editing his cries of "Take me higher" into an irrepressible mantra. 8. U2 - "LEMON" (ISLAND 1993)

A full-on house remix that was later reborn as Grace's "Orange" (geddit?), this progressive pulser recast Bono as a falsetto disco queen.

9. GRACE — "NOT OVER YET" (PERFECTO 1995)

When Perfecto's original deal with RCA went sour, this dreamy, trancedout pop song was lost in the fuss. Sasha & Digweed championed it for a year before the newborn Perfecto Mark Two took it into the Top Five. 10. OLIVE — "YOU'RE NOT ALONE" (RCA 1997)

Let's face facts. Olive are not much cop. It was the Oakenfold/Osbourne version and nothing else that sent it straight to Number One.



Paul Oakenfold



"Er, yeah. Me, Nicky, Danny and Johnny [Walker] all brought it back and it all kicked off. Then everyone started going back to Ibiza and started slagging off the island. Which is why Jose, Alfredo, Pippi and Cesar all slag off the English. Because, in a way, we did go there and rape and pillage the island. Mind you, the British have always done that, haven't we?" YOU WERE IN THE RIGHT PLACE AT THE RIGHT TIME.

SHEER LUCK OR GOOD JUDGEMENT?

"Well, you've got to be open-minded. I don't live in the past, it doesn't interest me. I live in the present and the future. I'll play speed garage, 187 Lockdown is massive for me. I'll play drum & bass, it doesn't bother me. I remember when I got Goldie's 'Timeless'. It blew me away. I played it at Cream two years ago and it cleared the floor. It didn't bother me because it made a statement. In six months time, all those people would remember where they heard it first. It makes me laugh when I see DJs who just don't have the confidence to embrace new trends. They find it threatening because they're worried they'll lose work. IS THAT HOW DJS LOSE THE PLOT?

"People get lazy, it goes to their head. I've known this one particular DJ for 10 years. I saw him backstage at Tribal Gathering. We were hungry, so I went to get something to eat. He said he couldn't go out there because he'd get mobbed. I was like, "Who do you think you are? I'm as big as you and it doesn't bother me none. If people want to shake your hand, let 'em". There's so much ego out there. Honestly, when you work with artists like U2 or the Rolling Stones

'It's not about beat mixing, most of the mixes are quite short really. It's about keys and arrangement. I always try and incorporate a bit of variety, perhaps some speed garage at the beginning then into the more mainstream Perfecto stuff. About halfway through I drop into some of the harder, more progressive sounds. When I drop it down I might drop in some film music from a CD. 'Once Upon A Time In America' by Ennio Morricone or 'Merry Christmas Mr Laurence' always go down well.

"Because the system at Cream is so good and the crowd have real confidence in what I do, I can get away with all kinds of things. I'll turn the volume off and let everyone hear it on the monitors. Then gradually turn it up. Or I use silence. Silence is a very powerful thing, but you ve got to have confidence to stand there with no music and the crowd going absolutely nuts. I've got some jet noises on CD, so I might play them, so it sounds like three jets landing on your head. I've played Opera in there!

There are certain new records that I'll try and break, so I'll play two mixes of it in the night. Or I'll keep mixing a string break under the other records, using the third deck. Then, in the last hour, I'll play the full record. And then the crowd will get it and recognise the tune.

"If I want to introduce a totally new tune, I won't just mix it in. I want it to have more effect. So I'll let the last record play to the end, then have a couple of minutes silence before starting the new tune, play the whole record and leave some silence at the end. So now I've showcased the new record and next week, when I start to work it, you're already familiar with it.

"In the last hour I move into the Fluoro kind of sound, the full-on trance stuff. Sometimes at the end I'll play jungle. Mickey Finn has done me a special dub plate of Natural Born Chillers' 'Rock The Funky Beat' with my name on, which people go mad to.'

ANNEXE IN LINE: 0AKEY'S KEY RECORDS FOR AUTUMN 1997 Tilt — "Butterfly" (Perfecto) Nalin & Kane – "Beachball" (Hooj Choons) Spacefrog – "X-Ray" (Sony)
DJ Scot Project – "Why" (German Test Pressing)
Johnny Shaker – "Pearl River" (Low Sense)
Tour De Force – "Alright" (east west) there's no ego. There's nothing left to prove. With anyone else there's loads of it.' SO HOW DO YOU KEEP YOUR HEAD STRAIGHT?

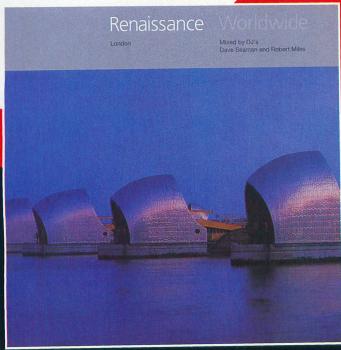
"You look after yourself from within. That's something I picked up in India, taking the the internal basics of a person rather than the external image. Not everyone's going to like what you do. But if you're big enough to deal with it you can cut through all of the bullshit and be really positive. My school of thought works. I'm the proof." DON'T YOU GET TIRED OF IT ALL?

"Of course. But I live in a totally different world to most people. They get on the tube to work, I get on a plane. I'm lucky, I fly business class and I travel in chauffeurdriven cars. But I need that space to give something back to the people when larrive. At the end of the night at Cream, me and Darren always rate the night out of 10. Seven on a good night, eight or nine on a really brilliant one. And you know what? It's never been 10 out of 10."

This then is Paul Oakenfold. Self-made man. Utter perfectionist. All wrapped up in woolly New Age philosophies of karma and astrology. Half hippy idealist, half selfassured, thrusting businessman. Love and peace mashed up in the mix with naked ambition and capitalism. It's like the very essence of Eighties acid house ethic distilled into one personality. But he's not bothered when you point out the dichotomy. he just shrugs and explains that it's the balance of life. He may well have a point.

Paul Oakenfold plays the Annexe at Cream, Liverpool every Saturday from Midnight to 3am





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Things are on the up for Tuff Jam. They've got a peak time radio show, records in the charts and followers all over clubland. They may not like it. They may not even know it. But the underground garage heroes are about to become superstars

"We're trying to keep garage cleansed, to keep the goodness in it."

MATT "Jam" Lamont and Karl "Tuff Enuff" Brown are locked in. Not to a groove, or a mix. But a room. Above the East End studio where they are remixing the Sneaker Pimps. And I am with them. We are trapped. The handle has broken off the inside of the door. Matt. tall. muscular, handsome with chiselled jawbone, high cheekbones and arched eyebrows is trying to pull the hinge at the top to open it. Karl. big. solid, not-to-be messed with physique, wide set eyes, is fiddling with a bunch of keys in the splintered hole near the lock. To no avail. Matt gets on his mobile and calls downstairs to the studio to get them upstairs. Then finally Matt and Karl stand by the door smilling and calling for help in mock falsetto voices. We all crease up laughing. It's a classic Tuff Jam moment. Luckily a hand pushes the door open from outside. It is Kenny, Matt and Karl's mate, dreads down to his shoulders, checked trousers. Assistant producer at the BBC by day. Speed garage fanatic by night. Door open, Karl and Matt head downstairs to complete their mix.

THIS is Tuff Jam. Currently, the two brightest stars in the speed garage galaxy. As DJs, their careers have epitomised the evolution of the UK garage underground, perhaps more than anyone else. Their roots in soul, hip hop, electro and R&B. Their beginnings playing South London all-dayers, hardcore nights like The Crazy Club and commercial spots like Jaquelines. Their pivotal residency 18 months ago at The Arches in Southwark Street. All the sonic elements which have intertwined to create the hybrid sound of speed garage 1997. And all the places, experiences and people that have made Matt "Jam" Lamont and Karl "Tuff Enuff" Brown that little bit different, that little bit special enough to front their music's assault on the mainstream.

For the two leading protagonists of an underground about to hit overground big time. Tuff Jam are remarkably relaxed. They seem to have little of the anger many on the scene felt a few months ago at the initial mis-representation of the speed garage in the media. Things are going well. Their show on Kiss FM is being switched from early Friday morning to the slot that Judge Jules used to occupy on prime time Saturday evenings. Their single "Just Gets Better" by TJR is getting daytime Radio One airplay. Tina Moore's hyperwarbling speed garage anthem, which they have a mix on, has just crashed the National Charts at Number Seven. Remixes are being offered thick and fast. As are DJing spots at northern superclubs like Love To Be.

But with meteoric success has come controversy. Tuff Jam have been accused of distancing themselves from the rest of the scene, from the garage underground that made them, from fellow DJs like the Dream Team and from the clubs who helped build their careers. Clubs like South London's Twice As Nice, which Matt left earlier this year. According to their critics they are also overly purist and snobbish about the music they play.

"We read in an article that we were selling out, that we were not championing our scene," says Matt, shaking his head. "People look up to us, so if we do the same things people want us to do, then we're not going to progress."



Brothers in arms: Matt "Jam" Lamont (r) and Karl "Tuff Enuff" Brown



"We're not distancing ourselves from this. We just feel we have a job to do which is to guide people. If we don't look after the ship it will sink," nods Karl sagely. So why the emphasis on using live vocals and instrumentation? Why do Tuff Jam seem to want to quell the renegade, radical aspects of the speed garage sound – the gunshots, the fierce basslines, the rewinds, the ragga vocals?

"We have to make sure people keep churning out musical garage instead of this throwaway garage," urges Karl with the emphatic tone of a master politician. "We're trying to keep it cleansed, to keep the goodness in it so it's not dark and dingy and makes people feel moody. If I go into a record shop now and hear something with that wah wah bassline or timestretch vocals I think, 'no thank you'."

"We haven't changed our way of thinking," adds Matt, "It's just that certain elements have come in and made it more jungalistic..."

"And now the record companies have grabbed hold of it and people are knocking out tunes which sound similar. That's what kills it," maintains Karl who's had some experience of the fickle world of pop as part of Rebel MC's Double Trouble. "It becomes commercialised and that's what destroys it. We are holding our ground because when this sound disappears, we don't want to disappear with it." Their distance from other figures in speed garage has also been exaggerated. Every week DJ EZ of Freek FM phones them on their Kiss show for a chat. "He always says 'I'm down in Tottenham at the burger stand', or something like that," laughs Matt.

There's no discernible negativity towards The Dream Team either. "We went to their barbecue last week, didn't we?" smiles Matt, raising an ambiguous evebrow.

him on. When Matt's cousin Albert wound up at College in north west London with Karl, who was studying electronics after chart success with the outfit Double Trouble he thought they'd get on. "He kept saying, 'yeah, yeah, my cousin Matt 'Jam' Lamont is really wicked', and he was saying the same thing about me to Matt," says Karl. "I kept thinking who is this Karl 'Double Trouble' Brown," grins Matt handing over to Karl almost instinctively. "And it was so annoying I thought, I've got to meet this guy."

THEY'VE seen some strange things together DJing over the years. The bloke in Manchester who thought he could fly. The MCs who had a fight on stage over who was going to chat over Tuff Jam's set. The saxophonist who popped up in the back of a crowd one night in Bournemouth jamming along with their set and then asked if he could play on their records. The bass player who did the same in Bognor. Neither have ever taken drugs. "I've never even thought — well, why not give it a go." says Matt. Neither drink or smoke. They won't even drink from opened bottles when they play out. "I never ever have a drink in a club unless it's sealed," continues Matt, "many times I've had people trying to spike my drink and I've seen them do it to other people."

FRIDAY. At the Escape Club in Cardiff there's an almost dangerous energy. An edginess. People move fast. They push through the crowd, come up to you and stare manically in your face, then dance away, oblivious. It is, quite possibly one of the craziest clubs in Britain. And Matt and Karl are rocking the place to its very

"We feel we have a job to guide people. If we don't look after the ship, it will sink"

"They do their thing and we do ours," shrugs Karl. "If we were closer together we'd both be sounding the same anyway," reasons Matt.

THURSDAY. Matt and Karl are doing their weekly Kiss show. They sit facing each other across a table, hovering over the mics. Karl in a silky tracksuit and baseball cap. Matt in black Calvin Klein T-shirt. Also in the studio are Ruth, Matt's glamourous, petite blond girlfriend and manager: Kenny, the aforementioned friend; Gusto, the US producer of "Disco's Revenge" fame and Gavin "Face" Mills of Catch recordings. Karl has put on a Confetti double pack and everyone in the studio is either dancing around or talking animatedly. It feels more like a private party than a radio show. "And now it's time for this week's competition," announces Matt as they fade out the record. "Oh no, we've forgotten the question," he laughs, looking at Karl for a reaction, "This show is so pre-prepared, ha ha..."

"You obviously don't listen to Kiss in the day, do you," quips Karl. Matt decides on the question: "Who sings on TJR's 'Just Gets Better", and gives out the Kiss phone number after a frantic search to find out what it is. "I thought you were gonna give them your home number then," Karl interjects. "Ha ha ha — well the winner can present next week's show," exclaims Matt and goes off to answer the phone which starts ringing almost immediately.

Karl Brown and Matt Lamont, 36 and 33 years of age respectively, met through Matt's cousin Albert. Karl, who'd grown up in north east London, was at College studying electronics. Before that he'd been in the clothing trade working first as a van boy, then as a distribution manager. He was obsessed with music from the off. He loved dancing as a child. First record bought: Stevie Wonder's "Superstition" at the age of eight. Built his own reggae sound system. Got into hip hop and electro. Became enamoured with ghetto blasters. "I've always wanted to be in music, building the machines that made the sound." he recalls.

Matt meanwhile was from Luton. He'd been a bricklayer and a draughtsman doing stress design work for the Ministry Of Defence, Buckingham Palace and top secret submarine bases. He too had always loved music, firstly because his big brother Laurence was into Kool &The Gang and disco. So when the building trade crashed eight years ago and Matt got made redundant he decided, like the words of some song, to give it all up to DJ. He took a box of records along to the Paradise Club in Islington one night. The promoters Happy Daze decided to take

foundations. In the DJ box, it's like their personalities have switched around. Matt, usually the more animated, looks serious and studied. He rifles over the record boxes or concentrates on the decks almost oblivious to everything else. Meanwhile Karl, sometimes the less extrovert, bounces around grinning in his tracksuit bottoms, fanning himself with a piece of vinyl. They seem to work together almost intuitively. Often there are no words, one goes and picks a couple of records, mixes it in. no interaction whatsoever. And the Tuff Jam sound traverses beyond what we know as speed garage. That is patently obvious. Panning out from hits that the escape club regulars are familiar with, Gant's "All Night Long", TJR's "Just Get's Better", Scott Garcia's "It's A London Thing" to a freeflow of jazz abstraction. They're right when they say the Tuff Jam sound is different. They are, perhaps more conservative, less gimmicky. They play the squeak of pitched-up vocals off against the drop of bassy organs and then cruise off into some endless seam of sax or a honeyed vocal.

"We've done an r&b track," reveals Matt, cautiously. They reel off a string of names they'd love to work with, Martha Wash, Tina Moore, Barbara Tucker, SWV, En Vogue. "If we could get En Vogue in a vocal booth in the studio and lock the door," sighs Matt. "And lock ourselves in with them! Ho ho ho..." adds Karl.

And while they're possibly the most stylistically traditional of the speed garage school, the seemingly unstoppable rise of Matt and Karl is raising heckles among garage and commercial house stalwarts, worried they'll be left redundant by this fierce new wave. As their manager Ollie recalls, two years ago they were playing a set for £150 each. Now it's £1000 each.

Matt is philosophical about the opposition they face. "I think there are a lot of people who've had it good for a lot of years and I don't care about saying this, just because a new trend's coming in and just because it's gonna blow up, people are very threatened because it's their livelihood that's going down the drain."

At The Escape a clubber completely off his chops makes a beeline for Matt in the DJ box. He shakes his hand fervently. Then when he walks away as if he's touched the hand of God. "Don't ask," says the promoter, shaking his head. "At the end of the day, people make us happy," concludes Karl, managing to sound totally genuine and not trite or cliched in the slightest. "When they smile they make us happy."

'Just Gets Better' by TJR Featuring Xavier is out now on Multiply

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a time when some producers seem to drop new dub plates on a weekly hasis, when the "fast turn around quick fix-its" deliver vinyl to the wax junkies as regularly as night follows day, laid-back slow workers are something of an anomaly. But then quality, it seems, takes time and space. Oh, and huge quantities of ganja to keep the pressure off and the vibes laid-back. There are some who seem to take this laid-back lark to extremes. People like Justin Langlands and Dave Henley, who are Pressure Drop. A production duo who seem to be constantly on the verge of almost, nearly. . . But not quite doing something. A twosome whose greatness is already assured thanks to two nighon impossible-to-find albums, "Upset" and "Front Row", an EP on Hard Hands called "Tearing Up the Silence" and an almost impossible-to-hear radio show "Blood Brothers' Broadcasting Corporation" (you need an Astra Satellite dish).

And now there's a third album. A dark and brooding masterpiece of tortured soul and contorted blues, breakbeats dripping with aching passion, melodies overflowing with scarred beauty and strings which tug at the frayed edges of your consciousness. Okay so we've had about fifteen different hip scenes, a couple of

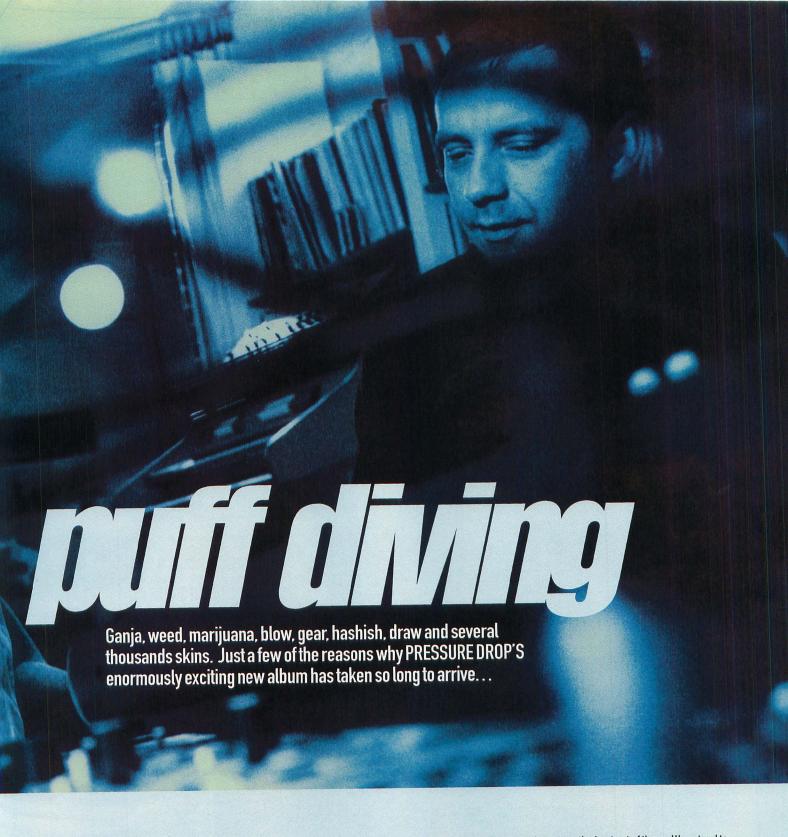
KLF revivals and, apparently, a change of government since the last album, but the wait has been well and truly worth it. And the album title? "Elusive".

So what's going on? Too much ganja? Or do they like their beds too much? "It's definitely not because we can't get out of bed in the morning, and we don't smoke any more than the average production duo really," shrugs Henley, who amazingly was once the personal hairdresser for bleached flat top popsters Bros. "We've discovered that at different stages of work smoking helps. It's like different drugs for different things," adds Langlands, whose own past includes a stint as Design Editor at the NME. "It helps us concentrate on the job in hand."

"But it all comes back to the time aspect," continues Henley. "With time to think we can perhaps have a smoke and listen to things with different ears. It gives us space to hear the music as if we're distanced from it. Time is so important to us."

Obviously. But then again, so is timelessness, since Pressure Drop's three long players to date each boast that rare and elusive quality of timelessness.

"We aim to make timeless music because we don't want to be pinned down to a certain era," explains Henley. "We would hope this album could have come



out at any time over the last few years and similarly any time in the future."

"We mainly try to make music that we want to hear," adds Langlands. "We're on our own road, we tend not to take into account fashions and fads, we just do our own thing which is why we take our time about it. Ours is a very long album in the sense that it's not throwaway and it does take time to get the most out of it. Which is exactly what we're all about."

True. "Elusive" takes time to listen to. It's a long album which demands your full attention. Once again the boys put it down to their relaxed approach.

"If you try and rush things they won't sound right." explains Langlands. "Our music evolves especially because we're not just using technology but real instruments as well. And vocals which make things a little bit more difficult to get right, so we record stuff slowly and let it grow and evolve into something rather than forcing it to become a certain thing."

"We never tell the musicians or singers what we want," adds Henley. "We just provide a space for them to explore and produce something of their own. Much more natural and uplifting."

"If you give people room to stretch, you get the best out of them. We extend to others the same philosophy as we live by ourselves. We're not trying to be anything other than ourselves and we don't expect any thing other than that from the people we work with. To tell them what to do would immediately cut down the possibilities. We're aiming to do it live, but that'll take a lot of patience and . . ."

Time, perhaps?

"Well yeah. But we're aiming for some time next year."

So we'll expect to see you sometime around the millennium?

"Yeah we've been booked to play in the Millennium Dome at Greenwich." laughs Langlands. "But that'll be pushing things a bit."

Best not set our watches by Pressure Drop. So whose going to skin up?

"Sorry mate," laughs Henley. "but Mondays are a 'no draw day'. Better come back tomorrow."

Have you noticed how with some people it's always tomorrow?

Pressure Drop's 'Elusive' is out now on Higher Ground/Sony





NOTGUTLITY

The mid-Eighties he put on rare groove warehouse parties around London with Norman Jay. The Brand New Heavies were regulars, so were Jay from Jamiroquai and Paul Weller. He went to New York to source old records, but discovered house at the Paradise Garage instead. Bitten by the house bug, he began promoting early acid parties, 20 of them between 1988 and 1990. He won a residency at the legendary MFI at Legends, then played the top of the bill at the Sunrise. Back To The Future and Energy mega-raves.

When Kiss went legal in 1990, he got the Friday and Saturday slots. He's head of A&R at Manifesto. Now he's one of the country's top five popular DJs. As if to prove it. Radio One have just given him two shows a week. He's cool, likeable and talented.

He's Judge Jules, by the way.

Judge Jules

SO HOW DID THE RADIO ONE JOB COME ABOUT?

"It's a long story. The issue of whether or not I was moving to Radio One has been one of the longest standing rumours in dance music radio, so much so that the Kiss hierarchy would pull me into their offices at least every three months to ask me if the rumour was true.

"I only really wanted to join, though, when the shows being offered were at least compatible with what I was doing with Kiss. On Kiss I had the highest listening figures of any DJ, and was playing peak times on Friday and Saturday nights. It's important for me to be to be doing shows at the right time.

"But at the same time, any Kiss or other independent radio DJ who tells you it's not their ultimate aspiration to go to Radio One is lying. It is the top of the tree for radio presenters. Everybody wants to be national. The Beeb may have more competition now than ever before, but everybody still wants to be part of it. It's the institution we all grew up with, even those of us with a background in pirates, like Kiss used to be

"Now, of course, Kiss has become the main breeding ground for Radio One dance DJs. And I'm not the first one to make the move, there's been plenty of back room staff as well. At the end of the day, you have to take your hat off to Radio One, they really are committed to dance. Look at Dave Pearce, the extra-long Tong show, Trevor Nelson, Tim Westwood, Chris Goldfinger, One In The Jungle, this is a genuine acceptance of the most powerful force in youth culture."

WHY WERE YOU OFFERED TWO SHOWS AT ONCE?

"The idea was to do shows that were reflective of each side of what I do. One allows me to gab off, show my personality and be more commercial; the other is more a mix-orientated show which reflects my club work."

CAN WE EXPECT THE LIKES OF "JUDGE AND THE JURY"?

"I'll be doing conversation-led stuff, but not 'Judge And The Jury'. Why? For the simple reason that I think radio should be like a Big Mac or a Whopper, it doesn't

LET'S TALK ABOUT HITS. YOU'REHEAD OF A&R AT MANIFESTO. TELL US WHAT'S HAPPENING THERE.

"I'd like to say that Manifesto wants to move into developing artist albums, but our singles success is difficult to translate into albums. We're the opposite side of the coin to Talkin' Loud, our sister label. Talkin' Loud don't release a lot of singles, but they've got it absolutely right with the Roni Size and Nu Yorican Soul albums. It's like the right wing and left wing of the same political party."

WHAT ARE YOUR POLITICS THEN?

"I've always voted Labour, but it has really upset me the way they have made students pay their own fees. I've always felt that one of the greatest levellers is the education system. If there is a disincentive for people from less privileged upbringings to go into higher education, their first instinct is going to be to go out and get a job, which isn't necessarily in their best long-term interests. I did a degree in Law at LSE, hence the "Judge" tag, and LSE was a highly politically-charged environment, you were always conscious of political themes.

"We all know that Tony Blair has narrowed the ground between Labour and Conservative, but this is extreme. It's a policy that John Major would have found difficult to implement. I'll continue to vote Labour, but Blair's actions have been noted. I personally think this is the thin end of the wedge. It's elitism."

SO YOU'RE AGAINST FLITISM?

"Yes. In all its forms. I strongly object to the scene I'm into being described as the 'commercial' house scene. Go to a Ritzy club and dance around a handbag for a while, and then tell me the scene I'm part of is commercial. It simply isn't. This scene creates hits. Because of that, those people who suffer from the British disease of building something up, then knocking it down are jealous.

"The atmosphere in a club is my lifeblood. If you hear me play out, 50% of what I play is on acetate which only I, and a very few other DJs, will have. These tracks may go on to be hits, but so what? I'm the one taking the chances. My set today may be on 'Now That's What I Call Dance 57" in six month's time, but the fact is

"Go to a Ritzy club and dance around a handbag for a while, and then tell me the scene I'm part of is commercial"

matter where you buy it, it should always taste the same. The problem with 'Judge And The Jury' was the inconsistency of the guests. One week there were quality guests, other weeks there were ones with all the charisma of a dead fly."

WHO WERE THE DEAD FLIES?

"I'd rather not say."

WHAT A DIPLOMAT. YOU'LL DO WELL AT RADIO ONE. ESPECIALLY AS SOME OF THE OTHER DANCE DJS FIND IT DIFFICULTTO ARTICULATE A SENTENCE OVER FIVE SYLLABLES.

"The nice thing about speech is that it breaks down the mystique of what DJs are like. I used to go and see DJs like Jay Strongman, he was a hero to me. Actually, he could have been a complete arsehole personally, but I wouldn't have known. It's only when I actually spoke to him that I found out he wasn't. That's the beauty of the spoken word. Now consider that most punters spend hundreds of pounds on going to see their favourite DJs and don't know what they're like. I'm lucky enough to know there are a lot of DJs with outstanding personalities, but..."

STOP BEING SO FUCKING POLITE, YOU'RE NOT ON RADIO ONE NOW. THE BOTTOM LINE IS: ARE YOU GOING TO MAKEDANCE CULTURE MORE ACCESSIBLE BY TALKING ON AIR?

"Yes, I'd like to think so. I normally do two gigs on a Saturday, and at the second gig, if there's a mic in the DJ booth. I'll always say a few words at the end of the night. I never get on the mic at any other time, except once when there was a fight in a club and I stopped it by talking."

PETETONG SAID IN THE LAST ISSUE OF MUZIKTHAT HE HAD NO COMPETITION. DO YOU THINK THAT'S TRUE? "I think it was true. On Kiss, I was on at the same time as his show, but with nothing like the same geographical area. In most areas, Tong had no other networked competition. In a sense, then, he was right. I didn't take it as a personal dig. I started D Jing just after him, it's natural that he's a little bit ahead."

ARE YOU HAPPY WITH THE WAY YOU ARE PERCEIVED MUSICALLY?

"I know how I perceive myself. I play a lot of records which then go on to enjoy commercial successes. Surely it's underground to play tunes when they're brand new? They only become commercial when everyone else is playing them."

you're hearing me now, not then. I've managed to balance popularity with underground sounds. That doesn't mean walking hand-in-hand with the Ritzys and Meccas of the world, even if they pay three times more than the promoters I play for. The guys I do business with have evolved with the scene, they care about the type of crowd they get, about the atmosphere. 'Commercial house', on the other hand, is when the big leisure corporations jump on the bandwagon as soon as they see there is money to be made."

RADIO ONE DJS IN THE EARLY AND MID-EIGHTIES MADE A FORTUNE OUT OF PLAYING IN COMMERCIAL CLUBS. AREN'T YOU TEMPTED TO DO THE SAME?

"A certain other DJ who went from Kiss to Radio One doubled his fee overnight. I will not be charging a penny more to the people who have supported me from Day One."

DJING IS STILL A TOTAL BUZZ, THEN?

"Absolutely. Because of an over-demand for my services, I can really choose what I want to do. One of the keys to me doing well as a club DJ is that I don't just look down at my records like a po-faced git. I get into it. I dance. I'm a nutter!"

WE'VE NOTICED YOU HAVEN'T GOT YOUR BUGLE OUTTONIGHT, WHICH IS RATHER A SHAME. "Yes, I've been playing the trumpet a lot less at gigs lately."

YOU'VE GOT THE WRONG END OF THE STICK, MATE...

"Erm... I've been totally non-druggy for quite a few years now."

YEARS? WE READ IN "COMPANY" MAGAZINE SOME MONTHS AGO THAT YOU'VE NEVER TAKEN DRUGS...

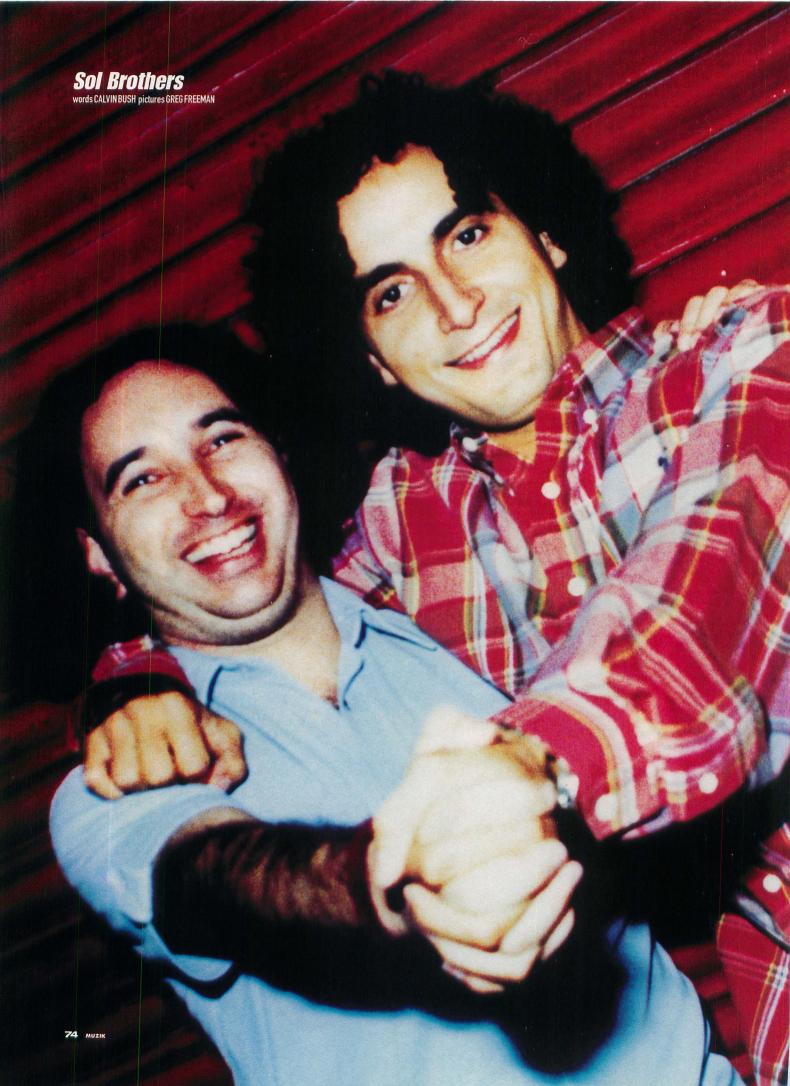
"Er, ahhh, ummm, yesss... Mmm, maybe when I was younger. The thing about 'Company' is that it's a mag for young girls. You've got to set some kind of example."

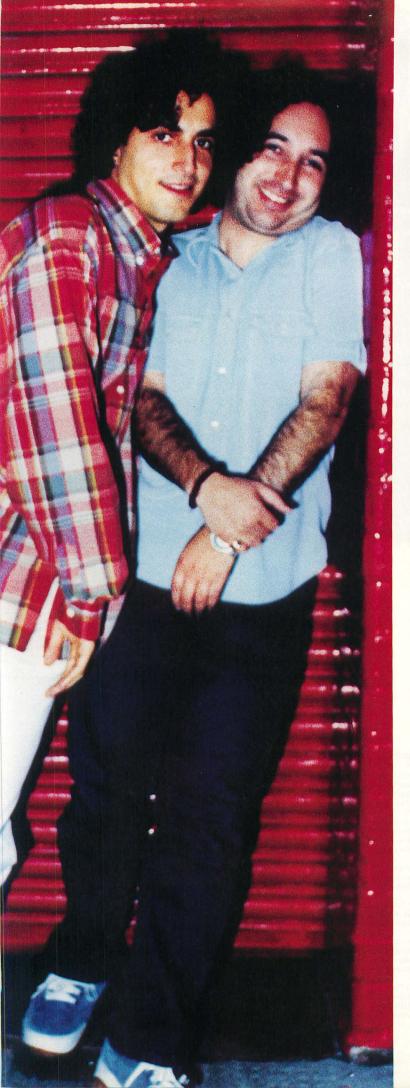
ANY HOPES FOR THE FUTURE?

"I've never been one for huge ambitions. Rather than being purely careerist about what's happened with Radio One, I'm genuinely pleased to be able to play the records I like to a wider spectrum of people."

Judge Jules' Radio One show is on Fridays, 10-12am, and Saturdays, 5-7pm







HAPPY HOOKERS

Musical magpies the Sol Brothers are storming dancefloors with killer blends of big beat, house, jungle, speed garage and anything else they can lay their mitts on. Hook 'em, boys!

was probably Picasso who said something like, "Good artists borrow, great artists steal". In which case, you can probably trace a direct line from cavemen to Rembrandt to Salvador Dali to, erm, Oasis and the Sol Brothers. The former you might just have heard of. The latter? That funny, monstrous big beat stormer with the cheeky Chinese chap talking lovingly about Elvis Presley - "The Elvis Track" - with the "Freak the funk/Hype the funk" rap, that was them. Not big enough? Okay, let's try that "Duke Nuke-'Em" dancefloor smash where Kathy Brown's "Turn Me Out" vocals get laid straight over Armand Van Helden's jungle-house remix of CJ Bolland. Larger than a swollen elephant's testicles. More fun than Krusty The Klown on nitrous oxide.

They're big. They're clever. They're both the product of the non-stop groove machine that is The Sol Brothers. And, just like their ragga-house soon-come cover of DSK's classic "What Would We Do", they're for one place and one place only. The party dancefloor with a capital P.A.R.T.Y.

"Really, this music has evolved around sampling and borrowing. People say Oasis nick their ideas from the Beatles. It's not sampling. It's taking elements of what you like and recreating it in your own style. We make it as hooky as possible. Something, whether it's a sound or a bassline or the way the vocals are cut up so that people instantly go, 'Oh, I know that track.'

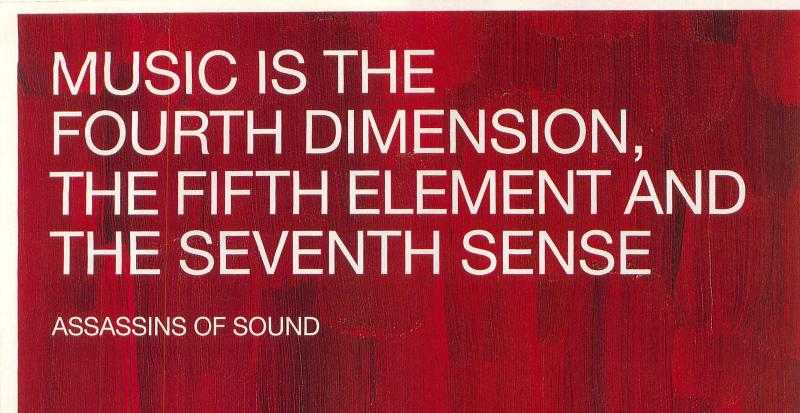
That's Andrew Galea, the "party animal" half of the duo and he's hit the nail of Los Bros' success on the head. Together with partner in crime, Aston Harvey, they've uncovered the formula for some of the most humungous, good-time tunes you'll hear all year. Their remix of Sandy B's "Ain't No Need To Hide" riffs on a shouty. "You ain't never heard no sound like this before". Except you have.

Rewind vocals. Dark, ravey ragga sub-basslines. Rasta chants you've heard a thousand times before. Samples from Chuck D, Aerosmith, Kool Keith, Todd Terry. Nothing is sacred. They freely admit that their Kathy Brown, was, surprise surprise, "inspired" by the Lisa Stansfield/Tori Amos bootleg, while "That Elvis Track" doffed its cap to Van Helden's "Funk Phenomena". Whether its "raggage" (their preferred phrase) as The Sol Brothers or big beat slayers as Freestylers (with the aid of Matt Cantor), they're devious buggers and it's darn near impossible not to flip to what they're doing. Forthcoming remixes for Mono, Flipside, and Echotrunk (on Kahuna's new label) are heading your way.

The beard-stroking, stay-in-and-swap-Detroit-stories fraternity may shun them. But let's not forget, Aston was part of original old school breakbeat rave posse "The Blapps Posse", hung out with Rebel MC, made jungle for Suburban Base with DJ Rap and even had a deal with Perfecto back in 1993. Though these days it's more about golf and Formula 1, if Andrew is to be believed.

"I was DJing at this club in Middlesborough and the promoters asked if I wanted to bring some of my mates along. They all ended up staying at home, but Aston begged me to let him come. So we get to the club and halfway through my set, the promoter says to me, 'Your friend's having a good time.' I turned around and Aston's was sitting like this (arms behind head, mouth wide open, eyes firmly shut). He was fast asleep!'

The Sol Brothers' mixes of DSK's 'What Would We Do' are out on Fresh. Remixes of Mono, Echotrunk, Cocco, Bizzi and Flipside are out shortly



Zeitgeist New wave club culture

Zeitgeist Deluxe 3 CD set

CD One: The Electric Circus. Experiments in Electronica and Eclectro. Includes Bedrock, Brothers in Rhythm, Sunday Club, Palefield Mountain and many more.

CD Two: The Psychedelic Shack. Future Funk and Beatsploitation. With Superstars of Rock, Full Intention, Chris & James, Desert, and introducing the Related Recordings roster.

CD Three: Reinventions. Remixes and reinterpretations. Features Sasha, Paul van Dyk, Salt City, DJ Pulse, Sharp, Tilt, DJ D and Edge Factor.

Also available on two separate vinyl triple packs. The majority of tracks featured are EXCLUSIVE to Zeitgeist.

Stress/Related present Zeitgeist Live

Oct 10. Access All Areas @ Essance, Nottingham. Room One: Dave Seaman, Chad Jackson Room Two: Chad Jackson presents Genetica, plus special guest Norman Jay

Oct 17. The Hippo Club, Cardiff. Room 1: Dave Seaman, Scott Bond, Chad Jackson. Room 2: Seb Fontaine, Luke Neville. Marquee: Chad Jackson presents Genetica.

Oct 18. Viva @ The Temple, Bolton. Room 1: Dave Seaman, Anthony Pappa. Room 2: Cutmaster Swift.

plus special quest Cutmaster Swift.

Oct 24. The Gallery @ Turnmills, London.
Room 1: Dave Seaman, Adam Goldstone
(Superstars of Rock), Seb Fontaine, Angel,
Steve Lee.
Room 2: Chris & James (all night set)
with help from Richie Beatfreak and Adam Goldstone.
Eclectronica: Carl Clarke, Dan & John Kahuna,

Oct 25. Gatecrasher @ The Republic, Sheffield. Dave Seaman, Chris & James, Judge Jules, residents Scott Bond and Matt Hardwick. Appearing in room 2: Adam Goldstone (Superstars of Rock). Oct 31. Slinky @ The Opera House, Bournemouth. Dave Seaman, Anthony Pappa, Richie Beatfreak

06.10.97

Nov 7. Sugar Shack @ The Empire, Middleborough. Dave Seaman, Jimmy van Malleghem.

Nov 8. Cream, Liverpool. Dave Seaman and Anthony Pappa (back to back), Jimmy van Malleghem, and residents Paul Oakenfold, Nick Warren and Paul Bleasdale.

Nov 29. Cream @ The Tunnel, Glasgow. Room 1: Dave Seaman, Paul van Dyk. Room 2: Chad Jackson presents Genetica.

(Each DJ will play a set in each room)

Dec 6. Golden @ Sankeys Soap, Manchester. Room 1: Dave Seaman, Paul van Dyk, Scott Bond. Room 2: Hustlers Convention Disco Soundclash, Adam Goldstone (Superstars of Rock).







She's part of the Legions Of Doom, but fear not — US hip hop soul queen MISSY ELLIOT is here to thrill you rather than kill you →

Before the arrival of hip hop soul, younger listeners were bored of traditional r&b. Rap, on the other hand, spoke directly to them. It shared the materialism, fantasies and rage they wouldn't dare articulate out loud. Although swingbeat updated soul's somewhat forlorn image in the late Eighties, it wasn't until Sean "Puffy" Combs amalgamated hip hop beats with sublime, soulful vocals in 1992 that the two divided forms united, and the evolution he popularised continues today, with one artist in particular standing out from her

peers. Her emergence points toward the future of hip hop soul. In less than a year the shockingly confident Melissa Elliot, a rapper, singer, songwriter and producer from Norfolk, Virginia, has changed the rules, expectations and outlook of the hip hop soul community. In fact she has created a little community of her own. So its fitting that her debut album should be called "Supa Dupa Fly".

BUT Elliot isn't so fly today. In fact she's feeling pretty terrible.

The dreaded lurgy has caught up with her after a whirlwind ofpromotion which has included appearances

on the MTV awards, and the top-rated David Letterman and Rosie O'Donnell chat shows.

By rights, Elliot should have caught this cold four years ago when she was a member of the all-girl group Sista, a quartet formed by Devante Swing, the founder member and producer of one of the first hip hop soul groups, Jodeci. Although everyone saw the posters, heard the proclamations and were intrigued about them, nobody heard the material. The album they recorded, which Elliot wrote all the songs for, was never released.

"Sista was live, man", she reminisces in a soft voice debilitated by her cold. "I wrote the entire album and after it didn't come out I became discouraged. I still have no idea what happened. In the end we all felt that if we recorded another album the label wouldn't release it or the fans wouldn't accept us. We just gaye up."

"Looking back, I feel we were ahead of our time.
Our sound was the hip hop and r&b everyone's
listening to today, but we were doing it four years
ago. Anyone who heard our material knows that
as a group, we pioneered the art of singing over
hip hop beats. Still," she sighs, "a lot of things
came to fruition out of that experience."

One of them was the creative partnership with a fellow a Virginian, an up-and-coming producer called Timbaland who'd produced the group's redundant album. Although

they knew each other prior to the project, they united after its demise and decided to take his productions and her songs to as many labels as were willing to listen.

"We knew what we had was hot," she insists, "we just needed to get it out there and get that vibe across to people. Our sound is and was different to anything on the radio. We have a whole new wave, but we knew the record companies would be scared to try something new."

Many have likened Timbaland's heavily accented beats, snares and rhythm lines to early British street soul and drum & bass. They're certainly harder than anything currently utilised in hip hop soul because they're not samples of classic rap breaks – they build on its influence but rely on Timbaland's use of the synthesiser and drum machine. Certainly, listening to the speaker-shuddering bassline on her smash hit "The Rain", it sounds more Doc Scott than Puff Daddy

"We're always asked if we listen to jungle and drum & bass," she admits, "but I've never heard any British dance music. I wouldn't say y'all are tryin' to claim the glory," she laughs, "but I wish someone would send me a tape!"

"Eventually we took our music to the head of Atlantic Records," she recalls, "who told us about his next project which was Aaliyah's second album. People were doubting her and he felt she needed a new sound. So he put us in the studio."

The way in which Elliot and Timbaland's production totally revived Aaliyah's career cannot be overlooked. Not only had the teenager just moved labels, but she'd been embroiled in biggest scandal to hit r&b in years. The rumours about the then-15 year old's relationship with R Kelly meant the salvation of her career rested on the music. Music which couldn't, shouldn't and wouldn't sound or relate to Kelly in any way. Elliot's songs and Timbaland's beats fitted the bill. By the release of the album's second single Aaliyah was down for all the right reasons and Elliot and Timbaland were on their way.

Before long the big guns came calling. SWV, drafted them in for a career-saving single in "Can We", before the duo began work on the debut album of a singer called Ginuwine. His first hit, "Pony" was bigger than anything the team had created before and marked the birth of their creative clique The Legions Of Doom . "Doom is me," laughs Elliot, "Timbaland, Aaliyah, Ginuwine and a rapper called Magoo who introduced me to Tim ten years ago."

Everyone from The Legions of Doom appears on "Supa Dupa Fly", as does Lil' Kim, Busta Rhymes and female rapper Da Brat. More impressive than the roster is the fact "Supa Dupa Fly" is released on Elliot's own label.

"I'd signed a five-song deal with Elektra after the Aaliyah project," she informs, "but they told me they saw me as more than a songwriter, rapper or producer someone who had their own label. They suggested I record an album as a soloist and put it out under my own label which would be affiliated to Elektra." She says it all without a hint of narcissism. "I don't think too many would turn down the opportunity to have a label of your own but I took a week off to think about it. When I came back, I knew what to call it, Goldmine."

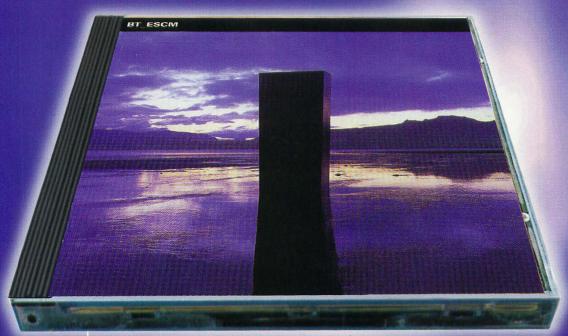
Timbaland has also signed a solo deal. He and Magoo have a single out in the US which will be followed by an album next year. All this, despite the fact both he and Elliot had intended to remain behind the scenes after their experience with Sista – "To me that was basically it, I didn't see myself as an artist again" – but watching her, performance comes naturally to Elliot. Her singing is softer and more feline than her rap phrasing. She keeps your interest as she changes temperament, guises and message. She's flip and disparaging one minute, sweet and sensitive the next. She may dance like your dad but she is still deliciously voluptuous and visually striking.

"It will always be important to show my versatility, that I'm not just a rapper, or just a singer. I've tried to touch both sides and appeal to people who want the tight rap beats and the people who don't usually listen to rap."

"There was a time when I made music and nobody heard it, when I'd write songs in class and hide them from the teacher. That was then. Now me. Tim and The Legions Of Doom are here. A whole other vibe is in effect."

Missy "Misdemeanor" Elliot's album 'Supa Dupa Fly' is out now on Goldmine/Elektra

the answer to everything

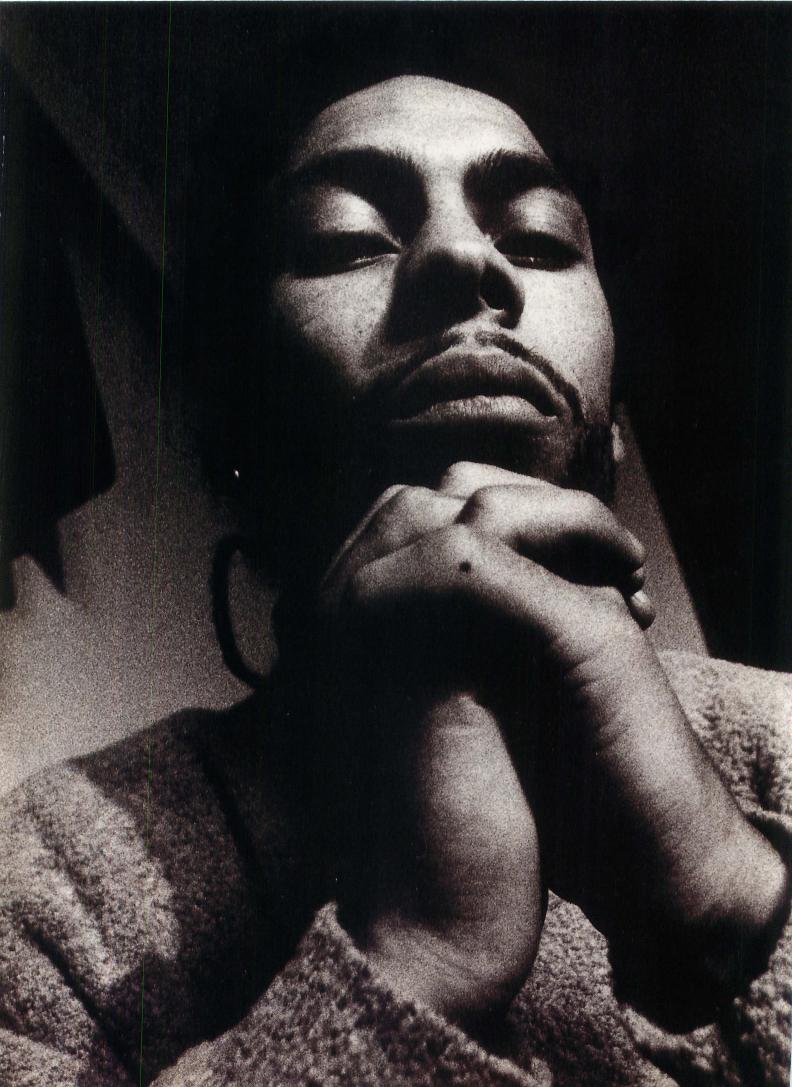


bt 'escm'

The odyssey continues with another spectacular album from B.T, a.k.a Brian Transeau, that takes trance to another dimension.

The singles 'Flaming June' and 'Remember' were just a beginning....





IF FEBRUAR OF

That's Roni Size and Reprazent's drum & bass classic 'New Forms'. Or at least it is according to the Mercury Music Prize's panel of judges. We asked Roni how it feels to be officially better than Oasis?

UST five years ago, there would be been only one fitting response to anybody who claimed that the newfangled sound of jungle would eventually win an album-based award as "grown up" as the Mercury Music Prize.

After several days of guffawing at them, you would, naturally, have retorted: "You're as daft as a brush. Oh yes you are.

Then time flies by and we come to September 28, 1997. Living it up at this year's ceremony, located at the Grovesnor Hotel in Park Lane, are prize nominees Roni Size and his Reprazent crew sitting at a table with fellow drum & bass visionaries Bryan Gee and Jumpin' Jack Frost. The 16-to-one outsiders this year, according to William Hill, they're chuffed to bits because they've just played live in front of many of the music industry's most powerful figures. It has, they conclude, been a worthwhile night out.

As for them actually winning. . . Come on, let's be realistic here, they decide. Let's just drink the complimentary champers, have a laugh and, as Roni had predicted in a number of radio interviews the previous day, prepare to applaud politely as the prize almost certainly goes to either Radiohead or the Prodigy.

And then it happens - it's announced that this year's Mercury Music Prize has gone to Reprazent for "New Forms", their debut album. Roni (winner of the Producer Of The Year accolade at this year's Muzik SAS Awards, lest we forget) can't move, speak or think much, even. He sits there, frozen to his chair. His outfit, after all, have just scooped perhaps music's most sought-after trophy, and £25,000 to boot - while the likes of Primal Scream, Radiohead, Suede, the Spice Girls, the Chemical Brothers, the Prodigy and Beth Orton are left weeping into their wine glasses.

So, just five years it was then, with drum & bass having ascended from hardcore rave beginnings which most of the media and recording industry bigwigs who sit on the judging panel for this prize wouldn't even have classed as music at all, to a time when, for better or for worse, with pitfalls and benefits no doubt looming in almost equal measure, it's deemed appropriate fare for married 30somethings who, frankly, haven't got "on one" for quite some time.

Now that is something, isn't it, Roni?

"What do you lot at Muzik think about us coming first?" he replies down the phone, just days after the Prize winning night in question, with him still struggling to take the news in, evidently. "You think it's crazy, don't you?'

Reprazent

YOU'RE A BIT SHOCKED?

"Totally. The ceremony was wicked and we were just enjoying being there. Being nominated was a good enough achievement. We didn't care about winning, but we did care about playing live to an audience who might not have heard drum & bass before. We wanted to give 'em something incredible. At the time we didn't realise how big a deal the night was going to turn out to be."

YOU DIDN'T HAVE A METICULOUSLY PLANNED ACCEPTANCE SPEECH, THEN?

"Not at all. I went up on stage, tried to speak and nothing came out! Then I almost started to cry. I only managed to get a few words out and I'm not even sure if many people understood them."

HOW HAVE THE REST OF REPRAZENT TAKEN THE NEWS?

"They're all stoked, man. I'm the only one who's shocked whereas everybody else is enjoying it. But I want to make sure everything keeps rolling in the studio. I don't want things to end here. I've seen it happen to people before, they pick up one award and they stop dead in their tracks."

"Well, we didn't really want to win, to be honest. In a way, I feel that it's come a little bit early. Not for drum & bass, but for us. It would ve been fine for people to have just seen us on stage and learnt a little bit about us. Now we've won, the expectations are going to be really high."

SO YOU'D RATHER HAVE WON WITH, SAY, YOUR SECOND ALBUM?

"I can't tell you if that's the case, because I don't know what I feel yet. I just know people like Goldie and Grooverider have done more for the scene than we have."

OK BUTYOU'RETHE ONES WHO'VE COME UP WITH THE DEFINITIVE ALBUM.

"I dunno. It's funny. . . I've got to be cool with what I say, you know what I mean? It's just not something which we wanted, particularly."

THE BEST FROM YOU IS YET TO COME, THEN?

"I think so, but I also hope people don't just look at this award as a token gesture. I really hope that's not the case."

OUT OF THE OTHER NOMINEES, WHO WOULD YOU HAVE GIVEN THE PRIZE TO?

"Erm... The Prodigy, man. Everywhere we've been on the road, it feels like they were there just before us and had smashed the place to bits. They've ripped up the whole world and they've been outstanding this year. I feel sorry for The Chemical Brothers as well. All of the week building up to the awards we kept bumping into them at one place or other, and it was like, 'See you Thursday, lads!' It's really nice to have finally meet those guys, though. Then there's Radiohead, I love the whole idea of what they're about, too.

"But I think the judges chose us for our potential as much as the music we've made so far. They knew a lot of other people would benefit from us winning, whereas the Prodigy and Spice Girls have been Number One in the US already, and Radiohead are just as big. They've all got royalties coming out of their nostrils." SO YOU CONSIDER THIS A PRIZE FOR THE ENTIRE DRUM & BASS SCENE?

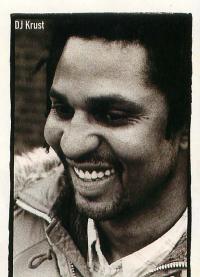
"Definitely. I hope the judges were making the point that this music can now be taken seriously alongside any other kind of music, rather than brushed under carpet and just considered underground and only for those who know. People can be into Kate Bush or The Pretenders and still like our music and then all those people who're into hip hop and soul should understand it and everyone who's into electro, techno, rave and house, too. It's not like any of us are purists."

HOW ABOUT THOSE FOLK WHO ARE DRUM &BASS PURISTS? HOW DO YOU THINK THEY'RE GOING TO REACT TO YOU WINNING?

"If people say, 'Oh, you've gone mainstream,' I'm just going to reply, 'No way, the mainstream's come to us.' There's nothing watered down about what we're doing."

SOME PEOPLE ARE GOING TO BEG TO DIFFER, THOUGH, AREN'T THEY?

"Listen, man. The ideas we try and put across are self-belief, self-motivation and a positive attitude. I'm not hearing enough positive people out there on my travels now. I've got enough stress of my own without hearing about somebody else's stress. I want people to feed on our energy and buzz, not our problems. And we don't want it to be a case of 'here today, gone tomorrow', it's the media that's put us in the position we're in now."



WELL, YOU MADE AN ACE ALBUM, THAT KIND OF HELPED, DIDN'T IT?

"We're just doing something we love, it's not bullshit. And until I'm a fat alcoholic living in LA, with 16 illegitimate kids and flying around with Mike Tyson in my private jet, I hope people don't criticise me. When that day comes, though, I'll accept it! The media and the underground will then be free to slag us off as much as they want."

BUT THERE ARE BOUND TO BE A FEW STARS WHO ARE GOING TO WANT TO HANG OUT WITH YOU NOW, SEARCHING OF A FEW EXTRA CRED' POINTS.

"Nah, that's not going to happen. You're not going to see David Bowie and Iman, or George Michael hanging around with me. You're not! We're a people's band, not a star's band, and you'll see ordinary people standing and talking with us. Maybe future stars will be hanging out with us. People who want to be creative and honest, not the types who just want to get drunk in trendy bars or end up slumped in the toilets, off their faces on drugs."

LOOKING BEYOND REPRAZENT'S SUCCESS, DO YOU RECKONTHIS HAS BEEN A GOOD YEAR FOR THE DRUM & BASS SCENE AS A WHOLE?

"[picking words carefully] I... think... it's been a good

year for us. For drum & bass as a whole, I dunno... For me, the scene needs to grow and, right now, it's not growing fast enough. There aren't many sounds out there. A lot of people are making darkcore and, well, that's about it. I'm not naming names but, to me, a lot of it sounds like we're going back to hardcore rather than moving on to the future of drum & bass. We've been there already and we don't need any more rave stabs or dark sounds."

WHAT'S THE REMEDY

'The remedy is self-education, man. If people go and listen to different musics and get inspiration from them, we'll be getting somewhere. But if you're ignorant to music and you're making music, you don't stand a chance. Too many people are just focusing on one thing.

"I can get vibes off so many different kinds of music. I was dragged along to see Megadeth in Spain the other week and I'm glad I went. You've gotta check them out! I had to see it to understand what they're about and in doing that, I understood a bit more of what we're about and where we should be going."

DO YOU RECKON THAT YOU WINNING THIS PRIZE WILL ALTER THE DRUM & BASS SCENE IN ANY FORM?

"We'll have to see. We're going to slightly change our tempo now. We're going to move it up by about 10 BPM and see what happens."

"I don't literally mean our BPMs. I mean that our energy level is going to go up, because people are watching us now. It's all been a bit of a laugh for us so far, but now it's time to really work. We've got ideas for projects, short stories, films. Krust had got his album coming out, there are a lot of things to look forward to and we want this all to last. It should be like a domino effect, where we're not happy until the last domino falls."

IS IT GOOD THAT SPEED GARAGE HAS COME ALONG AND TAKEN SOME ATTENTION AWAY FROM DRUM & BASS?

"Speed garage? What's that? Ha ha! I haven't really got an opinion on that stuff." WHAT WOULD YOU SAY ABOUT "NEW FORMS" TO ANYONE WHO HASN'T HEARD ITYET?

"I'd say that never, not at any stage, did we have a clear idea what it would turn out like. If we had, it wouldn't have been a mission and it would've been pointless and no fun. That's the beauty of it, we we're hitting these buttons at random and amazing things are coming through the speakers. Sometimes it sounded wrong, so we knew it was right.

"We were trying to do something different from everyone else. That era of Aretha Franklin and James Brown and the arrangements they were using then, nobody's followed that stuff up and that's what we tried to do with tracks like 'Share The Fall." FINALLY, ANY CHANCE OF A LOAN? ABOUT \$25,000, PERHAPS?

"Ha ha! We've given it away already. When I got thrown out of school, I used to go to the Basement Project, this place that tries to sort rebel kids out and keep them off the streets. They took me in and helped me out and in return, I phoned them up yesterday and told them they were about to get £25,000. They were over the moon."

WHICH IS HOW YOU SHOULD BE FEELING ISSUED TO

"Hmm, maybe... Sorry, I'm not sure right now."

NEWS JUST IN...

THE JUNGLIST MASSIVE ON THE MASSIVE JUNGLIST'S ACHIEVEMENTS

A GUY CALLED GERALD

"That's cool news!... Er, what is the Mercury Music Prize? [We explain] Blimey, that's an achievement. The fact that their stuff's so jazzy must've helped, but if mainstream music industry people are into what they're doing that's got to be good for all of us. A bale of weed and a bottle of champagne to Roni!"

DJ HYPE

"It's wicked that Roni's won. Drum & bass has finally received a prestigious award which proves the whole music industry is paying attention and that's a definite big up for all the junglist massive."

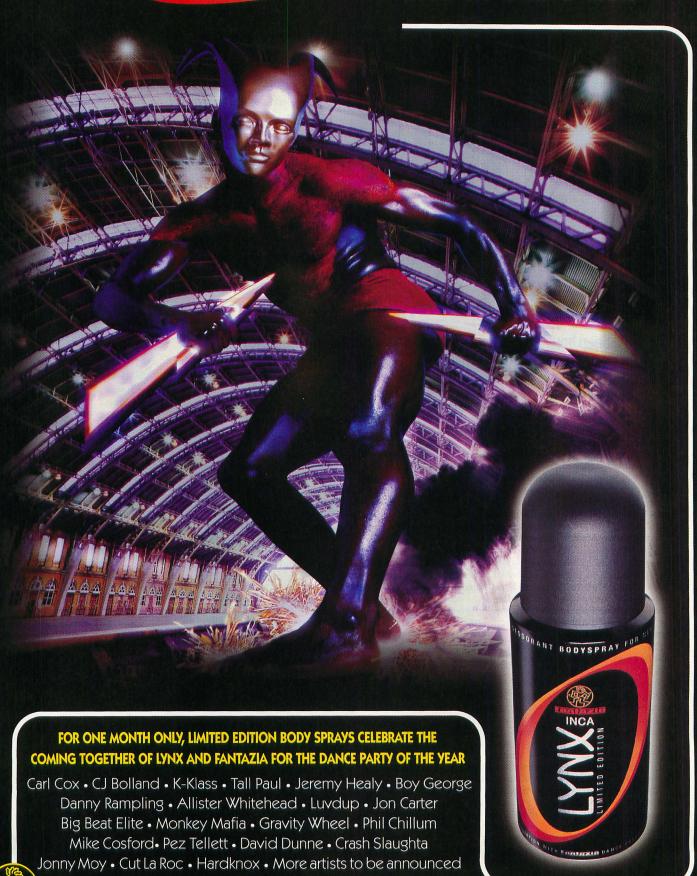
PHOTEK

"This has got to be the most positive thing that's happened in drum & bass all year and I reckon it'll benefit everyone on the scene. My confidence over how popular this music really is with the general public goes up and down all the time, but them winning has boosted my morale no end."

BRYAN

"It's a big buzz. Roni winning, and now everyone needs to back him up. When Goldie did 'Timeless' he pushed the door open. Roni has pushed it a bit wider and we need the others. Photek, Adam F, and Boymerang, to push it further still. All these guys are as good as the producers I listened to when I was growing up. guys like George Clinton."





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Glasgow deep house duo Musique Tropique aren't making music to rock the dancefloor. They're making it to last. Anything else is a bonus

HOUSE music. It is our religion. Think about the most special nights you've ever had, the nights when the rhythms and melodies merge and all around, people are smiling and laughing and reaching beyond their everyday experience. It's not merely an escape: it's a sense of community, of communion.

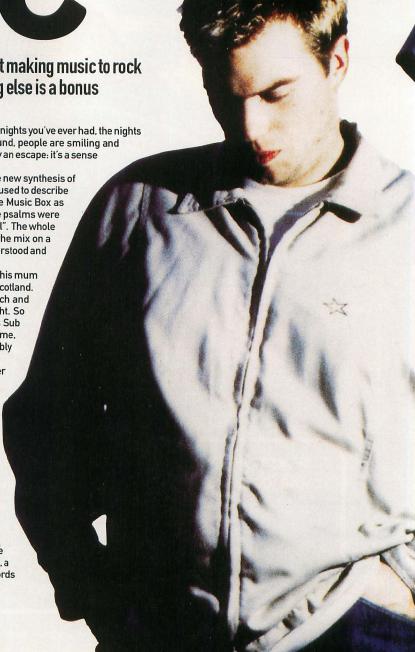
This isn't a radical idea. Back in Chicago during the Eighties, when the new synthesis of disco, soul and electronics first began to shake the city's clubs, regulars used to describe going to hear Frankie Knuckles at The Warehouse or Ron Hardy at The Music Box as "going to church." The altar they worshiped at was the DJ booth and the psalms were electrically emotive classics such as "Your Love" or "Waiting On My Angel". The whole idea of splicing Martin Luther King's "I have a dream. . . " speech into the mix on a Saturday night came about because Knuckles and Hardy implicitly understood and appreciated these devotional overtones.

Kevin McKay knows all about this kind of stuff. His dad was a minister, his mum a student of theology. He grew up in a sleepy village on the west coast of Scotland. And the parallels between the Calvinist doctrines of the Scottish church and those of the fundamentalist creeds of the United States are very, very tight. So when Kevin found himself in the middle of the dancefloor at Glasgow's Sub Club on a memorable night in 1989, listening to house for the very first time, he plugged into a feeling that was both brand new and yet remarkably familiar. It changed his life.

"It was such an incredibly liberating thing," he remembers, "to discover all this amazing music in a place as intense as The Sub Club. How could it fail to change your life?"

These days, of course, McKay is a DJ running two labels – Muzique Tropique and Glasgow Underground. And, along with Andy Carrick, he's also behind the music which comes out under the Muzique Tropique name. They talk a lot about honesty and integrity, about innovation, about quality and value. The kind of things that made us all believe in house music first time around. Their records draw inspiration from classic Salsoul, Trax and Nu-Groove. Not because they're retro, but because they've still got faith in house music's ability to do more than just provide a soundtrack to a pilled-up night on the town.

"Originally, the producers who made the first house records came from a background where tracks had to last," says McKay. "They had to be timeless. That's why people can still listen to those early Fingers Inc or Frankie Knuckles records 10 years on and still be moved by them. The feelings and emotions in those tracks are still valid. But now, at the most, a club record has a shelf-life of about four weeks. I love those kind of records





"We're dealing with emotions. Our records are either about communicating feelings or exorcising them."

because of the way they function in a club but I despise them for their disposability. If you really want to push this music forward, then you have to think about how to make music that will last another ten years."

"We're dealing with emotions," confirms Andy Carrick.
"Our records are either about communicating feelings or
exorcising them. That's basically the essence of the whole
thing. When I listen back to our early records, something like
'Jazz The Sea Turtle' is simply the perfect expression of
everything we were feeling at the time we made it."

The pair originally met in 1991 at Strathctyde University where McKay played dubs by Masters At Work and Morales to a crowd of students more interested in The Smiths and U2. In the entire term's worth of Friday nights that McKay played there, only two people ever came up to the DJ box to say "hi". One of them was Andy Carrick. Soon they were going down to The Sub Club together, dancing until 6am and then going back to Kevin's flat to jam on keyboards and drum machines, trying to recreate sounds they'd just heard. "You can't explain why you make the music you make," considers McKay. "You just know when it clicks into place. You're looking for something in the music, a kind of emotion or feeling inside it, which takes you someplace special."

Listening back to the very first Muzique Tropique release, 1994's "Prelude To The Storm" EP, it's easy to connect with that idea. Deep in the chilled grooves of tracks like "Shipwrecked" are tiny hooks sucking you gently into the music, into a meta-world of seductive bass and bitter-sweet chord figures that weep like future blues or float out into space like sci-fi hymns.

All of which means that Muzique Tropique's debut album, "Collection", is the most essential house album around right now. It brings together some of the best Carrick/McKay material of the last four years with remixes by an all-star cast including Abacus, Swag, Idjut Boys, 16B and Two Lone Swordsmen. And it confirms the fact that British house music is currently rewiring the future by adding a unique twist all of its own to the raw, spiritual energy which Chicago blueprinted all those years ago.

But what Muzique Tropique's "Collection" proves most of all, though, is that house music is still capable of touching something deep inside all of us. It proves all those electric hymns, which originally converted us to house, are still worthy of our devotion. But there are some new additions to the canon now. And Muzique Tropique have just assured their place in it.

Muzique Tropique's 'Collection' and 'Soul Cruising' EP are out now on Glasgow Underground Recordings

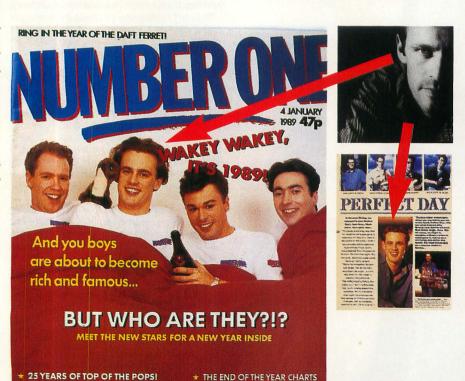
"Dady, What's a grebo"?"

Give 'em a sampler and anyone can make dance music. Even if 10 years ago they were on 'Top Of The Pops' in a kilt. But enough is enough. It's time the guilty were pointed out and made to pay. . .

HERE at Muzik, we've got very good memories. It's one of the necessary tools to keep you up to speed with what's going on in the world of dance music. But good memories are only one of the weapons in our arsenal. Consider also our exceedingly well-organised system for filing press releases and pictures. Scarcely an afternoon passes without a member of staff being apprehended in a darkened cupboard, quietly chortling to themselves over the Paul Oakenfold Haircut Picture File. Good memories.

Good research. A commitment to dance music excellence. That's our motto.

Occasionally, it pains us to bring you the latest stories. We have to face the harsh reality that dance music is often not what it seems. Those discoloured press pictures slowly mouldering in the cupboard tell a tale or two, stories of carefully-concealed previous lives, and past flirtations with glamour and stardom. Stroll awhile with us down memory lane, and no sniggering at the back, please.



* CLIMIE FISHER

★ U2 SONG

Left: Mark Jones

discovered in bed with three fellas shock!

* QUIZZES-A-QUAZY!

MARK JONES - WALL OF SOUND

SNIGGER. Chortle. Titter. The vagaries of the music business, eh? One day you are a fresh-faced 23-year-old singer in a toothsome boy band with hopes of an everlasting career wooing young girls worldwide with your lush vocals and come-hither eyes. But as luck wouldn't have it, your band fails to achieve the meteoric rise to fame you had hoped for. your record company promptly drops you, and you fall on hard times, spending years in seedy bars and clubs, wondering why it all went wrong. A tragic but all-too-familiar tale.

But don't forget, it's a lot of fun while it lasts! Consider the words of one Mark Jones, the swoonsome lead singer of Perfect Day in 1989.

"It's been so exciting now that the band has really got going!" he gushes to teen pop rag 'Number One', coincidentally in the same issue the magazine rated both "drugs" and "acieed" as being "out" for 1989. "I listened to [the band's new single] 'Jane' about 75 times last night!" Squeal!

Of course, nothing will ever match the excitement of listening to your own single 75 times in one evening. Not even having your own record label called Wall Of Sound. Not even signing up the Propellerheads. Not EVEN a night out with DEREK DAHLARGE!!!

*Greasy mid-Eighties indie rocker types, most of whom are now making big beat records and doing very nicely, thank you very

89 FOR '89! WHAT'S COOKIN' THIS YEAR!

BROS POSTER AND INTERVIEW







NORMAN COOK

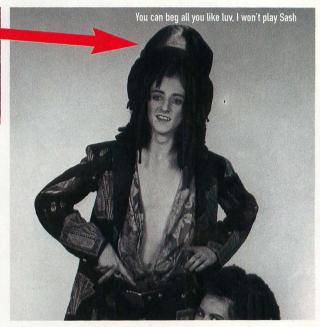
YOU join us in the mid-Eighties, where the UK is depressed. The miners are on strike, the threat of nuclear war is ever-present, donkey jackets are de rigeur and, most crushingly, acid house yet to be invented. A young pop band from Hull sum up the mood with a series of infectious, pseudo-Trotskyite tunes sardonically celebrating the Dunkirk spirit of the times and cocking a snook at the "people's" willing acceptance of the £2-per-hour drudgery. Note their proletarian short back & sides, their working-class Fred Perry's, their pale beans-on-toast complexions.

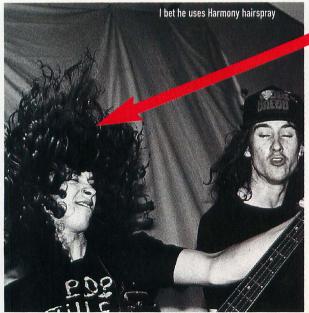
Yet the burgeoning spirit of enterprise is strong with the band's wayward bass player. Note the glint of optimism in Cook's eyes. Stompin' glam house anthems? I can do that! Leopardskin-clad, retro-funk pastiche? Gissa job! Dubinflected singalong pop with a singer who will go on to make an unholy racket as Hardknox? No problem! Big beat? I can invent that too! Now where can I trade my bass guitar for a sequencer, and how much is a single to Brighton?



JEREMY HEALY

VIBRANTLY innovative, hedonistically motivated, compulsively listenable and awesomely stylish - British pop music of the early Eighties was none of these things. Consider "John Wayne Is Big Leggie" by Haysi Fantayzee, pictured here. We are all aware of the depths to which music had sunk at the time, but let us not forget the fashions of the day. Due to the world style-drought of 1982, the British charts were awash with gaily-clad twerps in terrible suits and preposterous headwear, just like this lot. But why is he pointing suggestively at his crotch? Precisely what has happened in the vicinity of his ankles? Did anyone have the good sense to punch him extremely hard on the nose shortly after this photograph was taken? Evidently not, since top glam house jock Jeremy Healy is still very much in the place. "Oh dear. . . " groans the entire world in unison. It's okay. We feel exactly the same way.

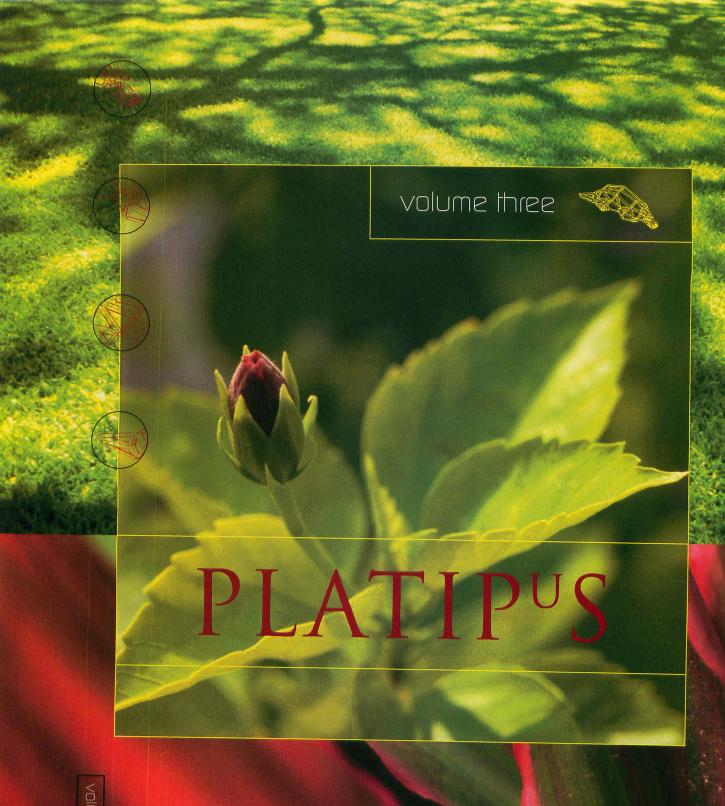






RICHARD MARCH-BENTLEY RHYTHM ACE

KARMA means nothing in the West Midlands. The universal law stating that the sins of the father are visited on the son evidently holds no sway in Stourbridge. How else could it be that the members late and entirely unlamented protogrunge grebo rockers Pop Will Eat Itself are alive and well today, some enjoying riches and fame of almost Rick Astley-esque proportions? Take, for example, Richard March, long-suffering PWEI bass player who, after a decade spent "rocking out", recently resurfaced as lynchpin of big beat pasticheurs Bentley Rhythm Ace. Oh, and with the lead singer of the equally dire EMF in tow. Our picture of PWEI shows Richard in all his early-Nineties finery, on what must have been the worst bad hair day in history. When they had mislaid their clothes and inadvertently wandered onto the set of Mad Max which was being filmed in nearby Walsall. Possibly. But hey, at least they look more presentable than Bentley Rhythm Ace do on an average afternoon in big beat land. Tsk.



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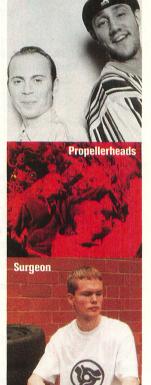
email: platipus@platipus.demon.co.uk web: http://www.platipus.co.uk

November 1997

THE MUZIK

1 DIGITALGoldi	(ffrr)
2 STRANDED	iction)
3 IT'S A LONDON THING	(lacker
4 O.H.M.S.S. Propellerheads/David Arnold (Wall Of Sound/east	twoet)
5 EVERYBODY LOVES A CARNIVAL	(Skint)
6 DREAM TEAM THEMELondon Dream Team (4 Li	iborty)
7 GONE ARE THE DAYS	berty)
8 BLACK GOLD OF THE SUN/RUNAWAY	Justa)
9 ROCK THE FUNKY BEAT [REMIXES]	Loud)
10 DON'T GIVE UP	(west)
11 NO JUSTICE	nistry)
12 EARTH PIONEERS	label)
13 SPILLER FROM RIO Laguna (Azuli/Po	Loud)
14 PIPER	sitiva)
15 PINK BOMB	L(AL)
16 ACPERIENCE [REMIXES]	Tuons)
7 PROLOGUE [CARL COX/PAUL VAN DYK REMIX]	Eye (I)
18 LANDING ON A PLANET NEAR YOU	ckpot)
19 THE HORN DJ Dero (Mani	: Beat)
20 DARK METAL [REMIX] Source Direct (Metali	resto)
21 OH BOY	neadz)
22 I REFUSE [FILTHY RICH REMIX]	Intiply)
23 THAT WAS NOW	, USA)
24 WEDE MAN Selectah (Ath	acitic)
25 FOUNDATIONS '97	letico)
26 REMINDING ME	ilinky)
27 LEARNING	
28 YOU'VE GOT A FRIEND	
29 THE REASON/WHEN THE FUNK HITS THE FAN	ndon)
30 SERIOUS DANGER	(ICD)
31 IT'S BEEN A LONG TIME	(ISB)
32 EPIDEMIC RAKIM (UNIV	
33 ROCCO EP Death in Vegas (Con	
34 ISSUE 2 Salt City Orchestra (I	
35 PARTS REMIXED Herbert (P	
36 ADVENTURES IN FREESTYLE Freestylers (Freska	nono)
37 REFLECTION REMIXED Reflection (Close)
38 ULTRAFUNKULA [REMIXES]	Clear)
39 SOUL CRUISING EP	n (mrr)
40 CELLS DJ Trace (No U	
41 AIN'T NO NEED TO HIDE Sandy B (Chan	riurn)
42 DECODED EP Decoder (Technica	npion)
43 UNTIL THE DAY AS	
44 MIRACLE [REMIXES]Olive	(DCA)
45 JAMES BOND THEME	Musta)
46 THE MAIN EVENT [REMIXES] House Of 909 (P	(Same)
47 SOUL FREAK	Cnirit)
48 OUTSIDER	boon!)
49 RAINCLOUD	deard)
50 BETTER DAY Presence (P	lacaru)
Presence (P	ayan)





The Muzik Sweep

RADIO CHART STORMEM

(Manchester,UK)

1 WHEN THE FUNK HITS THE FAN Sylk 130 (Ovum)

2 ALOVE SUPREME Ballistic Brothers (Sound Boy)

3 BETTER DAY Prescence (Pagan)

4 EP 2 Kevin Yost (i!)

5 SECOND THOUGHT Julius Papp (Pagan)

6 THE LINE [IAN O'BRIEN REMIX] Lisa Stansfield (Arista)

7 AFRICAN BLUES USG (Clairaudience)

8 MUSIC BY MONKEYS Z-Plan (Holistic)

9 SOUNDS LIKE GLASGOW SAMPLER (PAN)

10 CAMEL'S FOOT Mr.Scruff (dubplate)

Telephone 0161-950-7970 for programming details



HOME-LISTENING CHART

DJ Q (Glasgow, UK)

1 LIQUID LIQUID Liquid Liquid (Mo'Wax)

2 LOOK AT ME NOW - FALLING Maas (Soma)

3 E2/E4 Manuel Gottsching (Racket)

4 METAPHOR Kenny Larkin (R&S)

5 CAN'T LIVE WITHOUT YOUR LOVE Epic Desire (Guidance)

6 GOING HOME EP Aquarius (Aquarius)

7 THREE CHAIRS DOUBLE PACK Three Chairs (white label)

8 MORE SONGS ABOUT FOOD AND REVOLUTIONARY ART Carl

Craig (Planet E)

9 UNIVERSAL LOVE MFSB (CBS)

10 MOODYMAN ALBUM (Planet E)

DJ Q's 'Landing Soon On A Planet Near You' is out now on Go! Beat and releases 'Face The Music 'album on Filter



READER'S CHART MATT HORNBY (Manchester, UK)

1 THE NUMBER SONG (CUT CHEMIST PARTY MIX) DJ Shadow (Mo'Wax)

2 THE JOINT EPMD (Def Jam) 3 EVEN AFTER ALL (CHUBB ROCK

REMIX) Finley Quaye (Epic)

4 PLANET PLAN [DJ DIE REMIX] UFO (Talkin' Loud)

5 BITTER SWEET SYMPHONY [JAMES LAVELLE REMIX] The

Verve (Hut)

6 CAFE DEL MAR VOLUME 4 Various (Manifesto)

7 MORE BEATS & PIECES Coldcut (Ninja)

8 HIGH NOON DJ Shadow (Mo'Wax)

9 IT'S BEEN A LONG TIME Rakim (Universal)

10 BRONX TALE DJ Cam (K7)

Please send all Readers' Charts to the usual Muzik address. Don't forget to enclose a passport-sized photograph

TOP 25 SALES

WEEK ENDING SAT SEPTEMBER 20

WEEK ENDING SAT SEPTEMBER 20

12-Inch Dance Singles

6 BENTLEY'S GONNA SORT YOU OUT! Bentley Rhythm Ace
(Skint/Parlophone)
7 POST MODERN SLEAZE Sneaker Pimps (Clean Up)

8 ALL MINE Portishead (Go!Beat)
9 LOVE COMMANDMENTS Giselle Jackson (Manifesto)
10 ANYTIME Nu Birth (XL)

11 HOLD YOUR HEAD UP HIGH Boris Dlugosch Presents Boom (Positiva)
12 OFFSHORE '97 Chicane With power Circle (Xtravaganza)
13 THE RAIN Missy Elliot (east west)

14 WHEN DOVES CRY Ginuwine (Epic)
15 TOO GONE, TOO LONG En Vogue (east west)

16 THE SUNRISING Beloved (east west)
17 ELEKTROBANK Chemical Brothers (Virgin)

22 SOMEONE SWV Feat Puff Daddy (RCA)
23 4 PAGE LETTER Alivah (Atlantic)

24 PLASTIC DREAMS Jaydee (R&S)

TOP 25 SALES

Dance Albums

3 NEW FORMS Roni Size/Reprazent (Talkin' Loud)
4 TUFF JAM PRESENTS UNDERGROUND FREQUENCIES Various Artists

5 NO WAY OUTPuff Daddy & The Family (Puff Daddy)

6 RELEASE SOME TENSION SWV (RCA)
7 LOCKED ON - VOLUME 2 Various Artists (VC)

9 LET'S GET KILLED David Holmes (Go!Beat)
10 PETE TONGESSENTIAL SELCTION Various Artists (ffrr)

13 BUTTERFLY Mariah Carey (Columbia)
14 FINALLY Ce Ce Peniston (AM:PM)

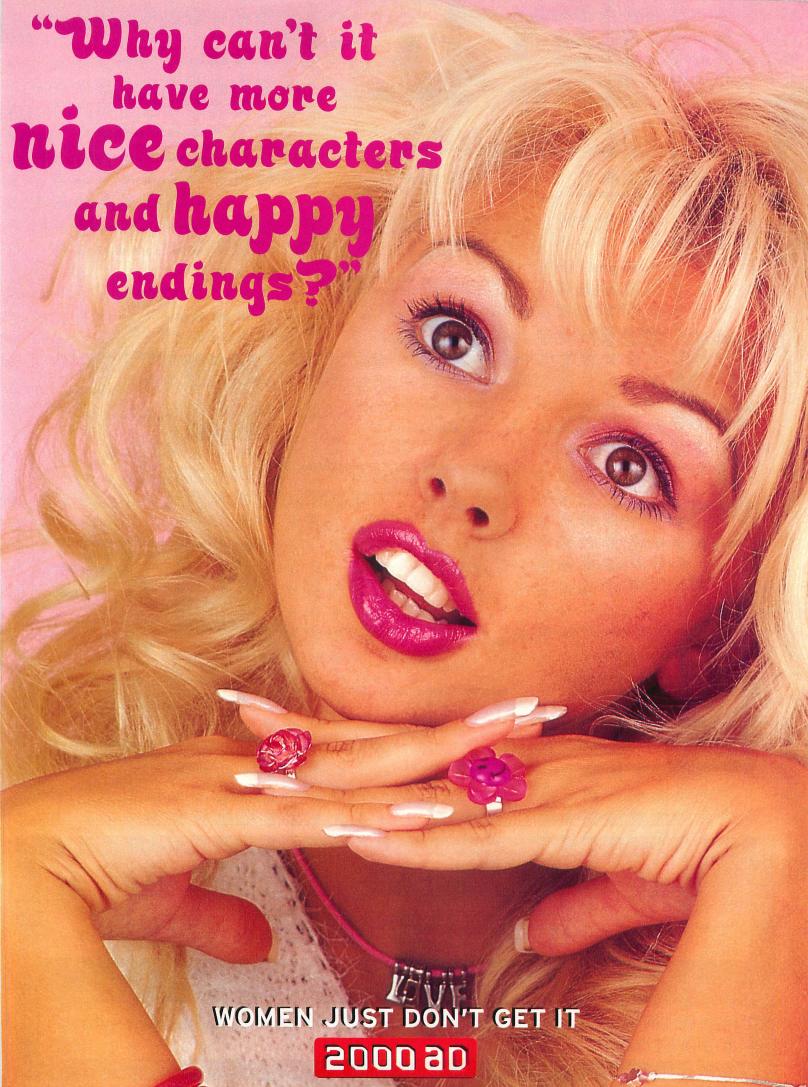
15 SHARE MY WORLD Mary J Blige (MCA)
16 SUPA DUPA FLY Missy Elliot (east west)

18 IBIZA UNCOVERED Various Artists (Virgin/EMI)

19 MEN IN BLACK Original Soundtrack (Columbia)
20 DANCE NATION 4- PETE TONG/BOY GEORGE Various Artists (Ministry)

21 BENTLEY RHYTHM ACE Bentley Rhythm Ace (Skint/Parlophone)

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



obal charts

HOT LIZARD (Nottingham, UK)

1 UNTITLED [HOT LIZARD REMIX] Neon Phusion (Sirkus)

2 PARTS REMIXED Herbert (Phono)

3 THAT WAS NOW [BO FRAZIER REMIX] Ian O'Brien (Pacific)

4 JAZZ IN SPACE/LATE NIGHT Mystic Bill (Relief, USA)

5 STOMP Luke Slater (NovaMute)

6 DELIRIOUS DJ Q (Filter)

7 DEEP THOUGHTS PAST Justin Harris (Monkey Fruit)

8 RAW DEAL/POPPYCOCK Refuge (Alola)

9 CUBAND YEMA-YA [DUB MIX] Mister Hermano (Sirkus)

10 ACPERIENCE [HERBERT REMIX] Hardfloor (Eye Q)



LUKE SLATER (Croydon, UK)

1 OPERA The Previous (Tortured)

2 BEAT ME HARDER Victor Calderone (8 Ball, USA)

3 FREEK FUNK Luke Slater (NovaMute)

4 INTUITION EP Allergy (Soma)

5 LOST Scan X (F Communications)

6 BLIND MAN WILLY Afrohead (Clashback)

7 ZOMBIE DAWN Tranquil Elephantizer (Absolut)

8 BOUNCIN CALLUNA Jerome (Search)

9 PURELY Luke Slater (NovaMute)

10 PLANET SHOCK FUTURE ROCK Blackfunk 3000 (Language)

DIGS & WOOSH - DIY (Nottingham, UK)

177 WAYS TO LOVE Little Big Bee (Little Big Bee)

2 PERFECT LOVE [PERFECT EDK DUB] House of Prince (Ahead)

3 EP Digital Boogie (DiY Discs)

4 SQUIRT [GLOBAL COMMUNICATIONS MIX] Fluke (Virgin) 5 An Evening with Larry Mison JNR Gemini (Gemini, USA)

6 IS IT LOVE? Soloman J Presents US House (white label)

7 URBAN REVOLUTION [DUBTRIBE GOSPEL DUB] Musique Tropique (Musique Tropique)

8 SOUNDS LIKE GLASGOW EP Feelin' French (Pan)

9 KEEP ON DANCIN Mateo & Matos & Scott Wozniak Presents 3 Times

Soul (Nervous)

10 SHUFFLE EP Jay J & Julius Papp (Big Big Trax)



ELLIOT EASTWICK (Manchester, UK)

1 BLACKGOLD [4-HERO REMIX] Masters

At Work (Talkin' Loud)

2 A LOVE SUPREME Ballistic Brothers

(Soundboy Entertainment)

3 I'M A DISCO DANCER [REMIX]

Christopher Just (Slut Trax)

4 BETTER DAY Prescence (Pagan)

5 LANDING ON A PLANET DJ Q (Go!Beat)

6 IT'S BEEN ALONG TIME Rakim (Universal)

7 THOSE NORWEGIANS Da Lounge Da Mazda (Paper)

8 DISCO MACHINE GUN Lo-Fi All-Stars (Skint)

9 DIGITAL KRS1 & Goldie (ffrr)

10 PARTS REMIXED Herbert (Phono)



OLLIETEEBA (THE HERBALISER) (London, UK)

1 IT'S BEEN A LONG TIME Rakim (Promo)

2 UNIVERSAL MAGNETIC Mosdef

(Rawkus)

3 JAM EP A Tribe Called Quest (Jive)

4 LEVEL 2 Mark B (Jazz Fudge)

512 MANY Common (Relativity)

6 PUSSY CAT [HERBALISER REMIX] Mulu (Dedicated)

7 CONNECTION ETS 1 Audio Directions (Recepte)

8 NUMBER SONG [CUT CHEMIST MIX] DJ Shadow (ffrr/ Mo'Wax)

9 SPACE DUST Nutsek (New Breed)

10 OYE PAPI/NATURAL FUN Funkdoobiest (Buzztone/RCA)



ERICK MORILLO (New Jersey, USA)

1 FUN Dajae (Subliminal acetate, USA)

2 TO BE IN LOVE Masters At Work Featuring India (MAW, USA)

3 CRO MAGNON Constipated Monkeys

(Subliminal) 4 RESCUE ME [NITEBREED REMIX] Jamie

Myerson (Ovum)

5 IBELIEVE [ROGER S REMIX] Happy

Clappers (acetate)

6 BURNIN' [REMIXES] Daft Punk (Virgin)

7 PIANO GROOVES Piano Heads (Subliminal, USA)

8 CAN'T GET HIGH WITHOUT YOU Joey Negro Featuring Taka Boom

9 CLAP YOUR HANDS Lil' Louis (Go!Beat)

10 EXPRESS Brutal Bill (Deeper)

MENTAL POWER (London, UK)

1 DA STEPPA Mental Power (dubplate)

2 SLAMFUNK [REMIXES] John B (New Identity)

3 ELECTRIKS Roni Size (Talkin' Loud)

4 UNIFIED COLOURS Various Artists (Formation)

5 PIPER Jonny L (XL)

6 CONFLICTS Mental Power (dub plate)

THE MUZIK BOX



The records turning our tables this month are...

BIG MAN TUNES - East Side Groovers (Confetti 12-inch)

500 REKORDS - Something For The People (Mix tape)

PRESCENCE - Better Day (Pagan 12-inch)

CAPRICORN - 20Hz [Nalin & Kane Remix] (R&S 12-inch)

DESERT EAGLE - (Mix tape)

RONNIE RICHARDS - Missing You (Atlantic Jaxx test pressing)

VARIOUS ARTISTS - Spiritual Life Music (Nuphonic Album)

BUSTARHYMES - Put Your Hands Where My Eyes Can See (Elektra 12-

WAXPLOITATION - Perverting The Chords Of Justice [Idjut Boys Remix]

(Tummy Touch 12-inch)

DREAM TEAM - Dream Team Theme [R.I.P. Mix] (4 Liberty 12-inch)

7 GONE ARE THE DAYS Ganja Kru (Parousia)

8 CIRCLES [ANDY C MIX] Adam F (Positiva) 9 SWARM Doc Scott (Metalheadz) 10 UNLOCK THE SECRETS Concept 2 (RAM)



SHARKEY (London,UK)

1 SOUND ASSASSIN Sharkey featuring

UFO (React)

2 ULTRAWORLD 5 DJ Eclipse (Bonkers) 3 DIGITAL MANOUVERES EP PART1 Druid

& Sharkey featuring UFO (Bonkers)

4 OVERDOSE/MILLENNIUM Energy & Loopy (Bonkers)

5 TRIP TO THE OTHER SIDE Supreme & UFO (RSR)

6 NOTHING MORE Marc Smith (Bonkers)

7 CAN U FEEL IT VIP & Bassmix (Go Mental)

8 ROK DA BEAT Brisk & Trixxy (J.A.L.) 9 DEVASTATOR DJ Eclipse (Bonkers)

10 INFLUENCE Slam (J.A.L)



JAMES HOLROYD (Manchester, UK)

1 JOINT EP Black Java (Trade Mode

Recordings) **2 FIFTEEN MONTHS World of Apples**

(Giant) 3 THE GRAVEYARD ORCHESTRA

[CLAUDE YOUNG MIX] DJ Skull (Djax)

4 SEARCHING FOR NEW JERSEY Digital Boogie (DiY Discs)

5 NIGHTSTALKER Allergy (Soma)

6 MY BEAT Blaze (Slip 'N' Slide)

7 I CAN'T TAKE IT Rick Wade Presents Night Trackin' (Elevate)

8 AFRICAN BLUES USG (Clairaudience)

9 HIGHER OCTAVE EP Mateo & Matos (Fourth Floor) 10 WEB OF DECEIT Primary Colours (Fair Park)

SCOTT BRADFORD (County Durham, UK)

1 HALLELUJAH Plastic Heaven (acetate)

2 STRANDED Deep Dish (Deconstruction)





lobal charts

- 3 HONEY FALLS New Phunk Theory (Paper acetate)
- 4 THE RUDE MOVEMENTS EP Mysterious People (Yoshitoshi)
- 5 LOVELEE DAE [20/20 VISION MIX] Blaze (Playhouse)
- 6 HERE I AM Lexicon Avenue (acetate)
- 7 SQUIRT [GLOBAL COMMUNICATION MIX] Fluke (Virgin)
- 8 WHEN THE FUNK HITS THE FAN King Brit (Ovum)
- 9 THE SESSION K.O.T. (Groove On)
- 10 LEARN TO LOVE [MOOD II SWING MIX] Kim English (Hi-Life)

TOUCHE (WISEGUYS) (London, UK)



1 UV DEATH Invisible Skratch Piklz Vs Da Klamz (KOD)

2 THE MAGIC PIPER (WISEGUYS

REMIX] Edwyn Collins (Setanta)

3 BURNIN' Daft Punk (Virgin)

4 IT'S BEEN A LONG TIME Rakim (Universal)

5 THE BOUNCE The Wiseguys (dub

plate)

6 UNTITLED Record X (white label)

7 THE NUMBER SONG [CUT CHEMIST

PARTY MIX] DJ Shadow (ffrr/ Mo'Wax)

8 EAT ME [LES RHYTHMES DIGITALES BENIDORM REMIX] Arkana (dubplate)

9 DESIRE [WISEGUY REMIX] Mulu (Dedicated)

10 ALRIGHT [ARMAND VAN HELDEN REMIX] Nu Yorican Soul (Talkin' Loud)

BYRON BURKE (Chicago, USA)

- 1 BAD BOYS A Baffled Republic (Catch)
- 2 GROOVIN YA Komputer Kidz (Defender)
- 3 THE WORD IS LOVE Steve "Silk" Hurley (Silk Entertainment)
- 4 SOMEWHERE Vision (MAW)
- 5 SPIRIT IN MY SOUL D'Menace (Groove On)
- 6 IS IT LOVE Nitewriterz (Ruckus)
- 7 FREE Ultra Nate (Strictly Rhythm)
- 8 LET ME HEAR U Jesse Saunders (Just Say)
- 9 N CAME U USG (Clairaudience)
- 10 OPP MUZIK Byron Burke (white label)

R.I.P. (London, UK)

- 1 RIPGROOVE Double 99 Featuring Topcat (Satellite)
- 2 IREMEMBER [MOOD II SWING MIX] BT (Perfecto)
- 3 NAKED & SACRED [R.I.P. VOCAL MIX] Maria Nayler (Deconstuction)
- 4 DIGITAL [ARMAND VAN HELDEN MIX] Goldie & KRS-One (ffrr)
- 5 I REFUSE (PART 3) Somore (1 Recs)
- 6 VOLUME 5 Active Extracts (acetate)

- 7 LATIN LOVE THANG DJ Disciple (Catch 22)
- 8 STOMP (BOOKER T DUB) Gods Property Featuring Kirk Franklin (MCA)
- 9 WHEN YOU TOUCH ME B.B.T. Featuring Carolyn Harding (acetate)
- 10 DEEP DAY Katrina Vaughin (Jazz 'N' Groove)

MORPHEUS (Brussels, Belgium)

- 1 MOVING HOUSE 2 Various (SSR)
- 2 FUCK DUB/WORK [REMIXES] Tosca (G-Stone)
- 3 SILENT INTRODUCTION Moodymann (Planet E)
- 4 BLACK GOLD OF THE SUN [4 HERO REMIX] Nu Yorican Soul (Talkin' Loud)
- 5 RIOT IN LEGOS [PLAID & TAO REMIXES] Tao (Language)
- 6 INGLORIOUS BLACK AND BLUE Ronnie & Clyde (Swim)
- 7 BON VOYAGE Smadj & So (Freerange)
- 8 THE UNIVERSAL MAGNETIC Mos Def (Rawkus)
- 9 MAKE IT HAPPEN [ELECTRO 95 MIX] Downtech (Vortex)
- 10 LOVE YOU EP Jordan Fields (SSR)



TONY DE VIT (London,

1 NIGHTSHIFTS DJ Misjah (X-Trax 19) 2 CLAP YOUR HANDS Junior Camp

(Kaleidoscope)

3 WHO IS ELVIS? [TONY DE VIT

- REMIX] Unknown (acetate)
- 4 EYE BEE M Commander Tom
- (Noom 30)
- 5 STRAIGHT KICKIN' Energiva
- (Cance Energy)
- 6 THIS IS NOT MY LIFE Intensity

(Phuture Wax)

- 7 BRING THE BEAT BACKTDV (acetate)
- 8 BOMBAY Dave Randell (acetate)
- 9 SCORCHIO KGB (Tripoli Trax)
- 10 GROUND SWELL Dex (Nuclear Productions)

JASON FIST (PARIS, FRANCE)

- 1 AS (UNTIL THE DAY) The Knowledge (ffrr)
- 2 L'OMBELICO DEL MONDO Jovanotti (Diffusion)
- 3 HEROES [BASEMENT JAXX REMIX] Roni Size (Talkin' Loud)
- 4 SUPERSTAR Lexicon (Plastic City)
- 5 SWEET TEARS NuYorican Soul (Talkin' Loud)
- 6 YOUR NEW CUCKOO [IAN POOLEY MIX] The Cardigans (WEA) 7 CAN'T FIGHT THE FEELING Sessomato (JBO)
- 8 DIGITAL KRS One & Goldie (ffrr)
- 9 HOUSE OF JOY Vicki Sue Robinson (Logic)
- 10 ULTRAFUNKULA Armand Van Helden (ffrr)

FLOOR SPECIALIST SHOP CHARTS

MARBECKS RECORDS (Auckland, New Zealand)

- 1 M7 Maurizio (Basic Channel)
- 2 PUPPET MASTER Rob Hood (M Plant)
- 3 DARK [CLAUDE YOUNG REMIX] James Ruskin (Blueprint)
- 4 MULTIPLY Jay Denham (Fragmented)
- 5 OUR MAN IN HAVANA Jeff Mills (Purpose Maker)
- 6 STUDIO ONE Thomas Brinkman (Profan)
- 7 TRIANGLERidis (Chain Reaction)
- 8 FILM Oliver Ho (Surface)
- 9 NO. 4 Aquatrax (Aquatrax)
- 10 FIRST Surgeon (Tresor)

Marbecks, 164, Queen Street, Auckland, New Zealand.

MOVEMENT RECORDS (Southampton,UK)

- 1 2001 [REMIX] Stu-J (DHSS)
- 2 EYE BEE M Commander Tom (Noom)
- 3 WHEREVER Omar (promo)
- 4 BLACK AND WHITE Jon Doe (Space Race)
- 5 THE VOICE Hoze-Moze (Harem)
- 6 GET DOWN Captain & Steve Thomas (Tinrib)
- 7 UNKNOWN Artist Unknown (Horseback)
- 8 PLASTIC HOUSE Plastic Enemy (EDM)
- 9 CENTRAL HEATING FOR KIDS Audio Pancake (Karmick)
- 10 RENEGADE BOOTLEG Artist Unknown (white label)
- Movement Records, 3 Gibbs Road, Southampton, SO14 7FP.

BLACK MARKET RECORDS (London, UK)

- 1 UNITED COLOURS OF DRUMVarious Artists (Colour Album)
- 2 2 DEGREES TNT (Kartoonz)
- 3 TUNE YOUR BASS Macko (Furv)
- 4 CHEMICALS Artist Unknown (Switch)
- 5 ENTER THE DRAGON DJ Red (T.O.V.)
- 6 CHAMPION DJ [REMIX] Tribe of Issachar (Congo Natty)
- 7 NO MISTAKE Concept 2 (RAM)
- 8 SUMMER BREEZE Aphrodite (Alladin)
- 9 REVENGE Mampi Swift (Charge)
- 10 CIRCLES [RONI SIZE REMIX] Adam F (F Jams/Positiva)
- Black Market Records, 25 D'Arblay Street, London, W1.

RUB A DUB RECORDS (Glasgow, UK)

- 1 FROM BEYOND Various Artists (Interdimensional Transmissions)
- 2 SELF TITLED EP Bolz Bolz (Ersatz Audio)
- 3 THE DARK SIDE OF THE SWORD Various Artists (Plasmek)
- 4 UNTITLED Erik & Fiedel (MMM)
- 5 UNTITLED Grain (Fat Cat)
- 6 MAGGIE Syd Devine (Emerald)
- 7 OCCAM Monolake (Dynamo)
- 8 INTUITION Allergy (Soma) 9 MAKE UP YOUR MIND African Nightflight (ILL)
- 10 LOST KEYS Theo Parrish (Music Is...)

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pressure drop 'elusive'

One of this country's most talented dj production outfits challenge and captivate with an album that should see them join the ranks of Massive Attack and Portishead. Make way for the originals, Pressure Drop have made a masterpiece.



roger sanchez 's-man classics'

Sanchez is now firmly established as one of America's top producers, making this definitive collection long overdue. It covers his production and remix career to date from vocal anthems by Kathy Sledge and Incognito to more recent underground gems.



zeitgest

'new wave club culture'

Drawing together the myriad threads of current UK dance culture, this 3 CD release comes from the frontline with experimental eclectro, future funk and progressive house. Features a host of exclusives and sought after remixes.



Itj bukem

'earth volume 2'

Revolutionary sounds from LTJ Bukem with drum & bass sitting alongside pure jazz hip-hop beats and deep downtempo vibes. A brilliant sequel to the original volume.



this month's recommended dance releases



the definitive shopper's guide FeW)eu



LUKE SLATER Freek Funk **NovaMute**

CLUB techno is in total isolation in 1997. The 5,000 vinyl buyers who snap up every Axis release have finally got it their way, as all those who showed interest in the genre over the past three

years have jumped on someone else's train. Even the Andrew Weatherall techno disciples who dissed house when DJs like Richie Hawtin dropped deep house and Pizzaman records in his set are now devoted laidback groovers thanks to Weathers' decision to get deeper and more musical. If Jeff Mills is now the icon, then surely it's best kept underground, uncompromising and unappealing to the new generation of Med-head, Ibizainspired clubbers.

These days, certain British and German artists have pushed the minimal sounds to such harsh extremes that it takes an album from Croydon's Luke Slater to keep even lifelong techno fans interested. In 1997, a little more depth, warmth and diversity is what's needed to take the music forward. It should be no surprise that a man with a discography covering project aliases such as Morganistic, Planetary Assault Systems, Clementine and 7th Plain and those anthemic overhauls of Joey Beltram, Ken Ishi and Kenny Larkin should come up with a recording worthy of an Album Of The Month accolade. But

what is revealing about "Freek Funk" is the maturity and coming-of-age that this work represents.

It covers deeper techno, ballistic breakbeats and lush ambient "score" segments which link in dangerous dancefloor cuts. Underneath the beats and bones is a depth in warm strings and pads which puts Slater's heart on his sleeve. All timeless techno has emotion, and this album is swimming in it.

The opener, "Purely", is funky tech-house with sparkling sounds, while "Are You There?" is an electro-inspired monster which would have sat proudly on NovaMute's other electronic landmark in 1997 - Speedy J's album.

"Engine One" unwinds into a tribal, rhythmic masterpiece made for those late Orbit sessions, while "Zebediah" mongs out to Mixmaster Morris in a dingy Lost back room. "Filter" is vintage Slater, but it's on "Love" that this album wins you over forever. Opening with strings which would even melt the heart of Mad Mike, the bassline moves in, the hi-hats wrap themselves around you and suddenly you're engrossed in six minutes of evocative bliss. "Love" should grace any sunrise party from Ibiza to Ipswich, and it should be the one record which really reminds you of why electronic music still is the greatest gift of all.

All in all, Luke Slater's new skinhead reflects a man who has pulled his hair out to take techno beyond the peninsular. Bald really is beautiful. 10 Ben Turner

MUZIK'S IN GUIDE TO THE WAY OUT

albums p95 Album Of The Month: Luke Slater -"Freek Funk" (NovaMute)

compilations pl04

Vital Compilation: "The Sound Of The Hoover" (TEC), "Atlantic Jaxx – A Collection" (Atlantic Jaxx Inc)

singles pl07 With Guest Reviewers Plaid Singles Of The Month: Circulation – "Chapter One" (Heard), Jeff Mills -"Axis 9B" (Axis), Roni Size/Reprazent - "New Forms" (Talkin' Loud)

house plll Vital Release: Chez Damier - "Close" (Distance)

jungle pl12 ease: Genotype - "Square Wave" and Monochrome & Subphonic - "Capacity" (Renegade Hardware)

techno pl15 Vital Release: Future Beat Alliance - "Inside Out" (Void)

hardbag p116 Vital Release: Noel Sanger – "No Greater Love" (Additive)

progressive house pl16 Vital Release: Quiver – "Extra Time" (Perfecto Red . UK)

hip hop p118
Vital Release: Runaways - "Classic Tales" (Ultimate Dilemma)

<u>soul p121</u> Vital Release: Lynden David Hall –

"Medicine 4 My Pain" (Cooltempo)

garage p123 Vital Release: Michelle Weeks -"Don't Give Up" (Sound Of Ministry) and Nu Yorican Soul - "Sweet Tears/Runaway" (Talkin' Loud)

breakbeat pl24 Vital Release: Vital Release: Hybrid -"Friendly Fire/ Voodoo Junk" (Push)

hardcore p124
Vital Release: Various Artists -"Hardcore Explosion Volume 2" (Supreme Underground Music)

reggae p127 Vital Release: U-BROWN - "Train To Zion (1975 -1979)" (Blood & Fire)

<u>trance p127</u>
Vital Release: MARK NRG – "Don't Stop" (Tripoli Trax)

downtempo pl29 Vital Release: Various Artists – "Earth Album 2" Album (Earth)

bunes



PORTISHEAD **Portishead** Go! Reat

IT'S a revolution!! "Portishead" is "Sergeant Peppers..." meets "Pete Tong's Essential Selection" at a Cream after-party. This is,

And then you wake up. It's all been a very good dream indeed. But in the real world, the rain has been coming down for, well, three years now, the last fag just got ponced by your suicidal flat-

mate, Queen Victoria got laid more recently than you did, and Portishead have returned

just like they never went away.

What is it with these people? Remember what happened after De La Soul's "Three Feet High & Rising"? The miserable, self-pitying and pointlessly piss-off-all-our-fans indulgence that was "De La Soul Is Dead"? Okay, 1994's "Numb" wasn't exactly in the smiley stakes of the Daisy Age hip hoppers' debut, but it was just as influential. And now, the follow-up. More of the same, except darker, danker and drizzlier.

"Portishead" is everything that "Numb" was, without the impact. In the post-Moloko/

Morecheeba/Olive/Lamb world, however, it actually looks plain lazy. Virtually every track sounds like "West Country Trip Hop Death March For Spanish Monks"

"Humming" and "Mourning Air" pass over you like a cirrus cloud, unnoticed, uncared for. Beth Gibbons still sounds like the archetypal Medusa-cum-spurned lover in a Mike Leigh

gloomfest, but all that stubborn media silence renders stuff like "Undenied" a trifle disingenuous. Does she really mean it, man? Why's she troubled? Who knows? This time round, who cares?

Only "Elysium", with its spluttering, scratchedelica psychosis and the closing "Western Eyes" rise above the fugue of torpor that envelops from the opening bars of "Cowboys". For the most part, like "Numb", "Portishead" is utterly depressing. Except for all the wrong reasons. Someone pass their addresses onto The Prodigy please. A quick visit from Keith and co could be just the trick. 5 **Calvin Bush**

FACTS ME!! Five things you should really know about Portishead

Credited with having practically invented "trip hop" # First album "Numb" won the Mercury Prize in 1995 * Named after the town outside Bristol where they come from * Admitted they had serious problems following up "Numb"

* Singer Beth Gibbons still refuse:
to do interviews

SASH! It's My Life Multiply

DO you reckon his mates have to shout his name all the time? "Oi! SASH!". Must be a real bugger in the small hours, when all is

peaceful, the chill-out cassette is on the stereo and you have to go, "Pass the ashtray over here would you SASH!".

SASH!

The album? It's the single times 10. The bass drum goes "boom! boom! boom! boom!" and the synths go "diddle-diddlediddle" as if a Barbie doll troupe of The Rockettes is dancing up and down the keyboard on tiptoe.

By track four your ears have become attuned to ridiculously high frequencies. By the time you get to "Encore Un Fois" you'll be picking up noises previously reserved for dachshunds and your head will be bouncing from side to side like a Weeble in

In 1972 Morris Cauldwill of Ladle, Missouri spent a record five weeks and two days living on a diet solely of sherbert. By the end he must have felt much as I do at this moment. 4 **David Bennun**

D'INFLUENCE Echn

BACK in the day somebody, somewhere decided that a hierarchy existed within the British jazz-funk

circuit. Jamiroquai were to be kings. The Brand New Heavies and D'Influence the perennial bands-in-waiting. It was all bollocks, of course, like most High Court decisions back then. Because the three couldn't be more different. They all rule their own sonic kingdoms.

Unlike the others, D'Influence are motivated more by a funk-soul collision than the usual jazz-funk stuff. And on this, their third album, they've experimented with the styles like never before. Confidence is so high that rap, gospel and salsa are all seamlessly incorporated. You'll be dancing like that crow in "Dumbo" one minute, and struck plain dumb the next by the alluring

delicacy of singer Sara Ann Webb.
The only downside to all this instrumental experimentation is that none of those chunky D'Influence tracks of yore are around now, although the kinky "Shake It" comes comfortingly close. But hey, kingdoms change. 7 Jacqueline Springer

EAT STATIC Science Of The Gods **Planet Dog**

THE band with one of the largest and most loyal followings on the underground party scene finally releases the fruits of

two years' labour. Ranging from old-school free party techno through to the hard breakbeats which seem to come as part and parcel of living, performing and producing in Bristol, "Science Of The Gods" delivers powerful mash-up material for unreformed dreadlockers with an ear for

the contemporary.
Stand-out tracks include the hardsteppish "Dissection" and "Bodystealers", and the surprisingly hip-hoppish "The Hangar", which contrast nicely with more the predicable techno soundtracks such as the in-yer-face "Contact". All tracks also benefit from a quality live feel in the mix.

Unsurprising, perhaps, as the Static have been trailing this one live for some time A quality release with surprising breadth. 7 **Dave Fowler**

K-ALEXI **Brings You Absolute** Power Nepenta

REMEMBER pivotal moments in the illustrious history of house music such as "Essence Of A



Dream", "All For Lisa" and "It's Me"? Probably not, though these are the classics on which DJK Alexi's reputation is founded. So what relevance does this new album have on a generation whose heroes are Daft Punk, Goldie and the ubiquitous Chemical Brothers?

Well, quite a lot actually. Because even after 12 years behind the mixing desk, Shelby hasn't forgotten that house is essentially party music. And let's face it, the reason we love this life so much is because, at one stage or another, we've all stood on a sweat-soaked dance floor grinning insanely with an insatiable lust for life.

Shelby's sound, you see, isn't about science, filtering or futurism. It certainly isn't about pseudo-rock tendencies and stadium filling spectaculars. It's about the celebration of joy, sorrow, sex and passion through that great medium of human expression - the dance. And that, after all, is something we can all understand. 7 Dave Mothersole

MUSIQUE TROPIQUE Collection Glasgow

Underground GLASGOW'S producers Kevin McKav and Andy Carrick have



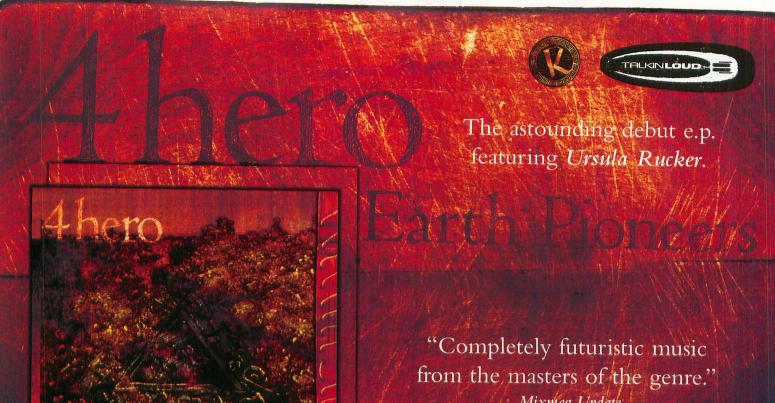
already closed the page on their Musique Tropique project, although both deep house disciples are still hard at it, putting out soothing deepness on their Glasgow Underground imprint. This roam round their back catalogue has remixes from their deep house contemporaries such as Two Lone Swordsmen, Dubtribe and House Of 909. People who have made some truly essential records over the last two years.

But in a musical world where function counts as much as form, you're not really sure what most of the tracks on this album are actually meant for. Do you dance to them? Do you listen to them at home? Or is a lot of this not really much cop for either? Search me guv.

The best tunes on here, the ones that deviate most from the influence of either Scene or Larry Heard only serve to emphasise this confusion. The ldjuts jazz funky take on "Stella Sunday" is a wildly driving party track, while 16B's gently sexy massage of "Jazz The Sea Turtle" knows its place lies firmly in the bedroom rather than the acid house rave up.
I don't mean to criticise. If you're a

deep house aficionado, there's nothing below average or less than enjoyable on this album. But this is still the sound of music in thrall to its genre, rather than seeking to stretch its boundaries. 6

Frank Tope



Earth Pioneers

Mixmag Update

CD/Double Vinyl out now



Death in VegasOut 13th October — Rocco EP including 3 new tracks; City Rub, Dr. Clean & Claiming Marilyn Live: Full UK tour in October

Out 10th November - Best Got Better/Blaze The Room

Live: Inter City Crawl, London, Manchester & Glasgow (17th/18th/19th September). Dub Pistols Sound System at clubs all over the country

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MYSTIC CIGARETTES

VARIOUS SIGNS OF LIFE

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FORTHCOMING RELEASES:

JUNO REACTOR GOD IS GOD FRONT 242 MIXES

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INCLUDING MIXES BY:
BANDULU/ X-DREAM/ JAMIN' UNIT.

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COMPANY FLOW **Funcrusher Plus** Official/Rawkus **RELEASED** in America a couple of months ago and already lauded to high -heaven on our

hip hop page,

Company Flow's ground-breaking debut album is now available as a domestic release. If you only buy two hip hop records a year, you'll presumably already have "Wu-Tang Forever." The work of this underground trio from New York should be your other essential purchase.
"Funcrusher Plus" is one of those records.

Dense, strange, straggly beats covered in electro-static, ghost marimbas, treated horn riffs and walls of squiggly scratches are just the beginning. On top of that El-P and Big Juss add lyrical flights which remain true to hip hop's hardest core while flipping off on Philip K Dick ebola virus fantasies. The nastiest of battle rhymes rub shoulders with the most heartfelt memories of drunken, abusive fathers. Listen very carefully. "Funcrusher Plus" does what the best of hip hop has always aspired to. It leaves you gasping, smirking and choking with its absolute originality, authenticity and commitment 9 Will Ashon

MOODYMANN

The Silent Introduction

THERE aren't many true enigmas left in dance music these days. Okay, you've got



your UR and Basic Channel boys on the techno tip, but when it comes to house music, most producers are as shy of publicity as Richard Branson. They've just got shorter beards and prefer Concorde to hot-air balloons

So thank goodness then for the mystery wrapped in a riddle shrouded in confusion that is Kenny Dixon Junior. Okay, so he won't give us an interview even when we send him chocolates on his birthday, but how can we hold it against him when he knocks out tunes as good as these?

Any afficionado of purist house with strong elements of disco, jazz and deep-tech emotions can tell you-Kenny Dixon Jr aka Moodymann is the don. This collection gathers up some of the hottest moments of his KDJ label. Which is just as well seeing as most of them are rare as coot's hair.

House is the groove, natch. But it's his unique production slant that's made those KDJ releases so acclaimed. The lost city of disco echoing from the deep on "I Can't Kick This Feeling" and "Misled". The interference on "Oceans" that sounds like someone left the radio on in the studio. The way "In Loving Memory" jams arhythmically like War on Quaaludes. Bass-lines register off the Richter scale on "The Third Track". Loops and melodies spir like candyfloss machines for "Sunday Morning" and "Dem Young Sconies'

Sublime marriages of Seventies' soul, Eighties disco and Nineties house are always welcome in this parish. And none more so than those of the Moodymann. If the music stays as good as this, let's hope he don't cheer up in the near future. 8

Calvin Rush

JOHN BELTRAN **Moving Through Here**

STRANGE fellow, Mr Beltran. Something of a Jekyll and Hyde it seems. First he gives us "Ten Days Of Blue", a surefire contender for the Best Chilled Techno Album Of The Decade award. Then, after projects like the recent Placid Angles, this follow-up to 1995's extremely chilled R&S debut "Earth And Night Fall".

It couldn't be more schizophrenic if it was Stevenson's deranged doc himself Opening with "White Sand", the old hardcore beats and ravey female vocals sound more 1992 than 1997. Then, just as suddenly comes "The Antidote". And it is, literally. Relaxed, saxy tones soothe after the hard beats.

There's more - strange clashes of laidback swirling techno with harsh breakbeats jungle beats on the downright beautiful Eden" while the mish-mash "Place Where The Sun Beats" only ups the confusion.

A two-faced album, then this should be put in a straitjacket and listened to intensely!

8 (when it's mellow) 4 (when it's hardcore)

MPEOPLE

MPEOPLE are back again to soothe your world with soulful saxophones, aching vocals and hummable melodies, and their new album is perfect both for Friday night dancing and Sunday afternoon relaxing.

Wuh? Oh sorry, wrong magazine. Ahem. "Fresco" is, of course, an abominable thing, made and marketed for the middle-England, Ford Mondeo-driving, Café Rouge-lunching, Marks & Spencers chargecard generation, and essentially bereft of wit, sparkle, imagination, intelligence, fun and, crucially, soul.

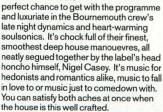
But we should pity M People rather than scorn them. They've tried hard, and at least they know their listenership. Thus, the opener "Just For You" vomitously suggests candlelit smooches before a roaring hearth, "Never Mind Love" conjures romantic eyesmeeting-across-the-dancefloor fantasies, and "Angel Street" will no doubt help sell hundreds of hatchback saloon cars.

If these things appeal to you, please refer to the first paragraph of this review. If not, avoid "Fresco" at all costs. Your sanity may depend on it. 3

Kevin Braddock

HOUSE OF 909 Soul Rebels

IF you've missed House Of 909's intricately inked love letters to the deep house nation thus far, "Soul Rebels" is the



Highlights include early rarities from their Future Soul Orchestra and Voices From Beyond's EPs, as well as brand new cuts alongside recent Pagan-released killers like "The Last Dance" and "The Main Event". With the 909ers creative mainstay Trevor Loveys well to the fore, this is another addition to the growing ranks of those swelling "Must Have" British deep house collections. Sheer quality. 8

PLAID Not For Threes

GEEKS, trainspotters and saddoes losing sleep over the correct pronunciation of Autechre. Icelandic chanteuses, Bristol beat babes and flashy scenesters seduced by Orange's mobile phone marketing. All have been awestruck, inspired or in some way affected by the sound of "Artificial intelligence".

Predominantly faceless, "Al" has never been a "fashionable" scene. Yet, subtly and consistently, it has scored top-grade 10's right across this decade's cultural Richter scale. It can deliver some of the most expansive, emotional and intricate music known to man (moving The Sunday Times to proclaim it "The New and intricate music known to man (moving The Sunday Times to proclaim it "The New and intricate music known to man (moving The Sunday Times to proclaim it "The New and intricate music known to man (moving The Sunday Times to proclaim it "The New and intricate music known to man (moving The Sunday Times to proclaim it "The New and intricate music known to man (moving The Sunday Times to proclaim it "The New and intricate music known to man (moving The Sunday Times to proclaim it "The New and intricate music known to man (moving The Sunday Times to proclaim it "The New and intricate music known to man (moving The Sunday Times to proclaim it "The New and intricate music known to man (moving The Sunday Times to proclaim it "The New and intricate music known to man (moving The Sunday Times to proclaim it "The New and intricate music known to man (moving The Sunday Times to proclaim it "The New and intricate music known to man (moving The Sunday Times to proclaim it "The New and intricate music known to man (moving The Sunday Times to proclaim it "The New and intricate music known to man (moving The Sunday Times to proclaim it "The New and intricate music known to man (moving The Sunday Times to proclaim it "The New and intricate music known to man (moving The Sunday Times to proclaim it "The New and intricate music known to man (moving The Sunday Times to proclaim it "The New and intricate music known to man (moving The Sunday Times to proclaim it "The New and Intricate music known to man (moving The Sunday Times to proclaim it "The New and Intricate music known to man (moving The Sunday Times to proclaim it "The New and Intricate music known to man (moving The Sunday Times to proclaim it "The New and Intricate music known to man (moving The Sunday Times to proclaim it Classical Music"). But it can also descend into pointlessly extended electronic noodling.

Plaid's first album for Warp, coming almost a decade after both camps started shaping the Al sound, sits somewhere in-between. It's long (16 tracks, 70 minutes). It occasionally delivers a duffer ("Myopia" is a dreadful collision of sampled wails and

cyber-steel drums). But some of it is also fascinatingly good.

Tonal textures are the key. Tracks like "Abla Eedio" and "Headspin" cast spells with their sonic shuffles, ghostly riffs and multi-layered melodies. The floor-mover "OI" kicks out in a funky "Super Discount"-style before snowballing to pick up Sheffield bleeps,

Detroit grooves and otherworldly clangs. Björk and Nicolette drop in too, the latter dissolving into Plaid's devastatingly produced soundwash to form four minutes of dark, disturbed, motor-driven music in the outstanding "Extort".

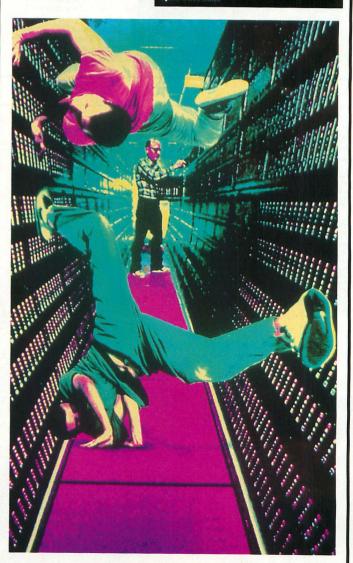
No way consistent enough for "classic" status. But, at its best, "Not For Threes" shows us that the world of "Al" is not only surviving but thriving. 7 **Tobias Peggs**

Five things you should know about Plaid

Much loved by the new electronica cognoscenti Last album, 1991's "Mbuki Mvuki" will set you hack £60

back 550 * Plaid's Andy Turner and Ed Handley are originally part of The Black Dog * Have remixed Björk, Nicolette, Dee-Lite, Ned's Atomic Dusthin and Sensorama * Spent much of 1995 and 1996 playing in

Björk's live band



Bums

PRESSURE DROP

Elusive Hard Hands/Higher Ground

PRESSURE Drop must be a right couple of moody bastards. They've never exactly been up on the podiums with Blocko and Peasy, but this album's so dark it makes Portishead look like Sash!

Essentially, nothing much has changed since they first released their anti-racism classic "Back To Back" seven years ago. Every downtempo headnodder is underpinned by low-end string rumblings. The effect is a bit like putting your ear to the ground and hearing a war party of approaching cellists from several miles away. Every vocal from singer Anita Jarrett is keened out in a strangley soulful incide mumble. Kind of Minnie Ripperton guesting with The Verve. The beats drag painfully slowly, making you wait for every delicious bass boom.

When it works, it's stunning. Beat ballad "Got To Be For Real" is an exquisite
"Unfinished Sympathy" for the end of the decade. The comparatively light-hearted
reggae of "Sounds Of Time" builds from a lilting acoustic guitar skank into a breakbeat reggae or Sounds of time builds from a lifting acoustic guital skallk fill of bleakbear symphony, rolling around righteous dread chatter and cheesy funk samples that should have dated like "woo yeah" samples, but instead sound positively life-enhancing. But the long dark night of the soul that is the instrumental "The Road" offers no such small mercies. While affecting to be a calming soundtrack of the Cafe Del Mar variety,

this string-laden passage conceals an unsettling edge of paranoia. It's clear Pressure Drop smoke a lot of spliff, but perhaps it's been a little too much, and sometimes a touch too strong. And it's here, rather than on the singles, that we're getting to the real heart of this brave, occasionally brilliant, but ultimately unsettling album.

FACTS ME!!
Five things you should know about Pressure Drop

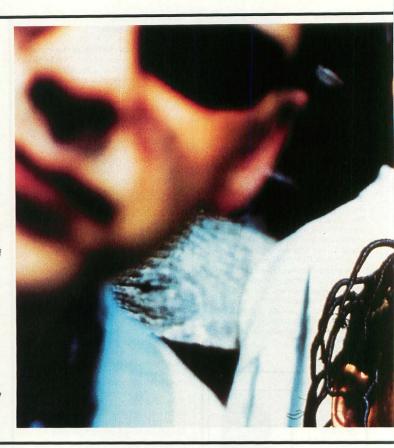
** Frequently referred to as "The Originals" by
Gilles Peterson, and similarly by Patrick Forge
** Incredibly, this is their first album to be properly
released in the UK
** Their record collection includes "How To Teach
Your Parrot English"
** Pare Negotians a bairdresser at the same

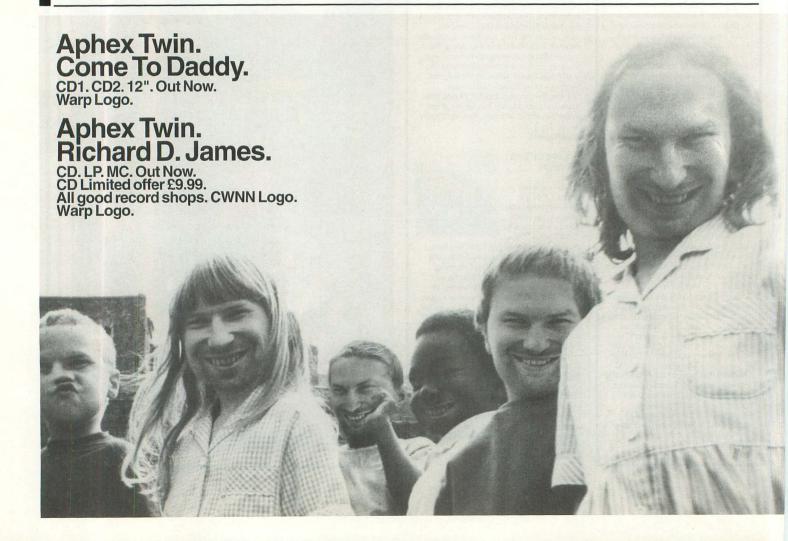
* Dave Henley was a hairdresser at the same salon as Leftfield's Paul Daley * They still do a radio show you can only hear on

the Astra/Sky satellite network

When the likes of Jazzie B are coming over all One World and serving up a decidedly Blairite vision of British soul, it can't be a bad thing to have an antidote to all this endless and often irritating positivity. Something that acknowledges the shitter sides of life in Britain today and still gets up and gets on with it. So Pressure Drop may well be a couple of extremely moody bastards. But at least when they say that it's for real, you know that it really is. 8

Frank Tone









SAAFI BROTHERS Mystic Cigarettes Blue Room

THERE'S nothing like quality packaging to shift a few extra copies And nobody knows that better than



modern psychedelic imprint Blue Room. Here, through the magic of graphic design, they turn a CD case into a packet of Indian fags. Fat ones. Think huge herbal cones rolled seamlessly into triptastic charras cartridges tipped with jasmine roaches. You inhale, and you float. Hey.

Load this album into its CD socket and the

Load this album into its CD socket and the effect is the much the same. Gabriel Le Mar and German producers Michael Kohlbecker and Alex Azary (who – you guessed it – met in India and left half of their respective brains there) serve up a toke spectacular including stand-out pulsating dreamers "Sweet Sirenes", "Together In Silence", "Gupervision", "Internal Code Error" and the oddly named, yet impeccably produced, "2046".

A musical hologram best appreciated in orbit, perhaps. Toke that and party! 8

Dave Fowler

FUTURE BEAT ALLIANCE Hidden Emotion

"HIDDEN Emotion" may be a strange title for an album that's so clearly drenched in deep, electronically-



generated soulfulness. But in many ways it's the perfect description, because this is an album that explores the more private and

introspective side of the emotional spectrum.

Matthew Puffet of the Alliance creates breathtakingly beautiful Detroitian soundscapes which effortlessly strip away the layers of emotional baggage and guardedness we all carry around. This is music to cocoon you, safe from harm, in a womb-like envelope of pure sonic abstraction.

Imagine a sci-fi ride to a distant utopian paradise where Derrick May's "Icon" is the national anthem and highly developed humanoids ponder the beauty and pathos of life via a telepathically communicated all-knowing, all-pervasive understanding (Dave? Are you still there? Dave?—Ed).

"Hidden Emotion" is a beautifully orchestrated escape route to the heavens and beyond. Soulfood for astrally-inclined armchair travellers, 9

Dave Mothersole

BJÖRK Homogenic One Little Indian

YOU might want to call this Björk's difficult third album. Difficult because, without the co-conspiracy of Tricky



Yet it's precisely these things which expose Björk in all her ethereal ambiguity. Sometimes confident (the crackling hymns of "Joga" and "Bachelorette") and sometimes self-conscious (the stuttered

poetry of "All Neon Like" and "Pluto"), Björk has polarised her own inimitable style. An emotional avalanche of atavistic techno, the complex lattice of structure and mood resonates and reflects the ravished landscapes of her homeland in a way which only Björk's ferocious individuality could. It may not be her best album yet (that is still to come), but "Homogenic" is a profound postcard from a woman truly on the edge. 7

BLUE AMAZON

Rachel Newsome

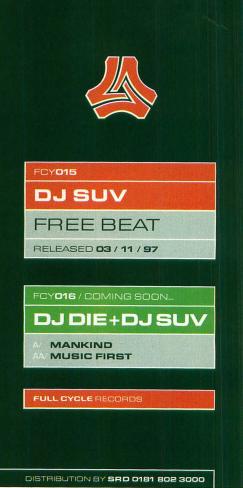
Javelin

IF Mr Sheen was ever available in vinyl format, Huddersfield progressive house types Blue Amazon would surely be first in the queue. Of course, the "epic" nature of prog house, with all its fanciful swirls and hypno-effects, has always demanded an ultra-clean polished feel. But Lee Softley and James Reid have managed to take it to another level altogether for their debut album. This is a world where Vangelis and Tangerine Dream get hip for the Nineties, drop an E and fuse their OTT synth symphonies with the sound of Cream on a Saturday night.

Don't expect gritty soul or raw experimentation though. But it's almost impossible not to be sucked into the spiralling web of toe-tapping atmospheres that are "Never Forget" and "Searching". The wispy vocals of Vicky Webb only add to the dream-beams of past singles like "Rainfalls" and "No Other Love". The only criticism would be the inclusion of a mere four tracks on top of their last three singles. But then each of those does last the lifetime of several galaxies. And are even creamier. 7

Calvin Bush





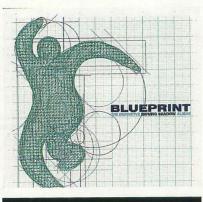
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VARIOUS ARTISTS

Blueprint Moving Shadow/London

AFTER the storm, comes calm. Or at least, that's what supposed to happen. Now that Roni Size's Reprazent have walked off with the Mercury Prize. Now that every pivotal producer on the drum & bass scene has a major label deal. Now that Goldie is a fully-paid up member of the celeb circuit. Now that the crusade, the fight to instate jungle as a credible, respected form in the dance spectrum has been won. What are we left with? Where can we go from here? Does it all just mean the urge to push forward, to break barriers, to rage against the accepted norms has been lost in a sea of mutual appreciation and music industry backslapping? Listen to "Blueprint", Moving

Shadow's landmark compilation that was originally scheduled for release in Spring before London saw another potential "Logical Progression" in the offing, and it's certainly evident that there are few in-our-face surprises left to be had. That's not to say this isn't a great compilation. And London have certainly shown their canniness in picking it up at this post-Mercury, pre-Goldie's second album stage.



Five things you should know about "Blueprint"

- It's a round-up of tunes from the top Moving
- Shadow label

 * There's the first ever jungle remix from Underworld

 Rick Smith on Rob and Goldie's "The Shadow"
- Moving Shadow recently celebrated their 100th
- Dom and Roland are just one guy!! Dom. Roland
- is his keyboard ★It's spread across three CDs. The third is Rob Playford's mix of the first two CDs

It's not particularly the fault of this album. There are some classics here that you really must have in your collection, like Deep Blue's artcore collection, like Deep Blue's artcore epic "The Helicopter Tune", Rob and Goldie's haunting, translucent spoken-word cut "The Shadow". There's also a healthy equilibrium between dark and light. You get Aquasky's somnambulistic and insipid "Images" followed by Dom & Roland's cruelly industrial "Analysis". So there's plenty variety too.

But apart from these classics (and maybe I'm just being overly nostalgic here), there's nothing that really inspires you to the heights that, say, Hyper On Experience's "Lords Of The Null Lines" or Foul Play's "Being With You" did. Sure, it's a good sign that so many new producers are included on this collection (Technical Itch, Hoax, Neotech), but there's an undeniable feeling that many of the cuts from Hoax, Aquasky and even E-Z Rollers are, well, somewhat underwhelming. Either insipid jazzstep or indentikit darkside in style

Moving Shadow has a great track record but some of their output is beginning to sound dangerously complacent. A calm after the storm doesn't have to equal a creative cul de sac. As Roni Size and Reprazent have clearly proved. 6

BILL&BEN South Of The River Harthouse DO what? Aduo

who come from South London but don't make techhouse? Apparently so. Still, in true age-



old sarf London tradition, this pair have at least got the art of thievery down to a tee. Looting from the dub vaults we get "Country Man Dub", a Lee Perry blueprint, while P-Funk is rediscovered on "Rip It Up" and Sly Stone resurfaces for "On The Sly". In fact, Bill and Ben (yup, apparently those are their real names) have provided the world with a miniature musical dictionary from the Seventies through to the Nineties. Moving from dub and funk to post trip-hop electronic magic, all manner of visitors hitch a ride along the way as tablas, full orchestral workouts and guitars run alongside and over the chubby bass grooves. The result is a real musical treat for bedroom or dancefloor listening. Miss at your peril. 8

Rob Da Bank

COMMON

One Day. . Relativity/Epic NATIVE of Chicago, purveyor of intelligent,

conscious raps, Common Sense (as he was known

until certain legal problems truncated his title) has always stood outside hip hop's mainstream. As a result, his previous record sales haven't been satisfactory.

"One Day" is his (and his label's) attempt to set this right. There's a fair dose of r&b flavour here, designed to propel him chartward. But if you can get Erykah Badu and the Fugees' Lauryn Hill to croon on your toons, then why ever not? And if you do, they're unlikely to be standard chart fodder. Especially with Common still dropping pro-black, pro-family messages of strength and understanding.

Although he kicks a few too many celebrity similes, Common is definitely from rap's Deep Thought school, a worthy addition to the Native Tongues collective. His new album is sweet, certainly. But it's soulful, too, straight-backed and uncorruptable. And that is uncommon. 8

Will Ashon

sound patrol

And there's more. . . Reviewed by Calvin Bush, Frank Tope, Rob Da Bank, Dave Fowler, Jacqui Springer and Rachel Newsome

VARIOUS ARTISTS

FSUK Ministry Of Sound

BIG beat shenanigans over two-CDs, BIG beat shenanigans over two-CDs, mixed to buggery by the irrepressible Dalek, sorry, Derek Dahlarge. Let's face it, you're here for the tunes, not the turntable tricks. And who can argue with a right vatload of goodies like Renegade Soundwave, ETA, DJ Food, Mighty Dub Kats, Monkey Mafia, Sol Brothers and Howie B? (CB)

TINA MOORE

Tina Moore RCA

IF you're after an album's worth of pitched-up, cut-up Formula 1 garage in the fast lane, forget it. THAT song was a remix, remember. And don't forget, either, that Tina is yer typical American r&b Maria Carey wannabe with only marginally more bump n' grindability. Lots of songs about love, love and er, more love custom-built for the next Hollywood schmoozathon. Bit of a duff jam really. **5 (CB)**

TONY DE VIT Live In Tokyo

IT might as well be "Live In Doncaster" for all we care. Still, the excellent Boxed boys follow Oakie's mix-up with two CDs worth of dance-or-die muscle-flexing tops-off stuff from the Trade master, Tony De Vit. Loads of firecrackers from labels like Noom, Hooj Choons, Tripoli Trax and Tony's own TDV stoke the explosion. **7 (CB)**

NICOLETTE Now is Early !K7, Germany

LIKE so many visionaries, Nicolette's time in the hardcore flux of the early Nineties came and went in a blink. For those who missed the sultry seduction of her junglist soundclash the first time round, here's a reissue of the original Shut Up And Dance classic album. And it still sounds just as fresh as it did then. **8 (RN)**

ROBYN Robyn Is Here RCA

IN terms of musical prejudice, Robyn has had a lot to prove. As a teenager, she's got to make more than "kid's music" to be taken seriously. And being Swedish means she has to prove herself "worthy" of making r&b. Fortunately, her success in Europe and America to date has proved that Robyn and her ebullient brand of pop-soul don't care a piffle about such petty pre-judgements. **(IS)**

KARMA

Pad Sounds

Grove Attack, Germany
NOT, as you might expect, some
consciousness OD Goa project but rather, some rather smooth jazz in the vein of that Pork/Fila Brazilia lot. Which is a bit of that Pork/Fila Brazilia lot. Which is a bit of a surprise, seeing as it comes from the home of all things Teutonically banging and stomping. Laidback to the point of comatose, its skillful arrangements guarantee blissful immersion in a UFO style. Nice stuff. 8 (CB)

MUY MUY

The Remixes

TOP spunkers Yum Yum's debut album is, rather bizarrely, actually 10 remixes from artists as varied as Tony Di Bart ("Why Did Ya?"), DJ Tom & Norman ("Thundergod") and Gat Decor ("Barefoot In The Head", Ignoring their own original classics like "So Dam Tuff" and "3 Minute Warning" for a debut album may seem a little odd to you. It certainly did to us. 6 (DF)

PIERRE HENRY Metamorphose

THE godfather of early electronic experimentation who's been such a musical influence in the Nineties (Coldcut, Vadim etcetra) gets his best-known work chopped up and transformed by people like St Germain, Funki Porcini and William Orbit. Germain, Funkt Porcini and William Orbit.
Every track's a winner with Dimitri's rework
of "Teen Tonic" and Fatboy Slim's "Psyche
Rock" coming out on top. This is frog-rock
at its best. 8 (RDB)

VARIOUS ARTISTS Sounds Like Glasgow

ALCOHOL. Footie fanaticism. Men in skirts. Some things you can always rely on the Scots for. And now we can add "pretty darn killer house and techno". Here's the sound of a city on the creative cusp, with oldies from Chaser, Gypsy, H Foundation and 4AM alongside newies from Oscuro P, Fresh & Low and even an exclusive Slam track. Glasgow's best rangers. 8 (CB)

VARIOUS ARTISTS Major Force West

Major Force viest
Mo"Wax
AFTER Liquid Liquid, Japanese hip hop
label Major Force is the latest to get the
Lavelle retrospective treatment. It's all
pretty cool, but DJ Milo's ultra-rare and often bootlegged "Return Of The Original Artform" is the track to check for, a huge big beat blueprint that still pisses all over the competition eight years later. 7 [FI]

ROGER SANCHEZ S-Man Classics - The Essential Sanchez Remixes

THERE are two sides to Roger Sanchez. One is the diamond-sharp club DJ mixing up a two or three-deck storm as dirty dubs and angelic acapellas collide in a feisty freefor-all guaranteed to rock the floor. The other is the "Remixer For Hire" Sanchez, drafted in to lend club cred to any artist with record company dollars to spare.

"S-Man Classics" represents both sides of the Sanchez coin. If you feel like you need to hear his work on Love Tribe, El Mariachi, Incognito, Judy Cheeks, M People and Kathy Sledge again, then you

can. But why?

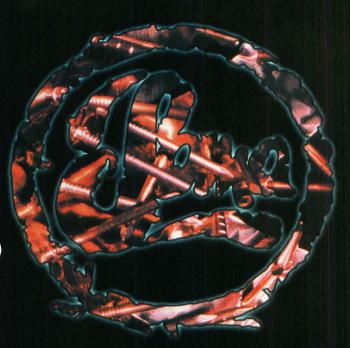
Alternatively, skip to his more underground productions for a raw vibe these money-making projects have failed to capture. Kings Of Tomorrow's "Fade To Black" or the S-Men's own "Back" are far closer to the spirit of Sanchez the DJ than all those big name makeovers. An album full of such workouts would have made for a more satisfying listen. Oh well, the dollar signs win again. 5

VOLUME 4

1. OTAKU - Emelia's First Tooth
2. ENVOY - Dark Manoeuvres
3. BUSH FUNK - Boogie Bus
4. FUNK D'VOID - V-Ger
5. SLAM - Dark Forces (Claude Young Mix)
6. SPACE DJZ- Lights
7. NEW SOUL FUSION - Prelude
8. PERCY X - Day 3
9. PRESSURE FUNK - Raw Spirit
10. HUTTON DRIVE - House Train
11. FUNK D'VOID - Bad Coffee

12. 20:20 VISION - Future Remembrance (20:20 Livestyle Mix)
13. MAAS - Look at me Now Falling (I.Cube Simple Mix)

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DROP IN... DROP OUT

OCTOBER 17

Reviews by Calvin Bush, Frank Tope, Rob Da Bank, Dave Mothersole, Cal Gibson and Dave Fowler

JACKPOT VOLUME ONE

Jackpot CONCEPT: The country's finest progressive house imprint takes stock of some of its



and makes it available to a wider audience. KEY PLAYERS: "Futura" by Amethyst, Evolution's mix of Danny Campbell's "Answer My Prayer", Tenth Chapter's "Wired" and Fifty-Fifty's "Crazy Thing" set

the tone of things.
VIEW FROM THE TOUCHLINE: Quality all the way with the sort of strength in depth you might associate with Liverpool FC in the early Eighties. An absolute stormer, no less. 8 (DF)

SIGNS OF LIFE

Blue Room Released CONCEPT: Trance label Blue Room Released gets inspired by crop circles and goes all ambient-



experimental on us. With the emphasis on "mental". KEY PLAYERS: All the usual bods associated with the premier Goa label provide exclusives, including The Delta, Turban Bloc, Galaxy and Sunkings. Ones to watch (the skies) include Robert "The Source" Leiner getting jungley on Juno Reactor's behind, Saafi Brother's throbtastic squelchy dub and Alien's rather inspired "Chupacabras". VIEW FROM THE TOUCHLINE: Mystic hokum or alien communications? Whatever, there's plenty close encounters of the first class kind to prove Blue Room are a label for all seasons. **7 (CB)**

EXCERPTS FROM THE DATABASS Matsuri

CONCEPT: Most psychedelic compilation albums are a load of old tosh which has already appeared on about 75 other albums. But this is an up-to-date one with all Matsuri's own artists. KEY PLAYERS: Prana ("Geomantik"), Doof ("I Think We Can Go To The Moon"), Endora ("Joy") and Typhoon ("Overture") are just some of the artists ready to transform your bedroom into a huge pulsating orb complete with kaleidoscopic visuals and a chai stall.
VIEW FROM THE TOUCHLINE: A worthy release to slot next to the rest of the best of current psychedelia. 7 (DF)

IT TAKES A NATION OF MILLIONS TO HOLD US BACK

Barely Breaking Even CONCEPT: Retro hip hop compilation aimed at showcasing the underground tunes that really can kick it in the clubs, rather than the charts.

KEY PLAYERS: Most Wanted's all time DJ box staple "Calm Down" is made available again at long last. The remix of Craig Mack's "Flava In Ya Ear" shows what's been jumping over the last couple of years.
VIEW FROM THE TOUCHLINE: If you're an armchair trouser-leg roller and think hip hop clubs only play Biggie Smalls and Snoop Doggy Dog, this should give you a taste of the real, raw dancefloor shaking funk phenomenon. 8 (FT)

RENAISSANCE WORLDWIDE LONDON

Renaissance

CONCEPT: Latest mix album from the homeless would-be superclub LINE UP: One CD from Dave Seaman, one from Robert Miles. Yes, that one.



THE SOUND OF THE HOOVER

release CONCEPT: Take virtually every classic, hard Euro trance release from the past few years and put it on one stunning album. Think the best of Garage, Trade and

ta

album. Think the best of Garage, frade and FF combined on one CD. KEY PLAYERS: Exit EEE's "Epidemic", Commander Tom's "Are Am I", Baby Doc's "Yum Yum", Koma's "Amok", Sourmash's "Pilgrimage To Paradise" and Nexus 6 "Tres Chic" are just some of the gems on display. John Truelove has discovered the holy grail for Euro trance collectors.

VIEW FROM THE TOUCHLINE: Quite simply the definitive collection of the genre, as essential to hardbaggers as it will be to more traditional trancers. 10 (DF)

KEY PLAYERS: Dave Seaman proves Rabbit In The Moon's awesome acid indie reworking of Garbage's "Milk" was an overlooked anthem.
VIEW FROM THE TOUCHLINE: Robert

Miles bangs out the Euro/progressive/ trance stompers in a bid to show us he's not just a big tinkly piano wuss. It's alright. Seaman storms it with a silky mix ranging from pop to dark underground sounds, from Smoke City to Underworld all the way to drum & bass. 7 (FT)

THE FIRST WAVE '94 TO '97

CONCEPT: A retrospective collection from one of the best loved and most consistenly inspiring UK labels around. KEY PLAYERS: Hot Lizard's underground anthems "The Theme" and "Big Air' antnems "The Theme" and "Big Air",
Sunrise Society's electroid wobbler "Tahiti"
and 100HZ's "Warp" plus plenty remix
action from Carl Cracing, Stacey Pullen, Damon Wild, Mike Dunn, Steve Rachmad and Charles Webster. Though unfortunately only one exclusive.
VIEW FROM THE TOUCHLINE: A fine

audiophonic snapshot of a label that's consistently led the way and ignited dancefloors en route.9 (DM)

MASSINE

MISSILE VOLUME 1 -GREATEST LAUNCHES Missile

CONCEPT: Techno-U-Like with added Semtex, Gelignite and gunpowder from Tim Taylor's label.



does this red button do Mr Taylor?" Kaboom!! Dancefloor destruction on a global scale ensues. 7 (CB) **LATE NIGHT SESSIONS VOLUME 2**

VIEW FROM THE TOUCHLINE: "What

Ministry Of Sound CONCEPT: More deep house grooves

and assorted early morning chillage after Harvey's seminal first volume for the

Ministry Of Sound. LINE-UP: X-Press 2 do the mix, one mellow, one deeper house.

KEY PLAYERS: No exclusives, but no matter when you're offered the likes of E.D.O.'s superb but overlooked disco classic "The Chase", Dirty Jesus' silky smooth slo'-mo-houser "Don't Fuck With My Shit", the Ballistic Brothers' own brave take on "A Love Supreme" and Ashley and Diesel's recent Soma outing as Human Arts, "Big Sur Highway".
VIEW FROM THE TOUCHLINE: With X-

Press 2 on the sets of steel, you expect quality. And it's here in spades. Roll on Volume 3. 8 (CG)

LATE NIGHT LOUNGIN'

CONCEPT: Bed-time deep house for sleepy heads from New York. KEY PLAYERS: Scotsman Paul Hunter's Brothers Of Soul project manages to steal the lead on the Americans in the groovy stakes with "Disco Era" and the scorching "DJ In The House". Richard Worth and Naked Music NYC come close behind, while there are plenty Ballistic Brothers/St Germain-style sax-to-the-max grooves from the likes of Conscious People, Sub Hash, Atomica and The Papp/Preston Project. VIEW FROM THE TOUCHLINE: Like the title says, this is "Loungin" - like a disco whale on Jazz Beach after a hard night's clubbing. 6 (CB)

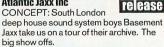
VEDIC PRESENTS RHYTHMIC INTELLIGENCE

Sub Rosa

Century" as the cover helpfully tells us.

CONCEPT: "Indian music for the 21st

ATLANTIC JAXX - A COLLECTION **Atlantic Jaxx Inc** CONCEPT: South London



KEY PLAYERS: "Fly Life" and "Samba Magic"? Of course. But do check out "Be Free", the wild (pitch) string track that put them on the map in the first place.

VIEW FROM THE TOUCHLINE: Everybody knows that Basement Jaxx are The Boys. But unless you're a vinyl-sniffing addict you may not have been able to get your hands on the records themselves, so this should put things nicely to rights. 9 (FT)

KEY PLAYERS: It's an all-exclusive affair as Earthribe Asian Dub Foundation, Bedouin Ascent, Ansuman Biswas Lelonek, Euphonic and album host Vedic incorporate



jungle, trip hop and smatterings of techno into classical Indian music. Vedic Sound's "Sweet Omkara" is swelteringly miasmic, Euphonic's "Way Of The Exploding Fist" is cool Outcaste-style jungle, and best of all is Bedouin Ascent's "Ancient Ocean". VIEW FROM THE TOUCHLINE: Veddy, Vedic interesting. 6 (CB)

PACIFIC STATE

Deviant CONCEPT: 21 tracks of Eastern electronica from Japan, making sure Tokyo isn't left off the global map. KEY PLAYERS: Original Yellow



Magic Orchestra member Haruomi Hosono's latest creation "Red Tree" gets the thumbs up, not forgetting DJ Krush's essential head-nodder "Matsuri". Meanwhile Tokyo's prodigal son Ken Ishii bounds in with his "Dinosaur R" and the wacky Doctor S And The Cosmic Drunkards provide the Latin delight that is "Secret Samba".

VIEW FROM THE TOUCHLINE: What this might lack in Western ideals of soulfulness is balanced by the quirky array oftalent on show. Japan is suddenly not so far away. 7 (RDB)

SOUND IN THE EIGHTH DIMENSION VOLUME 2 **Astralwerks**

CONCEPT: Miami's greatest export, the Eighth Dimension downbeat label run

by Q-Burns Abstract Message on the compilation tip.
KEY PLAYERS: Q-Burn himself has his

finger in many of these sonic pies. His own "Total Maza" is a veritable Latin masterpiece, while his collaboration with Astrelworks label-mate DJ BMF, as Lickerish Quartet, provides handy "Shelter". Meanwhile Pimp Daddy Nash contributes toe-tappin' jazz grooves with "Joe Dropped The Swing' VIEW FROM THE TOUCHLINE: Looking

for the American answer to Ninja Tunes? This should suit you, sir. 8 (RDB)

AMBIENTIBIZA VOLUME 2

Flex CONCEPT: Second Volume in a series focussing on the original and chilled-out balearic vibe of the White Island, Ibiza.

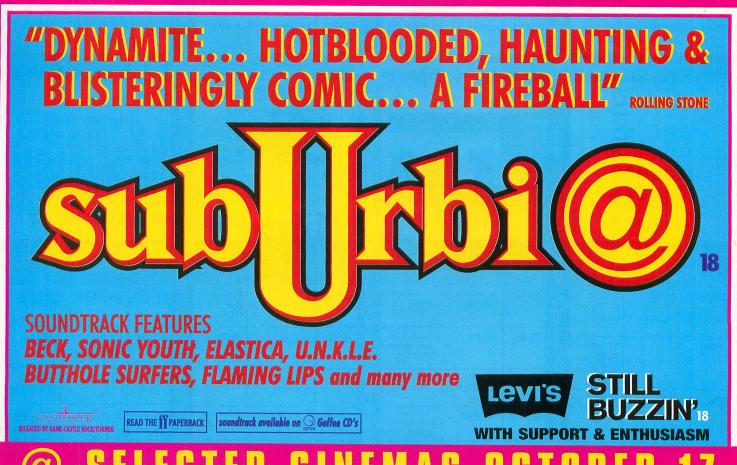


KEY PLAYERS: Fortunately not one commercial filler here, but instead Leftfield's "Release The Pressure", The Grid's reworking of the subliminal "Nod To N2O" by Rainer, the folk magic of Marianne Faithfull's "The Hawk" and album compiler Sergio's very own "Sa Trinca" VIEW FROM THE TOUCHLINE: If you prefer the Cafe Del Mar and sunsets to Cream and chips, then this is the one to pluck from the sea of fresh Ibiza compilations. 8 (RDB)









SINGIAS NAT



DATE	ARTIST	TIYLE
20/10/97	ADEVA	"DON'TTHINK Aboutit"
27/10/97	KAREN YOUNG	"HOT SHOT '97"
03/11/97	ADEVA	"NEW DIRECTION" (The Album)
03/11/97	THE RHYTHM MASTERS vs D.J. Supreme	"ENTER THE SCENE"



PIAS	[RECO	RDIN	GS]
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DATE	ARTIST	TITLE
06/10/97	CONEMELT	"ROCKERS Ruin Ep (ILL003)"
06/10/97	VARIOUS ARTISTS	"SOUNDS LIKE GLASGOW EP (PAN006)"
20/10/97	BLAK BEAT NIKS	"CHANGES (PAN)"
27/10/97	AFRICAN NIGHTFLIGHT	"MAKE UP YOUR MIND — GERM REMIX (ILL002)



D	ATE	ARTIST	TITLE
0	6/10/97	FREDERIC Galliano	"PLIS INFINIS No. 2" (F073/CD)
31	0/10/97	MR OIZO	"#1" (F074/CD)
2	7/10/97	ALEX KID	"PLAYGROUND" (F075/CD)
2	7/10/97	A REMINISCENT DRIVE	"MERCY Street" (F071/CD)



DATE	ARTIST	TITLE
29/09/97	HOUSE OF 909	"MAIN EVENT" REMIXES BY 16B, TERRY FRANCIS & APPALOOSA
13/10/97	PRESENCE	"BETTER DAY"
CHECK THE NEW PAGAN WEBSITE AT:		

http://www.ark21.com/pagan

Sirku

DATE	ARTIST	TITLE
13th Oct	LISA SHAW	"IF I COULD" RESTLESS SOUL REMIXES
10th Nov	DATA	"OPTIMUS PRIME" INC UNDERDOG REMIX
24 Nov	KARIME Kendra	"EP. MIXES BY MR SCRUFF AND RAW DEAL"

CHICAGO · LONDON

Trax RECORDS

DATE	ARTIST	TITLE
20th Oct	ROBERT OWENS/ PHUTURE	"Bringing down the walls"/ "Your only friend"
27th Oct	ADONIS	"Rockin down the house" BASEMENT JAXX REMIXES
3rd Nov	MARSHALL JEFFERSON/JOEY BELTRAM	"Move your body"/ "The start it up"
10th Nov	DJ PIERRE	"Gotthe bug" Laurent Garnier Remixes



DATE	ARTIST	TITLE
20th Oct	DTO	"WEARE ONE"
24th Nov	KID LOOPS	"MICROPHONE Fiend"
8th Dec	SUNSHIP	"ТВС"
"WE ARE O Craig and F	"WE ARE ONE" Original plus remixes from Carl Craig and Freaks. Check Filter info on web site: www.dorado.net	

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DATE	ARTIST	TITLE
OUT NOW	SUBTROPIC	"LIFE TIME MISSION" EP
OUT NOW	THE MILD MANNERED JANITORS	"Q/BABS/ Gingo"
NOV 97	pHrack R	COMPUTER DECK AID EP
NOV 97	SILVERKICK	VINYL SILK Emotion ep



Reviews by Frank Tope, Ben Turner, Kevin Braddock, Rob Da Bank & Calvin bush

BUSTARHYMES Put Your Hands Where My Eyes Can See

MORE daftly-titled hip hoppery from the fella who's "Woo Hah" kept us all in check last year. And much like Busta's previous hit, this rolls out his histrionic vocals against a pavement-quaking deep funk bassline and not a whole lot else. It's raw, urgent and pretty much exactly the way we like our hip hop. A perfectly understated four-wheel drive anthem. 8 (FT)

Andy: "I'm not a big fan of his. To be honest, I haven't really bought any records for about a year.

Ed: "I'm not a fan either. What's interesting about this is the beat and the way it's not a straight-up hip hop beat. I think the previous singles have been more energetic, but this is more laid-back. It sounds well put together and quite interesting, not as in your face as he usually is. We're more into independent hip hop, things like Company Flow." 6

REIMANN Cheap, Austria

THOROUGHLY confusing five tracker from Pulsinger's Cheap label which will cause much scratching of heads in record shops worldwide, not only for Christopher Reimann's predilection for abstract tech engineering, but also for the fact that few of the tracks sound right at the intended 33rpm speed. Hit 45rpm, however, and "Hip Church" becomes a pleasant "EVA" style Sixties groove shambler. No, we don't understand either. Knowing Cheap, that's probably the point. 6 (KB)

Ed: "We played a gig in Vienna once. There seems to be healthy underground scene there, but the new government has apparently really cut back on funding for arts stuff. The sounds on this are really good. It's good value."

Andy: "I like 'Nychi Hat' because it's got a lot of organ sounds I've heard before, but it sounds guite funky and original." 7

DREAM TEAM Dream Team Theme 4 Liberty

LONDON is having it right off with 15,000 speed garage disciples and their BMW convertibles putting records like Tuff Jam's TJR project into the Top 30 with no support from national radio. And they're set to do the same with the Dream Team collective of Spoony, Mikee B and Timmi Magic bringing in the leftfield vocals of Luigi to create a bumpy garage groove which reflects the soulful end of the genre. For the bassline kids, there is also an RIP mix. A Soul II Soul for the Nineties? 9 (BT)

Andy: "I don't really know what 'speed garage' is."

Ed: "(Taking the RIP mix off after two seconds) That's enough of that. I prefer the main mix to the RIP one. It doesn't sound that new or exciting."

Andy: "That's really my nightmare, this kind of music. It sounds like there's an attempt at soul with these very soul-y vocals, but in the rhythm... I just find it really dull. Rhythmically, it's just so less interesting than jungle. Proclaiming a new scene just because they've put sub-bass under it and using a few kr-r-r-rs on the drums, I mean Unique 3 were doing that years ago." 3

THEY are truly the original pioneers of abstract, new wave UK electronica and have been since their inception in 1991. Their first album, "Mbuki Mvuki" remains a techno landmark, and also impossibly rare. They then went on to become two-thirds of the wonderful Black Dog, perplexing headz and pushing the electronic envelope until they split from third member Ken Downey last year. In their time, they've worked with fellow leaders of the new school like Mark Broom and Baby Ford, produced tracks for Nicolette's first album and kickstarted the electro revival with the classic "Angry Dolphins" on Clear. They've remixed everyone from As One, U.N.K.L.E. and Funki Porcini to Red Snapper, Deee-Lite and Bjork, even playing in Bjork's backing band for much of 1995 and 1996. Oh, and they've got loads of side projects to their name too, including Balil and Kushti. New single "Undonesone" is out now on Warp, while their long-awaited second album, "Not For Threes" is out this month. They are Ed Handley and Andy Turner and they're here to wave the chequered flag over this month's singles. And they're off!



ROGERRUFF No Justice

white label

HOW would you like to have Mickey Finn and Aphrodite turning up at your front door with a few "mates"? One way to find out is to make speed garage records like "No Justice", get every major to chase it for the Ce Ce Rogers sample of "Someday" and general Mickey Finn-ish ideas and have everyone believing that Finn has done it himself. Seeing as the two Roger Ruff producers contacted each other through Muzik's Demo Derby section, we would like to feel slightly responsible. "Ben, Mickey Finn's in reception." Shit, I'm outta here... 7 (BT)

Andy: "Isn't that vocal from Joe Smooth's 'Promised Land'? It's been around, hasn't it? I prefer this to the Dream Team one. It's more jumpy. It works, definitely." Ed: "Without a doubt. It's got a bit of a Chicago sort of sound to it as well. It's a bit more earthy than Dream Team. The vocal sample is pretty cheeky but it works." 5

DJRON **Ouintessence EP** Parnusia/RCA

DOUBLE pack EP from the eponymous drum & bass DJ. Apparently, this was supposed to be a triple pack, but there seems to have been a bit of trouble at t'pressing plant. Dear me. Anyway, this is well hard hi-speed breakbeat stuff with bloomin' great farty bass sounds all over the gaff, cruising effortlessly between the darkcore Metalheadz camp and the jazz funkier Roni Size/Jack Frost sound. Which is just fine by us. Extremely solid stuff indeed. 7 (FT)

Ed: "'21st Century' was good and hard. But the Krust mix is the best thing on there. It's quite minimal, it doesn't sound too cluttered, the bassline's good. The others are okay but not particularly my cup of tea. I prefer the more minimal side of jungle. Some of the keyboard washes and ambient chords annoy me after a while. Andy: "This is really tight, well produced. A good package for the DJs." 7

guest reviewers: Plaid

D*NOTE **Lost And Found**

Virgin

THE strongest track off Matt Wynn's album gets catapulted onto the dancefloor via remixes from Danny Tenaglia and Joe Claussell. The smart money's on Claussell. but his softly softly samba beats don't really connect with the song. Tenaglia's more straight ahead New York beefcake garage rub works better, lifting this jazzy drum & bass ballad off the coffee table and onto the podiums. 7 (FT)

Ed: "It sounds very pop. The vocals aren't that amazing. Heard them a million times before. It's good that Spiritual Life did a Samba mix for a bit of variation, but instead of going into a 4/4, they could have gone into a Brazilian rhythm, which would have made it a lot more interesting. Andy: "I think it's really dull. There's been hundreds of other tracks that have sounded exactly the same. I mean, it's engineered well but the sounds are really pre-set. The Spiritual Life mix started off really well, but again it's that kind of style where the song sounds really heartrending but it doesn't fit with the music." 4

HARDFLOOR Acperience (Remixes)

IMPOSSIBLE as it is now to recapture the impact this tune had back in 1993, it remains not just one of the greatest acid records of all time, but arguably the forerunner of today's snare-roll obsessions. Sadly, of course, they remade it 133 more times. Remixes (to promote the "Best Of" album) come from house weirdo Herbert, always ultra-banging Baby Doc and original blast-master Kris Needs' Secret Knowledge. 8 (CB)

Andy: "I'm always keen on electronica tracks and the melodies are really quite unusual, very strange. I've always liked the 303, it's just a wicked sound. Kris Needs' mix is the truest to the original vibel Ed: "I loved this when it first came out. I can actually remember the first time I heard it. Hubert's mix sounds quite like Herbert, (Rereading label copy) Oh! It is Herbert, that's why! It's a good version, cos he's quirked it out. The Baby Doc mix just adds a bit of grungey hardcore, but the crap side of hardcore. Kris Needs' mix is alright. It's grainy and nasty. But the original is still the best'9 ("for the original") 7 ("for the package")

FABULOUS BAKER BOYS Oh Boy

Multiply

HEAD-on collision between Jonny Lin an earlier hardcore phase and two speed garagsters from Watford going well over the speed limit. Guaranteed to burn even the dampest dancefloors with its catchy hardcore hooks, Ramsey and Fenn take it to another level with their remix. Hardcore for 1997 has never sounded so ballachingly good. 8 (RDB)

Ed: "I'm starting to get into this 'speed garage' thing now. I'd like to go to a night where they were playing drum & bass AND speed garage. (Listening) I do remember the old Jonny Ltrack. I like this actually, it's got a nice euphoric feel. I like some of the



4 HERO **Earth Pioneers** Talkin' Loud

A MINI album to make every other look exceedingly mini indeed, "Earth Pioneers" is 4Hero in effusive, wanton mood as they garnish jazz, Detroitinspired electronica and soul on top of their widescreen drum & bass overtures. "Dauntless" is the most dancefloorinclined track with its unashamed jungle formula, whereas "Loveless" takes up where Reprazent's "New Forms" leaves off, Excellent, 9 (KB)

Ed: "I think I've got a few things 4 Hero have done. Didn't they remix Nicolette? This is a good, varied package. It's very creative with touches of techno. It's so subtle but immediate as well."

Andy: "It's always nice to hear a bit of double-bass like on 'Loveless'. The one with the strings and bass,

'Planetaria', has really excellent arrangements. It's a really varied release. All of the different styles they've done, they've done well. The production's excellent." 9

Plaid

old hardcore, and it reminds me of the good elements of it."

Andy: "I don't like this at all. I've never been a fan of speeded-up, Pinky & Perky vocals." 5

GOLDIE Digital London/ffrr

IT would be easy to finger "Digital" as the hapless inaugural meeting of the newly instituted US Hip Hop/UK Jungle mutual appreciation society, given



Goldie's old-school, fat lace inflections and KRS-One's somewhat pompous selfappointment as Mr US Junglist '97. But as both genres stagnate in isolation,

"Digital"'s cross-fertilised energy is clearly where it's at. Accordingly, visit Van Helden's booming, kinetic house rerub and Boymerang's experi-twiddle mosh for yet more thundering thrills. 8 (KB)

Ed: "I like this a lot, Is the Armand mix 'speed garage'? I don't really like it. But the original and Boymerang's remix are excellent. Rap just hasn't been done much with drum & bass, and it definitely works. It's a step forward. It's incorporated the vocal really effectively."

Andy: "Yeah, it's ruff. I really like the mood and it's what the whole jungle thing is about. The rap's really old school. I prefer this to anything on 'Timeless'. It's a fusion that works really well. Can we have this?

We've got to DJ on Friday. You can keep the Armand Van Helden remixes!" 9

GRAIN **Fat Cat Records**

STILL red-eyed from the sudden closure of

the Fat Cat shop, this should bring the smiles back. The Grain collective release five funky lock-groove DJ tools and three very minimal techno cuts. Like the shop, cutting-edge, moody and as fat as you like. For serious lovers of techno. 8 (RDB) Ed: "Oh, this is the label they're doing with One Little Indian. I'm into this. It's got a nice, muted sound to it. I like it not just because it's Fat Cat but also because the sounds are really gorgeous. And it's quite original. It's the kind of stuff I like to hear when I go out."

Andy: "The textures are really beautiful. It's probably a bit too trancey for me, but the sounds are really excellent. For us and others like us, the shop was an essential thing in London. It's such a shame it's closed." 8

SCOTT GARCIA London Thing Connected

CAN it really be true they're going to remake this to shout "It's a DJ thing"? Surely not, because even the most farmyard of country squires could squaredance til the cows came to join him to this insanely catchy speed garage number. A perfect fusion of the ruffneck feel of ragga with the sleek chic of the

Sunday evening high fashion crew that's quite possibly coming to a chart near you very soon. 9 (CB)

Ed: "It's that same old beat again. It's very similar to house music, but with a sub-bass line. Maybe we'll like this kind of thing when we're older."

Andy: "You used to get MCs over house music in the old days, at things like Biology, with people like Ratpack. This isn't bad. But not as good as the other 'speed garage' things you played us." 5

PROPELLERHEADS/DAVID ARNOLD

On Her Majesty's Secret Service Wall Of Sound/east west

REMIXING muchloved film themes is like re-touching Ming dynasty china with Humbrol modelling paints. But The Props' dust down the 007 suspense overture in fine style,



painting a groove adventure that will witness thousands of people throwing James Bond shapes on dancefloors nationwide (beware!). Moreover, "OHMSS" sees the biggest of the big beaters diverge momentarily from big beats and infuse the tune with some (ahem) small beat musical sensitivity. 8 (KB) Ed: "This is one of my favourite James Bond themes anyway. This sounds pretty legitimate. I'd have to hear it a bit more to know whether the beat works. It's a good one to do and they've redone the strings themselves. But the strength of this track is the original itself. It's a good idea but I don't think they've done enough to call it a

Propellerheads release. It should be 'John Barry With Beats By The Propellerheads. Andy: "The strings on this, the arrangements are wicked. I've got a few John Barry soundtracks. I'm quite into the whole James Bond thing. The brass sounds loads brighter than on the original. Pretty good." 6

PURE SCIENCE Brighter Days EP

Pure Science

HAVING ripped apart those hush-hush Ericsson mobile phone parties across the capital with his invincible live performances. Phil Pure Science launches his own imprint with four cuts of lush tech-house for all those wasted Wiggle heads. Capturing the vocal mood of the nation, he utilises emotional female samples to compliment the desolate electronic grooves. Pure science, natch. 8 (BT)

Ed: "I find this quite uninspiring. I only really like one track on it."

Andy: "The production's really good apart from one track where nothing stuck out." 4

TALLA 2XLC What Time Is Love

Motor Music, Germany

YES, KLF's "What Time Is Love" is covered by Germany's Talla 2XLC and Vernon B in a cynical attempt to penetrate the nation's Top Ten. Naturally, they will probably succeed. Mixed into a massive E-uro Sash! style anthem, it features those black hole "Doctor Who" sounds which used to make you hide behind the sofa 15 years ago. In 1997, it still has the same effect. Time for bed. 3 (BT)

Ed: "I'm sure someone could do a good cover of this, but that's not it." Andy: "Ken (of The Black Dog) was good friends with Jimmy Cauty of the KLF so I met him a few times. I think their extremity at times was really admirable, and they had a great sense of humour. That's what's lacking in a lot of the music business at the moment. But this is pretty terrible." 2

SUPABEATPUSHER

Rollercoaster #80

Poumtchak, France

THE Parisian label Solid's new project has an agenda. Make one track for the dancefloor, one for whatever and call yourself what you want! The third release (after Etienne de Crecy and Alex Gopher), this is MC Solaar producer Boombass in disguise. The main track is rolling discohouse for the floor, while "Oldskoolyser" on the flip rehashes the A-side into a vintage groove. Supa. 9 (RDB) 7

Ed: "This is alright, Good use of echo. We've heard a few things from France, but that's about it. I like that Daft Punk video with the dog's head on."

Andy: "It sounds a bit like The Blapps Posse. But not quite as good. 'Rollercoaster #80' is pretty good for a bit, but then just loses it." 6

JAY-Z FEATURING FOXY BROWN AND BABYFACE

Sunshine

Northwestside

JAY-Z swaggers in on The Fearless Four's old "Rockin' It" riff (which some will recall was in turn nicked off Kraftwerk's "Man Machine") with Foxy Brown and Babyface in tow to provide the swingalong chorus. This is the r'n' b/hip hop fusion writ large; black American pop with enough of a street edge to keep Jay one step ahead of Puff Daddy in the jeep cred stakes. A collosal hit, then, if we're not very much mistaken. 7 (FT) Ed: "Sample's from Treacherous 3, isn't it?" Andy: "Nah, I think this is pretty terrible. I'm not into this whole thing of taking a familiar





email: true-playaz.co.uk parousia@enteract.co.uk

Ed:"I didn't like it that much. It sounds too confirming that the only way deep house soulful vocal from Steve Edwards produces Pagan's finest release with a house and techno or slick coffee-table proving that whether he's making sleazy Bryan Robson back in the glory days,

Fania All Stars. The older stuff. I don't ultra Andy: "I quite like Latin rhythms, but I don't

Helden's Tori Amos mix." Ed: "The bassline sounds a bit like Van

this echoes the latin vibe that's currently

maniacs running amok through the grooves, of whistle-blowing, drum-battering samba minute the needle touches the vinyl it ITALIAN production, Ibizan anthem and the

ilusA\svitizo9 Spiller From Rio

it. Because it's a bit thought about." 7 totally hard minimal dance music, then I rate thing I'd listen to, but if you've got to listen to trancey. And danceable. It's not the kind of even though it's not quite 4/4. It's still totally Andy: "I like the way it doesn't lose anything they're not traditional, a bit different" together, the way they are repetitive but

Ed:"I like the way the rhythms are put fascinating.8 (CB)

dancefloor, are so complex, so alien to the adhering to the strictures of the techno aerodynamically impressive. The densely interweaving rhythms, while loosely fighter is from a firework, but twice as Detroitian's minimal missiles as a Mig wannabe? This is as far removed from the

you know what I mean." 3 because Radio One play it. But it's not, if the kind of thing that could be in the Top Ten other million tracks that sound like that. It's Andy: "It's a good filler track for one of the been tried and tested."

similar to everything else out there. Nice warm sound, though. The formula has (TB) 6. beadues ahead. Songs. Leagues ahead. 9 can fight its way out of the penalty box is to leaps and bounds above the pack. Here he crossover house tracks as Symetrics, he's

CHARLES Webster is as versatile as

Pagan Setter Day

DEESENCE

dislike this. I prefer it over straight-up beat because it kind of defeats the whole beauty of them. The stuff I like is like The like them when they're stuck over a 4/4

Azuli, Mount Rushmore in the mix and major rushing in the house. ▼ (BDB)

immersing european house. Licensed from screams"Fiesta" at you. With its procession

ANUDAL

Herbie Hancock down Lost. Warped and 4/4 formula, that all four tracks are more like

represents so much of the dirgecore genre, with the monotonous cliches that with his "Mutant" some years back. But don't hold it against him. "Cells" does away landscape, forging the darkcore blueprint an individual character on the drum & bass NO-U-Turn regular DJ Trace has always cut

and replaces it with shockingly new-

mut-U oV

like that era of music. I wouldn't say this is a classic, but it's a solid bit of funk." 6

Andy: "A bit like Lewis Taylor... I did really does sound a bit old though?"

good to cut up, actually. It sounds old, good for breaking to. Good value for money. It better. One of the mixes would be really Ed: "It's a bit Brand New Heavies. But

UK house havens. 8 (BT) deliver two epic mixes which are massive in and Lem Springsteen (aka Mood II Swing) vocal moments of 1997, while John Ciafone

Reason" into one of the most memorable kids. Here Bahamadia remixes "The

to the pure house will take true soul productions which astounding

soulful songs and with a collection of qu wold of tee lis all поплости в прим

Stranded

DEEP DISH

KING Britt's Dyum/Columbia, USA

The Reason/When The Funk Hits The Fan KING BRITT PRESENTS SYLK 130

sounds much more Jammed. I think the original in its movement and melodies. It but there's a real beauty and form to the Andy: "Excellent. The remixes aren't bad, might be. But we just don't talk!" stuff. Are we on talking terms? Well, we

Cruise Control' mix is the best one.

Yeah, it's strange, but it's good to hear Ken's Ed: "It's weird reviewing a Black Dog record. the original's jive spirit. 7 (KB) Control" and "Mini Driver Jam" both retain the point with its junglisms while "Cruise to intriguing, if not absolutely astounding effect. The "Dogalytic Converter" misses sacrilegious trio of breakbeat-inclined mixes crowing glory. Black Dog spirits a non-

Vordermann is to TV maths, and his hep jazz score for the film "Bullitt" represents his LALO Shiffrin is to film themes what Carol

Bullitt (Black Dog Remixes) LALO SCHIFFRIN

They're good mixes." 7

to listen to alone. With the lights out." 8 a clubby track. Not something I would want are really thickly layered. Again, though, it's Andy: "It's pretty lush. It sounded like it had a guitar in it, modulated. The sounds in this nasty. They just come across as dark." sounding bassline that's not trying to sound space of the drums changes. It's got a nastydrummer. They're not ultra-tight and the the way the drums sound almost like a real Ed: "It's got those 'Mentasm' sounds. I like it,

bass generally. 8 (KB) forward for Trace, No-U-Turn and drum & actually do your hoovering with. A step sounding breaks and a bassline you could

riff from somewhere. There's a lot of reverb. Do we feel a new genre coming on?" 7 nice and tripped-out, relaxed, a bit like The Beloved's 'Sun Rising'. I recognise the piano Andy: "It's got an almost 'Sergeant Pepper' feel to it. Or a Doors-y psychedelic feel. It's

Land of Confusion²

vaguely electro drums. It's got a deep feel to it and it's original." Ed: "I like the beats. They've not used the conventional 909 sounds.

the length, this is perfect of end-of-the-night 3AM eternal. **9** (TT) Eleven minutes long, but sounding half Sinclair C5, but it works. No, honestly. does seem the daftest idea since the Gaines. Sure, shoegazing garage indie guitars and a growling rock vocal that's more Nick Cave than Rosie "Hideaway" style rhythm to jangling single. "Stranded" marries a playing safe with this comeback Dubfire and Sharam aren't exactly









ALL proceeds go to Leukaemia Charities 8618 814 1710 :ofni anom The End 16 West Central Street London WG1

and other special guests

Birmingham's Surgeon) a Jeff Mills

Dynamic Tension

SURGEON

anything he wants." 4

hardcore things."

Paradise And Dreams

FORCE & STYLES

AND people still call Tony Childs (aka

classic breaking tracks. I'm sure he can mix

mix particularly shocking. Just because of

all. It just sounds shit. That Arthur Baker

Andy: "I don't think it sounds fucked-up at

unagery cos l've never been to any happy

Ed: "I can see why John Peel really likes this.

electro, for some strange reason, has turned the original into a rather lame and cheesey

Arthur Baker's efforts. The grandaddy of

mic. The real surprise, apart from just how much pop potential F&S have, is hearing

bounce sound, this time with Junior on the

their quest to bring real vocals to their mad

fraternity's) favourite producers continue

JOHN Peel's (and the entire happy hardcore

double-pack?" 8 crap. Why not have a cheeky though. That's crap. Why not have a

too original, but it does the job. Putting it on

best of the lot. A couple of nice sounds, not

club record. The Grooverider remix is the

Origin' was the best. Two quality releases: Andy: "Yeah, I liked this. Not particularly original, but really well done. Solid, a good

on two separate ten-inches and it's ... quite

as-Guinness remix. It's dark, it's hard, it's

title of the track. Ditto Grooverider's dark-

Stephen Hawking endlessly repeating the

beats clank along underneath scary tones

and what sounds uncannily like Prof.

Ed: "I like this, both singles. 'Common

run of the mill, actually. 6 (KB)

textbook hardstep

yappens except

Jonny L's "Piper",

hardcore legend

minimal ethic will

EXPONENTS of the

sulmay. Even the rap doesn't," 2

Ed: "But it doesn't even go with the rhythms

qiadinise if You're basically pulling people

sample. It's not even like you're trying to

recognise and feel comfortable with."

in on the fact that it's something they

ejaculate over

Piper

TANNO

wherein little

It's just so fucked-up. It's all a bit of a

house version. Bizarre. 6 (CB)

Beat Street and Breaker's Revenge' -

Teesday October 21 1997 | 9.30pm - 4am | The End | 83, 83 | bosons Land of Confusion | Benefit Night for Armando Charity

Ross Allen | Ballistic Brothers & Faze Action | Phil Asher Adam Freeland (R&S) | Patrick Forge | Jim Masters

Fabio & Grooverider | Ed Rush & Nico | Layo & Matthew B Mr C | Pete Tong | Carl Cox | Darren Emerson | Robert Miles



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=Bob Monkhouse 4=Bruce Forsyth 3=Jimmy Tarbuck 2=Les Dennis

Sellers 9=Peter Cooke 8=Bonnie Barker 7=Er

89

a gorgeous song, held together by some of the best production the UK has to offer. **8 (KM)**

What's influencing you now? At the moment, I'm listening to a

and keyboard soloist on a track. the first time I'd used a live bassist Session" on Groove On. It was I guess it would have to be "The most influence on?

Which record have you had the

"Dreams" that we've just completed for AM:PM. remix of Smokin' Beats'

moody also. And with banging drums. elements, bass, drums, chords and vocals. Very Minimal. Hike to concentrate on just four

the secrets behind his production sound Sandy Riviera of KINGS OF TOMORROW discloses

Blackwizz and the last was a

What were your first and last productions?
The first was "Go Black Scat" by KOT on

How would you describe your sound?

producer profile

Tomorrow, will be released soon on Hock Steady, produced by Kings Of out on Groove On. Julie McKnight's kings of Tomorrow's 'The Session' is

definitely got the funk. As far as someone I've enjoyed working with, it'd have to be either Michelle Weeks or Sean Grant.

Who have you most enjoyed working and who would

lot of old Seventies material. Roy Ayers, Earth

suother superb twelve of tech-Cross Section catalogue with Chris Simmons fattens up his

Tales Of Insecurity

that is the "Hubble Dub Mix" and Danny Tenaglia's killer "Groove Jet Dubby Edit". **9 (KM)** of classic Deep Dish and dub FX money's split between the mash you'll either love or hate. My vocal madness. One of those with a strange slice of twisted Deep Dish follow up "Stay Gold"

DEEP DISH

stompin' sample-mania. 8 (KM) for a large slice of fat, floormajor label twelves with this foxy three-tracker. Sneak fans should fire straight into "Feelin' Moody" Paul Flynn drops the first of his GoiBeat

DIG

danceability, especially on the fab "Soul Kiss". **8 (KM)** grooves. They drip with soul and out typically Windy City trackhead

PRIVATE FUNK 2

deConstruction

Stranded

Landing Soon On A Planet Near You

exotic flavours to the mix. 9 (KM) Pand Urb N' Riall add their own French", while Fresh 'N' Lo, Oscuro O filters in with the chunky "Feelin" the Glasgow housin' authority. DJ up some sneaky exclusives from "Sounds Like Paris", the PIAS guys head north of the border to pick After the Gallic delights of

SAIG Sounds Like Glasgow **STSITAA SUOISIAV**

Russell's Black Vinyl label, turning

Tang. Their shit is dope. I,q like to det down with the VVufor collaborations but, if I could, Producers don't normally go in orner producer, who would it be? And if you could hook up with any

powerful, it's got that real old soul in it. She's anyone, it'd be Chaka Khan. Her voice is so pleasure to work with. And if I could work with incredibly professional attitude in the studio. A They've both got amazing voices and this

you like to work with in the future?

nice chord progressions and stuff. Wind & Fire, stuff like that. Seventies r&b with real

Pagan

strings, gorgeous guitar and general all-round lushness. **7 (KM)** "Biscuit Seizure" for sweet slice of house it is. Dive right into drop the fifth release on Transfusion. And what a dreamy Leo Elstob and Stuart Patterson Iranstusion

ROYAL GATE TONES

Main Event (Remixes) HOUSE OF 909

know its name. 8 (KM) is the one forme. Even if I don't tracks, the second on the B-side house delights. Out of the four

always with his vocal gear, there are slick beats, sweet melodies and more interesting roster. And, as Presence outfit to Pagan's ever Charles Webster adds his

Better Day

lbrazen EP

for lazy late-night moments. 9 (KM) rocks the spot with the best mix of the pack. Cool breaks, funky bass and killer hooks make this perfect their drum & bass thing, and 16B crunch-a-thon, Appaloosa do turns out an average 909-laden the once over from Terry Francis, Appaloosa and 16B. Francis Pagan's best ever release gets

Pagan

the perfect party and package it up in one CD. Awesome. 10 (KM) shows how to distil the essence of rocking it. From the slo' mo' intro of "A Taste Of Heaven" to the disco pyramid of "The Floormaster", he just dull. On this occasion, he's best of them while at others, he's times, he can entertain like the Parker is a bit of an enigma. At

IK7, Germany Detroit After Dark **TERRENCE PARKER**

ungp

coming out tops. 7 (KM) tinged disco of "When It Rains" an album sampler with the 303-DJ C cut, Lex "Blueboy" Blackmore adds this to his Gemini label. It's After giving the world the first ever

An Evening With Larry Mison Jr DISCO DOING

while Bob Sincial of The Mighty "msl yo B-B ulu Z" sid diw gnidt Dimitri does his funky hip hop teast west

Sacre Français DIMITRI FROM PARIS

Reviews by Terry Farley & Kevin McKay



ום לפלבי בי חוח שני לעם לכחום לבחוב ה

CIOSE

CHEZ DAMIER

13300

heavyweights turn up on Alan Some new Chicago

Black Vinyl nsmoW berugi7-llu7 A 10 serutnevbA DEMEA B **BRAXTON HOMLES &**

build into a monster. 9 (TF) dancer. Search it out. This could gnibnuos seitneve Seventing by Moogs and clave to create a bad breakbeat groove is topped "Machine Gun" to see if it's a steal or just inspiration. Anyways, a for the Commodores' seminal this one. It had me looking back No details except for the title on Mhite label

nisco Machine Gun DISCO MACHINE GUN

could have graced "Sex Mania" back in the day. 8 (Tf) Groove" is a Wild Pitchy thing that 'Paradise Garage". "Moody's bassline and a feel which says using a "Magnificent Seven" style "Original Porn King" is my fave, undoubted talents of DJ Q. The Another quality EP straight out of Glasgow which features the Glasgow Underground

Porn King EP

overtime on the lost beats from vocal keeps things happening while the ol' SP1200 works the funk. A cool looped female it's relentless without ever losing their trackhead groove. As usual, The Discocaine crew get back on Production

UN 11 199 S,197 **MARSH & KALLY**

as the more committed ones. 7 (TF) style vocals. This should work at mainstream house clubs as well pace with some cool vibey jazz blo their as along at a right old gives us the humping 'n' pumping, "Scattmasters" disco-flavoured Another ever-dependable label Basement Boys

elease

Istiv

Рагадох ЕР DJ OJI Nina Simone seems to be getting Mo' Money Rekordz Mina's Dream **HOUSE PROUD** Salpais

Come on Tongy, Jules and Goldy, this is the roots, support it. **9 (TF)**

keys that float you away. It's been

said before, we'll say it again.

along with heavenly pads and

Ron Trent and Britain's own Charles Webster. Again an

Prescription, USA

TASTER'S CHOICE

nstant Coco

Inperial

render

Groving Ya

.2.0.2

African undercurrent is present

between the man with the plan,

For many, the house label is back with a wonderful collaboration

Emusic without the lock-jaw. 9 (TF)

Tony (Humphries) or Jose (Padilla).

swirling well of sounds. A tune for

wack stretched-up vox works perfectly in Austin Boscom's

pile" by Abacus's bottomless and UK house are all knocked into the "Record & Tape Exchange pile" by Abseuels bottomless

RAW EMOTIONS

Body & Soul night. 10 (TF) at the Cafe Del Mar as at NY's

nouse-not-house mix. Even the

A variety of garage, cheesy speed

sonuqs which would work as well

The other is a bottomless well of

this side of the pond can't touch

side is a deceptively pumping

Byron Burke of Ten City fame

way we like to touch it. 9 (TF)

Cheeba disco break classic.

fucked-up take on an old Eddie

disco-breaked acidic take on Kerri Chandler's superb lick of "C Lime Woman" is followed by a

the treatment at the moment.

"Feelin' Good", while the flip is a

Produced close to home, just the

KOMPUTERKIDZ

quality deep house cut producers

(save for a few spoken vox). One

steps up with a classy instrumental

for spirituality and soulfulness

Cross Section time. Yes, yes, yes! Pure Derrick Carter style. **8 (TF)**

(TT) Of .elsnoitsM off offi this could follow "Gabriel" soul. Picked up by a major, the male vocal warm your edit and let the blackness of date, but flip for the original is in my opinion his best to Chicago "Rump Shakin" mix Derrick Carter's funky a classic in the waiting. slice of deepness has become left to mature, this soulful Like a good wine DISTANCE

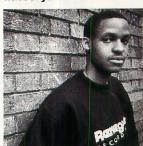


GENOTYPE MONOCHROME & SUBPHONIC



Capacity Renegade Hardware

It was only a matter of time before this mammoth label filled the



Vital slot. Genotype offers up a gloriously intense soundscape of foreboding washes, penetrating bleeps and a typically ferocious cauldron of extreme beats on "Square Wave", while the mysterious Monochrome & Subphonic unleash a killer sleazy acid funk bomb in the irresistible "Capacity". Excellent. 10

singles KLUTE Perceptron Certificate 18

The latest and greatest from East-Anglian beat sensation Klute, aka Tom Withers, cementing his growing reputation with the tumbling future funk of "Perceptron", a feverish hive of rattling snares and tense, leaping tones immersed in revolving surges of evocative textures. "Illuminated" enters warmer territory with its hazy melodic interplay, determined rhythms and loping bassline. An excellent release to consolidate Certificate 18's already-solid reputation. 9

PURE INSTINCT Glitch Tech Itch

Tech Itch open their doors to Pure Instinct. Sounds like they'll fit in well with the pounding aggressive break work, distorted sub tones and twisted chiming of "Glitch", maintaining the label's industrial edge. Turn to "Germcode" for a fierce collage of disturbing sound FX and forcefully stepping beats, spiced with the odd massive crashing surge. 7

CLOUD 9 The Twist Penny Black

Long time since the name Cloud 9 graced the shelves, appearing on Ray Keith's Penny Black imprint for the first time with the hard-edge melodic drifting of "The Twist", inspired by a fat synthetic retro-funk bass hood. Check "See" for a classic floating excursion, 7

ANTHILL **Bad Man's Fingers**

Anthill shed the polished jazzual influences exhibited in "Show Me The Way" for a moodier hybrid of clattering beats, filtered overtones and sci-fi synth rumblings, eased by some emphatic chords. Flip to What Ya Got" for a superior concoction of enigmatic gliding pads, echoing keys and flowing breaks. 7

IN DEEP Skankin **Urban Flavou**

Second fine outing for the In Deep trio, headed by the glowing pad sweeps, dynamic snares and hypnotic tech-jazz hook of "Skankin". More spatial atmospheric delights are to be had on "Rhythm Factor", centred around some deft sliding technoid keys. 8

FLYNN & FLORA Warped

Independent Dealers

Aptly-titled outing from the Bristol duo as they embark on an eclectic bass workout, speckled with unnerving, discordant chimes and surreal key melodies over a lazy collection of chugging rhythms. "Headspace" continues the mind meltdown with its burbling wanderings, offbeat brass licks and booming dub bass. 7

VOYAGER Hypersleep

The finest cut from the debut album gets released after a lengthy period on dub, slightly revamped but still an etherea charmer, locked around a dream key hook and booming, rolling bass, floating towards a delicate string-drenched climax. It's reworked into a more sparse beat groove on the flip, while E-Z Rollers deliver a fine, aggressive interpretation.9

DIDAZEE Homeboyz RMX Ruffneck Ting

The lady goes it alone for this reworking of "Homeboyz", diving straight in at the deep end with a barrel full of meaty stepping breaks, joyfully riding an unadulterated jumping b-line rollercoaster. Turn to "Westside" for a quirky analogue funkster, complete with a plathora of roaring electro stabs. 7

SKYNET **Amorphia Audio Blueprint**

Follow up to the excellent "MK Ultra", a furious slab of driving noise crunch, as "Amorphia"'s

thinly programmed drums and mysterious electronic tweakings burst into an unrelenting synth bass overload. "Hal" employs a more warped sensibility with it's jerky beat eruptions and random technoid ramblings. 8

SOURCE DIRECT **Dark Metal Remix**

Razors Edge

The deadly duo resoundingly tackle the misty depths of Ruffige Kru's "Dark Metal", injecting their own special brand of sophisticated ghostliness via a mind-dissolving melee of mesmerising strings and swirling noise. It's coupled with the masterful break manipulation and agitated textures of their "Stonekiller" remix. 9

GUARDIANS OF DALLIANCE

The Look **Moving Shadow**

The trio of James "Carlito" Milton, Mike Hall and Sophie Parks celebrate signing on the dotted line with a dominant musical feast of intertwining tech-jazz harmonies wandering over a toughened groove on the delightful "The Look". All change on "Reflex" for a far more sinister vibe. 9

DR. S GACHET The Message Audio Maze

First new cut for a while from the distinguished Doctor. "The Message" is a minimal mystical excursion, combining subtle jazzual meanderings, reverberating percussive touches and familiar lyrics to harmonious effect. Celestial pads and crashing breaks meet resonant synthetic melodies on the strangely-titled "Half Hearted Monty Business". 7

KIRSTY HAWKSHAW Sci-Cline Mixes Coalition

Danny Breaks delivers a chaotic onslaught of huge distorted beats, searing atmospherics and overdriven acidic barrages for his "Droppin' Science" mix of the former Opus III singer. Lemon D takes over with a haunting, dubbed-out futuristic rework, but it's the blend of crunching machine beats and subliminal caustic touches of his "Twisted" remix that sets the pace. 9

A-SIDES

Time Fuse

Following the wondrous "Calibra", A-Sides gets harder and nastier on his new imprint as the mechanical rhythms and droning synth expansions of "Time" erupt into a moody squelching bass attack, "Eastern Bliss" adds provocative mystical swirls to the tense acidic mayhem. 8

BLUE Closer Streetbeats

A Blue debut with the solid, pounding beat stomping of "Closer" rising underneath a persistent growling synth hook and simmering hi hats.

"Afterglow" strips it down to the minimum with occasional brass licks flickering above a concentrated funk bass roll out. 7

KRAKEN Connections Profound Noize

This youthful label continues its mission of hardness with elements of jump as Kraken fuse rasping extended tones and dramatic strings onto a lively stepping backbone. The mood gets deeper on "Final Warning", a spacier chugging affair laced with bleak chimes and funky tweakings. 7

DUNE **Pentagon City** Basement

Second appearance for this Canadian outfit. Always good to

hear something from afar, especially when it's as accomplished as the minimal rolling of "Pentagon City", with it's smooth snare beats and reverberating electroid tones. There's some acute weirdness to be had in the piercing bleeps and stuttering groove of "Deep On". 7

DANNY BREAKS Space Chameleon Universal Language

The Scientist undertakes a second excellent experiment for Universal Language, mixing eerie whines with abstract analogue ramblings over a bed of finely chopped rhythms, adding a halfspeed outro for extra interplanetary madness. It's downtempo all the way for the heavy abstract grindings of "The Raid" on the flip. 9

albums

VARIOUS Artcore 4

React

The pioneering series goes on and on without hint of a downslide. Featuring many a track that's occupied a top slot on this very page, especially Krust's "Soul In Motion" alongside some exclusive and unreleased gems from Optical, Q Project & Spinback and Matrix amongst others. Also available in expertly mixed mode from Metalheadz' Kemistry & Storm. 9

also released

FUTURE LOOP FOUNDATION - "Sonic Drift" (Planet Dog) HYDRAFLOW – "Freeplay" EP (Precious Material) MORE ROCKERS - "Out Of Control" (Blueprint) ULTRA-LIVING – "Freeze Die & Revive" (Creation) BUSHMASTER – "Think" (Juice Box) INXS – "Searching" (Alex Reece Remix) (Mercury)
PHD & MC CONRAD – "Reminiscent Rhythms" (Ascendant Grooves) CYBERCHOTIC - "Knowledge" (Cyberchotic) HOMEBREW – "Blood Red" (Homebrew) FOUR EARS – "The Yeti" (Compost)

in the bag

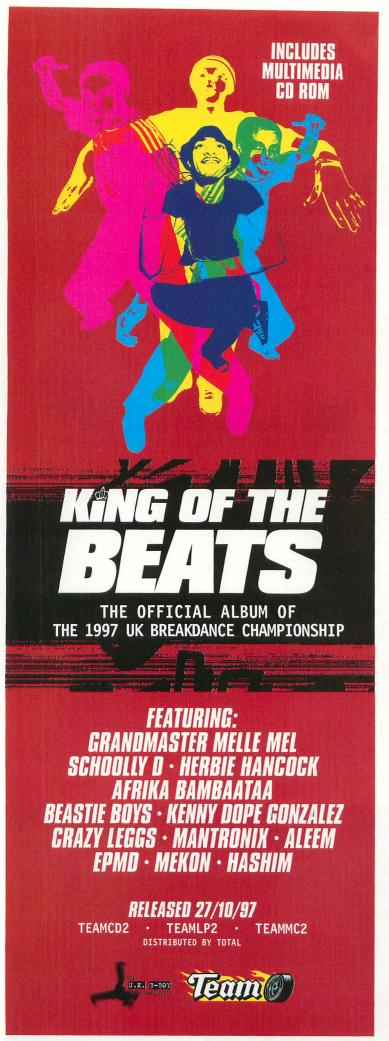
robably the most original track I've got at the moment is the 4 Hero mix of Nu Yorican Soul's "Black Gold Of The Sun". It's not really your average drum & bass, more of a musical-type of track. They didn't just take the samples and bang them in. They kept the feel of the original. Not one to be played out but top quality and Definitely one of my favourites. Next up is the Dom & Roland remix of Genotype's "Extra Terrestrial". Proper full-on. The sort of track you can only play in the middle of the set. He's really beefed it up and distorted everything so it's not for the faint hearted. It's a full on distorted amen style tune without drifting too far from the original. He's kept a lot of those elements in there. I really like "Copies" by Trace on No-U-Turn. There's nothing too flash about this one. Step breaks with little techno and acid stabs over them. Simple but effective, the usual quality to be expected from

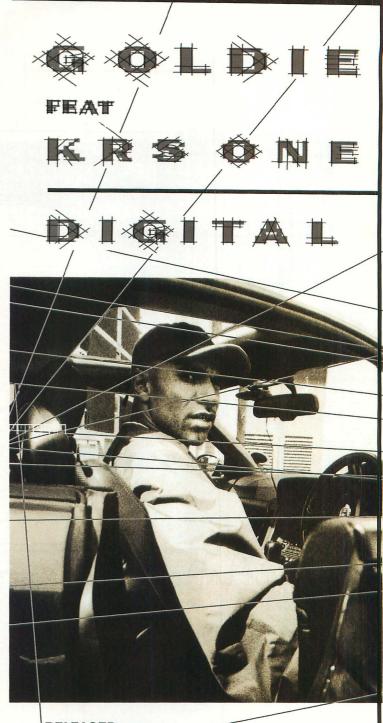
Metalheadz' DJ BAILEY roots around for his ragin' roster of the moment



CHECKLIST NU YORICAN SOUL — "Black Gold Of The Sun" (4 Hero Mix) (Talkin' Loud) (A Hero MIX) (latkin Loud)
GENOTYPE — "Extra Terrestrial" (Dom &
Roland Remix) (Renegade Hardware)
TRACE — "Copies" (No-U-Turn)
SWIFT — "The One" (Charged Recordings)
OPTICAL — "Zoner" (dub plate)
DANNY BREAKS — "Sonar V.I.P." (Droppin' Science)

Trace. He's always been a hard drum & bass person, one of the original Lords Of Dark. "The One" by Swift is bound to be big. All eyes are on Swift at the moment. All of a sudden he's turned up with loads of really good tracks and started his own label. He's making some great music for the future. Optical originally comes from a techno background, which is evident in his music. "Zoner" is a very different track and it's all digital, no samples. It's made as if it was a techno tune. You can definitely hear the influence. Finally there's "Sonar V.I.P." by Danny Breaks, which gets a lot of rewinds. It's one of my most played tunes. I've had it for quite a while and it always gets a good reaction. It was due earlier this year but with it's similarity to "Acid Trak" it was completely rearranged and released. Now that "Acid Trak" has gone, the original is coming out. It's the fattest thing Danny's ever done.





RELEASED:

13TH OCTOBER

MIXES:

V.I.P.

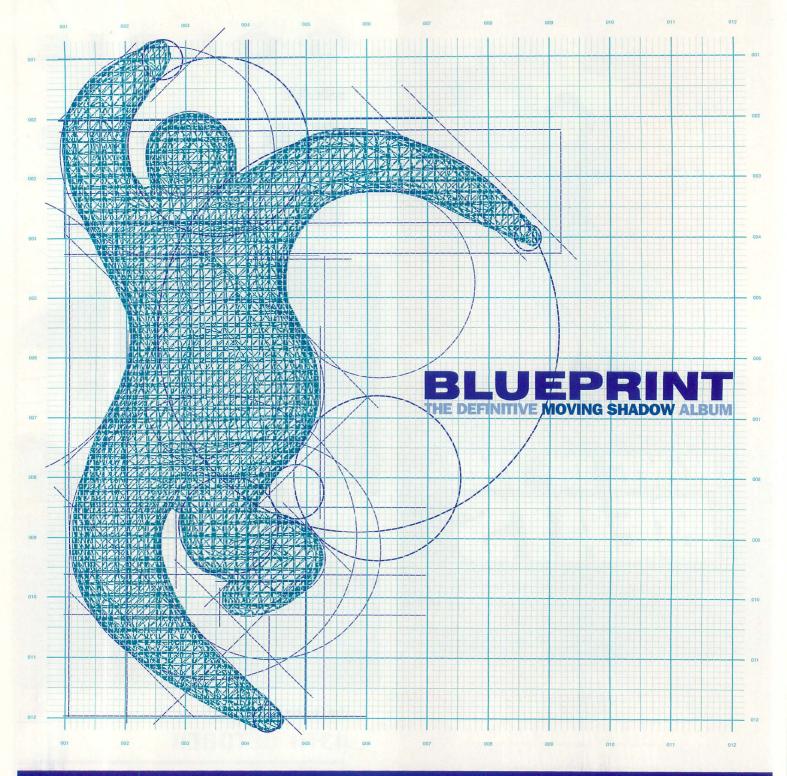
BOYMERANG

targe professor

ARMAND VAN HELDEN

FORMATS:

2XCD AND 12"







BIO. COM **Coming Up For Air**

A mesmerising album which serves as the missing link between lucid ambience. Detroitian string-soaked techno blues and futuristic chemical dub. At times languidly horizontal, at others seriously funky, this is a multipurpose, multifaceted

kaleidoscopic ride that sounds as good on CD as it does booming tHrough a club system. Excellent. 10

singles FREAKY FINGERS On A Mission DAP, Holland

DJ Donatask, Flex and Dr Rave get on the electro tip again. This time round though, they lace their quickfire 808s and wall-shaking subs with some rather frivolous Seventies-style keyboard antics. Imagine Glen Underground jamming with a super-charged Imperial Brothers, and you're nearly there. 7

BRAINCORAL Voice

Braincora

Wonderfully lush and uplifting excursion, that forges a pristine alliance between swirling atmospherics and superbly funky electro beats. Floaty with a uniquely dream-like eloquence, Braincoral's "Voice" is the sound of android butterflies drifting across a translucent field of dayglow metallic flowers. 8

TERRY FRANCIS Follow Checkpoint

More deep techno-tinged housey doingz from Leatherheads' original bad boy Terry Francis. Underpinned by an old-school Kevin Saunderson style bassline, "Follow" is laced with a monumentally dark Motor citystyle string section, and interwoven with some bad-ass funky snares. Dark. 7

MEMORY FOUNDATION Heated Heads Central Austria

Four untitled superior groovers from the Viennese tech-house underground. Excellently programmed throughout, somehow they've managed to make the jerky, staccato drum hydraulics and heavily flanged, cyclical mid-range hooks, flow together effortlessly. 7

OUTLANDER The Vamp (Revamped) R&S Relaium

One of 1991's biggest rave anthems gets the rework treatment, in a rather blatant attempt to cash-in on the huge market for retro hardcore. Frank De Wulf's faithful but messy interpretation is overshadowed by Kevin Saunderson's, admittedly very good, pitch-bending escapade. Ultimately though, what's the point? A simple rerelease would have done the job just as well. 5

RANDOM NOISE GENERATION The Legacy

430 West unveil another EP of

supremely funky, rough 'n' ready groovers. Okay, so the sound is kind of stylised, and you know pretty much what to expect, but let's face it, when it comes to authentic, raw-edged techno beatz, the Burden Brothers are absolutely unbeatable. 7

BUSHFLANGE Style Wars EP

A refreshingly different release from a releatively new label that's being run by Re-hab man, Paul Coleman. The work of Nick and Pete from London's Atlas record store, the stand-outs are "Toe Tapper", with its repetitive, quasi disco bassline, and the dogmatic sequences and future jazz licks of "Chicken Feed". A label to watch out for. 7

JASON BRUNTON Relativity

If the amazingly languid Hot Lizard mix of "Re-Offenders" put Sirkus firmly on the map, then this way cool slice of deep Scottish techno is guaranteed to establish Jason Brunton as a major new underground force. Underpinned by a gloriously sensual B-line and some seriously funky drum programmes, Relativity's freestyle jazz histrionics are in a class of their own. 8

3ELEMENTS Smooooth **Analogique**

More deeply purist, top-drawer electronica from the excellent Analogique stable. The string-soaked introspection of the title track brings B12 to mind at their mournful best, and contrasts well with the warped sounds and abstract beats of "Offitt". Pick of the bunch however, is the brilliantly entitled "Whalesick". with its rolling rhythms and dark sombre textures. 8

DOWNLINK PRESENTS Optimus Prime Mosaic

Downlink continue their fine run of emissions, with four untitled cuts for Steve O'Sullivan's groundbreaking Mosaic imprint. Veering from raw spacious house to futuristic hi-tec jazz, the EP's best moment is the percussion-fulled, disco-based space funk of the title track. 7

REPENT SUPREME The Burden Of Technology

Voices Of Wonder, Denmark Although three of the four cuts here are fairly uninspiring ambient

pieces, this is still worthy of attention, due to the strange eerie tones and weird machine-like funk of "Trains". Built around a jerky robotic groove and overlaid with all manner of bizarre cybertronic sounds, it comes across like Kraftwerk locked in a space shuttle with R2-D2 and C3-PO. 6

YE OLDE TED HOWLER *RHYTHM COMBO* PRESENTS

The Crusader Otherworld

Firm believers in quality not quantity, Otherworld's fourth release in two years, sees the mysterious "Midnight Funk Association" collaborating with Paul W Teebrooke for an abstract journey to the outer reaches of breakbeat fuelled tech-jazz

innovation. Delicately laced with quasi-subliminal atmospherics and warm, organic base tones, the best cuts here are more Patrick Forge than Juan Atkins.8

albums VARIOUS ARTISTS Fake Fruit And Horrible Shoes

Pure Plastic An excellent compilation that demonstrates the rhythmical innovation and pure, yet forward-looking agenda of Mark Broom's pioneering imprint. Highlights are the foreboding strains of "Halcyon", Spring's' funk-infused Detriotesque keyboard sweeps, Steve Pickton's mesmerising "20ft Scarf", and the absolutely awesome dancefloor melancholia

WORKSHOP Meiguiweisheng Xiang Ladomat 2000, Germany

of "Tropica". Wicked stuff.9

The word Workshop, for this writer at least, has always had terrible connotations. Images of beardy fat-fingered social workers, scruffy middle-aged women and rundown Community Art centres, automatically spring to mind. And this dreadful pastiche of sub-Portishead vocals and messy, overblown Kraut rock meanderings, has done absolutely nothing to dispel my, not unreasonable, prejudices.

VARIOUS ARTISTS Compact Disc Volume Two Ladomat 2000, Germany

Not every Ladomat release is as bad as the horrible Workshop effort above, but the label does

seem to have gone seriously downhill. The problem here, is that the good (the Plaid mix of Sensorama's "Zone 30" and Roman IV's "Fkk") seems so disastrously outweighed by the bad and the cheesy (in fact everything else). Save your money, and track down the worthwhile singles. 3

Reviews by Dave Mothersole

trainspotting

LA SYNTHESIS **Matrix Surfer** Shield, France

A shimmeringly sublime voyage of deep esoteric hypnotica. Merging spiralling clouds of warped synthology to wild abstract funk rhythms, Matrix Surfer throws you head long into a mesmerising vortex of swirling psychedelia. Highly futuristic, despite having been recorded some two years ago, the overall feel is expansive, and despite its complexity, remarkably spacious. Elastic space-dub tech-noir for armchair astral travellers.8

HIROSHI MOROHASHI Time Note Shield, France

Communique, Accacia and Plink Plonk recording artist Hiroshi Morohashi makes his album debut with this adventurous collection of sonic escapades. Mixing hyper-speed industrial rhythms with translucent keyboard sweeps, and juxtaposing gentle melodics with fat hip hop breaks, "Time Note" is as erratic as it is engaging. At times achingly beautiful, at others weirdly unsettling, Morohashi has produced a mighty strange, but highly innovative affair.8

DJ SLIP Slipotika Missile

A surprisingly diverse album from a man, famed for his relentlessly pounding spinning style. Opening with the skeletal linear grooves of "Broken Cake" and Tounge of Silver's" excessively filtered looperamma, the package takes in a variety of styles, from stripped-down electro and phat explosive breaks, to warped tech jazz and dub reggae. The common thread running throughout is Slip's hard-edged but warm sounding production style, and the dynamically DJfriendly arrangements. 7

also released SEAN DEASON & CIM STERAC **'Secret Life Remixes Part 2"**

(Pure, Holland) AUBREY "At The Crack Of Dawn"(Textures) SACRED GROUND MARK BROOM "As Above So Below" (Pure Plastic) MENGZ PRIMITIVE URGES "Mengz House Volume 4 Listen Twice", (Primitive Urge, Holland) ECTOMORPH - "Abstraction" (Interdimentional Transmissions. ACID JESUS - "Interstate" (Klang,

Germany)

loose talk

Detroit scenester DJ BONE is unhappy with tales of the Motor City's history, so he's changing the future with his new Subject imprint

FEEL the media misrepresents Detroit and its music. They never come here to see it for themselves and even when they do they only ever speak to the same old people, so it's impossible for them to get a realistic picture. I really can't comprehend why people anywhere in the world would want to read about the same people over and over again. I can't believe they aren't sick of it yet. There's this thing I call hype versus talent - the real people like Mad Mike and Jeff Mills master their talent and ignore the media while others just work on their

profile. Those people are all hype. They keep themselves in the spotlight by rehashing 10-year-old tracks and complain about the scene instead of using their passion to make it better. And when they DJ they behave like rock stars, demanding five star hotels and first class flights while at the same time claiming to be underground! I've heard that



think, is just crazy. Detroit is an attitude and a passion. For me people like Dave Angel, Luke Slater and Laurent Garnier make Detroit music and there are artists here in Detroit and elsewhere that have the same amount of talent but they're not getting noticed because they are overshadowed by what happened years ago. We want to unlock that passion and acknowledge their talent. Techno is a futuristic music that needs futuristic DJs, producers, parties and

promoters sometimes have

to raise the door price to pay

these DJs wages which, I

listeners, and Subject is gonna be a futuristic kind of label. We have representatives in Detroit, Chicago, France, Slovenia... all over. Some are famous, some aren't, but every one will just have a number, there won't be any names on the records.

Subject 'No 1' will be released soon

trainspotting

Reviews by Joey Bolsadura

WHIPLASH Sharp

A massive amyl house missive from the boyz imprint which has already rocked Ibiza harder than recent hurricanes. Originally on Groovelicious, the Strictly Rhythm offshoot, "Over Me" gets the sharpest Sharp treatment this side of "Sharp Tools Volume 3". A funtastically pumping groover for disco-flava lovers everywhere. Gorge. 10



vital

singles **BIG BAND EXPERIENCE** No Stoppin' Pukka

More addictive than a shedful of gear, this spunker of a funker is already creaming underground dancefloors in preparation for massive commercial success. Produced by Mark Jolly, who serves up the "Original Mix", and backed by stunning reworkings from Mark Summers, Cut La Roc and Mo & Skinny, this is a must-

EVE 10 My Noise

On "My Noise", Pablo Gargano serves up a 303 work-out which is even catchier than chlamydia at a cruisey West End boozer. Flipside "Violin Concerto" sees a furious groove meet killer basslines and BSE cow bells with a violin breakdown worthy of the Royal Philharmonic on acid. Definitely not for the faint-hearted, but then they're hardly the ones likely to be buying stuff on Eve, are they now? 7

DR MU Play With Me Enterpress

Any track entitled "Play With Me" is worth a spin, particularly if it's on Emma J Doubell's superb label. Here Mu gets all tribal, with subtle strings and hoover undertones on the title track, and more minimal on "Seconds Away", which graces the flip. Guaranteed to turn your dancefloor into an orgy, says Emma. Drop it quick, say we. 9

DEBOS On The Run

A massive slice of powerful Dutch house from all-round action man Andre Van Den Bosch, who has already penned hits "Discobug", "Maniak" and "Funny Walker" this year. "King" Vincent de Moor provides the remix fireworks bound to ensure this one is as large in sales as it is in sonics. 8

JIMMY RAY **Are You Jimmy Ray?**

CHECKLIST

"EDGE 1" (Edge Records) MRS PING AND MR PONG — "SOS" (Mighty) WIPPENBERG — "Neurodancer" (Prolekult)

WESTBAM — "Wizards Of The Sonic" (Urban)

SOURMASH—"Pilgrimage To Paradise" (Zoom)

Now then, now then, Someone's fixed it for Jimmy's debut single to be reworked by the ubiquitous John "00" Fleming, Forthright and Xenomania, and a sure-fire hit is on the way. Fleming's batty butt shaker is probably the fiercest cut of the package. Pound for pound easily the most pounding Top 40 bound pounder we've heard around here for a long time. 8

HYPERTROPHY Just Come Back To Me

From the same stable as DJ Quicksilver, and likely to be just as huge, comes this guaranteed floor-filler with bells on. For maximum effect, cut to the original "DJ Thoka Mix" and the two remixes from Holland's Porn Kings. Proghouser DJ Philip's interpretation rounds off this finely-produced package. 9

E-MOTION Favourite Shirts/Boy Meets Girl Universal

Justin Oliver and Alan Angus follow up their Top Forty smash "The Naughty North And The Sexy South" with a cover of Haircut 100's "finest moment". Haircuts aside, this is a happy slice of rumpy-pumpy house to drop wherever boys/boyz meet girls/girl or any combination of the aforementioned. Tuff stuff from the bloke who originally worked in MCA's telesales department! 8

NOEL SANGER PRESENTS THE WESTBROOK PROJECT FEATURING NICOLE HENRY

Additive

Hardbag heaven. Like a slow Sunday afternoon pump against the wall the rasping larynx of sweet Nicole on the "Original Holy Symphony Vocal Mix" transports you to that, ahem, higher ground with an aural blow job of pumptastic proportions. There's a "Nylon Mix" for straights, too. 9

Records supplied by Pure Groove, London. Telephone: 0171-281-4877

QUIVER vital **Extra Time** Perfecto Red UK release Following on from 1995's "Believe In Me", Quiver overcomes his writer's block to deliver a track worth waiting for. It's been promo-ed on a double pack with mixes from breakbeat pioneer Rennie Pilgrem and Stretch And Vern as well as Quiver's original and skanking excursions. Top notch stuff from Perfecto's sister label, 10

Reviews by Nick Hanson

trainspotting

ARMIN **Blue Feat** Xtravaganza

A warm and unfurling production

which has been big on import for some months, now picked up by the recently prolific Xtravagazna imprint. Marvellously rhythmic chord changes and melodic top lines push this lilting trancer into the realms of blissful hypnosis. 7

INVISIBLE Scream

Excession

The third release on Sasha's eclectic Excession imprint is a rather successful collaboration between dub-house legend and Guerilla co-owner William Orbit, Skylab's Matt Ducasse and ex-Bassomatic members Phil Charters and Dave Chelsea. It can only be described as a progressive breakbeat riot with more than a slight ironic nod at the Guerilla sound, particularly Leftfield's early mix of "Supereal". A fresh new direction for Sasha and his label perhaps? 8

NALININC **Planet Violet** Kosmo, Germany

Another high grade release on German label Kosmo from the inform Andre Nalin, co-creator of the Ibiza Summer anthem "Beachball". Influenced as much by the deep liquid grooves of Holland's Steve Rachmad and Orlando Voorn, "Planet Violet" is delivered in Teflon-coated mixes to gleam the floors of even the most doom-ridden clubs. 7

OLAV BASOSKI Water/Bring The Bass Bio, Holland

A couple of choice underground tracks from prolific Dutch producer Olav Basoski, the man responsible for the 1991 classic "Sil Windows". "Bring The Bass' is a rhythmic percussive trancer while "Water" on the flipside is a classy, disco driven cut up. Well worth your hard earned wedge on a new Dutch label to keep your eye on. 7

CHUPER The Chuper EP

Limbo

A full on progressive knees up from north of the border which will have the purists' faces "looking like their shit don't stink" but a guaranteed floor-rocker with mixes from Loma B and Scottish DJ Trevor Reilly. 6

ZANZIBAR TOPAZ Platinum

Whoop

A cracking return to form from the prolific Whoop label, with one of their most solid releases to date. 'Topaz" on the A-side is a pumping, moody work out laced with mind bending drops and the most deft of intricate drum loops. Meanwhile "Platinum" is a more traditional production in the BT/Van Dyk mould. 8

DIGITAL MONKEYS Orbatron Quad Comm UK

More top quality deck fodder from the north courtesy of ex-League Of Sinners Mick Clark and Richard Henderson. Definitely living up to its name this is a perfect chunk of jacking progressive house for all your phuture funkateers, pumping deep space electronics to rattle any cage. Proper! 9

EXITEEE Epidemic Tripoli Trax/XL

Had to review this, not only for its name but also for the sheer package of mixes from Tony De Vit, JDS, Ramon Zenker, No Respect and Future Breeze. You will have heard this hooky little Euro-belter as it's been on import for around six months now on Ramon Zenker's No Respect imprint. All the mixes are faithful ranging from breakbeat to nu-NRG through hard house and trance, but stick to the original for the best results. 8

SIDEWALK Brazilia Carnavelas Module, Holland

Sixth release on Deal's sister label Module comes from the ever-progressing European man of the moment, Vincent De Moor. The A-side is a clog-wearing Latino shake-out with all De Moor's trademark use of emotive, up-down key changes. "Compress" on the flip is more in line with his recent "Flotation", only darker and more threatening! 7

in the had We root around in Jon "00" Fleming's bag for vinyl diamonds

e track which takes me right back to my oldskool hardcore days is "Edge 1". I still play it now, particularly as one of my final records in a set. It never fails to bring a tear to the dancefloor's eye. It's laden with memories for everyone. Surprisingly, even the younger sections of the crowd know it, they've obviously heard it on mix tapes. A real spine-tingler! I absolutely love "SOS" by Mrs Ping and Mr Pong. I can tell if a record is great more or less as soon as I get it, and this one is! I've dropped it everywhere and it really gets the crowd beaming. The best part is this riff from an old classical record, but don't ask me which one. I don't know who the people behind the record are either... Akira Yamoto and some fella called CJ Stone. Blimey, that's quite a combination! Nobody's got this one in London, but I've been caning it all over. "Neurodancer" by Wippenberg is quite simply a classic. Hove this beefy stuff, and remember when Pete Tong was hammering this one first time round. That's when I fell in love with it. This track is an anthem which refuses to lie down and die. Normally I pitch it up

when I play it, and slow it down to mix it back in. It goes down a treat even in a house set. Westbam has certainly served up some corkers in his time, and Wizards" is one of them. What a tearjerker! I stopped playing this for a while, but lately I've

pulled it out again, and it's as fresh as ever. All this German energy stuff is right up my street, it makes you want to hug the person next to you... If you sort of know what I mean. Sourmash's finest cut came out in about 1993 when house was splitting into the harder, British stuff, and the American, vocal-led material. Needless to say, "Pilgrimage To Paradise" is a beefy, kick-drum pounder which really brings back the memories for those who were there at the time. I love the harder stuff, me!



Jon "00" Fleming is remixing like there's no tomorrow at the moment. Check his working of Erasure's 'Sometimes' on

Mute, Joi Cardwell's 'Soul To Bare' on Activ and Junior Vasquez's 'House Of Joy' on Logic. Fleming's own debut single on his label Bond-Age is tentatively titled 'Jumpin' Pumpin" and is out soon

ZIP DOG

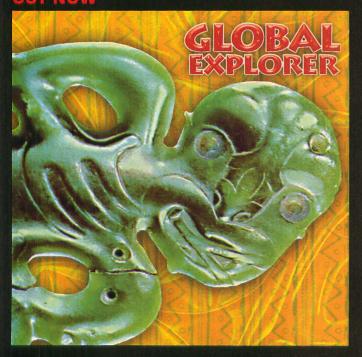
presents

Sparking Up by Emperor Sly
Featuring the new single FreedomRightNow
OUT NOW

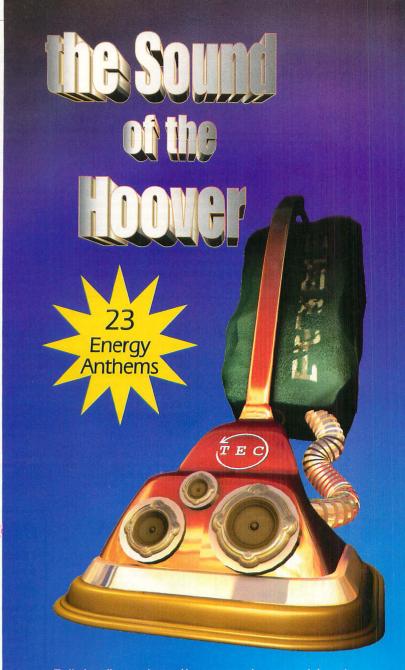


Global Explorer - various artists

Featuring tracks from Asian Dub Foundation, Youth, Maroon Town, Bill Laswell, The Disciples, Joi & more



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Reviews by Will Ashon

vita

release



RUNAWAYS Classic Tales (Album) **Illtimate Dilem**r

A dazzling little album that grows on you every time you listen to it. The Runaways have no qualms about mixing up their influences, taking hard old skool beats, throwing in a little

psychedelia and topping it off with a frenzy of scratching. Anyone who thinks that only beats with raps is hip hop or that Big Beat is an innovative reworking of that tradition should buy this and hear what a genuine engagement with the music and culture can create. 9

singles **EASTERN CONFERENCE** MCS All In Together

Eastern Conference, USA DJ Mighty Mi and Mr Eon return in the company of the likes of Pauly Yamz, Rasheed and III Advised. It's a classic Mi production deep, funky, groovin' East Coast hip hop in the Pete Rock trad. And the MCs ride these quality beats without disappointing. 8

CHOSAN **Lift Up Your Heart** Silverstreetz

The LON Don finally gets some vinyl out and it's pretty damn good. Go straight to "Dark Silver Ice" and check Chosan's UK flow combined with a deep-hitting, simple tune which suits him slightly better than the r&b edge of the A-side. 7

RAKIM It's Been A Long Time white label, USA

You shouldn't really touch the kind of dodgy white label that sunk Rakim's last album, but, let's face it, Rakim produced by Primo is hard to resist. It doesn't disappoint, but try and purchase a version which guarantees the man gets paid.

MECCA 2 MEDINA Where We Came From Dawa Dawa

Mecca 2 Medina are coming out of England on a postive, pro-Islamist tip, talking about race, religion and history. The strength of "Where We Came From", though, is drawn from the music a melancholy mix of piano, harp and muezzin. Sharp. 7

NATURAL RESOURCE Llove This World Makin' Records, USA

Featuring Herbaliser-collaborator What What, Natural Resource give us hip hop with a positive spin without being naff. "I Love This World" in particular (on which fellow MC Ocean ties the beat in knots) is sunny and rumpempowering, message complementing means. 8

AQUASKY Raw Skillz (Beatminerz Remix)

The drum & bass/hip hop fellas from Bournemouth land an

awesomely bassed-up reworking from the Beatminerz which complements beautifully Big Kwam's rap and the Scratch Perverts' cutting. So New York you wouldn't know it had anything to do with Blighty, which is both a strength and a weakness. 7

D.I.T.C. Internationally Known DITC, USA

The South Bronx underground super group (Lord Finesse, Big-L Showbiz, OC, Diamond, AG, Fat Joe and Buckwild, for fuck's sake) return and if that isn't enough, Premier does the business on "The Enemy". No suprises, but pure quality.8

DAMAGED GOODZ Deliverin' Tha Goodz EP Powercut

Coming straight out of Glasgow, Damaged Goodz make no secret of their roots, producing sonically straight forward late-Eighties hip hop with their Scottish accents coming through in full effect. What "Deliverin' Tha Goodz" lacks in musical depth it makes up for in commitment. 7

KOOLKEITH Plastic World Funky Ass. USA

Kool Keith lays into his home town, NY NY. Over a brutal piano riff, some thin strings and twiddly Casio noises, Poppa Large slams the fakery and foppery of the lookalike world of rap. "Like a mirage the style there is all illusion". Harsh.9

BLADE **Rhyme Bomb** Bomb, USA

Dave Paul of Bomb is doing more to support British hip hop than most of Britain is. Hence, he's signed up Blade's latest release, and it's as uncompromising and bloody minded as you would expect from the original independent, who's retired more times than George Forman. 7

MURO **Concrete Jungle**

Spellbound, Japan Recorded in New York and rapped in Japanese, this whole package is a little confusing but actually pretty good. Obviously, you don't know what Muro's saying, but his flow's alright and the music's tight. Interesting.7

SIRMENELIK **Space Cadillac** Rawkus, USA

Coming up with superlatives for Sir Menelik in particular and Rawkus in general is starting to hurt, but they keep on asking for it. So, "Space Cadillac" is a superb tune featuring the magnificent Kool Keith, while "Nightwork" is even better, man-of-the-moment EI-P of CoFlow providing beats and words. Fantastic. 9

VARIOUS ARTISTS Brooklyn, Queens EP Hydra, USA

Sixtracks coming from... er, Brooklyn, Queens. The highlights are Spinna-produced IG Off and Hazardous, Gab Gotcha (ex-Triflicts and produced by the Beatnuts) and, of course, Godfather Don. Contrasting styles, certainly, but no lack of skill. Many headed.8

albums BUSTARHYMES When Disaster Strikes east west

Busta seems to have lost some of his charm. At times he's just unpleasant ("It's All Good"), at others little more than a novelty ("So Hardcore"). Despite that, Rhymes is still a compelling presence with a voice that holds your attention. 7

EPMD Back In Business Def Jam/Mercury

Back together and banging once

more, EPMD are doing what has always come naturally to them nothing stunningly new or clever-clever, just "hardcore funk" and a solid flow of words. It hardly needs stating that it works well and that their simple but effective approach to the genre currently seems refreshing.9

STS & MR DIBBS **Romb Reats** Bomb, USA

A nice contrast here on "Bomb Beats". Mr Dibbs gives us one side of really basic beats to cut up, mix in and generally fiddle around with. Flip over and you'll discover Scotland's own STS goes for more complete instrumentals, some of which are genuinely brilliant (check the superb "The Happening").8

HURRICANE **Severe Damage** Wiija

Hurricane is a hip hop veteran, which means he'll either be treated as a saint or a sell out. In fact, he's neither, just a former Beasties DJ and member of the Afros doin' his thang because, shit, he can. "Severe Damage" isn't all that inspiring, but at least the man is staying true to that late Eighties vibe and avoiding getting Puffed up. 6

ORGANISED KONFUSION The Equinox

Priority/Virgin Perhaps the greatest underground act never to break through to the general public's consciousness, Organised Konfusion are back again with a conceptually-complicated, clever album. There's no compromise here, no r&b, just fine beats and real lyrics. And it works. 8

VARIOUS **G-Funk Classics** Mastercuts

The conjunction of the words "G-Funk" and "Classics" seems slightly odd, especially when Death Row have resisted licencing. If you like "G-Funk" you should have most of these tracks anyway and if you don't like it, good on yer. Avoid.3

also released

singles
HURRICANE - "Coast To Coast" (Wiija) JUNGLE BROTHERS – "Jungle Brother" (Gee St/V2)
NEW FLASH FOR OLD – "Electronic Bombardment EP" (Big Dada) DJ CAM – "Bronx Theme" (K7!) DJ SHADOW – "High Noon" (Mo' Wax ORGANISED KONFUSION -Somehow, Some Way" (Priority, IISA)

albums

COMMON – "One Day" (Relativity)
MNAJOR FORCE WEST – "The
Original Artform" (Mo' Wax)
VARIOUS ARTISTS – "It Will Take A
Nation Of Millions To Hold Us Back" (Barely Breaking Even)

needs pissed

A special 'needs must' in which renowned drinkers THA ALKAHOLIKS talk us through their 10 favourite alcoholic beverages

Olde English 800 Malt Liquor:

J-Ro: "That's what we got started on. That's what got us drinking. That's why we are Tha Alkaholiks

because of Olde English 800. It comes in a big
bottle, too. Forty ounces. It's strong. I really can't
even drink it any more. I could drink half now."

Corona

J-Ro: "That's like the best tasting beer in the world."

J-Ro: "That's a real end of the party drink. Yeah... Hen-Rock. You gotta drink it with one pinky in the air! But you know what, I'm too young to have a favourite drink. When I get older I'll have one drink and I]II only drink that."

Bacardi Limon

E-Swift: "Lime and Bacardi and Sprite. It's good. It's clear. Hike the taste. It tastes so good that by the end of the night you done drunk the whole bottle up. And you drunker than you thought you were. It's a fun drink, y'know."

Remy Martin E-Swift: "It's like another version of Hennessy, but it's a smoother taste. Yeah, it's a little more classy. That's when I want to parlay and get a little bit classy!"

Courvoisier

Tash: "A quadruple Courvoisier. Not a single Courvoisier, not a double

Courvoisier, a quadruple Courvoisier. Because Courvoisier just gets right to the point. The whole reason you drink it is to get drunk, right? It don't play around and have you buzzing or whatever. You just be drunk as soon as you drink it. It's like when you drink Courvoisier you skip the middle man. You skip over all the light-headedness and go straight to drunk. That's why I only drink it every once in a while."

E-Swift: "All time. You can drink it any time. You can drink Heineken for breakfast and it's cool...

Tash: "When I like to cool out with a female I sip on the Baileys. But I put my own shit in it (Not literally, we hope – Ed). I make my own concoction. I put Baileys in and I add a little vodka too. And the girls be sipping it like, 'Oh, this is good' – next thing you know I'm winning! Next thing you know, I'm good."

Jungle Juice

Tash: "It's a concoction that you make up. They don't sell it in the liquor stores. That's where you

get all the liquors and you put them in a great big punch bowl. Then you chop up fruit with it. You put green Kool Aid in with it and then you mix all that stuff up. Then pour it out. It don't taste too good, but it has you exactly where you wanna be."

White Russian

Tash: "It's just so smooth, so smooth going down the pipes, you don't even feel it. White Russians, you don't even know it's alcohol till it hits your stomach, it's so smooth. Alright?"

Tha Alkaholiks' 'Likwidation' is out now on Loud/RCA





DJ's represented : Athletico Aquasky Attica Blues Ballistic Brothers Blueboy Boymerang Jon Carter Cut La Roc Danmass Dirty Beatniks E.A.S.E. Fila Brazillia 4 Hero Faze Action Patrick Forge Glen Gunner Heavenly Jukebox Hard Knox Norman Jay Bob Jones Jimpster Krash Slaughta Big Kahuna Kruder & Dorfmeister Kid Loops Tim 'Love' Lee Mark Rae Midfield General Meat Katie Mekon Morcheeba Kris Needs Richard Norris Outside Pressure Drop PFM Purple Penguin Q Burns Abstract Message DJ Q Andy Smith (Portishead) Mr Scruff John Stapleton Scratch Perverts Snowboy Statik SoundSystem Tipper Anthony Teasdale Utah Saints Wiseguys Wai Wan Ben Wilcox Wide Receiver

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ROY DAVIS JR. GABRIEL



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20TH OCT'97

San Francisco's DJ Dan in THE MIX with

SLAB. ELECTRALINERS, BROTHER GRIM, ROB TISSERA, DAN DJ DAN D CASTLE TRANCELOT

DJ DARA rinsimus maximus

NYC DRUM 'N' BASS



Force & Styles

paradise & dreams

featuring Junior



di *verse*

Available

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F&S.

istributed by Pinnacle

KCL PROJECT

Ten years of House Music, but there are still

Many Rivers To Cross

A true taste of the underground

"It will move you in magic ways" (Muzik)

music. Top of the class young uplifting slice of haunting, mood brilliantly with this spiritually classic, but he manages to excel in his production, vocals and choice of material it's not the easiest of tasks to cover a rock

technical here? Anyway, I somebody actually compose a new song with, wait for it, a new backing track, or am I being too

White label

Feelin You

The Way I Feel **ВОАСНЕОRD**

nternal Bass

Massive respect. 9

for art's sake. Just for once, can't

golden nugget used and abused

There are shades of the melody of "Rising To The Top" here, another

perfectly into the plot and takes the song into a mellow mood. Stirring stuff made for champions. 9

the stunningly simply, stripped and pulsing beats in things. Taken

A rasping vocal from the underated Andrew soars above

them over here with open arms. Brilliant music all the way.

on overseas sound systems and little outfit are absolutely massive

than those on our own turf. This

the foreign ears are more tuned in

sonl, u, funk labels sell more units

out of this country than in it. So

One thing is for sure, UK indie

Joy Is A Good Groove

I just wish we could welcome

aptly titled "Feel", the mixes fit

from the band's fourth album,

apart from the sheer individuality You have to hand it to this man, Golden Brown SUBUIS

Those of you who have in their possession the album of the Kedar/Universal

music looks very grim. 9 then, I'm afraid the future of our all tied up with some sampled pronto. Now we have a moody three chord organ line with a chunky rolling bassline 'n' drums which needs to be investigated A rare species indeed and one that actually rises above 90bpm. Goodness gracious, a soul tune

this will be massive, just you wait talent, use it wisely. Saying that, the ability and some immense so please guys just tell it like it is without the retro link. You have sample to prove themselves. No, to some dodgy "Fools Paradise" do Kwame and Co have to resort Now don't get me wrong here but

there it's now on vinyl. Yes, only previously available on the CD, front. But for all the spotters out

Willie Hutch. If soul boys (and girls) can't shake their stuff to this

BLACKSTREET

есро

digress, this is suprisingly good. Real voices and that. Yes sir. **8**

century will know this cut back to

Otherside Of The Game **UDAS HANYSE**

Let Me Love U white label

in the first place. 9 then again, who's looking for 'em faults with an outfit like this but production is tight and very very accessible. It's really hard to find that don't wind and grind. The Smooth, so smooth and vocals down finer than a dozen oysters. As one would expect this glides Universal

Magic DINFLUENCE



thythmic, but continued success for the British male r&b soloist remains as intangible as the love pure, the lyrics may be self-written, the rhythms guarantee lasting success. The music may be UST as Paul Johnson and Omar have found, releasing quality British soul music doesn't

excellent new album

man, your ballads are top notch,

hits and misses and release them hoping, just hoping, that the public swallow it. Well Keith,

ladies. Well, you record your past

What does one do when at one time you were King Of The Block, the best around and a hit with the

douch A fouch

KEITH SWEAT

Children of the streets. 10

perfectly alongside today's

bound. Joining forces with the full crew rap outfit, Curtis fits in

him paralysed and wheelchair

SWAGID

Soul man OLA explains the thinking behind his

કાંગ્રાં માં કાર્યો છે. માર્કારા

More Soul THAN Sense

acts who aren't American and sing r&b;" he reveals. "It's not treated as the novelty that it is "Europeans, in general, have a lot more time for while assuring him that listeners appreciate and understand his brand of soul music. understated material is maintaining its momentum, have been successful enough to prove that his worried. His extensive tours of the UK and Europe His concerns were financial as well as creative, since his material is released on his self-funded label, Rugged Ram Records. But he needn't have this approach would find any appeal... didn't have anything frivolous to write about anymore;" he confesses. "I felt that only the profound things in life were of any worth. But I soon went through a crisis period, wondering it his apprehensel."

words Jacqueline Springer

From Meaning, Beyond Definition' is

music as something precious, no matter whose mouth it emerges form, and as music

exbressing their very soul."

performed by people

in the UK. They see soul

maA bagguA no won tuo

literally tear you apart. Massive, absolutely massive. will reach inside your soul and questions ever put to vinyl which Just drop the needle onto "Is It Because I'm Black" and you'll witness one of the finest poignant Chicago's finest Syl Johnson. When it comes to pouring out emotion there's nobody finer than At last we get to the real deal.

Black Oresses Too Short/Is It Because I'm NOSNHOTAS

like this every cut is a winner. 9 ballads being the major attraction, although with talent recordings. This is nothing short of superb with the unplugged they grab you there are no holds barred on the PR machine and it seems, no shortage of the dollar and ill in terms of production and man and production and secondinary. Their secondinary pond in the big, big USA. When born and brought up across the It must be great to have that precious gift of "a voice" and be

saniH anomi2 SIMONHINES

8 .egninds 'n' ebniws amalgamation of street sounds including the singles by Denosh and Camille Douglas. Full of tasty the right exposure. It's a credible that the north hasn't been given really precise, the Canadian r&b groove collective who decided American connection, or to be Now here we make the north Parlophone Rhythm Series Groove Essentials SUOISAV

sounds a little weak. Still, for a debut album, this is one big beginning. Very, very nice. 9 guns, even if in parts the material individual to reach the spotlight, and his delivery matches the top

Reviews by Bob Jones

Prainspotting

music. The dross r&b clones are of the individual voice in black nave witnessed the re-invention Over the last couple of years we Expansions

Worth The Wait ANDRE DE LANGE

deserves today. 9

New Horizons

Pity because the roots have definitely been sown. **5**

Brand New Day BEEHINE

have not stood the test of time. 5

thankfully being drowned out by "real voices". Andre is another

mportantly given the respect it played for years to come but most performed with respect to the original vibe. This is timeless music which should definitely be together. Even the "covers" are uses her roots to fuse it all between jazz, soul and blues and The lady slides effortlessly

VANESSA RUBIN

again), they don't quite make it. wander aimlessly along getting nowhere fast. They are not completely useless, but (there it is a big but, the songs seem to goodies is faultless. But, and it's If we are talking beats, this collection of soul 'n' funky

Vir Play

as we'd like it. 10 s an awesome masterpiece of life as well. This second album truely inside your head, and if you're made of the right stuff, your heart of songwriting which really gets life's leading exponents of the art Rugged Ram
When it comes down to pouring out your emotions, Ola is one of From Meaning, Beyond Definition

but as for the rest, they certainly

despite the accident which left city is still very prolific in his output of classy soul 'n' black music The gentle giant from the windy **Second 10 till Bittle Bit Of Love CURTIS MAYFIELD**

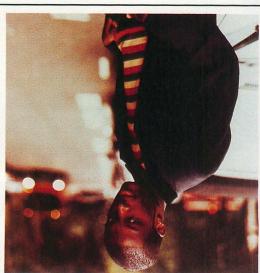
It's one undiscovered piece of black gold. 10 two. Search "Free To Be Me" out. style, will certainly cause a stir or totally spot on for the Nineties. Its raw and almost unfinished street passline and a production that's ballad, complete with walking soundtrack from the forthcoming adventure film "Steel" is this whispering oulful mid-tempo aidt no agnidt gniwa bna Hidden in among the usual rap

Free To Be Me GINA BREEDLOVE

Lovely stuff. 8 Levert still reaching and preachin. Retro soul made for the Mineties. Mid tempo Philly flyer with Eddie about making inspirational music. can still teach us a thing or two lateness of this review, but here we have proof that the old ones Apologies all round for the

What's Stopping You? **SYAUO 3HT**

ever takes a chance and plays a soulful ballad do they? 9 Except no one in clubs 'n' raves masses in clubs 'n' raves. it's now released on a large black platter for playing to the



nplitting and above all so damn soulful! 10 pedigree like that whose complaining. Absolutely inspiring, r&b. At times he slips into a hint of Al Green, but hey with a shine out above the mediocre which gets labelled as Nineties someone truly special. His collection of modern soul gems crowd, especially with the Americans making a comeback on the soul circuit via Maxwell and D'Angelo. But Mr Hall is it's very hard nowadays to stand out among the

Medicine 4 My Pain (Album) LYNDEN DAVID HALL







The long awaited album
OUT NOW on CD-MC-LP
featuring guest artists including DE LA SOUL

Also includes the forthcoming single REMINDING ME (OF SEF)
featuring CHANTAY SAVAGE



LTJ BUKEM PRESENTS VOLUME TWO

29/9/97





NU YORICAN SOUL Sweet Tears/Runaway release Talkin' Loud The Nu Yorican Soul saga continues with a new DJ friendly re-edit of the re-make of Roy Ayers' "Sweet Tears". Kenny and Louie create a dubby track intro section before dropping into Roy's whispery vocal and glorious vibes. There's also a Kenny Dope re-edit of Armand's mix of "Runaway". What MAW do you want?! 10 (SH)

singles MICHELLE WEEKS Don't Give Up Sound Of Ministry

Following on from the success of their remix for "Moment Of My Life", M&S get the chance to produce the follow up for the M.O.S. label. The music and arrangement is quite similar to "Moments" and the vocal is exceptional. With added K-Klass and Baffled mixes this will surely be another club monster. . . 9 (SH)

MINT CONDITION Let Me Be The One Motown

Hurley is back and if you don't believe me just listen to the full 12 minutes of his vocal remix. This continues where his recent production, "The Word Is Love" by Voices Of Life left off and takes it further. Fresh disco-fied bass licks, subtle keys and tasteful beats work perfectly with Stokely's smooth vocals. 9 (SH)

THE SUNBURST BAND Sunburn EP Z Records

Three tracks by Dave Lee which no doubt will raise his street cred no end. The main track, "Monte Carlo", adds a 1997 flava to a storming jazz/funk sample, the infectious "Garden Of Love" makes great use of the Kaygees' classic "Find A Friend", whilst the more downtempoo "Deicious" uses a snatch of Sine's "Mosquito Walk" and turns it into a hypnotic grooover. Education for the youth of today. 8 (SH)

SOULIISOUL **Pleasure Dome**

Island

Originally an r&b track now given the time-stretch treatment by Booker T. Ray Simpson's classy vocal is complemented with a production which could work just as well for radio play as it could on the dancefloor. Booker's bass heavy dub rework should also appeal to those on the underground circuit, and also has Tuff Jam mixes to boot. 7 (SH)

D'INFLUENCE Magic

Being a boogie inspired track in its original form it was only apppropriate that remixes should be given to The Black Science Orchestra. With the use of live bass and other traditional sounds from the Eighties, they manage to produce something that Randy Muller would have been proud of. Ideal playing for the more intimate clubs. 8 (SH)

LOVETRIBE Stand Up Remix AM:PM

Bobby D'Ambrosio serves up two remixes. One is a more soulful affair heavily influenced by Masters At Work's rework of Neneh Cherry's "Buddy", while the other is a lot tougher with a phat synth led groove, chugging bassline and the original sample taken from Machines' "There But For The Grace Of God". For BIG clubs only! 8 (SH)

MARIAH CAREY Honey Columbia

Another r&b tune but here resung over the impeccable production of experts Dave Morales and Satoshie Tomie. The "Classic Club Mix" is anthem type material. There's also three epic dubs for total dancefloor chaos, the "Morales Club Dub" being the one to make the most of Mariah's almost angelic vocal. Gonna be LARGE! 9 (SH)

BRAXTON HOLMES & DEWEY B PRESENT WEEZIEJEFFERSON The Adventures Of A Full Figured Woman FP Black Vinyl

Three sample filtering tracks from Chicago natives Braxton Holmes and Dewey B. "Our Separate Ways" uses a funky guitar based sample, "The Smack" grooves along on an MFSB type vibe and the best track of the lot, "Soul Kiss" tears up a firin' Latin loop similar to their previous outing, "Club Loney" on Cajual. Pumpin' and infectious. 7 (SH)

ROBBIE WILLIAMS South Of The Border (187 Lockdown's Southside Dub)

Yes, it really is the guy from Take That! Although we now cringe when hearing yet another wahbassline, this track redeems itself with a lovely organ riff and psycho Rhodes which takes you on a trip that never gets boring. The only minus point is the lack of a recognisable vocal sample from the original that people can relate to. Other than that, nice job U Know Who! 7 (TJ)

PHILIP BAILEY Steppin' Through Time (Baffled Big Time Mix)

Love it, love it. These are the type of mixes that appeal to us, in other words, those that keep the main elements of the track, while giving it a new personality. Wicked bass (sounds live), brilliant organ

pattern and smoochy drums which just flow through the track. The final icing on the cake is Philip Bailey's brilliant vocals. Great work. 9 (TJ)

DUBMONSTERS Dub Innit

Fifty First Recordings

Nice to see these guys doing well (Ray Hurley and Scott Garcia). The one for us is "Dub Innit", an exciting mover with lots going on. The drums stand out with their snare accents and a shuffley rhythm that moves the track well A gated vocal adds to the vibe. This EP has something for everybody, innit?6 (TJ)

GROOVE CHRONICLES We Can Get Down

Mo's Music Acetate

Simple breakbeat-style drums, which groove soulfully through the track, and congas giving that extra touch, with the flavour of psycho Rhodes chords sitting deep in the mix. This is music for a mellow mood, but still seems to work very well on the dancefloor. 7 (TJ)

UNRELEASED PROJECT VOL 1 Music

white label

This bootleg white label has been around for a while and has been championed by most of the clued up DJ's on the speed garage scene. Want to know what I'm on about? Purchase a copy. 9 (TJ)

FILTHY RICH Clean Up EP

Unda-Vybe Music

Licensed from the New Jersey label i Records, Filthy Rich

Reviews by Seamus Haji, Matt'Jam' Lamont & Karl'Tuff Enuff' Brown (Tuff Jam)



MICHELLE WEEKS Don't Give Up/Phunk Phorce Mix

Sound Of Ministry

This mix attracted our attention more than the others because it has an old school sound, similar to Todd Terry in the early days. Stomping beats chopping and changing, filters moving in and out, all driven by that TT sounding bassline, with Michelle cutting through with the "Don't Give Up" line.

trainspotting

release

provides us with a four track FP which will appeal to most garage heads, with its obvious Todd Edwards and Armand Van Helden influences. Massive. 8 (TI)

LOVESTATION Teardrops On The Dancefloor Fresh

Banana Republic's remixes of the cover of the great Womack & Womack classic has two green mixes. The cool club vox will cater for those who like their vocals, while the "Deeper Dub" mix with its keyboard stabs and deep bass and the "Deep Inside" vocal riff will give "Teardrops... underground approval. 8 (TJ)

BIZZ **Bixxi's Party** EMI/Parlonhone

Refreshing. Ahhhhh! 10 (TJ)

Booker Tonce again at his soulful best reworks this track and provides us with a vocal and a dub, both of which glide smoothly and effortlessly along. 7 (TJ)

MUTINY The Give EP Sunflower

"Bliss" already a smash on both sides of the Atlantic, and everyone's been clamouring to sign this massive track - without success. Sunflower are holding on to this one for the time being although they do promise new mixes.9 (T)

label stable

Paul C from the hugely popular underground garage label 500 REKORDS gives us the lowdown

Where does the name 500 Rekords come from?

It's a bit of an in-house joke between me and my partner, Earl Buchanan. It's basically that if we can't even sell 500 records, we shouldn't even be in this game.

What is the sound of 500 Rekords?

I don't think there really is a label sound. New Horizons have a sound as a production unit, though. Hopefully we're going to expand to take on other producers. I'd just say we're on the garage dance tip. Are we speed garage? To a certain extent, in as much as we've been influenced by the American style of garage and just added an English flavour to it.

Which artists have you released?

We started off with New Horizons' "Sweet Release Part 1", which was a four-track EP. New Horizons is me and Earl. There were four tracks, each one with a different vocalist. That's one of our things - no singers sings more than one song It makes life a lot easier for everyone. We only pressed up 500 copies of that and sold all of them. The second single was a repackaged and remixed track from that ep, called "Find The Path". Tuff Jam did the remixes. And our third and most recent single was New Horizons' "It's My House"

with remixes from The Spider People, two young guys we're working with at the moment.

What are your plans for the rest of the year?

To get another three singles and hopefully an album out. And to bring in other producers.

Which DJs have been digging your tunes? Everyone thankfully. On the American side, Disciple, 95 North and Dove spring to mind. Over here, Steve Jackson, Judge Jules, Tuff Jam, The Dream Team... it seems our stuff has a commercial crossover appeal to it as well

Who do you give dub plates to?

We don't really stick to one person, but in the past, we've tested stuff out with Dream Team, Tuff Jam. Francis James and DJ Hermit.

What did you do before you started the label?

I was producing hip hop and r&b over in America. We worked with people like Shabba Ranks, Queen Latifah and KRS-One. But it's much harder to do that kind of stuff over here.

Who would you like to sign?

Michael Jackson! That's on a business tip, because he's got that whole publicity machine behind him.

'It's My House' by New Horizons is out now on 500 Rekords. There'll be a single out next month, followed by 'Do Me Baby' around Christmas. New Horizons' remix of Robbie Craig's 'You Can Make It Happen' on Public Demand will be out soon



HABBID

breed/We are the future". 5 vocal shouting "We are the new hook is the kick drum and a nasty

8 . Tho enut ent de lioq ebnuoe breakbeats, bassline and a vocal that works a treat. Gated, floaty way, complimented by funky Hard kicks and stabs lead the engineering from Bradley Carter. this has great production and Full-on and guaranteed to satisfy,

Curlew Cuts Wanty Chavy Roca To Da Gilly DD COA

9269l91

Prittogenient

DIS from both ends of the hardcore impressive track listing mixed by two 'Hardcore Explosion" carries an earlier this year, the latest chapter of

Following the first volume



Hardcore Explosion Volume 2 Supreme Underground Music





STRITA SUOISAY

Hemqils yd swaivafi



"All On You" while my own mix includes upfront classics like

with his 1997 style including tracks like Bang The Future's

PJEL

spectrum, Billy Bunter and myself. Bunter's mix is perfection,

To Your Dreams". 10

builds up before blasting off with vocal comes in and then it all intelligence and a great vocal. A piano intro kicks it off, a powerful Kingsize & Eternity's "You Belong To Me" and Vibena's "Closer

works a treat. Yet another original Force & Styles treat. 9 breakdown has a fog horn which stuttering breakbeat. The first some excellent sounds and a

DISEDUCTION

lmpact Can You Feel It (Demo Remix)

and stabs. The sort of track that bundles of exciting old school riffs lively "Amen" breakbeat and at a slower than average tempo, a D) Demo. This one does the trick producers/remixers on the case, with one of the freshest A revival here from the old school

will give our scene a breath of

FEAR FACTORY

New Breed

Definitely on a gabba tip, the main sure it will be played alongside the other tunes somewhere. Not really my cup of Rosie, but I'm

200bpm, but you rock it at half the speed. It's Nineties bad HORTLY after his first State of the artist He's a producer, and he's called PRODUCER. Fancy that

currently confounding hardcore label, "Reconfirmation", is on DJ Freak's Hard Of Hearing art form. And his latest release dust. He turns hardcore into an

"Sunshine" and Vinylgroover's
"Love To Be".

The Sun", Slipmatt & Eruption's

tracklist includes Triple J's "Follow

more trancey sound of 1997. The

Dls. The tunes range from full on

classic tunes from two new breed

An interesting mix of upfront and

Spinback & Bunjy Take Control

Control", "Can't Stop" (Ham Remix) and "Broken Wings".

Tracks that stand out are "Groove

Slam, Selector, Ham and DJ SS.

vinyl, with tunes from Ramos & Supreme, Midas, Stomp, Sy and Unknown with remixes by DJ

has 12 tracks over three pieces of

The long awaited Fusion album

full-on. There's a slow section near the end which builds up and kicks off again in fine style. 9

catchy, while the arrangement is of sounds and some good programming. All the stab riffs are

when it's played out. Everything about it is great, with brilliant use

the original judging by the reaction

I'm sure this remix will be as big as

Steam Train (Vinylgroover Remix) Essential Platinum

STSITRA SUOIRAY

Subsection of the second state of the second sec

SWAGID

НОРSCOТСН

STRITA SUOISAY

8 .tuo asim f'noO

эпээн

happy hardcore through to the

anyone to tell me otherwise!" With only a handful of releases, an EP by Producer is like gold fucking funky music and I defy boyism flat out, mate. It's

the Athletico crew is a classic

Jaunt, hence crowning the EP

and it finishes up with an unfortunate dodgy Euro house

bass track (well worth a gander)

third is a competent tech drum &

dark and moody, both sporting some very refreshing ideas. The

tracks, one funky, one (the best)

Featuring two excellent break

across the spectrum of styles.

over raw percussive bliss. 7

Anarchic Beats Spreading its load A four-track EP spreading its load

the area and light warps to Studio Funk 3000 to lay down some cosmic grooves. Simple yet effective future jazz pada glide over say area serialises

the finest tribal percussionists of

Amazonian rainforest, abducts

adventure stops to refuel in the

The Afroart intergalactic space

tasty sample cuts at the end. 5

Junkies will dig the selection of

dramatic orchestral stabs,

wah guitar licks and plenty

More of the same old stuff.

WRECKAGEINC

Wall Of Sound

this before. 8

Excession

Scream

INVISIBLE

Salpais

Grungy lo-fi beats, funky wah-

you haven't heard a record like

on a 4/4 beat, but I'll guarantee,

indie vocals form the basis

Hyper mashed beats, mad

preacher rantings and wailing

a whole night into one record.

the obvious and obscure parts of

troughs, mayhem and tranquillity,

"Scream" spans the peaks and

and a host of musical cohorts,

A collaboration of William Orbit

8!beitinoerag ezankeart zi zidT fearsonified!

catchy hooks nor has it the old skool flava of the beat biggery,

of the genre. Alright, it hasn't got the

dance music at the very cutting edge

dross is. These two tracks boast

majority of the over-hyped noisy

Reviews by Adam Freeland

SJIV release

highly tuned, forward-thinking

highlights how comical the

production of this quality it

When you hear

Friendly Fire/Voodoo Junk

around which anything could happen. And it does. The flip lays

'Simpsons" samples and scratch

other records released this year, but, to give it credit, there's some

distinctly different from a hundred

scratch and sample frenzies. Not

Space Construction

THOUANORIA

Athletico

Wede Man

SELECTAH

8. eltit tas apt title. 8

Pleasure & Pain

AXLE

The second single release from

Fried funk. 8

Nilk

The Herb

Freskanova

idalo8

International

LAIDBACK

Let It Play

FEATURING EG

THE BUSHWACKA

straight-up party tune. 7

bass and gets you on the floor.

Krash Slaughta pumps up the

original, while Monkey Mafia's

samples vie for attention on the

Herb" is 96 beats per minute of

phat Milk label comes courtesy of John "Dope On Plastic"

The fifth release on Bristol's full-

THE HIDDEN CHIPSTERS

Run DMC/Aerosmith guitar riff action on the flip.

some embarrassingly enjoyable

vocal cover from Tenor Fly and

takes a more commercial slant

freestyle tricknology. This EP

use of effects and various

broduction quality of the

Adventures in Freestyle EP

FREESTYLERS

featuring a semi-Oasis chorused

Freestylers' material, with its clean, punchy breaks and diligent

solid breaks, electro snippets and original sub bass rolls. 6

tinged dub incorporating some turns out to be a bouncy ska-

avoiding the grunge. This one

More Bolshi beats, thankfully

soundscape will elegantly glide into a techno set. 8

edged beats and later on some

style. Layered with some tech-

incorporating a rapper. Sounds

cheesy but he pulls it off with

pold leap into new realms by

sound. This time he's taken a

developing his own original

B). He's doing a great job of

(The End's resident DJ Matthew

Gotta hand it to the Bushwacka

debauchery. An unpretentious,

progresses into some chemical

Jon Carter gets on the mix with some bogle ass-shakery which

crashing hip hop-tempo beats.

Man" vocals by JA Don Frankie

reissue. Catchy Jamaican "Wede

Cutlass play around some

vocoder action, this deep

There's no denying the superb

Stapleton and chums. "The

guitars, scratchy noises and flute future balearic magic. Airy

> Then there's his drum & bass playing out. the hardcore he's currently which bears no resemblance to techno followers. It's a 1 97bpm piece of distorted breakbeat

refuses to divulge his pseudonym for the project. tracks through Alpha, though he

people found out who was behind my other tracks, "There's a lot of prejudice against hardcore these days. It probably gets more bad press than happy hardcore, so I'll keep all my other work a secret. It has the more page to be a lot of the more and the secret. It is not other than the preservent of the more than the more

Producer's "The Only I Can Do It EP" is out now on Deathchant. "The Vortices/On Fire" is released this they'd toss them all in the bin straight away!"

month on 3rd Planet.

words Claire Wyburn

WUZIK

progressing, drawing influences from electro, hip hop and heavy rock. We double the hip hop to

formulaic party music, whereas hardcore is always

Knows I love him to bits," chuckles Producer.
Whatever you do, don't be tempted to label him
as a gabba DJ, however.
"There's a big difference between gabba and
"There's a big difference between gabba and

say that because me and him go back years. He

Sharkey. Not that this impresses the Producer. "Sharkey is a cheesy bastard!" he laughs. "I can

gone on to influence artists like Scott Brown and

hip hop, screaming guitar and Satanic kick drums which has

on tense acid sounds, frenetic

industrial hardcore, loaded up

And it's this brand of eerie,

and, later, Epitaph, Industrial Strength and IST which truly

labels, from Rotterdam Records

it was the development of dark hardcore sounds coming from Belgium's R&S and Music Man

Hybrid and Planet Rhythm. But

abandoned happy house and rave in favour of purist techno on

labels like Tresor, Nova Mute,

official gig at Universe in 1990, DJ Producer

masterpiece with musical

Diverse Recordings

Field Of Dreams

All Shook Up

ЕВИРПОИ

Universal Recordings

MAHIO

Salpais

FORCE & STYLES

Another classic Force & Styles

be recognised by a true fan. 8

but it's very subtle and would only

some excellent stabs, patterns and a swinging breakbeat. The interesting part is the Elvis vocal,

as"rude and with no knickers on."

The intro is full of energy with

United Dance Recordings
On a slightly different tip from Eruption, who describes this

the uplifting strings and piano, giving it an up-to-date feel. 9

dark bassline which contrasts with

fills. The obvious difference is the

breakbeat pattern, clever rolls and

are still there, but this remix is more

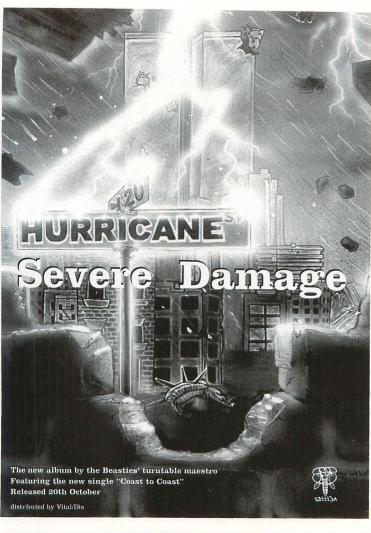
The riffs and stabs from the original

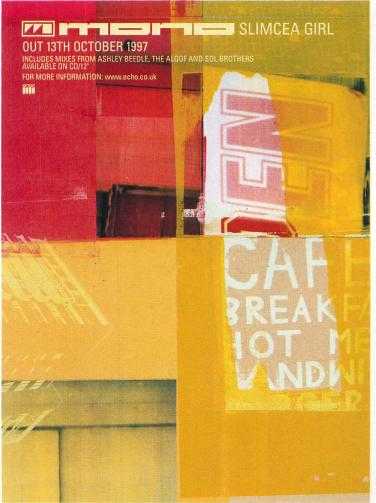
(ximeA 70') eredT fuO ybodynA al

furious with a wicked drum and

ınspired him.

industrial hardcore," he explains. "Gabba is





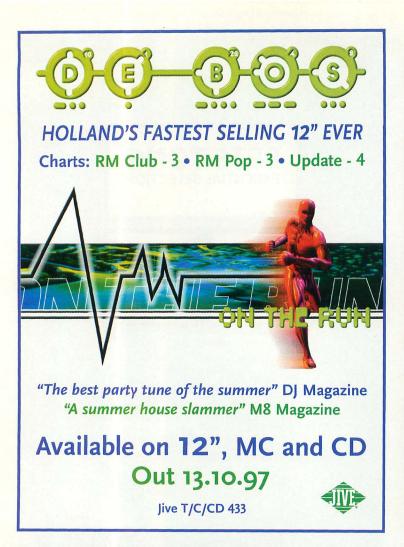
PETE TONG ESSENTIAL SELECTION

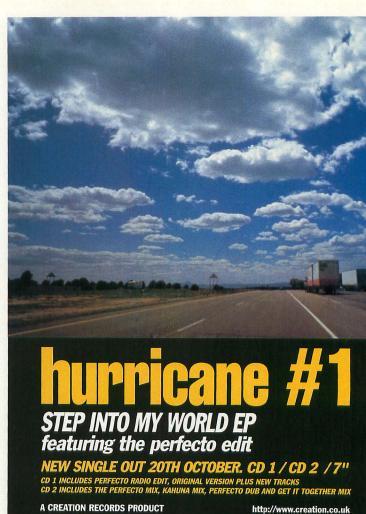


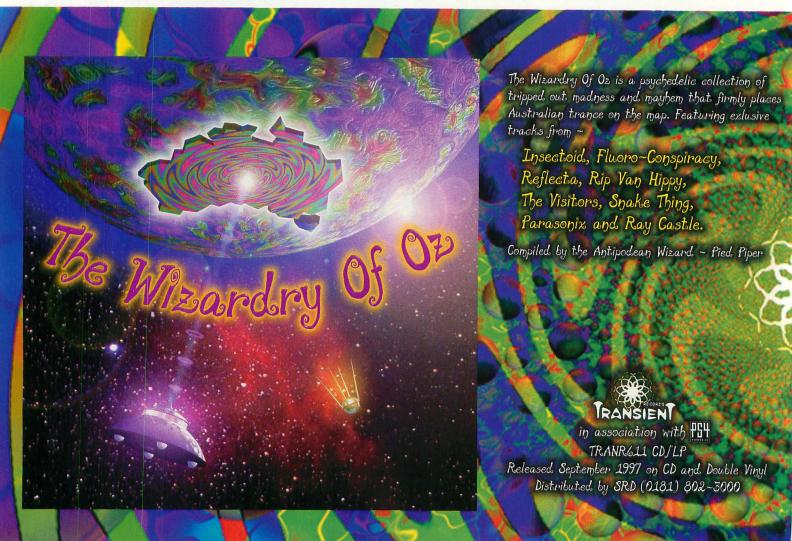


WINTER 1997 STARTS 27 OCTOBER









Reviews by Dave Fowler

vita



MARKNEG Don't Stop

release Amazing as it may seem, this is actually the debut UK release for this all-time trance classic. Previously only available through Germany's Overdrive Records, this outing sees the evergreen

original mix matched with slamming workouts from Baby Doc and a housier groove from DJ Eclipse. Quite simply, if you haven't lost it to this one in the past, you haven't been out enough. A killer cut. 10

singles

REPULSOR

Phoenix Uprising

Repulsor weave lush soaring strings and sky-high synths to produce a supremely melodic slice of quality trance. First out on the Drizzly imprint, this release sees the original flipped by a Jon The Dentist tech-house reworking. A finely balanced and useful dancefloor package which is doing the business in trance and harder house sets alike. 8

CHILDREN OF PARADISE **Alien Nation**

German trancer Jan Muller from X-Dream joins forces with Parisian technocrats Gang Guru (aka Weiss, Botanon and Barnet). Together, as Children Of Paradise, they jointly knobtwiddle a superlative slice of modern trance. Think Musicman meets Tetsuo, and you're half way to imagining the effect of this one on the floor. 7

CHRISTOPHER LAWRENCE Interceptor Hook

The follow-up to Lawrence's debut outing on Hook is a seamless flow of melodic hypnotism of the sort that only used to come from German labels. Our Chris is an LA native, just back from a supremely successful conquest of Australia and New Zealand. Check his second mix album, out on Fragrant and React US very soon. Another winner. 8

MENIS Fluffkiller

The latest collaboration between Nick Smith of Semsis and Daralee of Encens is a relentlessly rockin' slice of trance for those lost-it moments. Imagine a sonic vacuum cleaner designed, as the duo claim, "to remove all traces of fluffy shite from your soundsystem or dancefloor." One for the psyche-headstrong, as if you needed telling. 7

DJ ANGELO Full Moon Junction (Remixes) M Track

Space DJz, who you might recognise from their work on Novamute, deliver a classy,

minimal re-working of the stunning original, while DJ Quazar (from Dutch label Seven Seas) serves up a mix which uses reversed samples to create deep, throbbing sonics. On the flip, Angelo takes the original and smooths it out with banks of strings. Superb. 8

SNAKE THING Scorch

An outstandingly progressive 12" from Australian trancemeister Nik Taylor, the bloke who has recorded as one half of Prana (with Tsuyoshi Suzuki), and on his own as Reflector. "Scorch" is pretty much what its name suggests: a gritty breakbeat-led, pyschedelic snittzelblaster. Play at full blast for optimum creakage and top Tip peakage. 9

PAUL GARN Not Enough (Telica 4)

Belgian boy Paul gets his first release on a UK imprint, and it certainly won't be the last. "Not Enough" is precisely the sort of full-on trance we've come to expect from the superlative Telica stable, while flip "No Control On The Funky Bass" boasts a simple bass underpinned by interwoven drum & bass programming of the highest quality. Tough. 8

SEMSIS

Planet Dragonfly

"Psychedelic tone poems for the discerning psychedelic dancer is how Darren from Dragonfly describes this one, and we couldn't have put it better ourselves. Think textural sensurround sound with layered structural harmonics. Think digital datastreams to dive into. Think of the most psychedelic experience you've ever had. Now double it. 9

SYRINX Tremolo Heaven

Matsuri go Dutch for their landmark 30th release, courtesy of Patrice Van den Berg, one third of blue room act Mental Spark. Here abstract acid meets big beat breaks, with Hendrix guitars and tightly programmed loops to blow your mind into the middle of the next millennium. "Slippin' And Slidin'" on the flip ain't half bad,

BRIAN VICK 'Til They Hear You Blow **Astralwerks**

Strange title... but maybe that's what you get after a trip to "Free Willy 3" on as many ohms. Regardless, Brian's debut for Astralwerks is a top-drawer acid techno hurricane, with all the 303 basslines and full-on breakdowns you could conceivably fit on one side of vinyl. Flip "Spiney" takes it slower, though the kick drums and 909 make it just as tough in the long run. A scorcher. 8

CASCADE Transcend

UG's latest signing have served up two rolling, peak-time trancers that would have sat as nicely on sister label Hook. Nicely rolling basslines, exquisite melodies, and production as tight as a vicar's arse make this a must-buy slice for prog housers and trancers alike. There's a remix on the flip, for those who can't get enough. 7

BRITTANY Mont Blanc

Tougher than the rest of Heat's releases put together comes this pounding acidic builder of Hardfloorian proportions. The flip boasts two equally rabblerousing work-outs, the first with a Euro-breakbeat vibe (no sniggering), the second sheer 303 class. "Mont Blanc" is the first in a series of "Heat Tools", we hear. Refreshing news for those who love it hard. 8

H-PUNK Nimble Like Jack

Timing

Munich's H-Punk project joins Berlin's latest label to release an innovative Euro-breakbeat groove. Both mixes on this single are flavoured with some serious old school groove and go some way to proving that our Teutonic cousins can produce much more than 4/4 epics with acid over the top. A worthy release indeed. 7

albums

VARIOUS ARTISTS Visitation 2

A top notch compilation from the fast-growing label that's increasingly appreciated on a global scale. Children Of Dub's "Electronic Meditation", Spiralhead's "Beyond The Blue 2", Astralasia's "Alien Love Song" and Mushroom's superbly titled 'Slap Tongue Squeeky Bonk' (know that feeling?!) are some of the gems on display. A winner for psychephiles everywhere. 9

also released singles

LOVE DOCTOR – "Midnight Recipe" (Nutrition) SOSA – "Wave" (Tetsuo) MIRANDA – "Somewhere Out There" (Koyote) EAT STATIC – "Interceptor" (Eat SOUNDSTATION - "Do You Feel It?"

Records supplied by Choci's Chewns, London W1. Telephone: 0171-434-3097.

trainspotting

Reviews by Derek Bardowell



U-BROWN Train To Zion (1975 - 79) LP Blood & Fire



Reggae in the Seventies was such that a great DJ like U-Brown barely gets a mention when that period becomes the topic of conversation. **King Tubby and Bunny** Lee provide the classic dubist riddims whilst U-Brown does his best

impressions of U-Roy's rub-a-dub toasting style, celebrating the spirit of Jah, life and discussing political issues. Arguably the best of Blood & Fire's DJ releases to date. 9

singles SUGAR MINOTT &

BOUNTY KILLER

Tune In

Island Jamaica

Remixing old dancehall tunes with additional vocals from a DJ appears to be the current formula for good sales in Jamaica. This remixed version of Sugar Minott's 1984 hit maintains the original catchy dancehall lick, and although a current sound system favourite, it's not as infectious as Barrington Levy and Bounty's classic "Livin' Dangerously". 8

MERCILESS & QUEEN YEMISI Rockin' Chair

Greensleeves

Hoping to emulate the success of their last duet "Sexy Lover", Merciless and Yemisi interpret the Gwen McCrae hit. An obvious chart attempt? Definitely, but one that works. But with the current reggae climate so glum, it's unlikely to break the national charts. **7**

SIZZLA Like A Mountain

Greensleeves

As the Bobo Dread re-emerges within Jamaican society, Sizzla appears to be the artist that best expresses their lifestyle, opinions and philosophies. On "Like A Mountain", Sizzla's gravelly voice prophesises over the Firehouse Crew's ponderous, percussiondriven roots riddim, 9

LADY SAW Eh Em

Xtra Large, Jamaica

Dave Kelly is easily Jamaica's most prolific ragga producer in recent years. His new creation, the "Rae Rae" riddim is another example of his immense talents. The Queen of coarseness, Lady Saw survives a swarm of Kelly drum patterns to produce her finest single of the year so far. 8

albums

BACK TO BASE Electric Eye

Spice Productions Hull-based dubists Back To Base

transport you into many different mindstates with their music. With elements like futuristic electro stylings, wailing rock guitar riffs and subtle Eastern vibes, it's like a musical Tarantino movie, and your appreciation increases as you delve further into these elements. A magnificent debut. 8

VARIOUS ARTISTS Ska Island

Island

One of Island's tribute releases as a precursor to their 40th anniversary in 1999 sees producer Gaz Mayall assembling an all-star cast of ska artists who pay tribute to Island's contributions to the genre. An appropriate release in light of ska's current revival, and essential for all ska fans. 8

SLY & ROBBIE Mambo Taxi Island Jamaica

The Riddim Twins' thirst for creation continues to fuel their unrivalled work ethic. This experimental instrumental album sees them covering an incredible range of themes from "Alfred Hitchcock" to "Mission Impossible". Their genius accepts no boundaries. 8

VARIOUS ARTISTS Dancehall Queen

Island Jamaica

Disappointing to say the least. Three versions of the title track (two of which are dull), remakes of old tunes and recently released hit tracks. Cheap, I'd say. Since this is the first major movie to come from Jamaica since "The Harder They Come", what happened to an original score with an all-star cast of names? A jolly poor show indeed. 5

ASWAD Big Up

"Big Up" maintains Aswad's position as the UK's finest exponents of popular reggae. As you'd expect from such seasoned veterans, "Big Up" is a tight set that is both versatile and commercially aware. Tracks such as their cover version of The Police's "Roxanne" and "Ring It" should be on the chart countdown in future months. 6

Sexadelic Dance Parix



VARIOUS 'SPIRIT OF VAMPY-ROS LESBOS' (SIDEBURN) Brand new remixes by Two Lone Swordsmen, Witchman, Dr. Rockit, Rockers Hi-Fi & many more.



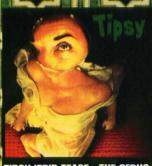
BLOW UP PRESENTS EXCLUSIVE BLEND VOL II (BLOW UP) Brand new long-awaited classic second volume.



VAMPYROS LESBOS (CRIPPLED DICK HOT WAX) The original Masterwork.



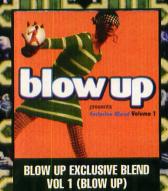
SCHULMADCHEN REPORT (CRIPPLED DICK HOT WAX) Essential 2nd Crippled Dick album



TIPSY 'TRIP TEASE - THE SEDUC-TIVE SOUNDS OF TIPSY' (ASPHODEL) The best neoloungecore album ever' -The Wire



BEAT AT CINECITTA (CRIPPLED DICK HOT WAX) "Unparalleled grooviness & frivolity" - Melody Maker



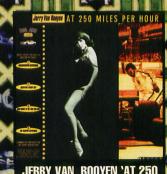
Repress of legendary rare first

volume

PORN BEATS (DUST II DUST)

Species of the week' Crimitian

PORN BEATS (DUST II DUST)
'Seedy of the week'-Guardian
15/8/97 (4/5 review) feat.
Suburban Ghetto/ Danmass/ Mike
Howers vs. Mellowtrons



JERRY VAN ROOYEN 'AT 250 MILES PER HOUR' (CRIPPLED DICK HOT WAX) Weird and way out, mysterious, erotic and sexy!

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VARIOUS ARTISTS Earth Volume 2 (Album) Earth

release It's a rare compilation seguel that's better than the first one. but trust LTJ Bukem and his crew to manage it. And on a sweetly jazzy downtempo tip too. Blame, Intense, Odyssey, Rollercone and Bukem

himself on sparkling form prove that theirs is the gang to be in with fantastic excursions into freeform trip hop and leftfield grooviness. Diggin' deep. Very deep. 10

singles

THE HIGHTOWER SET Departure Lounge (Harvey's Remixes) Black On Black

A little late, perhaps, but had to review this because... Well, it's just so darn tops, frankly. While we continue to wait for the Set's debut album to finally appear, London's answer to Larry Levan goes to work with a pair of sweet, dreamy remixes gorgeous enough to get construction workers wolf-whistling at 'em from their scaffolding. 8

SOUL PATROL Slo Groove/Musica Beau Monde

Next time someone tells you Germans ain't got no soul, point them in the direction of this latest from the excellent Beau Monde label. "Slo Groove" smooches like Sminnie The Smoocher out on the pull, more Bristol than Bremen, while "Musica" puts a bit of elbow grease into its slippery grooves for a beatier take on Soul Patrol's mellow magic. 8

SAD ROCKETS More Music For Mix Tapes Source, Germany

Another strangely compelling seven-inch this month, this time in the vein of Tortoise or Kreidler. Heavily psychedelic in feel, this is what the Doors would have sounded like if they came from the Isle Of Wight, were signed to Holistic and spent their time making modern-day impressions of Sun Ra meets the Outcaste mob. In fact, it's German. Curious indeed. 8

FRIEND & DOCTOR KOSMOS Single Of The Week

Expectedly cheeky title for another essential release from Sweden's answer to Clear or Warp. No surprise, then, that as well as Friend and the Doctor's own four new takes on extraterrestrial funky shit, there's also a batch of remixes from Clear artists themselves like Metamatics, Clatterbox and the highly talented Danniel Ibbotson. Refreshingly different.8

JIMPSTER Perennial Pleasures AUDIMONTAGE Facing The Future EP Freerange

Two more reasons why Manchester's Jamie Odell deserves to be walking with his head in the clouds and a large sandwich board proclaiming himself "100 per cent genius" Vaguely junglist in feel, both these singles offer up enough brilliantly

structured musicality, delicate live jazziness and irrepressible funk across their six tracks prove Jimpster-man to be a producer capable of infinite greatness. Do not miss. 9 (both)

SKINNY Skinny white label

An anonymous little seven-inch (reputedly the work of a Meestah Big Producer) that's getting the nu jazz-heads into a bit of a lather. Indescribably strange, it's like Morecheeba fronted by a devilmay-care Gene Vincent immersed in a vat of the stickiest bluesy trip hop imaginable. 7

AGENT CAINE Marrakesh Express/San Fran Disco Narcotix Inc

With a label like Narcotix, it's no wonder both these slo' mo' breakbeat rollers have a hazy, narcoleptic feel. They must have been recorded in veritable cloud of ganja smoke, which would account for "Marrakesh Express"'s sitar drone and the fact that "San Fran Disco" is more psychedelic than a kaftan in Haight Ashbury circa 1968. Way out, man.8

albums A SMALL GOOD THING Block

The Leaf Label

Woahhh!! Slewing all over the experimental road like a charabanc outta control, the Nottingham crew behind the rather tamer "Slim Westerns" take pitstops everywhere from funky trip hop to drizzly ambience. As indebted to David Byrne and Brian Eno as anyone, "Block" is the perfect antidote for anybody who found Colduct's album just that little bit "pacey". 7

RONNIE & CLYDE In Glorious Black And Blue

A pair who definitely don't fit in anywhere. As variable as their single releases so to date have also been, their debut does just enough to get eyebrows raised with a neat variety of electronic beatiness, gentle whispers of soundtrack and jazzed-up funky drum & bass. A little more technicolour wouldn't have gone amiss, mind, 7

JOURNEYMAN National Hijinx

As always with the Ninja camp these days, Journeyman's latest is more slippery than an eel in olive oil. Plenty of the usual Ninja-style skew-whiff takes on jungle à la Squarepusher that fit neither dancefloor nor headspace, but at least there's some drifting, strange

the superb "The Dargfrog" to provide an aural paracetemol. 6

JURYMAN VS SPACER Mail Order Justice

After the almost indecipherable Spacer album last month, "Mail Order Justice" is Ian Simmonds and Luke Gordon going more minimal, with far greater success Those Sun Ra and Miles Davis influences are to the fore in the syncopated live instrumentation, but it's the crisp wayward beats and swinging bass-lines that make this album so good. Under your skin, with style. 8

DELTA T Lost Arks Holistic

Some of the most rambling jams known to man... But then, what else would we expect from the in-a-world-of-its-own Holistic label? Another of those freeform Tortoise-types from the Isle Of Wight, Delta T swap Fretless AZM's deranged zaniness for a dubbier, looser sound that still manages to suck you into its headspace vortex like a stoned hoover. Don't resist.8

A FOREST MIGHTY BLACK Mellowdramatic

Compost, Germany

A top collection of electro-jazz moods and atmospheres which hints at the past while peeking into the future. The Forest bods are well steeped in more traditional approaches, but with a deft line in swirly theme tunes and dreamy soundtracks, their retro take skilfully blends the sound of your UFO's and Uriels into something equally pulsating. Neat.8

A REMINISCENT DRIVE **Mercy Street**

F Communications, France

"Mercy Street" is an absolute dream of a record, peachier than

ambience like the title track and

SSR/Crammed, Belgium

anything Roald Dahl's James ever came up against. Essentially a collection of ARD's three singles to date with eight more newies on top, even the irritating "no computer on this record" claim (yeah? So what?) can't detract from the overwhelming sensations, emotions and passion that pulse through this vision. Air and Kid Loco watch out. Beautiful. And essential.9

PRIMAL SCREAM Echo Dek

Creation

Primal Scream's coruscating return-to-form "Vanishing Point" long-player reduced to a dub whisper, thanks to the mixing desk tricknology of top On U man Adrian Sherwood. "Echo Dek" is a radical reinvention of the original, tracing all the way back to "Higher Than The Sun" era Scream with enough cosmic space and echo-chamber lo-fi to reduce you to a state of zero gravity. Far out stuff.8

THE STARSEEDS **Parallel Life**

Millennium

Ahh! One Dove. Voice of an angel with a post-acid house Cocteau Twins on backing band. Remember them well. And so do The Starseeds, clearly. Once you get over the similarities between them, however, "Parallel Life" becomes rather a pleasant little experience really, a floaty, dubby, celestial collection of tunes which would be perfect for when the missus complains about how noisy most of this electronic stuff is these days.6

HAB mapnn Dot, Sweden

tempe

Purest microdot electronica with a heavy artificially enhanced intelligence, "maPOD" continues Dot's impressive run of missives from the far-gone side of Nineties' abstraction. Melodies soak you, blipvert beats assault you and the alien rhythms entice you. Potty noodling, it's Dotty but certainly not dated. 8

Reviews by Calvin Bush

trainspotting

also released albums

VARIOUS ARTISTS - "Signs Of Life" (Blue Room Released) OBO – "A Roll Back" (Obo) DUBONIKS – "2 Blind Mice" (Delancey Street) FULL MOON SCIENTIST - "Do We Look Like Comedians" (Botchit & Scarper) VARIOUS ARTISTS - "April - The Collection" (April, Denmark)
VARIOUS ARTISTS – "The Big Chill – Pipedreams" (Rumour)

singles

THE SOUL OF 81 WINKLES - "Look My Way" (So... Sparkle)
FREDERIC GALLIANO – "Plis Infinite No.2" (F Communications, France) CITADEL OF KAOS - "My Machine & I" (Narcotix Inc.) LAYLOW – "Another Place" (Yellow, France) OMNIUM - "Gravity Is A Lie EP" VARIOUS ARTISTS – "4x4" (Hombre) CIRRUS – "Nassau" (white label) JURYMAN VS. SPACER – "Prophet And The Fool" (SSR/Crammed, Belgium)

producer profile

First he was a Sandal. Now he's the JURYMAN. Ian Simmonds meets Judgement Day on 'Producer's Question Time'

How would you describe your production style?

Quite loose, wide and rhythmically complex. It's a bit of melting pot. More dance workshop than dancefloor. I've got several different styles, either working in a live context with a band or in a studio with computers. The Spacer album I coproduced involved a lot of live format. Anything goes, really. That's probably

why a lot of people can't get their heads around it.

How does your sound differ from your contemporaries?

It's expansive, it's got an ability to get quite thematic. I do try and be different. Consciously? Yeah, definitely. I try and do stuff that's original and of my own school so when you put it on people don't go, "Oh, he's lifted that from there"... If I can avoid that, the better.

What's influencing you at the moment?

Well, Nick Rap and Pete Herbert who do stuff as Bushflange for Hard Hands, their stuff is pretty

amazing. Hove the repetitive, really short cut-up loops they use. And it sounds so modern. Placid Angles, John Beltran's project on Peacefrog, I'm very into that. I love Sun Ra and that frenetic period he went through in the Sixties. That philosophy is quite inspiring to me.

What was your first ever production? And your last? Solo, it was "Juryman 1" on Orange Egg. Before

that, it was my work as part of The Sandals. My most recent was co-writing and producing the new Spacer single, "Elements Of Twist" for Pussyfoot.

Who have you most enjoyed working with?

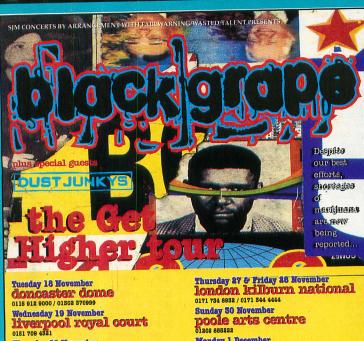
The Sandals. I've got a lot of connections with those guys.

Who would you most like to

My father. Sadly he's lost the ability to play now. He used to be a trumpet player. He played in a lot of British swing and bebop bands in the Fifties and Sixties and had the same kind of feelings and thoughts about music as I do and he never really got critically acclaimed. A very talented man.

Juryman Vs Spacer's album 'Mail Order Justice' and single, 'Prophet And The Fool' are out this month on SSR/Crammed





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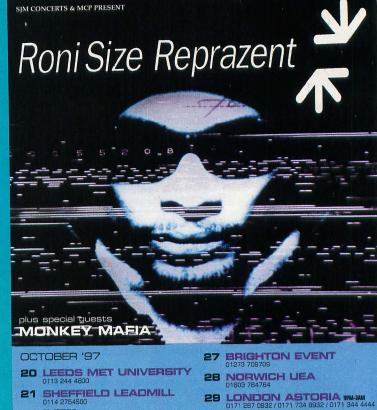
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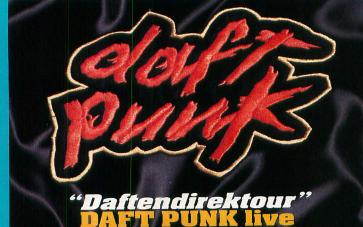
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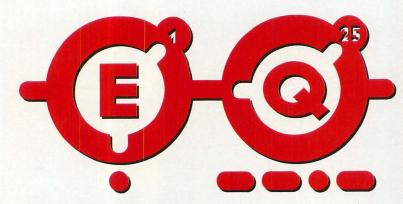
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Hi-tech low-down

THE PIONEER CDJ-500S

Will Pioneer's new CD players mark the end of the Technics era? EQ enlists Rocky and DJ Ron to find out

really wasn't that long ago that the very idea of a CD player sneaking its way into the DJ booth was entirely laughable. They were seen as machines for the kind of DJ who might still be talked into spinning "The Birdie Song" for his or her more discerning punters. Besides which, CDs lack the analogue, hands-on, vinyl biscuit loveliness of the trad 12-inch. DJing is a pair of Technics, a mixer, and a record bag. End of story.

But it's not. Groundbreaking DJs have always introduced new elements into their set-ups. Sequencers, samplers, tape decks and DAT players all make regular appearances now. And, of course, the CD player. Last year Pioneer, a company better known for its forays into the domestic hi-fi and car stereo markets, launched the CDJ 500II to a great deal of praise and big sales, and now they're scrambling the DJing world with their new model, the CDJ-500S.

Pioneer have been working closely with DJs to update the product, and the CDJ-500S is a triumph of engineering. It's designed to fit into the weeniest space, clocking in at around a third smaller than their highly rated predecessors. It's a mere nine inches by nine inches – virtually a Discman! Two of them, side by side, will fit into a standard 19-inch rack mount. And they weigh a comparatively svelte 2.6 kg each, so you can easily carry the things around.

But that's not all, Pioneer make several claims for the unit's build and stability. It will not skip, they say, no matter what. With an oil-dampening system which the CD mechanism actually sits in (first developed for use in their in-car CD systems which needed to stand the impact of a Land Rover taking a potholed road at 50 mph), these CD machines are about as reliable as you can get. This also means that they don't have to be kept on a flat surface, so they can be mounted above your record decks at a 45 degree angle, thus maximising space in the-all-too often stuffed DJ booth or studio.

Other design innovations abound. The decks have a large jog wheel which, they hope, replicates the feel of vinyl and "dissolves the 'hands-on' psychological barrier." The jog wheel can be used to set loop points on your CDs, tailoring the exact start and end points of the loop (which, incidentally, can be up to 10 minutes long). The units are capable of tempo adjustments of up to +/- 16 per cent and there lies a magic new trick which will appeal particularly to drum & bass DJs with their accelerated BPMs, because the unit can correct the unpleasant "Mickey Mouse" effect you get with vocals when you push the tempo up. Also, when the units are used with Pioneer's own DJM-500 mixer, the cross fader can act as a fader/start slider, giving the effect of some stuttering scratching effects. It's all in the wrist action. Cueing up and setting loop start points is a breeze, too. Cues can also be memorised and, of course, starts are instant.

All of which sounds great, but what are DJs making of the new product? Pioneer spokesman Charlie Martin: "I think the name DJs, the people who are really setting the pace, who are also normally producers in their own right, don't have a massive barrier about the type of format that they're playing. If they can enhance



their sets musically, and the equipment available to play CDs on then they will not see playing CDs as a problem. They're also very studio-minded and into technology, and anything that can give them a bit more of a dynamic edge in the live environment they will take on."

With the effects unit on the award-winning Pioneer mixer, the plan is that the compatibility between it and the CD players will make the set-up the ideal CD system for DJs.

"The popularity of the mixer helped Pioneer gain credibility and made DJs look at anything new Pioneer bought with some interest," says Charlie. "It helped promote the CD as a DJ format, really. These are way ahead of the competition."

FROM THE HORSE'S MOUTH:

"I'LL tell you, a year a go I was anti-CD," says Rocky, who was supposed to spend a couple days demonstrating the CDJ-500S at Pioneer's stand at this year's DJ industry show, Plasa, and ended up spending all four days chained to his DJ booth. "I never thought I'd use them, but since I got hold of the these I'm a total convert. Also, it's not about going totally over to CD. CD players working in conjunction with vinyl opens up a whole new spectrum of

things to do. There's only so many things you can do with two turntables and a

mixer, but now you've got these, it adds so much more to what you can do. In the early to mid-Eighties, you had people like Frankie Knuckles doing live re-edits on reel to reels. Now it's possible to do that digitally with CDs. You can take a two bar loop, edit it so you have it running perfectly. You can have 10 minutes of just a drum loop going couple it with the Pioneer mixer using the effects, you can create breakdowns, drum rolls, all sorts of things with a little loop."

Rocky had been using last year's CDJ 500II model

until a few weeks ago when he got his hands on the new players. What for him are the best improvements?

"Apart from the size thing, the loop facility has now got an edit facility which allows you to adjust the loop until it's perfect, which you couldn't do before. We said we'd like a set of effects assignable to each channel, and apparently that's already in hand. I expect there's a hundred Japanese people working on it as we speak! Pioneer are so far ahead with this gear. Nothing else comes near this."

DJRON

Now where's that 'Riverdance' CD?" muses Rocky

"I LIKE this machine because it's so user-friendly," says the drum & bass DJ. "It's so fucking easy, man!" Ron is using a CD of his yet-to-be-released "Quintessence" EP to put the CDJ-500S though its paces, and he's impressed. "It's just tidy. I've got a set in my studio at the moment and it just adds a different feel to it all. Looping is great, you can mix other things into the loop, you can slap some echo on it, double it up. It's not like those little mixers where you can sample little sections, it's way beyond that. It's almost like having Cubase in your DJ booth."

He particularly likes the pitch shifting capability, which means he can up the tempo of a breakbeat, or an entire track, but tone the vocals back down to their original pitch, all in real time. "That means you can bring older tracks in with vocals on them. You can mix the old stuff in without it going all Pinky & Perky. And you can go plus sixteen on these, and Technics only go plus eight, so it's great to be able to control the vocal pitch like that! People want to know if you can scratch on it, and to a degree you can. With the fader switched on, it acts as a start switch for a loop point, so every time you move the cross fade in, it plays the start of the loop. It gives you the same feel as scratching, up to a point."

"This is a very good piece of kit to add to what you've got already. When I first bought a pair of Technics, not every club had them. Now, I don't think I've been in a club that hasn't got them. In a year's time, every club will have a set of these in their DJ booths. It will be standard."

The CDJ-500S is out now, priced at £729. The CDJ-500MK2LTD (the original model) retails at £649. The DJM-500 mixer is priced at £849

Contact Pioneer at Pioneer House, Hollybush Hill, Stoke Pages, Slough SL24QP. Telephone 01753-789-789

BEDROOM BEDLAM



NOVEMBER 1997

RIGHT you lot. The fact is, none of the Bedroom Bedlam tapes we recieved this month were of a high enough standard to earn the coveted title of Bedroom Bedlam Winner. We'd rather have no winner at all than lower the impeccable standard set by all the previous winners. So there. What's the matter with you all? Where's the next Andy

Weatherall or Grooverider hiding out? Your magazine needs you! So come on, get practising and let's hear what you're made of!

Please send all Bedroom Bedlam tapes to Ben Turner at Muzik Magazine, King's Reach Tower, Stamford St, London SE 1 9LS. All tapes must include a passportsized photo and a full tracklisting with artist, track title and label.

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Philip Jones and Sean Martin

EO News and Reviews

- Yamaha have released an updated version of their MDF 2 datafiler called, and we're sure you won't be overly shocked to hear this, the MDF 3. For the uninitiated, a datafiler is a small rugged box which you can use to play back all your MIDI files in a live situation, no need to take your precious Apple Mac into smokeridden and lager soaked clubs for a live show. The MDF 3 plays both type 0 and 1 files, has a footswitch control option and a 16 channel sequencer. It retails at £329. Call Yamaha on 01906-369-269.
- Steinberg's Cubasis AV for Power Mac machines is now in the shops giving users audio recording, MIDI sequencing, video and score facilities all for the outrageously paltry sum of £129. Call Harman Audio on 0181-207-5050.
- Gemini have a couple of new turntables out in their ever-increasingly stern attempt to give the mighty Technics a run for their money. The

- PT-1000 and the PT-2000 both have +/- 10 per cent pitch control, a lock switch and an XLR lamp socket (don't plug a mic in there! It'll blow, captain...) while the 200 also offers an adjustable pillar and a 7g anti-skate control. Call Gemini on 01705-591-771.
- Look out for Yamaha's QY 70, a portable workstation rammed with sounds (more than 500 with 20 drum kits, too). It's 32 note polyphonic, 24 part multi-timbral, has internal FX, a 20 song, 24-track sequencer and is as cute as a button. £449 from Yamaha on 01908-369-269.
- For those of you who can take the overwhelming nature of the music show, head to Wembley on November 28 30 where The National Music Show 1997 Incorporating MEMS (the MIDI And Electronic Music Show) will be installed. It's £7.50 a day on the door or £6.00 in advance. Call the ticket hotline on 01369-708-007.

DEMO DERBY

TOMORROW'S PRODUCERS TODAY

NAME: SELECTRIC CONTACT: 0181-968-4045 MUZIK S VERDICT: Selectr

MUZIKS VERDICT: Selectric ain't his real name if you were wondering. It's Jake Lingwood. "Call For Julia" lays funked-up breaks (but far from big beat) over insane looped car alarms inventing a cross between David Holmes, St Etienne, Jake's beloved Stererolab and Fat Boy Slim. He uses acid noises to great effect and the bubbly, dubby nature underneath betrays the fact that his favourite club is Andy Weatherall's Bloodsugar. Music for boozing and fighting to. "One Before Eight" is big, bassy and sounds very professionally produced. Great samples on both tunes. Flip-flop at its best. 9

NAME: HEADJAM CONTACT: 0976-821-866 MUZIKS VERDICT: Meet Martin from Port Talbot. He gets off to a very promising speedy garage start that is immediately spoiled by a Enya-like string workout which had the office singing Orinoco Flow for the first time in three years. The cheesy "Voices" vocal bit works with the bass and drums but the strings prove too much so we skip over the "Voices Dub" (which actually sounded quite good in passing) and concentrate on "Taking It Back To The Old Skool" which surprises. Big, boomy and fairly obvious but funky nonetheless with a class old hardcore

NAME: TAPE 4 MUSIQUE CONTACT: 45, DALMENY ROAD, LONDON, N7 ODY

synth pattern and gives us hope yet. 6

MUZIK S VERDICT: Chas is a very calm man. "Sea And Didge" is just that, the nicest possible didgeridoo drones, sea noises and seagulls whirling overhead. Had us nodding off in the tradition of the best chill-out, but therapeutic none the less. Ideal relaxation fodder, but dunno how the kids will take to this on the dancefloor. "Abstract Shite" may have given the game away for the next track. Omninous rumblings with monotone synths over the top. Tangerine Dream fuelled on double-strength mushrooms up shit creek in a wire-mesh canoe. 6

NAME:DYNAMIC SYNCOPATION CONTACT: 0181-789-5552
MUZIK S VERDICT: Jonny Cuba and The Loop Professor have been busy since we last... Never heard of 'em? "Closer To The Line" fuses airy flutes, Geoff Love tension and funkin' b-lines like an expert welder. "Stealth" creeps up with its plucked strings, tripping drums and morse-code bleep like a mysterious dark thing on a dark night. Mr Wah Wah Guitar approaches cautiously but is overwhelmed by Mr Sinister Strings. Blindingly ace and guaranteed vinyl exploder. 9

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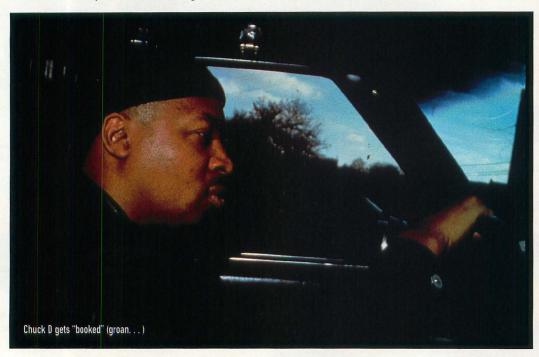
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Rebel Without A Word Processor

After more than a decade fighting the powers that be as frontman for Public Enemy, CHUCK D has written a book. So what is it? A fairy tale? A Mills & Boon gushathon? 'Hercule Poirot Cracks Down On Compton'? Not exactly



"WHAT goes on?/WwwellII..." Public Enemy – "Public Enemy No. 1"

"I WROTE this book to expose to whoever reads it the true beauty and depth of rap and hip hop. It's a love letter to the artform. For too long I've felt that this artform has been tossed aside as a ghetto game for black youth and to me, that limited opinion is ignorant. Through the many controversies that me and my peers have weathered, the facts have been passed over for distortions and hysterical stigmas, not only by the mainstream, but by my own community as well."

Some voices demand you listen and Chuck D's unmistakable flow can be heard throughout "Fight The Power: Rap, Race and Reality", his first book, out on November 13th. Not just a detailed look at his own 10-year hip-hop journey, what's best about the book are the digressions, the obsessions, the moments when rap's fiercest polemicist loses his rag.

"Well, it's a love letter so it's full of hate and bile, obviously! The book sure isn't a passive introduction to this world, but it isn't an autobiography either. I've never stressed the importance of me. I'm just one man. The point was to portray the hip-hop world in a true, harsh and honest light. Some of it may offend some, but fuck it. 'Fight The Power', is meant to ruffle some feathers. Personally, I'm offended that very few people know the true nature of hip hop, that they don't know that me and my peers are worldly, engaging, entrepreneurial, have travelled, have families, have college degrees, and pay taxes like everybody else! I'm here to set the record straight".

Typically ripping shit up are the chapters on "Black Athletes", "Black And Jewish Relationships", "Gangsterism" and a truly inspiring look at Chuck's recent trip to Africa. What emerges is a full-on and varied look at hip hop as a world-wide culture. In a decade which has seen the turf-wars of hip hop's birth inflated into a money-making (and some would say artist-slaying) scam, it's a pluralism of outlook that's more than welcome.

"This book isn't solely my opinion, that would be pretty boring even to me. It's been shaped by the hundreds of conversations I've had across the planet over the past 12 years with everyone, including presidents, political leaders, athletes, leftists, conservatives, religious leaders, pimps, racists, international people, drug dealers, average men and women, homeless people, military prisoners, as well as my fellow rap and hip hop peers".

And of course there's the stories. There's Flav's first arrival.

"He was wearing a black hat, black jacket, black pants, black shades, a black Jheri-curl, and he had a black pack of cigarettes. He was crazy, at the beginning of his show he would play a tape ripped off the tannoy at Penn station."

There's LL Cool J.

"This 17-year-old kid walked on-stage with a blue jacket, the same jacket he wore on his album sleeve. It was LL Cool J, he ripped into this freestyle that totally defied gravity, put his hand on the turntable, stopped the record and said 'We don't need music."

There's U2, Anthrax, Melle Mel, Griff, Henry Rollins, Ice-T, Magic Johnson, Michael Jordan, Mike Tyson, O.J Simpson and Elvis Presley in blistering unbelievable cameos. It reads like the first fan's book about hip-hop.

"Maybe I'm a nutcase, but for me, this rap game has a contact-sport beauty to it. I wanted to show the travels, trails, trials and tribulations involved in my last ten years. The black community needs to understand this. The fact that spawns from this so-called ghetto creation is that hip hop runs deeper that the overall mainstream media's controversial view".

This defiantly ferocious statement of hip hop's love and revolutionary intent is hip hop's finest written testimony so far. What else did you expect? Louder than a bomb.

'Fight The Power: Rap, Race and Reality' is published by Canongate and is in the shops on November 13th

words Neil Kulkarni

The Sayings Of Chairman Chuck

Chuck Don:

TUPAC: "Tupac had a loyalty to black people without a doubt. His early albums sound like a combination of PE and NWA. He was raw. Tupac found that when he said things that were pro-black and militant, people weren't paying any attention to what he was saying so he decided to get more and more into the side of darkness. The more of a rude boy he was the bigger he got. I reckon he was just getting ready to flip the tables and then it happened. Another victim."

LIGHTENING UP: "Let someone go out there and say 'I think all white people should die of AIDS' or 'Let's have a celebration of Adolf Hitler and all he did for Germany! People all over the world would be on your ass like white on rice because Hitler represents the death, torture and destruction of millions of human beings. Well, how come we have 'Columbus Day' celebrations, fivehundred years of people being maimed, raped, brutalised and killed. A lot of people will say I'm crying over spilled milk, but everything seems like crying over spilled milk if you don't take it seriously".

THE AUDIENCE: "There's a more receptive and learned hip hop audience in Europe than there is in the US but artists get trained by the business to stick local. Black people in the rest of the world have a higher consciousness, less frivolity. A lot more open and sharp, and they know what they're up against because they see it on a daily basis".

LABELS: "I ain't part of no clique. I don't go to nightclubs to be among those phoney motherfuckers working the scene, I don't hang in the middle of that clique. Hooping and hollering just because they're down. I think that's bullshit. My dissatisfaction with Def Jam is all the trendiness, cliquishness and bullshit we have to deal with. They want concept albums, I want to make anti-concept albums. I want to do some creative shit".

GANGSTA: "Right now rap is being used in a way which is really negative to the existence of black people. Jails are being built and they're being filled with more and more black people. This whole gangster kick, you have to ask, where does it benefit us? The sad truth is—it doesn't".

carrying off possibly a career-best performance into the bargain. 9

film from the MacDonald/Boyle/

"A Life Less Ordinary", the first

Hodge team since "Trainspotting", is,

if not a career best, not something to

McGregor, this romantic comedy is

sniff at. Hooking up again with Ewan

SCREENADELICA

This month's films reviewed by Pike Bishop

NOW that Autumn is upon us, and the summer's miserable selection of blockbusters can be consigned to the dustbin of history, it's time for some sensible, proper films. Films like John Woo's demented "Face/Off" with John Travolta and Nicolas Cage pitted against each other

as an FBI agent and a master criminal. Cage plants a bomb in LA, and is rendered comatose during his subsequent arrest. With the clock ticking, Travolta undergoes plastic surgery and has Cage's face transplanted onto his own so he can learn the location of the bomb from Cage's younger brother. But Cage comes out of his coma, takes Travolta's face, and sets out to shag his wife, fuck up his job, and slowly destroy his life. It's all fairly daft stuff, but Woo, lest we forget, is an exceptional director. So the bodycount is

phenomenal, the chase sequences are spectacular, and the Mexican stand-offs purely deranged, but Woo imbues the whole thing with his hopelessly romantic vision. 10

Just as good, but for different reasons, is David Fincher's follow-up to "Seven", "The Game". Michael Douglas reprises his Gordon Ghekko character from "Wall Street", playing a hard-hearted, wealthy businessman who gets given an invite for his birthday by his errant younger brother (Sean Penn) to play The Game. He doesn't know what it is, what the rules are, or even what the object is. In fact, he doesn't even know he's started playing until his life gradually begins to disintegrate. In a "Jacob's Ladder" scenario, Douglas begins to question everyone and everything around him, slipping gradually into paranoia and near madness as he becomes hunted by unknown pursuers, unable to trust anyone or believe anything. "The Game" is a total headfuck, a psychological nightmare, with Douglas forced to question the validity of everything he sees, every word he hears, and



A Life Less Ordinary

pitched somewhere between "A Matter Of Life And Death" and "It Happened One Night". McGregor is a disgruntled office cleaner who kidnaps his ex-boss's daughter (Cameron Diaz) and flees to the desert, only to become the targets of a pair of angels playing Cupid, intent on making the pair fall in love. Frequently funny, with fizzy performances from McGregor and Diaz, the film nevertheless lacks the narrative cohesion of its predecessors, the plot bumped along by a series of set-pieces rather than unfolding in a smooth flow. 6

A complete disappointment, however, is "LA Confidential", based on James Ellroy's psychotic novel about corrupt cops in the Fifties. Woefully miscast, with a script that reduces the pace, style and darkness of the original to mere sub-Tarantino cartoon violence, it's not even worth it to see Kevin Spacey. 4

Another adaptation is Richard Linklater's latest, "Suburbia", based on a play by Eric Bogosian. It follows a group of 20-somethings in a small Texan town awaiting the arrival of their old school mate, now a rock star. At its worst, it's a dated, rambling epitaph for the grunge

generation. At its best though, it's a wry portrait of youth undergoing the change from adolescence to adulthood and coming to terms with accepting responsibility for their lives. Not "Dazed & Confused", but not bad all the same. 6



The Jock O' The North

The grandaddy of dance music in the North of England, STU ALLAN has been involved in this scene since before most of us started eating solid food. He's as happy spinning pumping house and melodic techno as he is good old happy hardcore and banging beats. His Saturday night show on Key 103 is said to have more listeners than any other at that time and his residency at Life at Bowlers, though now ended, was one of the alltime top regular nights out. As Visa, he had releases on Carl Cox's old MMS label, but these days he's the producer behind Clock, purveyors of mighty high uplifting house. And now it's time to face the Muzik

How long have you been doing your radio show? Since July 1986. For about two years before that, I'd been working as a producer and technical operator at Piccadilly, as it was then. The guy who did the soul show was away for six weeks and they asked if I wanted a go at it. They had the biggest response to that type of show, so they asked me to go full-time.

I've been told that many a time [laughing]. I suppose I am because Key 103 is the biggest station outside London and we have twice as many listeners as Radio One in this area anyway.

Were you tempted or offered a slot when Kiss started up in Manchester?

Are you the Pete Tong of the north?

I've never been offered, but never say never. What the hell's wrong with Manchester's Olympics campaign? And if by some miracle they ever do get it, what should be the official anthem?

This will go down very badly with lots of northern people, but I don't really like sports much anyway. I've become a very healthy person over the last couple of years, but sport bores the arse off me. An anthem? Well put it this way, not Oasis, not Simply Red and certainly not M People.



A Confidential

What was the last record you made? "That's The Way" by Clock which hopefully will be out early next year. That's after our cover of Hot Chocolate's "You Sexy Thing". Aha! Okay, you're retiring for the evening and you fancy a nightcap. Do you make it a nice cup of Ovaltine, a

Camomile tea or a hot chocolate?

A bar of chocolate, ha, ha! No, I'd probably just finish off my glass of wine

What's the most embarrassing record you have in your collection?

Probably Disco Tex And The Sexalets, which I seem to remember was one of the first ever records I bought. It was this bloody weird thing, some guy called Sir Monty Rock III I think, all dressed up in feathers.

You can play one rock tune on your next show. What do you make it?

I guite liked The Jam, so probably "Eton Rifles".

What are your favourite clubs?

Obviously, the ones I work in are the only ones I ever get to go to. Having said that Bowlers, two years ago. The Eclipse in Coventry five years ago. Es Paradis in Ibiza every summer.

How grim is it up north?

It's very cold today. No, it's funny because most actually most time I come to London, it rains anyway. It's grim without money.

Why don't you play outside the north of England more often?

I have done lots and lots of times, but I've actually cut down on my gigs because for some weird reason they

don't pay you more the further you travel. It's not just the money, though. I have done things that are really far away, but it takes ages to get there and back. When I had the Saturday and Sunday shows, preparing them and doing nine million gigs in between was getting a bit much. Luckily, clubs within a 60 mile radius want to keep booking me.

What are your favourite labels?

I like the old ones like Prelude and Salsoul. Of the new ones. Positiva have been very consistent. And Manifesto. And Nukleuz are really getting their act together.

One DJ to drag you out of your armchair from in front of the telly on a Sunday evening? Not many! Carl Cox, four years ago, because that's the last time I heard him anyway.

Where do you stand on speed garage?

I don't really know what it means. I know it's got heavy basslines, which is brilliant if it's done right. The problem is I can foresee millions of people trying to have a go at it cos it's the next big thing. I've done a couple of tunes like that myself which are ready to come out, but I've made sure they're good.

What is the future for happy hardcore?

There's always a future. It's progressed and got more technoey. Over the past year, there have been real vocals rather than samples. The only problem is you've got to get a good singer, so I think it will get better produced. But I'm very dubious about it producing a big hit. The nearest it's got is that 'I Wanna Be A Hippy', which was total bollocks. The problem is quite a few hardcore clubs aren't doing very well.

Are you old enough to be some clubber's grandad? No! I'm 35, which is very old for some people but extremely young for others.

So you're part of Clock. Go on then, tell us what time it is.

Time to wake up and stop being up your own arse!

Stu Allen's show is every Saturday, 7pm til 2am on Key 103FM in the Manchester area. Clock's 'U Sexy Thing'/ 'Don't Go Away' is out now on Power Station/Universal

The Playpen

This month's games reviewed by Matt McEwan

GOLDENEYE blasts onto the a hail of Walther PPK bullets and dry Martinis. You play the tuxedoed, smooth-talking hero, James Bond, in a 3D first person world of superb graphics and multi-missioned mayhem. All the old favourites are here including Q and the Bond girls. Though Fatima Blush, however, is sadly absent. Loads of time has gone into the graphics and gameplay so it has the edge on the vast array of similar formats for the other consoles. With all this, "Goldeneye" is one of the best games for the N64. It's also the second time that the N64 uses the rumble pack so wasting Oddjob becomes even more appealing. Worth buying just to get to use the laser wristwatch.8

A handy piece of software for your PC called "Dancer DNA" lets you create and animate mutated "lifeforms" that dance, jive and pogo their hearts away in a virtual world of strangeness. All your audio CDs can be used to make a three dimensional

morphing creature, looking like a visual from "Equinox". If you've got one of those spangly new MMX processors then you'll be a virtual god but it will run on a standard Pentium 100. More fun that it sounds and definitely worth the money. Turn the lights way down and you'll wonder why people ever took drugs! 7

Try saying the name of this game when you've had a few alcopops down the local Ritzy: "Parappa The Rapper". Stupid title, weird game. Learn to navigate, play with and develop a rapping dog called Parappa! Parappa's friends include a cat, a bear, a flower called Sunny Funny and some

martial arts gurus such as Chop Chop Master Onion, Like the old Daley Thompson sports games you have to pound away on the joypad in tune to music to make a rap at certain stages of play. What you'll more likely do is make a sound like Nana Mouskouri on acid belting seven shades out of a xylophone. 6

More oddness in the form of "Abe's Oddysee". The strangest of titles for the strangest of animated scenarios, characters and general tasks to do. Take control of Abe, a happy go-lucky-labourer in a meat processing plant in Oddworld, and guide him through scenes involving characters such as Molluck The Glukkon trying to slap a few Sligs on the way. Hmm! Probably the most fun you can have while not being on medication. And it's the first ever game to let your character fart. Honest!8

Lastly there's "Worldwide Soccer '98" for the Saturn system. This is a a tricky one as everybody knows the plot, characters and general outcome of a footie match, generally a game of two halves. You can have three of

your mates round to see if you can do a bicycle kick, foul the opposition's defenders and get into a scrap with the ref. Excellent graphics, ball control and commentary by Pitch Gary Bloom. invasions and bog-roll chucked at the goalie are additions which were left out of this particular title. Still, sooner or later...7





Goldeneye (N64, £59.99) - <mark>8</mark> (Game <u>Of</u> Dancer DNA (PC CD Rom £14.99) -Parappa The Rappa (Playstation, £44.99) – & Abe's Oddysee (Playstation, £44.99) – & Worldwide Soccer '98 (Saturn, £44.99) - 7



BYTES AND PIECES

All the Net news that's fit to print

*Slagging match of the month (Part One). The place Mixmaster Morris and one very pissed-off subscriber The ambient guru was



replying to an innocent e-mail regarding DJing in Tokyo, giving loads of suggestions and useful hints regarding jocking in Japan. The following day, his e-mail is ripped to shreds by <xtc@nightly.com>. Obviously something to do with an ongoing feud between the Mixmaster and <xtc>regarding

a mixer which blew up, it made for very entertaining reading. Check the UK-Dance archive at www.uk-dance.org for more.

* Slagging match of the month (Part Two), Again, the place is UK-Dance (the mailing list's best month in ages) and this time, there's a journo who failed to credit the source of his quote. After a long and angry rant regarding this and what a bastard the writer was, the next digest contained a reply from said journalist, apologising for said offence Needless to say, it was kiss and make up time. UK-Dance, making people happy.

* Following the recent publicity regarding unofficial Oasis sites making use of copyrighted Oasis material, 35 sites have stopped operating over the past two months. One site even faced a court action regarding their use of soundfiles

which were available at the same time on various official sites. The Oasis Webmasters For Internet edom are continuing to monitor the situation -http://falcon.cc.ukans.edu/~jackm/OWIF.htm

One of the most popular downloads of late on the Net has nothing to do with Netscape, Microsoft Explorer or even Pam Anderson. Take a look at www.propellerhead.se for a chance to get your mitts on some funky Rebirth software. Allowing you to emulate an 808 or 303 (plus loads of other groovy nalogue sounds), it's proving to be a popular destination for many musos.

*Of course, it would be the Yanks. Anyone who has trawled through the various technonew groups dealing with the spread of electronica may have come across the story of a clubber who woke up the morning after the night before with

a rash across his face and a colony of cold sores on a rash across his face and a colony of cold sores or his mouth. One visit to the doctor later and, after a detailed examination, it's found that he picked up both rash and sores from sharing someone's H2O the night before. Needless to say, this being the USA, he's thinking of sueing someone.

Other well-known faces seen out and about on the Net in the last month include Darren Emerson (plugging an Underworld appearance on XFM), Liam Gallagher (allegedly spotted on a Compuserve forum) and Mr C (as The End World Tour nears an end).

* And finally this month's big question as posed by molbeus@unforgettable.com - Whatever did happen to Credit To The Nation, the one-time agit hip hop outfit who were a bit of an inkie rave for 15 minutes? Answers to the usual address, or post them to the address above.

Web-sites of the month



Attica Blues

http://personal.u-

net.com/~wheldrake/atticablues Not content to release one of the year's finest slo-mo albums, Attica Blues' wellinformed site has all the info you could possibly need to know on the trio (including a top-notch release list plus

remix clients). Headz will also find a comprehensive links page, so if you're a beatnik in need of a place to go, look no further for directions to stuff on everyone from Roni Size and Reprazent to Squarepusher.



Mods

http://www.modernist.com They never went away. The scene which celebrated the three-button suit enjoys another lease of life with this snazzy site for dedicated followers of fashion. Besides

features on the usual merry-

makers (The Small Faces, Paul Weller's various exploits), there are items on scooters, tailors and the West Country mod scene.



King Of The Hill

http://ww2.liglobal.com/king Home to Hank, Peggy and friends (including Boomhauer, the rather wonderful potential role model for a nation's youth), this has the whole nine yards on Channel 4's cartoon hero who makes a living selling propane. Now you too can relive such magic moments as

Hank's colonic problems and next-doors' barbecue.



Beer

www.beer.com

"We're never flat" is the motto of this site, dedicated to the brewing and quaffing of beer. There are features on beer guts, the best places to find a brew and a heated debate about beer in cans versus bottles. You can even go so far as getting a beer. com e-mail address. Despite the tongue-in-cheek slant to the site, it's obvious one or two have missed the irony and are

aghast at the treatment afforded their favourite brew.



Eighties

http://www.80s.com

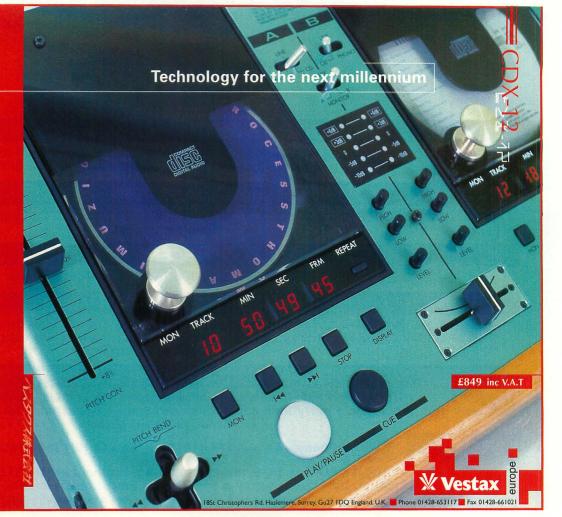
Yet another reminder that the decade taste forgot is about to make an unwelcome return. This site is perfect for anyone who wants to relive the glorious years of "Dallas", A Flock of Seagulls and "Eastenders" when Dirty Den was still around. Explore as many cult TV game shows and extrovert hair-styles as you could possibly want. Next step is obviously www.70s.com.

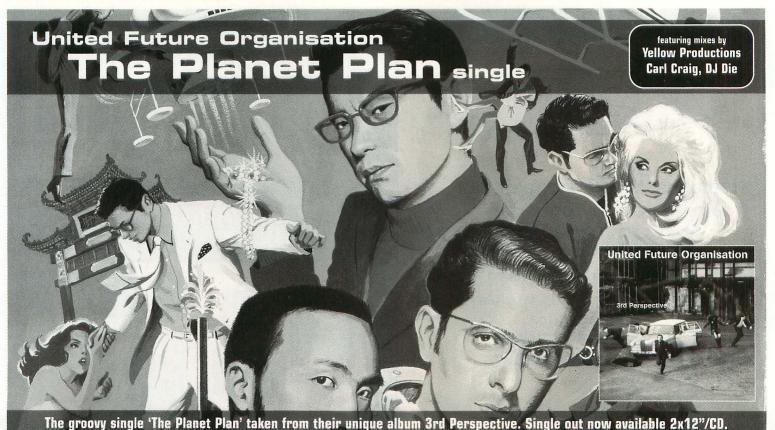


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Nothing lasts forever, but at least at Vestax were working on it!





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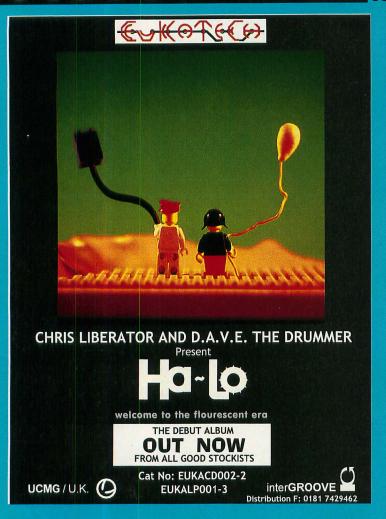
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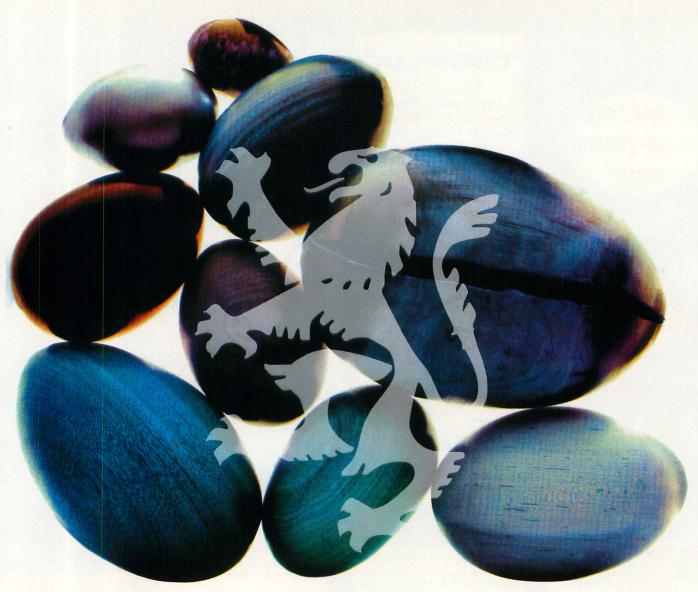
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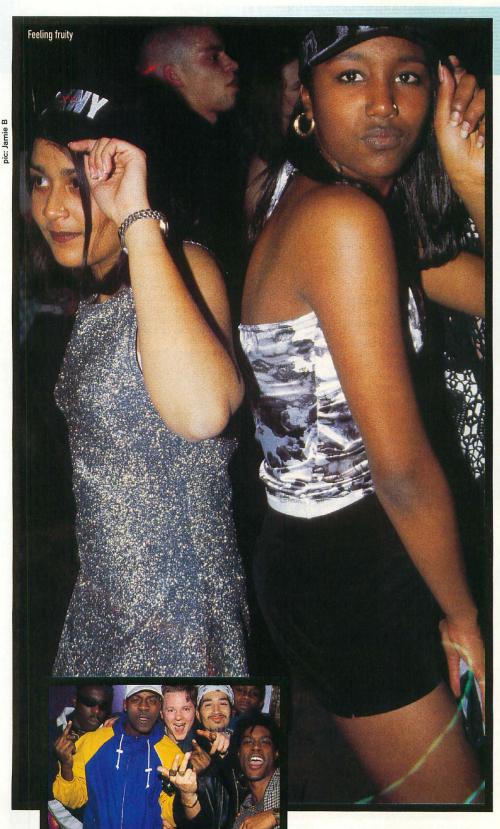
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INSOMNIA EDITED BY BEN TURNER AND ROB DA BANK MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

of tomatoes please madam

MUZIK TOP 50 NIGHTS OUT

WHERE TO GO THIS MONTH OCTOBER 8 — NOVEMBER 11





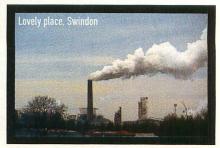
SWINDON: FRUIT CLUB – 4TH BIRTHDAY Friday October 24

Brunel Rooms, Havelock Square. 01793-432-597. 10-6am.£12.

The Fruit Club celebrates it's fourth birthday in October and who deserves to celebrate more? Four years isn't bad for any club but when you register the fact that the music policy has always been a pioneering drum & bass/hardcore attitude, you know it must have a special touch. If you've ever been to Swindon then you'll know it isn't the prettiest place around. If you haven't then imagine a large town with drab urban housing, a lot of commercial factories and a football ground surrounded by beautiful countryside.

The perfect breeding place for a music like jungle or hardcore as proven all over the country in less privileged areas. Perhaps this is the secret of it's success and the reason that an average crowd of at least 1.200 people have visited Fruit Club every Friday for the last four years. Or perhaps it's the measly £5 you pay each week as a member. Or maybe it's the quality of it's guest DJs and sturdy residents. Either way it's one of the country's top nights out and 1998 can only see it get bigger and better. Celebrating with the rest of the old fruits on Friday October 24 are DJ Rap, Grooverider. Andy C, Randall. DJ Lee. Kenny Ken. Bryan G, Nicky Blackmarket and MC Jakes. Proof of the pulling power of this night. The house room (maybe we'll see a speed garage room soon?) grooves to Radio One new boy Judge Jules, the delectable DJ Sonique (although we're only interested in her mixing of course). Pete Bromley and Paul Ricketts. On top of all that The Persuaders, Nigel and Adam keep it cool in the lounge bar. Remember. as promoter Stephen Reid boasts "Swindon rocks...?"

Other Fruit Club dates for your diary: Paul Bleasdale and Slipmatt (October 17), Luke Neville and Vibes (31), Angel and DJ Hype (November 7)



MUZIK'S ESSENTIAL GUIDE TO CLUBLAND



2 BOURNEMOUTH: BUMP'N'HUSTLE-**5TH BIRTHDAY**

Pavilion Ballroom. 01202-317-277.8-2am. £9/7 concs.

Guest DJs and garage gods Bobbi and Steve from Garage City join residents Jon Coomer and Simon Dunmore at this firin' South Coast knees-up. The Hit Squad also ram the funky floor with residents Mad Flava and Nigel G. This is their fifth birthday and is a guaranteed sell out. Bump 'N' Hustle is also one of the most respected and most essential garage nights this country has ever seen. And have you ever seen the girls in Bournemouth? Enough said. See

Phone for info on their other activities around the country.

3 MANCHESTER: FANTAZIA'97 Friday October 31

G-Mex Centre.0990-344-4444.8-8am.£25

Ibiza and the summer of '97 may have vamoosed quicker than Linford Christie after a dodgy vindaloo, but one of the parties of the year is yet to come. Manchester had better prepare to repel boarders as Fantazia come to town with an enormous 12-hour marathon of beats and bleeps. A capacity of 12,000 and DJ's including Carl Cox, Jeremy Healy, K-Klass, Danny Rampling, Tall Paul, Jon Carter and The Dream Team spread over three custom-built stages should ensure one helluva party with fluffy bras and lightsticks available inside. Added attractions include oversized transvestites and bondaged dwarves? See ya there! Great to see Fantazia back promoting parties.

4 LONDON: LAND OF CONFUSION Tuesday October 21

The End, 18. West Central Street. 0171-419-9199.9.30-4am.£8/5 concs.

After last years hugely sucessful Land Of Confusion event staged to raise money for Armando, who sadly died from leukaemia. The End and PIAS have decided to make this an annual fund-raiser. The line-up is pant-splittingly good with among many others Pete Tong, Robert Miles, Darren Emerson, Coxy, Mr C, Ed Rush, Grooverider, Patrick Forge, Ross Allen and The Ballistic Brothers. All proceeds to charity, so no excuses please.

5 MANCHESTER : BUGGED OUT Friday October 24

Sankeys Soap, Jersey Street. 0161-950-4230. 10-3am. £7/£6 concs.

Voted the best small(ish) club in the world, Laurent Garnier makes his way downstairs to make a sandwich leaving James Lavelle upstairs brushing his teeth. It is a rare treat to hear Garnier in the UK these days, so don't miss. Other Bugged Out dates for your diary: Darren Emerson and Jon Carter (October 10), DJ Hell, Christopher Just - Live and Paper Recordings (17), Bloodsugar with Andrew Weatherall, Alex Knight and Bedroom Bedlam winner Rick Hopkins (31)

6 LIVERPOOL : CREAM Friday October 31

40-42, Slater Street, Liverpool. 0151-709-1693. 9.30-

Full On is where it's at on October 31st with a full fat DJ lineup of Allister Whitehead, Graeme Park, Jon Pleased Wimmin, Judge Jules, Sister Bliss and K Klass. It's still guaranteed to be full as f**k after the 5th birthday celebrations so get there early!

Other Cream dates for your diary : Roger Sanchez, Tall Paul, Allister Whitehead, Jon Pleased Wimmin and Boy George among others. (October 10), Paul Oakenfold, Nick Warren and Sasha among others (11), Paul Oakenfold and Derrick Carter (18) and Nick Warren and Danny Rampling (25)

LONDON:VOYAGER Saturday October 17

The Complex, 1-5 Parkfield Street. 0181-961-0693.10-7am.£10/£12 after 11.30pm or £2 off with NUS.

Going up! First floor - Universal Language with Danny Breaks and Harry, second floor - lingerie, techno and dark beats with Andy Weatherall and Joey Beltram. 3rd floorgarden furniture and deep house courtesy of Andrew Curley, Tom Middleton and The Horn-live. 4th floor ambient beats and swimwear. Got it!

Other Voyager dates for your diary : Dave Angel, Luke Slater, Ralph Lawson and Glenn Gunner (October 10), Alex Knight, Dave Clarke and DJ Deep (24), Ian Pooley, Gayle San and DIY (31) and D Wynn, Gayle San and Halo live (November 7)

8 BIRMINGHAM : WOBBLE Saturday October 18

The Venue, Branston Street, Hockley. 0121-233-0339. 11-6.30am.£10/£7 members and NUS.

Sasha and Digweed make a rare Wobble appearance with Dave Clarke, Phil Gifford, Si Long, The Lovely Helen and Matt Skinner. Apparently they play what they call "deepfunktechnodisco breakbeathousemuzak". Yeah right, we'd like to see 'em try.

Other Wobble dates for your diary : Andrew Weatherall and Russ Gabriel (October 25), Phil Perry and Ian Pooley (November 1) and Mr C (8)

9 DROPTHE BOMB: NOTTINGHAM Friday October 24

45 Bridlesmith Gate.0171-482-5488.9.30-3.30am. £8/£6 with privilege card.

The Heavenly Jukebox is plugged in at James Baillies new venture with Justin Robertson, Midfield General and Paul Daley feeding the slot. Enough said, check the dates

including Bugged Out's monthly residency. Other Drop The Bomb dates for your diary : Ralph Lawson, Andy Weatherall, Dave Beer and Dub Pistols (October 10). Bugged Out with Dave Clarke, James Holroyd, Rob Bright, Richard Hector-Jones and J Majik (16). Harvey (18). Nuphonic Night (25), Jedi Knights and The Horn live (30). Coldcut, DJ Food and Funki Porcini (November 7)

10 LONDON:TWICE AS NICE Sunday October 12

The Colosseum, No.1, Nine Elms Lane, Vauxhall. 0171-272-4185.£8/£5 before 11pm.

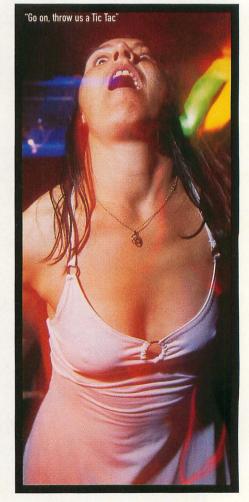
Resident Spoony is joined by Karl Tuff Enuff' Brown, Jason Kaye and Ray Hurley for some over the limit garage action plus a special PA from Scott Garcia and MC Styles with the blinding "It's A London Thing".

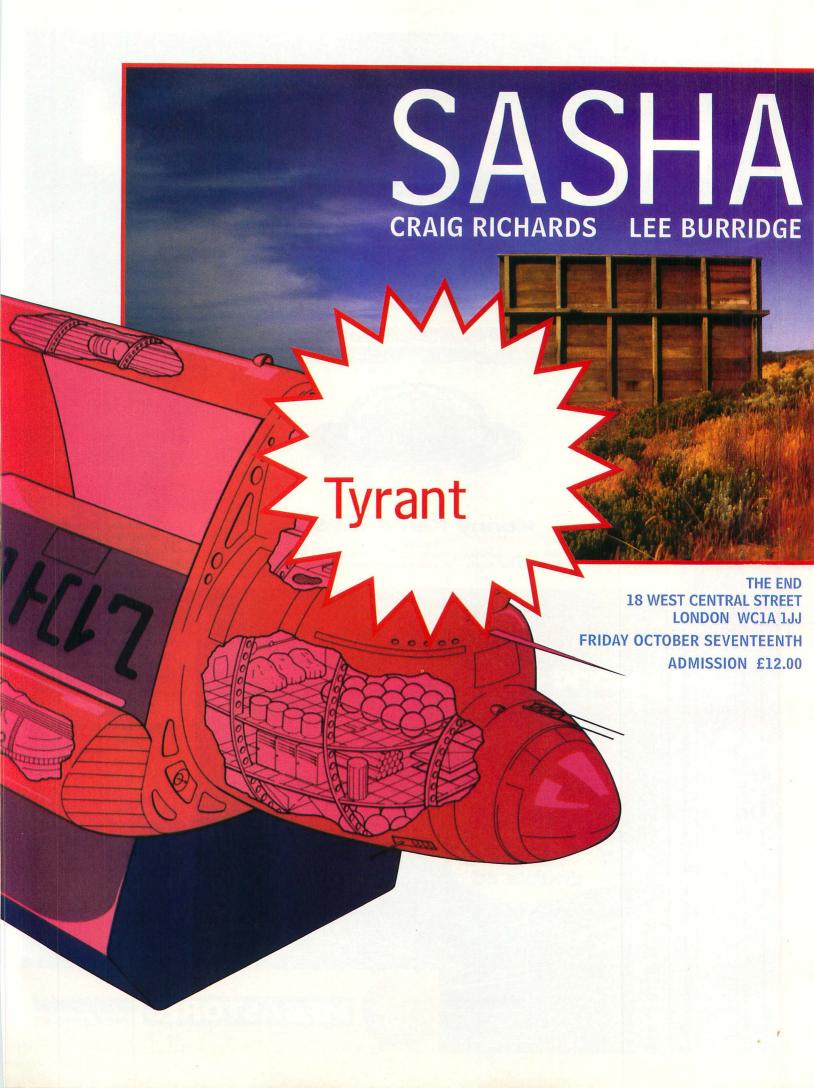
Other dates for your diary. Mike B. Frankie Foncett and DJ Natty (October 19), Timmi Magic and DJ Omar (Ice Cream Records) (26) and Karl Tuff Enuff Brown, DJ Natty and a live PA from Xavier (November 2)

11 EDINBURGH :TRIBAL FUNKTION Saturday November 8 The Venue, Calton Road.0131-550-3716.10.30-3am.

£8/6

If you like it Hot 'N' Spycy (boom boom) then how about NY's Angel Moraes tasty offerings on November 8th. Three floors in all of disco, hip-hop, drum & bass and house. No dress code, 700 people mad for it and no excuses. Other Tribal Funktion dates for your diary : Guests Mark Farina (October 11) and Tribal All-Star Residents night





the Universal language



Kenny Ken & DJ SS

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MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

CLUB NEWS

DANNY TENAGLIA, US god of garage and house is hitting our shores in November for his first UK tour in over in two years. As well as playing the Southport Weekender (November 7). The Pod in Dublin (9). Cream and The Ministry (both on 8), he is also going to pack out the relatively minuscule Ultimate Base club in London on November 6! Surely one of the most promising gigs of RALL has agreed to take up a monthly residency at Shine in Ireland on the condition that he can play for at least three hours at a time. He could well be heard playing downtempo in the back room too. Gene Farris guested recently and surprised everyone by playing speed garage, and on November 21 they've got CARL COX playing. The only condition being that they'll fly him to the Red Box in Dublin by private jet afterwards to make his set there! . . If you're after quality, deep. organic house head to Manchester's FOOT THERAPY night at Club Kaleida. Massaging your mind will be James Holroyd. Rob Bright and Mr Scruff playing a rare house set while Justin Robertson will be airing a rare deep house set! For info call 0161-434-6026... Dublin-based jungle club Care setting up their own label of the same name. The first release is out on October $10\,$ and is by 2001 Bass Odyssey. Send demo's to Quadrophonic, 1st Floor, 24, Dominic Street, Dublin 2, Ireland. . . RIZLA are the latest to have entered the club market realising it's advertising potential. Aiming at non-corporate clubs including Scaramanga, Basement Jaxx, Wobble and Bugged Out the advertising deal really boils down to the individual club's sticker on the inside of king size Rizla packets. Also, check out Wobble's 3 seater Rizla rolling couch! Wonder what they'll use that for? ... Possibly London's largest licenced dance venue. has had it's application for the revocation of it's licence upheld at the South Western Magistrates court. In layman's terms, that means they're open for business as usual but have another hearing in 1998. With a mammouth capacity of 2850, the council think the venue is just too large and are determined to close it down. Watch Institute the space... DAFT PUNK are playing the London Astoria on Wednesday 5th November with special guests Dimitri and Basement Jaxx DJing. The Jaxx characters celebrate the launch of their Atlantic Jaxx compilation on the 18th October again at the George 4th... Dr Jam aka JOHN STAPLETON is hitting the road during October and November to promote his splandid Done On Plastic 4. November to promote his splendid Dope On Plastic 4 compilation album. Catch the blunted one at Swansea's Escape Club on October 9. Dublin Mean Fiddler 16. Brighton's Concorde 25. and Brighton's Zap Club 11 November. Smokin'!

12 SLOUGH: FULL CIRCLE - SEVENTH BIRTHDAY

Sunday October 26

The Studio, George Green. 01753-685-158.5-11.30pm. £5/£7.

Seventh Birthday Party and Guerilla album launch with Phil Perry, Justin Robertson and Danny Howells behind the bar, sorry, decks. Bargain for one of the most influential club nights this country has ever seen. Respect due.

13 MILTON KEYNES : ULTRA VEGAS Saturday October 25

The Club, The Winter Gardens. 01908-612-262. 9-4am. £9/£7/£5 members.

The "Ministry Of Sound Problem Kids Tour" hits town with Ashley Beedle. Rocky, Heaven, Mark Wilkinson and The Problem Kids. "We are not stuck up, make a big effort, no idiots is the only rule here" appears to warn off any unwanted guests.

Other Ultra Vegas dates for your diary: Grant Plant and Tom Costelloe (October 11). Ashley Cooper and The Lovely Helen (18). Craig Burger Queen (November 1) and Danielle Davoli (8)

14 LONDON: CAMOUFLAGE Saturday October 25

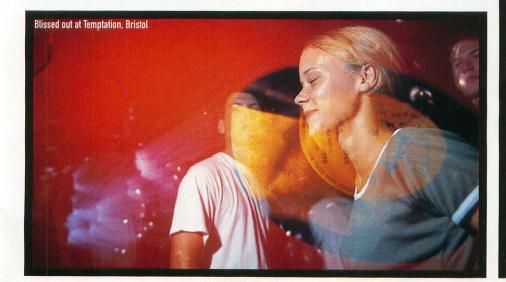
The Complex.1-5 Parkfield Street.0171-209-1100.10-5am.£10.

Camouflage is not based on a "Name Guest DJ Syndrome' as the promoters proudly claim. An extremely strong homegrown' policy includeing DJ Debra. Alex Baby and Femi Fem among ten other resident blighters ensures regular crowd teasers and pleasers on October 25 alongside guests Basement Jaxx. In a nutshell, the dog's bollocks for r&b, swing, World Music, hip-hop and house. And the first R&B superclub, according to some. Despite playing down their guests importance check these other dates out!

Other Camouflage dates for your diary: DJ Spoony and Brian Norman (October 18), Mike Levan (Kauflatten Zurich) and Dodge (November 1)

15 BRISTOL: TEMPTATION Friday October 17

The Lakota. 0117-942-6193.10-5am.£10/£8 members. Celebrating their second birthday in style with Starecase (Live). Jamie Anderson. Commander Tom and the second room full of the Full Cycle crew. Tempted? Other Temptation dates for your diary: Jon The Dentist, Crystal Method live (October 10). Billy Nasty and Timo Maas (24), Blu Peter and Orlando Voorn (30)



16 MANCHESTER: GOLDEN

Saturday October 25

Sankeys Šoap, Jersey Street. 01782-621-454.10-4am. £12/£10 concs.

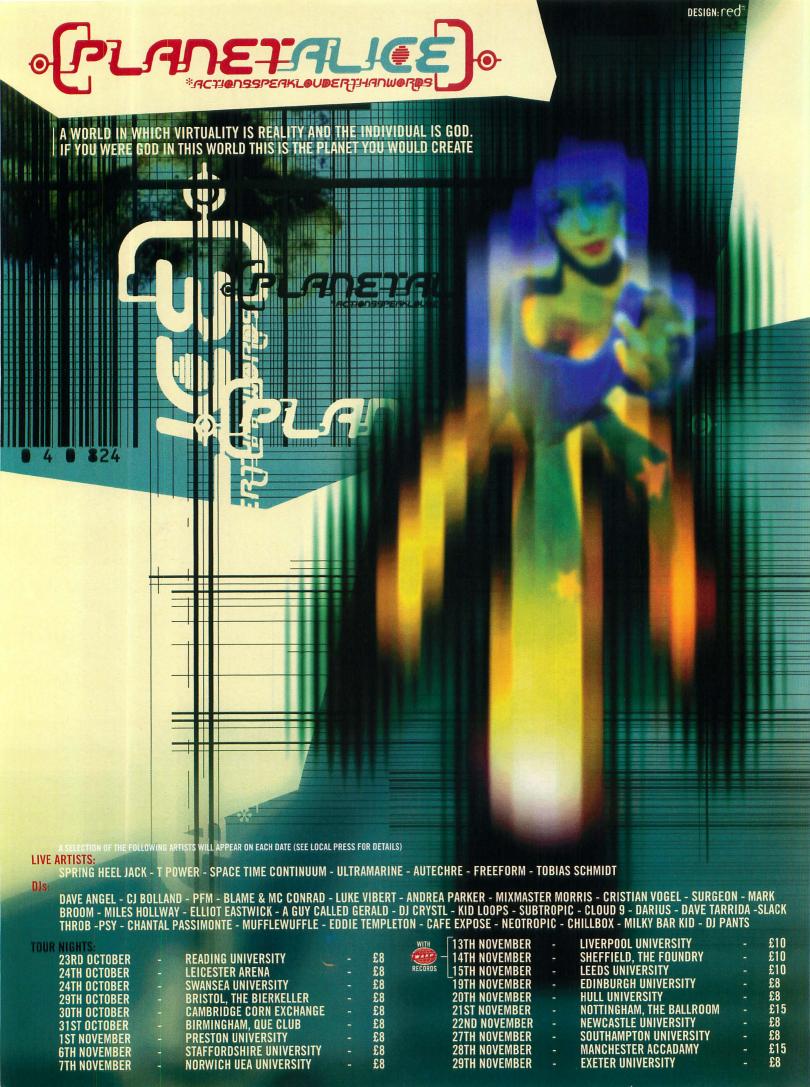
House jocks CJ Mackintosh and legendary New Yorker Angel Moraes join MUZIK for a top night out of pure house grooves. You dancin'?

CLUB GOSSIP JON PLEASED WIMMIN &

- JON PLEASED WIMMIN enjoyed himself so much at Blackpool's Federation with Farley Jackmaster Funk that he's agreed to be booked for an exclusive North of England New Years Eve set.
- NORMAN COOK completed his record Vasquez-like six hour set down at Brighton's excellent Big Beat Boutique to thunderous applause. Wearing a colostomy bag for when nature called, he only left the decks when he fell over at the end of the night. The highlight track of the night was my mum's fave "All I Wanna Do" by Sheryl Crow which caused a stage invasion, much to Cook's horror.
- CHIXY COCO, Greenwich Village drag queen extraordinaire wooed punters so much at her recent Brixton night that she was offered a part in a British film right there and then! Crico Castelli also thrilled the crowd with his thumping house. Chixy's next party is on the November 8 at the George Fourth. Brixton
- EDDIE PILLER recently got slightly over-excited at his own Blue Note club. With Björk live rocking the joint downstairs, Eddie manhandled the innocent victim out the door and attempted to have a fight with him up for no apparent reason. Steady Eddie!
- ADRIAN LUVDUP also got slightly over-excited at his own club night Happy Days in Manchester. Mark Luvdup foolishly bet Ade to climb on his record box and moon at the crowd. Slightly the worse for wear. Adrian climbed up, toppled off onto the decks and "hurt his ankle". After DJing for two more hours he woke up the next day to find he'd broken his ankle in two places.

• All manner of strange goings-ons in Penrith at UP FOR IT. Allegedly police found one Ecstasy tablet on the premises and a small amount of marijuana. They then ripped up seats and other fixings, finding what they interpreted as drugs packaging. The owner and licensee were remanded in custody. Promoter Danny Slade, out of the country at the time, returned to be arrested himself, given two hours to pack and leave the county! Up For It might not be such an apt

- LTJBUKEM and his MC Conrad seem to be using their tour dates as a kind of national pub crawl. One promoter who shall remain anonymous exclaimed that "they're always out of their heads by the end of the night"!
- Manchester is the city Andrew Gallagher has
 chosen for his next mammouth FANTAZIA event. He
 boasted to MUZIK. "we've got U2 and Pink Floyd's
 production manager in for this one. We've got nude
 dancers with body paintings, rollerblading
 waitresses and a seven-foot fetish girl pulling two
 dwarves on leads. It's gonna be the best thing you've
 ever seen in your life." Hmm. what's he been taking?
 The infamous rave promoter Mickey Linus of
- AMNESIA fame, celebrated for getting married at one of his raves and having Grooverider as his best man died two weeks ago in police custody. Our sympathies go out to his family and friends.
- GRAHAM GOLD, the original medallion man came over all spiritual recently at United in Plymouth. Half an hour prior to his set he announced that he was going up to "feel the room". He was apparently seen stroking the dancefloor later on that night.



MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

23 PLYMOUTH: UNITED

Friday October 17

Warehouse, 34-36 Union Street. 0467-414-080. 9-2am.

BT heads south on his UK tour joining the saucy sailors of Plymouth down by the sea. This club is an experience you'll never forget. Previous visits have left people nervous wrecks as 1200 nutters pile in to a disused cinema and ave it. BT will be waking up in the middle of the night screaming for months afterwards. Get down there.

Other United dates for your diary : Brandon Block and Alex P (October 17) and The Essential Mix with Pete Tong, Paul Van Dyk and Boy George at Oxford Ice Rink (November 1).

24 PORTSMOUTH: VURT Friday October 10

Harry Limes, Granada Road, Southsea and then a Boat Party! 01705-426-025.9-2am at Harry Limes, 3-7am from The Hard, Old Portsmouth. £8 or £15 for both land and sea trips!

Crazy guys, these southern sailor-types. To celebrate their second birthday, Vurt kick off on dry land with Surgeon, Aubrey and Barney Gill in Room One, while DJ Zinc and MC Rage are joined by Curry and Ed Real in Room Two with triphop in the third room. Sea-legs should then be donned for the Boat Trip starting at 3am for 300 lucky applicants. Sea shanties courtesy of The Producer, Ed Real and a drum & bass room. The club will then change it's name to Vomit.

25 SOUTHAMPTON: MENAGE ATROIS-THE HEDONIST BALL

Saturday October 18

Southampton Guildhall, Southampton Civil Centre. 01703-235-008.9-4am.£15/14 students.

Bedroom Bedlam bod and eclectic jock Steve Bridger shows Boy George and Danny Rampling that they're not the only ones who can mix two records together.

Other Menage A Trois dates for your diary: Graham Gold in Bognor (October 25) and the gorgeous on Pleased Wimmin in Portsmouth (29).

26 BIRMINGHAM: FUN Saturday October 11

The Steering Wheel, Wrottesly Street, Chinatown. 0121-622-1332.£10/£8 concs.

Graeme Park and Danny Technici provide the fun on Saturday with a host of other house darlings following in their footsteps. The dress code is "B Fresh, B Foolish, B Fun!" so get down there in yer wellies and thongs... Or not as the case may be.

Other Fun dates for your diary : CJ Mackintosh and Patrick Smoove (October 18), JayLiving and Danny Technici (25), John Kelly (November 1) and Mark Moore (8).

27 GLASGOW: CLUB 69 Saturday October 11

Koh-I-Noor, 40 New Sneddon Street, Paisley. 0141-552-5791.f.5.

DJ's Pish and Shite (Martin and Wilba to their mates) entertain the crowds underneath this Indian restaurant every Saturday with the absolute best in underground deep house and techno.

Other 69 dates for your diary : Ectomorph (November 15)

28 MIDDLESBOROUGH: SUGAR SHACK Friday October 17

Corporation Road. 01642-253-553.9-2.30am. £10/£8 members.

Chicago househead Derrick Carter plays a four hour set making it slightly less grim up north.

Other Sugar Shack dates for your diary : Northern Exposure

with Sasha and Digweed (October 10), Jeremy Healy and Gordon Kaye (October 24) and Angel Moraes (31)

29 BELFAST : SHINE Friday October 10

Mandela Hall, Queens Student Union. 01232-233-368. 9.45-3am.£10/8 but usually £6/£4.

Boasting a deep house/techno room out front, with a hiphop and disco room somewhere else! Happy Birthday to Shine, two this month with a special bash utilising both live and deck skills of Death In Vegas plus Alan Simms, Richard Fearless, Johnny Moy and Clive Moore.

Other Shine dates for your diary : Residents (October 17), Rocky (24), Mark Dixon (31), Residents (November 7).

30 DUBLIN: QUADROPHONIC Friday October 31

The Kitchen, East Essex Street. 00-3531-8369371.11-3am.£10.

Tru Playaz DJs Hype and Pascal journey across the waters to Dublin U2's The Kitchen which plays host to Ireland's hottest jungle action.

1 ONE 97-99 FM

ESSENTIAL MIX

FCAT Ghetto House – "Untitled" (Dancemania)... Gene Farris – "Starcruise" (Force Inc.)... Cabdriver – "Cabdriver (Blacknation)... Emillion – "Emillion" (Deja Vous). Tommy Sunshine – "Untitled" (white label). . . Paul Jacobs - "Move Your Feet" (Aquarius)... Dave Clarke - "Shake Your Body" (deConstruction)... Ian Pooley - "All Nite" (Force Inc)... Aphrohead - "Blindmanwilly" (Clashbackk). Joey Beltram – "Start It Up" (UK Trax)... Martin Luther King – "I Have A Dream" (Gordy)... Jeff Mills – "Purposemaker" (Purposemaker)... DJ Skull – "Headbasher" (Djax)... DJ Slip – "Jills Meth" (Missile)... Damon Wild – "Function" (Synewave)... Thomas Cruvp – "Wood Carver" (Code Red). . . Robert Armani – "Gameday" (ACV)... Green Velvet - "Destination Unknown" (Musicman)... Laurent Garnier – "Crispy Bacon" (F-Comm)... Joey Beltram - "Surface" (Novamute)... Jeff Mills - "Untitled" (Unknown)... Vice - "Playerhater (Blacknation)... Automatic Future – "Automatic Future" (Synewave)... Dan Curtin - "Purveyors Of Funk" (Peacefrog)... Gene Hunt – "Drunken Funk" (Loop)... Paul Johnson – "Blackout Remix" (Dancemania). . . Felix Da Housecat – "Zeka's Solar Device" (Clashbakk)... Phuture Next – "Time Fades" (Djax)... Spanky – "Rejoice 2 Freedom" (Clashbackk)... Jeff Mills – "The Bells" (Purposemaker)... Felix Da Housecat – "Vengeance Is Mine" (Clashbackk)

SEPTEMBER 7

As One – "Meridian" (New Electronica)... Nightmares On Wax – "Nights Interlude" (Warp). . . Ballistic Brothers – "A Beautiful Space" (Junior Boys Own)... The Metaluna Mutant - "Blinky Blue Eye Sunrise" (React)... Slowly Ming - "Nimble" (Chill Out)... Ballistic Brothers – "Portobello Cafe" (Junior Boy's Own)... Index - "Gotta Get It" (Black On Black)... Psychick Warriors Ov Gaia - "The Key" (KX)... Green Baize - "Toxicology Room" (Oversky).. Acupressure – "We Are The Future" (Party Rocking)... PK "Reste Sous Moi" (Note De Blues)... Max 404—"Quidity" (Evolute)... Young American Primitives – "Unknown" (Unknown)... Likethemes – "Turd" (Likethemes)...

Other dates for your diary : Bass Odyssey PA and Nemo (October 10) and Randall (November 14)

BRIGHTON: CLUB FOOT Friday October 31

The Escape, 10, Marine Parade. 01273-606-906.10-2am.£6/£5 concs.

Still only open to clubbers with a built-up heel, Club Foot nevertheless crams 'em in! Paul Daley (from some band called Leftfield?) is a firm Foot favourite and joins resident Andy Mac in the booth tonight.

Other Club Foot dates for your diary : Flystyles Mixing Winner Jem Hannan (October 10), Luke Solomon (17), Jim Masters (24). Andy Weatherall (November 7)

32 MANCHESTER :YELLOW Friday October 17

The Boardwalk, Little Peter Street. 0161-228-3555.10-2am.£7/£5 before 11pm.

"Rare Groove, Disco, Deep Funk and Nu Garage" as prescribed by Dave Haslam every Friday. Joining him in the jaundiced corner on October 17 is the good Dr Bob Jones

Octarine - "Remain" (Organico)... Octave One - "Chillin (31 Records)... Spedy – "2" (Warp)... Nova Nova – (F Comm)... Nail Benson - (white label)... Robert Miles -"Children" (White Label)... Sindy Jo Finn – "Under Your Spell" (Manifesto)... Model D – "House Natives" (Unknown)

Goldie Feat KRS One – "Digital" (ffrr). . . Plastic Noise "Los Ninos Del Parque"... Plastika – "Disco Mirror" (Additive)... Baby Blue - "Baby Boom" (Tin Tin Club)... Stretch & Vern -"I Want You" (ffrr)... Club Bros – "Ain't Nobody" (ffrr)... Kinky Toys - "Somewhere Out There Are Aliens" (Manifesto)... Dario G-"Sunchyme" (Eternal)

Propellerheads/David Arnold - "On Her Majesty's Secret Service" (east west)... Poppers Presents Aura - "Every Little Time" (VC)... THe Heartists – "Belo Horizonti" (VC). Full Intention – "America" (Stress)... Dave Angel vs. DJ Tonka – "Funk Muzik" (Fourth & Broadway)... Snitzer & McCoy – "O.M.D.I.L.Y" (Prolekult)... Progressive Funk – "Cocaine" (deConstruction)... Dreamon – "The Beat" (Downboy)... Deepsky—"Tempest" (Rampant)... Y—Traxx—"Mystery Land" (ffrr)... Nalin & Kane—"Beachball" (Hooi Choons)

XS – "Day Dream Believer" (DAT)... I:Cube – "11 Novembre" (Versatile)... I:Cube – "Comme Des Esprit" (Versatile)... System 7 – Alpine Wave (Butterfly)... BT – "Remember (Mood II Swing Mix)" (Perfecto)... BT –
"Remember (Mood II Swing Dub)" (Perfecto)... J Auger – "Atom Funk" (KTF)... J Auger/G Berroyer – "Champagne" (KTF)... Unknown – "Unknown", Brian Transeau/A Coe – "Wherez My Bitch" (W/L)... Slacker - "Scared Of Tomorrow" (XL)... BT – "Love, Peace and Grease" (Perfecto Promo)... Single Cell Orchestra – "Blockhead" (White Label)... Dub Pistols – "Westway" (Concrete)... Scream – "Invisible" (White Label)... Fluke – "Squirt" (White Label)... Way Out West – "Sequoia" (white label)... Amoeba Assassin – "Roller Coaster" (white label)... BT – "Road To Lostwitsfield" (Perfecto)... Pigforce – "Armed Response" (white label)... Kirsty Hawkshaw - Sci-Clone (Danny Breaks Mix) (Coalition)



Tune into ITV 365 and go to page

CLUBZ NE Grolsch Clubzone the Clubbing Channel. Clubzone House, Unit 4, Perserverence Works, 38 Kingsland Road. London E2 8DA. Tel: 0171 613 4868 Fax: 0171 729 8065

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

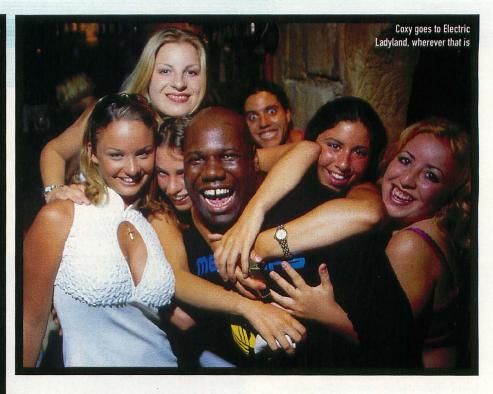
CLASSIC CLUBS

We wake up JUSTIN ROBERTSON as he tours Vancouver so he can spout about his classic Manchester club night MOST EXCELLENT

IT was the end of 1990 when myself and Ross McKenzie started the night. Richard Moonboots from Eastern Bloc gave us the name, as we were a bit like Bill and Ted then. That was when Bill and Ted weren't quite so naff! The logo of the club was a smiley face and the whole vibe of Most Excellent was to try and add a bit of excitement back into clubbing. The whole scene was going through a downbeat charlie phase and we were trying to put house music back on the scene. The Hacienda was shut because of the violence and we had to keep moving venues. Our opening night was a Happy Mondays post-gig party and the police surrounded it! It was at The State and that was the most mental club we played in, it was on a Thursday. We were playing Italian house. Belgian techno and downtempo towards the end of the night. It was a right mixture of people and music and... erm amyl behind the bar.

Everything was so serious around 1990 that Most acted as a release valve. We then had to move to the Brickhouse on a Monday night which was a bit of a weird night to have to nbut it was brilliant. It got a bit dubbier then and a bit more progressive with DJ's like Charlie Hall and Mike Pickering. The Chemicals were there. Darren Hughes would come from Liverpool, people from London, the Inspiral Carpets, the Gallaghers and the DJ line-up was great. Adrian Luvdup used to warm up, then DJs like Andy Weatherall. Steve Proctor. Stuart and Orde (Slam). Steve Bicknell and Pete Heller all played there at some time. The last club we had it at was The Millionaire Club when progressive house was really in but we played DJ Pierre type stuff too. Tom and Ed Chemical used to like the last half hour when we'd play things like Transglobal Underground's "Templehead". The best thing was that it was the first Balearic network club, one of the first clubs to have guests who travelled and that's really when I started to travel too! It was just a big party atmosphere...





Other Golden dates for your diary: Mark Moore and Gordon Kaye (October 11). Kiss 102 Birthday with Judge Jules and Sonique (18). Dave Seaman and Way Out West Live (November 1). John Kelly and Dan and John Kahuna (8)

17 DERBY: PROGRESS Saturday October 11

The Eclipse, Babington Lane, Derby.

Residents Pete and Russell are still packing them in after five years averaging around 1300 punters a week. Guests Jon Pleased Wimmin and Miss Jo Lively will guarantee at least that number with their sexy good looks and flirtatious deck skills.

Other Progress dates for your diary: Guests Brandon Block and Smokin Jo (October 18), Judge Jules and Boy George (25), DJ Sonique and Norman Jay (November 1), Graeme Park (8).

18 BIRMINGHAM : ATOMIC JAM Saturday October 18

Que Club, Corporation Street. 01203-555-065.£12. Holy Ghost (live). Joey Beltram, Daz Saund and Task and Stevie. "Future audiovisual entertainment techno and beyond" so they tell us.

Other Atomic Jam dates for your diary : in Coventry (November 8)

19 BATH : KARANGA Friday October 24

The Pavilion, North Parade Road. 01225-316-198.8-2am.£10/£8 members.

Monthly with Danny Rampling, Jon Pleased Wimmin and Brandon Block joining residents Ben And Andy in the Bath. Phone for information on other Karanga events in Stroud and Salishury

20 LONDON: HEAVENLY JUKEBOX Saturday October 11

Turnmills, 63 b Clerkenwell Road. 0171-250-3409. 9.30-3.30am. £8.

You shouldn't need any introduction to the Heavenly parties, but for your information they're barmy affairs. The "Rock the Planet Tour" on the 11th welcomes big old Afrika Bambaataa, The J(edi) Knights (who can't use that name anymore thanks to George Lucas of "Star Wars" fame). Tipper and Jon Carter among others. Dress code: beer goggles. Other Heavenly Jukebox dates for you diary: Jon Carter. Phil Gifford. Sean Rowley and the Wall Of Sound Boogie Knights Road Show (October 25)

21 MILTON KEYNES: HELTER SKELTER - TIME

Saturday November 1

Denbeigh Leisure Complex, V7 Saxon Street, Bletchley, Milton Keynes.

0115-912-9123.7-7am. £22.50 plus £2 booking fee. Eight years on and still going strong! As they boast "the best ideas in unique dance party production" with "all the classic anthems from 1989 up to the present day" promised courtesy of 43 DJs plus MC's including Slipmatt, Randall, Ray Keith, Dougal, Mickey Finn and Kenny Ken. White glove frenzy.

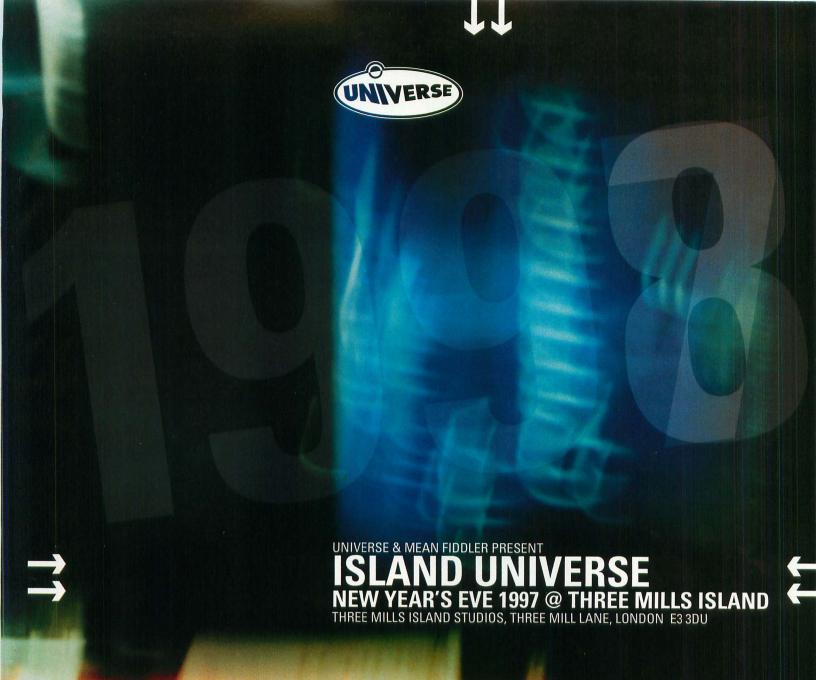
22 BRIGHTON : TSUNAMI Friday October 10

Palace Pier, Brighton. 01273-888-787.7-2am.£15. 6.000 invited to the pier where all rides are free and all music is the bomb. The Ultimate Arena rocks to headliner Carl Cox and Luke Slater, while Fabio, Krust, Bentley Rhythm Ace, Hard Knox, Fat Boy Slim, Terry Francis and The Runaways, among many others, fill the other 101 tents and arenas!



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The new single out 13th October on 2 x CD

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CD2 includes
DIMITRI'S ZULU B-BOY JAM
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Taken from the BRILLIANT album...



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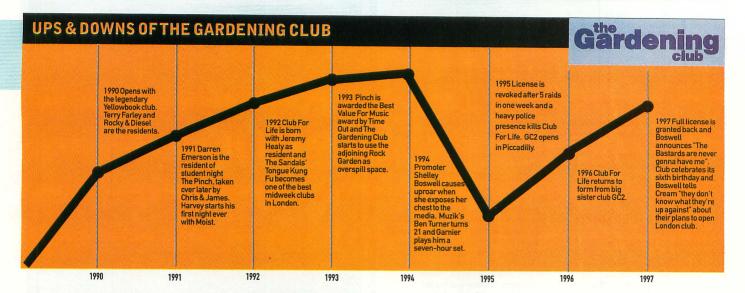
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DIMITRI LIVE

INSOMNIA MUZIK'S ESSENTIAL GUIDE TO CLUBI AND



with a medicine cabinet full of 3 decades of soul and funk. Other Yellow dates for your diary: Simon Stokes (October 31). Elliot Eastwick (November 7)

33 BRIGHTON: LEGENDS OF THE DARK BLACK

Tuesday October 21

The Escape Club. 01273-888-787.£5.50
Randall, Jumpin Jack Frost, Headrillaz and The
Psychonauts ruff each other up at this fortnightly two floor
big beat versus jungle battle. "Essentially it's runnin". Do try

34 DERBY : TECHNIQUE Thursday November 6

The Loft, 110 Friargate. 01332-207-417.10-2am. £5. Metalheadz stalwart Randall controls the sounds on November 6 and is flanked by equal talent every Thursday. Described as a "two floor extravaganza of eclectica and drum & bass" residents are Ratty from Funglejunk and John P and D*Boy from Root Down. What's more booze prices start at £1.20!

Other Technique dates for your diaries : Steve Bridger (Bedroom Bedlam) (October 16), Andy C (Ram Records) (23), Dave Tipper (Fuel Records) (30) and Kemistry & Storm (November 6).

35 LONDON: FULL CYCLE Friday October 10

The End, 18, West Central Street. 0171-419-9199. 11-5am.£12/10.

The Full Cycle invasion continues apace. Roni Size, Krust, Die, Suv and MC Dynamite are joined by jap-junglist Photek and Digital with eight-armed accompaniment from the Octopus Records posse of Johnny Octopus, Kushti, Ed from Plaid and Pluto. Stingin'.

36 CARDIFF: P'TANGYANGKIPPERBANG Saturday October 25

The Emporium, 8-10 High Street. 01222-664-577.10-3am.£5.

Afrika Bambaataa plays his Welsh debut with Dave Tipper from Fuel joining residents Johnny Acid. Neil Hinchley and Matt Jarvis. Hope Afrika knows about the Welsh and their fixation for animals and strange names.

37 LONDON: ULTIMATE B.A.S.E Saturday October 11

The End, 18, West Central Street. 01403-267-376.11-6am.£14/£12 in advance.

Carl Cox and Jim Masters take their regular Thursday night out on the road. all $300\,\mathrm{yards}$ of it to The End! Charlie Hall

joins em in the main room, while The Lounge sees Bukem. Fabio, Blame, Earl Grey live, MC Conrad and PM Scientists. Phew, won't be any room for anyone else after Coxy and his quests are in there!

38 COVENTRY: HAYWIRE Saturday October 18

Planet, Cox Street.0113-293-4666.9-4am.£9/£5 NUS. Electronic specialist Stephen Brown (Djax. Soma) plays live with James Holroyd and Daz Quayle waiting in the wings while the second room features Kemistry and Storm. Doc Scott and Bailey. Heavy.

39 LONDON : THE NEXT LEVEL Friday November 7

Bar Rumba, 36, Shaftesbury Avenue. 0171-498-7025. 9-4am. £5 before 11, then £8.

Ross Allen, Phil Mison, Rob Da Bank and Paul Williams welcome The Ballistic Brothers to their Balearic monthly which aims to rid the club scene of it's "filth, vermin and scum". Guests already through the doors have included Harvey and Phil Asher.

40 MANCHESTER :THE ELECTRIC CHAIR Saturday October 25

Manchester Roadhouse.0161-907-0602.10.30-4am.£6. Residents The Una Bombers strap DJ E.A.S.E into the chair this month for some electrifying (titter!) beats and pieces.

41 PLYMOUTH :THE DANCE ACADEMY Friday October 17

The Dance Academy, Union Street. 01392-494-069.9-2am.£7/£5 members.

Cream teas and cider it ain't. The Brotherhood, Blak Twang and Ninja DJ's it is, bringing their beats and pieces to Devon.

Other Dance Academy dates for your diary : Roni Size, Krust & Full Cycle crew (October 31), Tim Westwood, Madam X and Squeek (November 5)

42 NEWCASTLE : SHINDIG Saturday October 11

Riverside, 57-59 Melbourne Street. 0191-261-4386. 9.30-2.30am. £8/£7 before 10pm and NUS.

Come down for a right old... umm, shindig with Hard Times downstairs hosted by Mark Picchiotti and Jason Shaw while the DIY crew cause havoc with Digs, Woosh and Simon DK. No cheese allowed.

Other Shindig dates for your diary : K Klass and Billy Nasty (October 18), Tom Wainwright and DJ Deep (25)

43 LONDON :THE GALLERY Friday October 10

Turnmills, 63b Clerkenwell Road. 0171-250-3409. 10.30-8am.£10/£7 before 11pm.

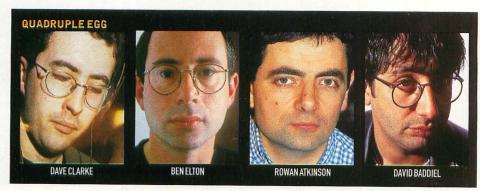
Paul Van Dyk, Danielle Davoli, Alex P, Steve Lee and Lottie while away the hours downstairs at one of Englands most happening Friday nights. The Electronica room plays host to a young hopeful called LTJ Bukem who joins resident Carl Clarke.

Other The Gallery dates for your diary: Tall Paul, Danny Rampling and Derek Dahlarge (October 17), Dave Seaman, Adam Goldstone and Angel (24), Danielle Davoli and Chris and James (31) and Jeremy Healy, Tall Paul and Jon Da Silva (November 7)

44 CARDIFF : PLASTIC RAYGUN Saturday October 11

Cardiff University Union, Park place. 01222-373-216.9-2am.£6.

Returning from a summer break with Bentley Rhythm Ace.



NSOMNA

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

Les Rhythmes Digitales and Cut La Roc breaking the beats. The boys then revert to their Cardiff home club Clwb Ifor Bach cos they're missing their sheep.

45 LEICESTER: AMORPHOUS Friday October 24

The Chapel, New Walk. 0585-964-115.9-2am.f.5.

Ben Long from The Space DJz journeys to Leicester with D-Tease (House of God) and Arawak playing techno, deep house and chill-out/reggae floors respectively. This fortnightly Friday features three floors of sonic innovation' so there! Other Amorphous dates for your diary: Surgeon (November 7)

46 SHEFFIELD: URBANIZM Tuesday October 21

The Leadmill, 6-7 Leadmill Road. 0114-275-4500.9.30-2am.£7/6.50 NUS. Come the third tuesday of every month and Sheffield is the place to be for drum & bass. The mercurial Roni Size and Bristolian chums Krust, Die, Suv, MC Dynamite and vocalist Tracy are coming to town to play live, then hit the wheels of steel. Added bonus comes in the form of a live (and presumably half-cut) Monkey Mafia headed by high priest of lager Jon Carter.

47 LONDON: IT'S ON Friday October 10

Gossips, Beak Street. 10-3.30am.£5. Beat boffins Rowan, Jake and Gareth are joined by a very special guest (past guests include Jon Carter). The club's current anthem is "Chant No.1" by Spandau Ballet, so that should convince you!

48 LIVERPOOL: CHROME

Friday October 10 3rst, Fleet Street. 0151-707-8535. 10-2am.£5.

A no bullshit techno and drum & bass night' in Liverpools city centre with a very promising line-up. Blame commands the booth on October the 10th.

Other Chrome dates for your diary : Adam Beyer (Code Red/Primate) (October 17), DJ SS and DJ Owen (24), Grooverider and BC (Futurebound) (31), Jumpin Jack Frost and DJ Digital (November 7)

49 EDINBURGH: PURE Friday October 17

The Venue, Calton Road. 0131-557-3073. 10.30-3am.£6/4 members.

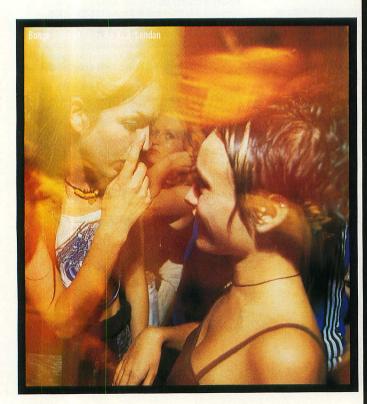
Busy is perhaps a more suitable name for a club that operates in Edinburgh, Glasgow. Aberdeen and London. Techno speedmixer Dave Clarke wears out the Stantons on the 17th with backing from the residents with the strangest names', Twitch, Brainstorm, Dribbler and The Bill. Other Pure dates for your diary : Pure @ Gray's, London (October 10), Pure @ Exodus, Aberdeen (25)

50 SOUTHEND: GLOW Saturday November 8

Adlib, Lucy Road. 01702-615487.9-2am. £6/5 after 10pm.

Farley Jackmaster Funk flies in with his selection of good-time house which is what these Essex people like apparently. How low can you glow?

Other Glow dates for your diary: Vivienne Marky (October 11), Gringo (18), Pascals Bongo Massive (November 1)



LUB **IGHTS**

WHERE TO LOSE YOUR INNOCENCE THIS MONTH

KEELE - SATURDAY OCTOBER 11 SHIMMEE - MUZIK NIGHT

Keele Student Union, Keele University 01782-711-411. 9-2am. £6/4 students DJ K (Muzik Bedroom Bedlam DJ), Steve Marshall, Sqt Ham. Daniel Son and Jamie

SOUTHAMPTON — SATURDAY OCTOBER 18 MENAGE A TROIS (THE HEDONIST BALL) — MUZIK NIGHT

Southampton Guildhall, Southampton Civil Centre 01703-235-008. 9-4am. £15/14 students Steve Bridger (Muzik Bedroom Bedlam DJ), Boy George, Danny Rampling, Seb Fontaine, Alex P. Paul Sawyer and Gary Bennetton

MANCHESTER — SATURDAY OCTOBER 25 GOLDEN — MUZIK NIGHT

Sankeys Soap, Jersey Street 01782-621-454. 10-4am. £12/10 students Marcus James (Muzik Bedroom Bedlam DJ), CJ Mackintosh, Angel Moraes, Pete Bromley and Dean Wilson

PORTSMOUTH - FRIDAY NOVEMBER 14 **VURT - MUZIK NIGHT**

Granada Road, Southsea 01705-426-025. 9-2am. £8/6 members Tony Jones (Muzik Bedroom Bedlam DJ), Tim Taylor, Aubery, DJ Dazee, Ed Reel, Curry and Boombastic Plastic All-Stars

SHEFFIELD — SATURDAY NOVEMBER 15 **GATECRASHER — MUZIK NIGHT**

112, Arundel Street 0121-605-8970. 10-6am. £12/10 students Marcus James (Muzik Bedroom Bedlam DJ), Danny Tenaglia, Judge Jules, John Kelly, Tom Wainwright, Andrew Clarke and Nathan Wind

CIIII CIASS

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@THE	MARS, 12 SUTTON ROW, OFF CHARING CROSS ROAD
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OCTOBER 9TH	PURPLE KOLA (BOTCHIT & SCARPER) MIMI (XFM) STONE DRIVE (LIVE) BOTCHIT & SCARPER) SHACK (FUSED & BRUISED/LUNATIC CALM)
OCTOBER 16TH	MR DAN (DUST II DUST) JAKE (SUBTROPIC/FUSED & BRUISED) PAUL THOMAS (KISS FM) B.LI.M. (EMOTIF/MOVEMENT)
OCTOBER 23ND	LHB (BOLSHI) DAMJAN (MAD DOG REFLEX) NED (REVOLUTION) DANMASS (DUST II DUST)
OCTOBER 30TH	SLINKY MERLINK! (BEATS BY DOPE DEMAND) RASMUS (BOLSHI) MEAT KATIE (Kingsize) Filthy Rich Feat. Hermione (Botchit & Scarper)

OCTOBER 24TH	THE PAVILION, BATH. 8PM–2AM DJ'S BRANDON BLOCK, JON PLEASED WIMMIN, DANNY RAMPLING.
OCTOBER 31ST	MALTINGS, STROUD. 9PM-3AM DJ'S JEREMY HEALY, BEN HUDSON, ANDY FISHER, PHANTOM BEATS. INFO: 01225 316198

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OCTOBER 18TH	ANDREW WEATHERALL AND JOSH WINK (1PM TIL 6AM)		
OCTOBER 25TH	DAVE CLARKE (10PM TIL 6AM)		
NOVEMBER 1ST	DAVID HOLMES		
NOVEMBER 8TH	GREEN VELVE	Т	

slam	ADDRESS THE ARCHES, 30 MIDLAND ST, GLASGOW
OCTOBER 24TH	STUART MCMILLAN & ORDE MEIKLE
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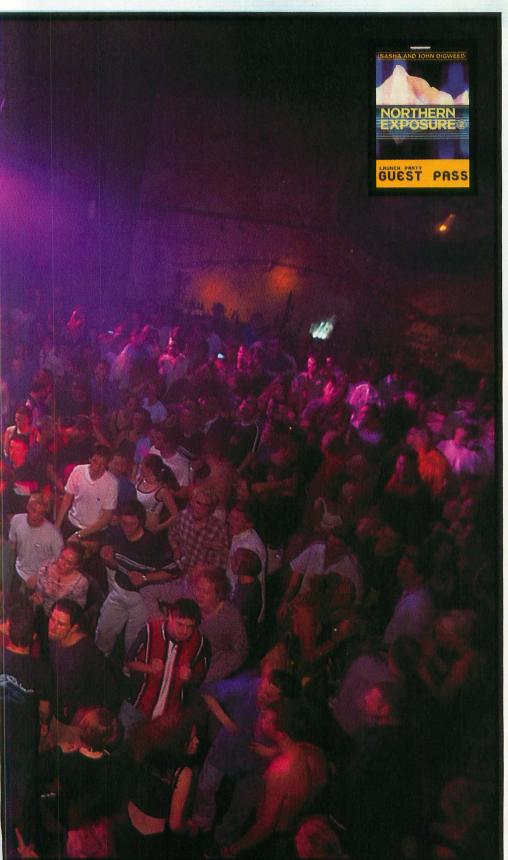


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NORTHERN EXPOSURE Red Box, Dublin

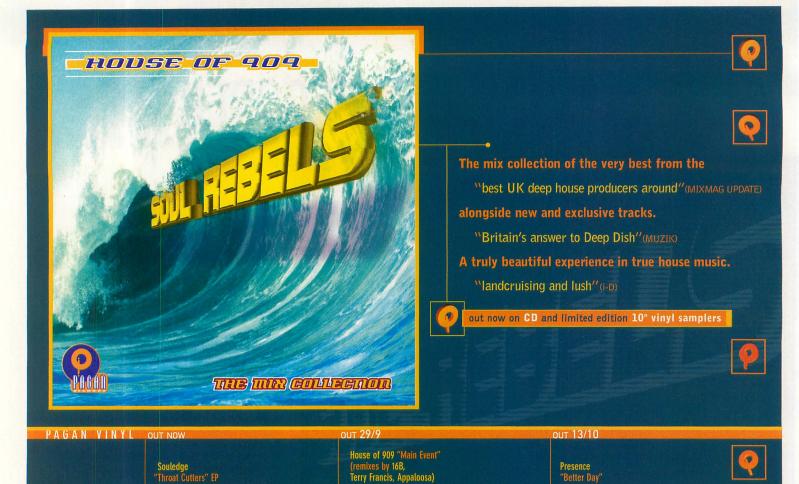
"This is a real gamble tonight," states Pod/Red Box promoter John Reynolds at the entrance to Dublin's premier nightspot. He's talking about Ministry Of Sound hosting their Northern Exposure tour date on a Sunday, a night when only intimate deep house gatherings seem to muster up support in Dublin. But two hours later, 1,000 dressed-up party kids are screaming at the DJ booth as Sasha and John Digweed move behind the decks to launch their set. The stage is heaving and the spirit in the crowd is unlike any witnessed for ages.

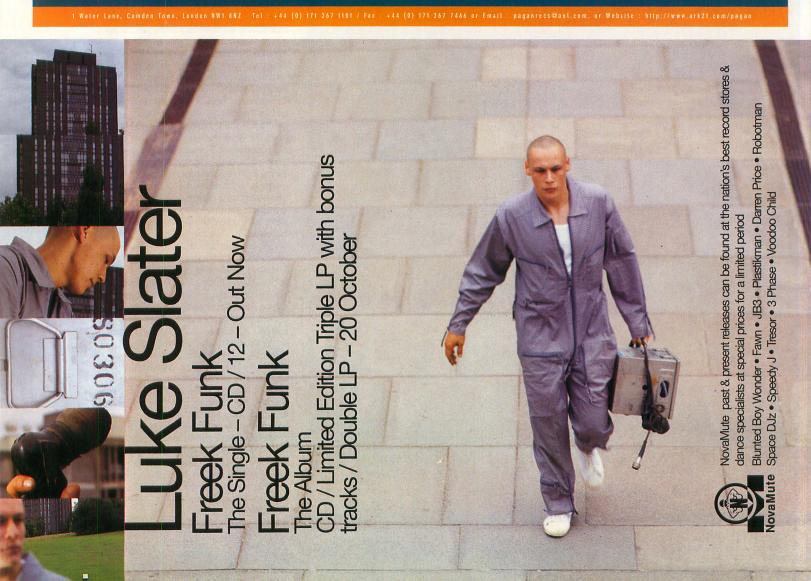
It's some credit to Sasha and Digweed that, after all these years, their names and their highly marketable Northern Exposure parties can generate such enthusiasm. All night, punters sneak backstage in an attempt to talk to Sasha about their favourite moments on the first "Northern Exposure" compilation. Only one hour previously he bravely walked through the dancefloor to check out the vibe. He's chuffed to bits, as the Irish leg of this world tour has already seen triumphant scenes at Sir Henry's in Cork and at Kelly's in Portrush.

Digweed opens the account with some slow prog-house cuts, helping build up the mood for Sasha to unleash his first record. A green spotlight is focused on the booth as Sasha waits and waits for the right moment to send this crowd into overdrive. People expect a slow, seamless mix until he flicks over the EQ and the beats kick in. The crowd go insane. Sasha has arrived in Dublin with a genius introduction which could only come from such a DJ stalwart. From this moment on, the Irish crowd respond to every hook and break, as Diggers and Sash continually swap over the controls. The highlight comes when Sasha brings in Nalin & Kane's rework of Capricorn's classic "20 HZ", with the frenzied, military drums attacking our senses on the floor. Who says clubbing is dead?

The plug is pulled at 3am with the floor still full. The 15-minute standing ovation is quite simply unbelievable. A Sunday night with 1,000 people refusing to go home is not the norm in 1997, and it's something Sasha still can't get over. He plays one more record but people still seem upset at having to move on. In a world full of corporate club tours with no substance, all credit to the Northern Exposure team for putting together an excellent night which will surely result in every paying punter going out to buy the compilation.

In 1997, Sasha and John Digweed are still filling clubs like they did five years ago. Some things will never change.







FLOORFILLERS

CLUBS AND LIVES





CAMOUFLAGE

The Complex, Islington, London Welcome to Camouflage, Ladies and Gentlemen, and to four floors of soul, funk, r&b, house, garage, drum & bass and world music every Saturday night. That's right, for just a tenner you can experience all these musical flavours in one night, under one roof.

Celebrating their first birthday in October, the promoters of Camouflage could be justified in boasting about being hosts to one of the most varied nights in the UK. But they don't. Instead, they let the music speak for itself and hide, erm, camouflaged somewhere else in this warren of a club. A right old melting pot of music and styles, this is a club to wander about and enjoy rather than fix your eyes on the floor and trance yourself into early retirement.

The ground floor has live percussion pattering over world music, which brightens up what, in truth has always been a pretty grubby entrance hall. Nice.

Moving on up to the second floor it's Rotation Flava. The relative calm of sensuous r&b fills the room with hip hop and funk surfacing later on. Hip-grinding, muscular men in tight vests and crisp shirts dance in their own space smiling at the ladeez, and everyone smells deodorised. In fact, the whole floor's scent is reminiscent of a laundry, with people coming out smelling cleaner than when they went in. Anyway, we've had enough Mariah Carey for one night, the third floor beckons and that's where the real action is.

Soulful, slow, swinging speed garage is the order of the day, with residents Sam Totolee, DJ Trigga and Glyne Braithwaite spinning under the auspices of the crowd-frenzying MC Onyxstone. The room is completely rammed, but still comfortable and pulsing to the sub-bass of London's latest dance craze.

The fourth floor at The Complex is usually a low



lighting, comfy, couch potato affair but Fraser Cooke and Femi Fem have changed all that tonight, mixing upfront party tunes to a disco-dancin' crowd. Nobody thinks twice about going crazy to r&b, then melting into Jamiroquai, before going into

Kool And The Gang's "Get Down On It", which is how it should be. **ROB DA BANK**

FLOORFILLERS

CLUBS AND LIVES

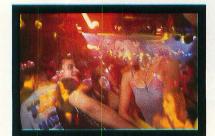
JOE CLAUSSELL & KERRI CHANDLER

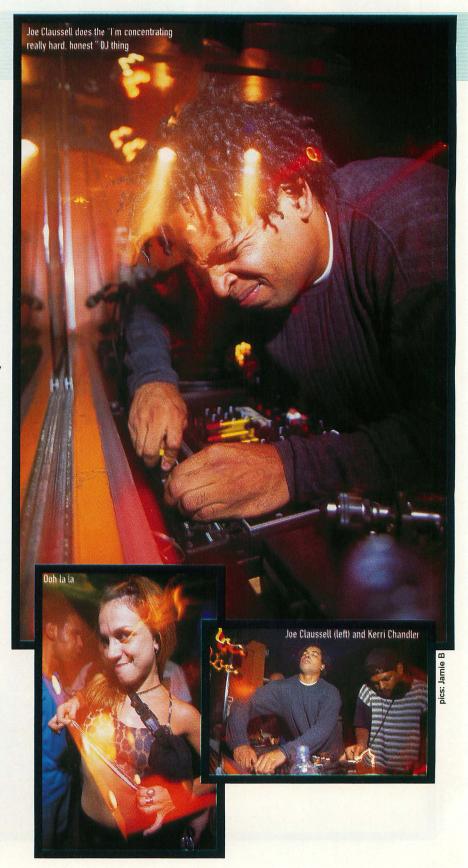
Joe Claussell is special in many ways. As his forthcoming Spiritual Life compilation, released in the UK via Nuphonic, reflects his soulful production is leaps and bounds above pretty much anybody else in the USA right now. As anybody lucky enough to have heard him play his weekly residency with Francois Kervorkian at the legendary Body & Soul Sunday afternoon in New York will also testify, he has a special DJing ability to back up his music. But what really makes Claussell special in this day and age is his refusal to come to England and do what every other American DJ does. Take the money and run.

Claussell has had offers from all kinds of promoters in the UK. But he doesn't want to turn into an over-hyped breadhead, who finds himself more worried about catching his next flight to collect that extra buck from that extra gig, than caring about where he can source a record nobody else has got. Claussell will make UK appearances soon, but he insists on seeing the club in action before agreeing to play. However, tonight the French house crowd are being honoured with a second Rex gig from Claussell. As a result of him coming, Claussell's entire back catalogue is on display in the BPM record store, and the city is vibed up about his appearance. The Parisian crowd are lucky, with others like Kenny Dixon Junior preferring to spin at the Rex than any UK club for fear of being hounded by a hungry UK press. Hence why we've jumped on the Eurostar.

Following on from a beautiful set by DJ Deep, Claussell teams up with Escravos De Jo recording partner Kerri Chandler for an eight-hour marathon set which also sees Ibadan label bosses Jerome and Deep muscle in on the decks for a four-man show. It's a treat to watch, as the four battle it out in the DJ booth in an attempt to make that live remix on a record work. Claussell, like too many other Americans, is obsessed with the EQ. But he makes it work effectively, actually improving records rather than making you want to leave a dancefloor.

By 3am the Rex is being driven wild by an incredible technical session. Claussell and Chandler take it in turns to mix, dropping an inspired selection of deep house before surprising us with an diverse range of US grooves. Todd Terry's "Something's Going On" and Bobby D'Ambrosio's "Moments Of My Life" are dropped before the set gets deeper as the hours tick away. The crowd empties, allowing Claussell to spin the kind of ethnic house sounds he so loves. It's a wonderful performance and one which makes you wish Claussell would play in the UK more often. But then again, that's what keeps him special.









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BLACK ORCHID PROD. 2 THE ARCHES MRS WOOD / BLU PETER / S-

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Taking You Beyond The Stratosphere



FLOORFILLERS

CLUBS AND LIVES

UNITED

The Warehouse, Plymouth

Ever been to Plymouth at 2am on a Saturday night? It's a bit like sitting in a wasp's nest covered in candy-floss. A sticky situation as 1500 people pour out of The Warehouse onto Union Street, to be greeted by temporary barriers and a heavy police presence. Down the road, two Ritzy clubs tip out and Plymouth's peaceful streets start to get rowdier. Home to a huge Naval base, Plymouth's sailor population enjoy a good old-fashioned fracas after-hours and tonight has certainly been no exception.

The real purpose of coming to Plymouth, however, was not to play the peeping-tom on these bloody scraps, but to visit United, Jamie Sparrow's superclub Saturday-nighter of the south west.

Opened two and a half years ago, Sparrow cut the red tape on his 1500-capacity monster as an alternative to the "handbags and fighting" attitude of most Plymouth dives. Playing host to premier league DJs such as Carl Cox, Tony De Vit, Jeremy Healy and Billy Nasty, it also provided thousands of clubbers with the homegrown talent of DJs like Justin Garret and Phil Jubb. Tonight, the club formerly known as Screem is reopening under the banner of United.

Sitting in United's VIP room, tonight delightfully themed as a dank broom cupboard, an animated Sparrow announces that Goldie's playing tonight. Not bad for the reopening, we all think. Then Graham Gold walks through the door and we all come back down to Earth. Billy Nasty, headlining in the techno room, grins knowingly at Gold's tales of Ibizan debauchery.

27-year-old Sparrow earned his clubbing apprenticeship as Sasha's right hand man back in 1989. The pair met at the Hacienda and lived together for four and a half years. Sparrow organised illegal raves in Blackburn with Sasha playing for £50, where the parties went from 20 to 5,000 people in seven months. Sparrow was convinced he could offer more to the clubbing scene when he moved to Plymouth.

Plymouth might be further west than most DJs are prepared to travel, but regular guests Sasha, Healy and Nick Warren all rave about the night and it's ludicrously up for it crowd.

They're certainly going for it to Graham Gold in the disused cinema which serves as the main room. Fluffy bras and lightstick-waving casuals mix with yachties in deck shoes and hard-faced techno bods, while Goldie pulls himself out of his lbizan hangover to stir up the locals with Daft Punk's "Burnin". Meanwhile, out the back Billy Nasty's hammering out his jacking minimalism to a few knots of hardcore technoheads.



FLOORFILLERS CLUBS AND LIVES



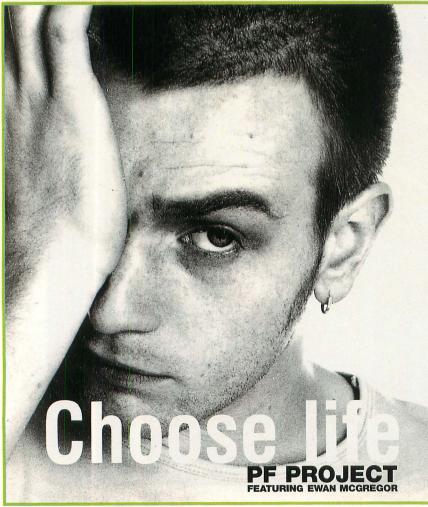
olive

Miracle.13.10.97

Available on CD1 CD2 MC

CD1 includes mixes by Murk. Beloved and 187 Lockdown CD2 includes mixes by Roni Size and Monkey Mafia Taken from the album Extra Virgin







PREMIER LEAGUE CLUBS

(2) TWICE AS NICE (Sundays, Colosseum, London)

SPEED garage has arrived and nowhere is this better represented than at Twice As Nice at London's

Colosseum on a Sunday. Four months ago our Premier League club was the early-starting Absolute Sundays at the Aquarium, and the night is still rocking. However, a thousand clubbers then move on to Open When Shut at EC1 or Twice As Nice, where late dancing and drinking is available.

The past month saw The Dream Team perform their forthcoming single. "Dream Team Theme", to 1.600 lighter-waving punters who all sang the lyric "Magic Carpet Ride". It was quite an experience. Although the night is infested with industry scum at the bar which could turn Twice As Nice into a Speed for 1997, Muzik prefers to talk about it in terms of Soul II Soul and the African Arts centre back in the day when London was creating one of the biggest cultural explosions to hit the music world in the last 20 years. Not only does Twice As Nice feature many old faces from those days on the floor, but the music,

the vibe and the friendly atmosphere is one you can immediately feel a part of. Too many are still scared to sample this music in its natural environment, but this crowd really is Twice As Nice. Once on that dancefloor, you really can feel the climate of dance music in the UK changing. And it's an unbelievable feeling.

The music policy is a healthy mix of bassline bleeders and soulful garage. with resident Spoony (The Dream Team) often joined by that man Omar from R.I.P./Ice Cream. It is also hear that you'll find the main players on the scene all swapping white labels. Please remember that trainers and baseball caps are not acceptable, and that dressing up is important though not essential. Drinks are bloody expensive (£3.40 for a pint of lager!), and a credit card is not a bad idea if you really want to take part and drink Bollinger at the bar. But how can so many clubbers afford BMW convertibles?



Slipping from the top spot because of speed garage's meteoric rise in the national Top 40, Sundissential is a straight version of London's Trade featuring banging hard house from the likes of Tony De Vit. Watch out for a special Muzik party in November with that man De Vit on the decks all day and night.

3(9)THE GALLERY (Fridays, Turnmills, London)

Despite Pete Tong failing to show during the week of mourning for Lady Diana, The Gallery is also now playing speed garage on the intimate top floor cafe. For those who tend to feel paranoid at 6am, may we suggest that you leave before the sun rises through the windows on the main floor. It's not a pretty sight.

4(-) LOVE BOUTIQUE (Saturdays monthly, The Arches, Glasgow)

Still going strong after all this time. Love Boutique was once described as the best club in the UK by manon-form Jon Pleased Wimmin. A mad-for-it mixed gay crowd make for one of the wildest club nights around. Watch out for an imminent debut Scottish gig here from Dutch production king Laidback Luke.

5(3) BIG BEAT BOUTIQUE (Fridays fortnightly, Concorde, Brighton)

Runner-up at the SAS Awards for Best Small Club, Big Beat Boutique is still going strong thanks mainly to an epic Junior Vasquez-style set from Norman Cook. Norman, bless him, believes that no DJ should be straight when they're performing because it doesn't reflect the mood of the punters. Remember to buy him a vodka and orange on the way in!

6(6) HARD TIMES (Saturdays, Nato, Leeds)

House music is alive and well in the hands of Hard Times, who are now attracting more and more London clubbers thanks mainly to the lack of support for pure house in any club other than Ministry Of Sound on a Saturday. Tops

7(8) CREAM (Saturdays, Nation, Liverpool)

The last month has seen Cream host two of their biggest nights of 1997 thanks to the fifth birthday celebrations and Sasha and Digweed's appearance on the Northern Exposure tour. Oakenfold, meanwhile, is lording it in the back yard.

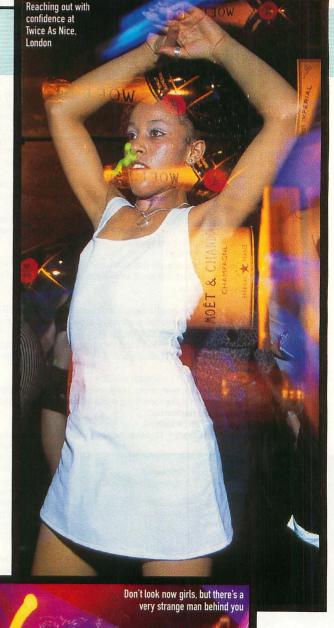
8 (4) BUGGED OUT (Fridays, Sankeys Soap, Manchester)

Slipping this month only because Bugged Out always seem to host the same DJs on rotation. A sign of the times for techno, or can it really be Dave Clarke's birthday every weekend? Still rocking, mind.

(-) UNITED (Saturdays monthly, The Warehouse, Plymouth)

Screem returns under a new guise (sounded too much like Cream, perhaps) with a 2m refurbishment planned and an ambition to box off the south-west of England. Despite false press reports of an ecstacy death in the club. United is picking up and providing this thriving area with the superclub it deserves

10 (-) TRADE (Saturdays, Turnmills, London)
"The best club in the world" according to those who have ever frequented here in the last seven years, Trade is back again with speed garage now being spun in the early hours. There still is no atmosphere like it in the UK.





readers' lives

what you really get up to

MAUREEN FARRUGIA as spotted at Open When Shut, London

PERSONAL DETAILS: 22-year-old occupational therapist living in Hackney.
WHAT WAS YOUR FIRST REAL CLUBBING EXPERIENCE?

About two years ago I moved to London from Exeter, although originally I'm from Malta. I bumped into an old friend at five o'clock one Sunday morning and he took me down to the Ministry Of Sound. It's where my clubbing days really started. WHAT ARE YOUR FAVOURITE CLUBS?

I like anywhere playing underground house and garage, although I get on well with happy house as well. I tend to go to Absolute Sunday, The Gas and Open When Shut most weekends with my boyfriend. I don't like all that techno stuff, it's all a bit silly. HOW DO YOU DECIDE WHERE TO CLUB WEEK IN WEEK OUT?

We have a bit of a regular routine and go to Absolute Sunday at The Aquarium and then on to Open When Shut afterwards. I know what I like and tend to stick to that. HOW FAR ARE YOU PREPARED TO TRAVEL TO VISIT ACLUB?

We live in Potters Bar, Hertfordshire, but usually come to central London each weekend. We've been up to The Sanctuary in Milton Keynes, though. I don't mind how far I travel as long as I'm not driving! WHICH DJS DO YOU ALWAYS TRY TO HEAR?

I don't really go out to hear specific DJs, that's a bit of a blokes thing. But my boyfriend says he likes Karl "Tuff Enuff" Brown and Matt "Jam" Lamont because they play proper UK garage. AND WHICH DO YOU ALWAYS AVOID?

As long as the DJ is playing good underground house or garage then I'll listen to them. I fucking hate techno so anyone playing that gets the thumbs-down from me. WHERE DO YOU NORMALLY END UP AFTER CLOSING TIME?

If it's a Sunday, we'll normally go to a Babushka after-party down in South London. They're great for chilling out at and all word-of-mouth. That's where you can hear proper garage music.

WHAT WOULD YOU DO IF YOU WEREN'T CLUBBING ONE WEEKEND?

I really have to go clubbing every week, but if not then I like my boyfriend to take me out or we'll get a video in. I like something with a decent storyline and a proper setting. I don't like too much action.

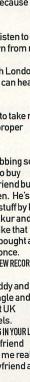
HOW MANY RECORDS DO YOU BUY EACH MONTH?

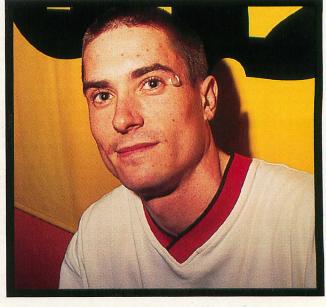
I don't buy many records at all. I listen to the radio and I'm always out clubbing so

I don't have time to buy records! My boyfriend buys a few now and then. He's into rap and gets stuff by Puff Daddy, Tupac Shakur and Biggie Smalls. I like that stuff too. I think I bought a Nina Simone CD once. WHAT WERE THE LAST FEW RECORDS YOU BOUGHT? That new Puff Daddy and

SWV team-up single and some of the latest UK garage white labels. WHAT'S THE BEST THING IN YOUR LIFE? Definitely my boyfriend Cazzie! He treats me really well. He's my boyfriend and my best friend. IF THERE WERE NO CLUBS, WHAT WOULD YOU DO WITH YOUR TIME? We'd have our own party. It would just be the two of us at the start with some wine and then we'd get all our friends round later in the evening. I'd have a wide spectrum of people there and have space where they could actually talk to each other. WHAT WOULD MAKE YOU STOP

I'd stop if I was eight months pregnant! That's the cut-off point. But it wouldn't take me very long to get back on that dancefloor.





KEVIN CROOKHAM as spotted at Voodoo, Liverpool PERSONAL DETAILS: 24-year-old from Widnes who is currently unemployed. WHATWAS YOUR FIRST REAL CLUBBING EXPERIENCE?

I went to the first few Megadog bashes in Manchester a few years ago because I'm a huge Eat Static fan and I'm really into that whole Megadog vibe. WHAT ARE YOU FAVOURITE CLUBS?

I'm well into techno so I usually go to places like The Orbit in Morley, Bugged Out in Manchester and Voodoo, of course. I'll dance to anything when I get going! HOW DO YOU DECIDE WHERE TO CLUB WEEK IN WEEK OUT?

The most important factor for me is who's DJing on a particular night. As long as it's techno then it's okay by me. I like a bit of funk, too.

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

The furthest I've travelled is down to Tribal Gathering in Luton, but on a weekly basis I suppose it's about 60 miles when I go to The Orbit in Leeds. WHICH DJS DO YOU ALWAYS TRY TO HEAR?

I really like Cajmere. He's got his own style. I also like Billy Nasty. AND WHICH DO YOU ALWAYS AVOID?

I'll dance to anyone really, but I fucking hate Pete Tong. And I'm not into drum & bass so I don't go for DJs playing any of that.

WHERE DO YOU NORMALLY END UP AFTER CLOSING TIME

A bunch of us usually pile back to mine and have a smoke. We normally whack on a Bruce Lee vid like "Enter The Dragon". I'm well into my kung fu. WHAT'S BEEN YOUR BEST NIGHT IN THE PAST SIX MONTHS?

Cajmere at Bugged Out in Manchester. He was DJing but when he put on one of his own tunes, he had the mic on and did vocals over the top. It was superb. WHAT DO YOU DO IF YOU AREN'T GOING CLUBBING AT THE WEEKEND?

We usually just chill out with some smokes and my Bruce Lee videos! We also get a load of people round for a session on the Playstation. HOW MANY RECORDS DO YOU BUY EACH MONTH?

It varies, but I normally get around 10 or 20 albums a month. I buy a mixture of compilations and albums by individual artists, and it's usually techno stuff. WHAT WERE THE LAST FEW RECORDS YOU BOUGHT?

I bought "Psychotrance" which was mixed by Eric Powell. I'm into his sound and the album just had pure techno on it. It was fab.

WHAT'S YOU FAVOURITE DANCE RECORD OF ALL TIME?

That's a difficult one, but it's probably "The Stalker" by Green Velvet. WHAT'S THE BEST THING IN YOUR LIFE?

My kung fu videos! I've got all Bruce Lee's and most of the Jackie Chan ones. IF THERE WERE NO CLUBS, WHAT WOULD YOU DO WITH YOUR TIME?

I'd play guitar as I'm into the blues. I haven't got a guitar at the moment though, because my ex-girlfriend smashed it up when we had a huge row and split up! WHAT WOULD MAKE YOU STOP CLUBBING?

Nothing, I don't want to stop clubbing. I totally live for the weekend. Straight up, I get up each day and think, "Great, the weekend's coming".





UNIVERSE PRESENTS 'VOYAGER'. OCTOBER 1997

(THE CREATORS OF TRIBAL GATHERING)

WITHOUT MUSICAL PREJUDICE ECLECTIC ELECTRONIC STIMULATION FOR THE COMMUNICATION GENERATION PLUS: SONY PLAYSTATIONS, MOVIES, VIDEO GAMES, POOL, FREE WATER AND ICE POPS, COSMIC CABARET CONVERSATION AND COMMUNICATION LOUNGE STRIDAYS @ COMPLEX - LONDON'S FIRST INTERACTIVE CLUB ON FOUR LUXURIOUS LEVELS, LOVINGLY CREATED BY CLUBBERS FOR CLUBBERS

3RD OCTOBER 1997

JAZZ FUSION & DRUM AND BASS

FELINE (INTERFACE RADIO),
DJ FACE (CATCH RECORDS

MAD ASH & JUNIOR BUZZ (INTERFACE RADIO)

FROM DEEP SPATIAL TECHNO TO DARK UNDERGROUND BEATS

10.00-01.00 MAT CARTER 01.00-03.00 DAZ SAUND 03.00-05.00 DJ RUSH (CHICAGO) 05.00-07.00 JON COOKE

DEEP HOUSE, HARD HOUSE & TWISTED FUNK

10.00-01.00 ALAN JINX CHAMBERLAIN 01.00-04.00 PAUL DOHERTY 04.00-07.00 STEVE JOHNSON

LEVEL 4
AMBIENT CO-ORDINATOR - STEVE MILLAR

10TH OCTOBER 1997

LEVEL 1 JAZZ FUSION & DRUM AND BASS

FELINE (INTERFACE RADIO),
AMALGAMATION OF SOUND (FILTER RECORDS),

MAD ASH (INTERFACE RADIO)

LEVEL 2

10.00-01.00 MARK DALE 01.00-03.00 DAVE ANGEL 03.00-05.00 LUKE SLATER

05.00-07.00 JON COOKE

DEEP HOUSE, HARD HOUSE & TWISTED FUNK

10.00-01.00 ANDREW CURLEY 01.00-04.00 RALPH LAWSON 04.00-07.00 GLENN GUNNER

LEVEL 4
AMBIENT CO-ORDINATOR - STEVE MILLAR

17TH OCTOBER 1997

LEVEL 1 JAZZ FUSION & DRUM AND BASS

HARRY, DANNY BREAKS & DOM

LEVEL 2
FROM DEEP SPATIAL TECHNO TO DARK UNDERGROUND BEATS
10.00-01.00 RICK HOPKINS
01.00-03.00 ANDREW WEATHERALL
03.00-05.00 JOEY BELTRAM (NEW YORK)
05.00-07.00 JON COOKE

10.00-01.00 ANDREW CURLEY 01.00-03.00 TOM MIDDLETON (JEDI KNIGHTS) 03.00-03.30 THE HORN - LIVE

03.30-07.00 MAT CARTER

LEVEL 4 AMBIENT CO-ORDINATOR - **STEVE MILLAR**

24TH OCTOBER 1997

JAZZ FUSION & DRUM AND BASS

FELINE (INTERFACE RADIO),
DJ FACE

SANDMAN (SECTION 5 RECORDS)

FROM DEEP SPATIAL TECHNO TO DARK UNDERGROUND BEATS

10.00-01.00 NICK DETTON 01.00-03.00 ALEX KNIGHT 03.00-05.00 DAVE CLARKE

05.00-07.00 JON COOKE

LEVEL 3
DEEP HOUSE, HARD HOUSE & TWISTED FUNK

10.00-01.00 ANDREW CURLEY 01.00-04.00 DJ DEEP (FRANCE) 04.00-07.00 THE WYKA MEN

LEVEL 4
AMBIENT CO-ORDINATOR - STEVE MILLAR

31ST OCTOBER 1997

JAZZ FUSION & DRUM AND BASS

FELINE (INTERFACE RADIO), VLAD TASMIN (JUICE RECORDS),

LEVEL 2
FROM DEEP SPATIAL TECHNO TO DARK UNDERGROUND BEATS

10.00-01.00 CRAIG THOMAS
01.00-03.00 IAN POOLEY (FORCE INC. GERMANY)
03.00-05.00 GAYLE SAN
05.00-07.00 JON COOKE

LEVEL 3 DEEP HOUSE, HARD HOUSE & TWISTED FUNK 10.00-01.00 SIMON DK (D.LY) 01.00-04.00 ANDREW CURLEY 04.00-07.00 STEVE JOHNSON

LEVEL 4
AMBIENT CO-ORDINATOR - STEVE MILLAR



1-5 PARKFIELD STREET, ISLINGTON, LONDON, N1 0PS. TELEPHONE. 0181 961 0693 FACSIMILE. 0181 961 0739. DOORS 0PEN 10PM - 7AM

ADMISSION. (BEFORE 11.30PM) E8.00 NUS/MEMBERS, £10.00 NON-MEMBERS. (AFTER 11.30PM) £10.00 NUS/MEMBERS, £12.00 NON-MEMBERS. £7.00 AFTER 2.30AM. FOR BOOKING INCKETS IN ADVANCE CALL CREDIT CARD HOTUNE 0.717 144 0.0044. NEAREST TUBE, ANGEL, FREE LOCAL PARKING, NIGHTBUSES (1MINUTE WALK) N19, N38, N45 RUN TO TRAFALGAR SQUARE.

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