HIP HOP DJ SPECIAL – LEARN TO SCRATCH WITH DJ CASH MONEY

No31 DECEMBER 1997 £2.40

MUZIK

magazine

pills

ecstasy's new killer cousin

Oooh me grapes!

arsing around with shaun ryder

thrills

the dreem teem
nalin & kane
jon pleased
rakim

bellyaches

caned in columbia
gurners galore

9 771358 541033 12

cream

Residents Paul Oakenfold, Nick Warren
Paul Bleasdale and Les Ryder

November 15th
Paul Oakenfold, Nick Warren
Tony De Vit, Tall Paul, Guy Ornadel
Paul Bleasdale, Les Ryder

November 22nd
Paul Oakenfold, Nick Warren
Paul Van Dyk, Paul Bleasdale, Live: Slacker

November 29th
The Essential Mix Live 97
Paul Oakenfold, Pete Tong, Nick Warren
Paul Bleasdale, Les Ryder
Dave Ralph, Phat Phil Cooper

December 6th
Paul Oakenfold playing all night (5 1/2 Hours)
Nick Warren
Tall Paul, Phat Phil Cooper

December 13th
Sasha, Nick Warren
Paul Bleasdale, Dave Ralph, Phat Phil Cooper
Mo-Wax Presents
James Lavelle, The Psychonauts

new years eve

December 31st
Tickets for New Years Eve will be on sale from
Monday 17th November (Members)
Monday 24th November (Non members)

full on

Residents Allister Whitehead, Graeme Park,
Jon Pleased Wimmin, Paul Bleasdale, Andy Carroll

Friday November 28th
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Jon Pleased Wimmin, Tall Paul
CJ Mackintosh, Paul Bleasdale
Andy Carroll.
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cream glasgow

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information

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MUZIK SAS AWARDS MUZIK SAS AWARDS cream STRESS

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MUZIK
The new testament of club culture

in the mix

Cover photo: Jamie B

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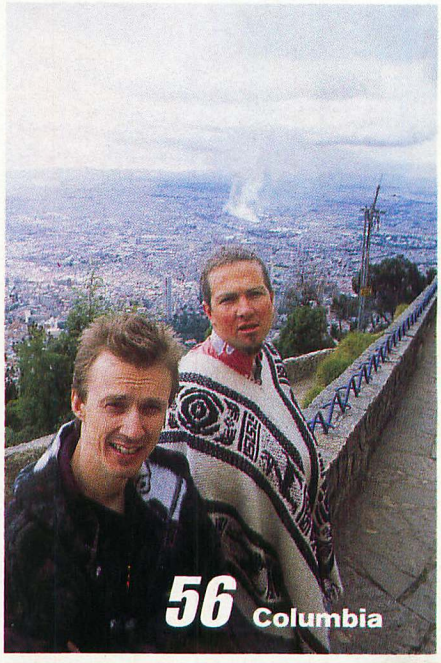

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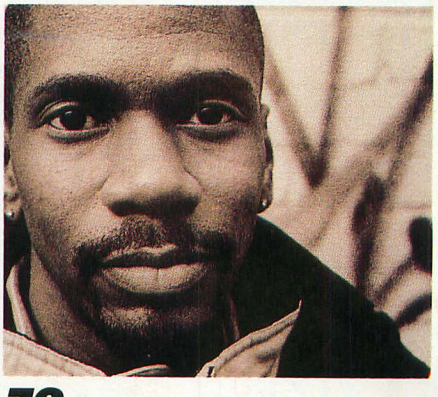

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MUZIK

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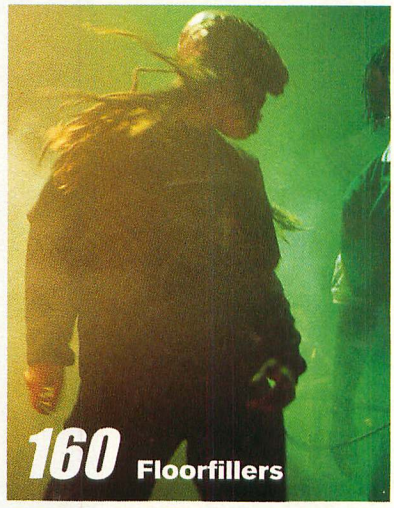

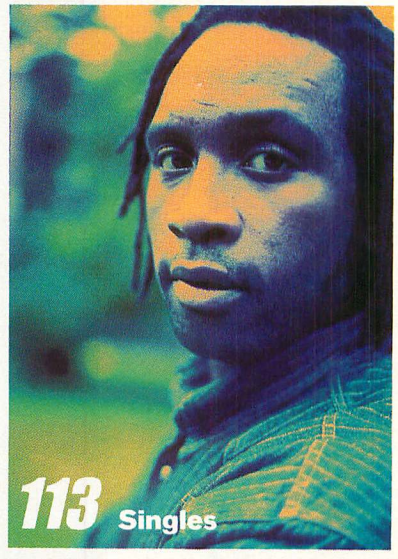

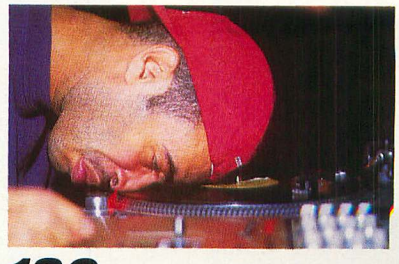

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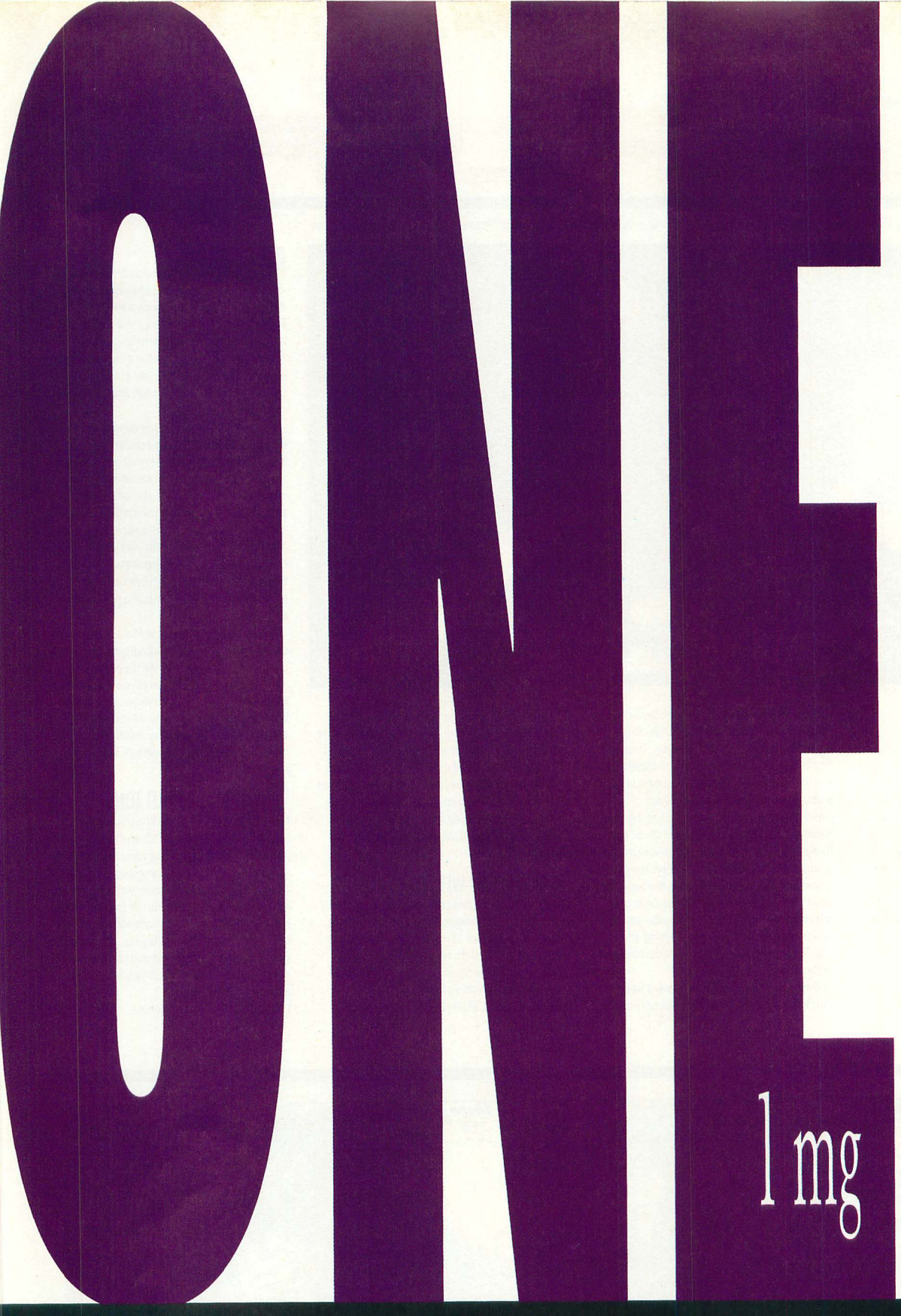

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YOUR LETTERS

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Paul Oakenfold – conceited elitist?

EGO MANIA

FOR someone without an ego, Paul Oakenfold sure has got a high opinion of himself. Frank Tope's interview with "Britain's Biggest DJ" (Muzik 30) exposed Oakey as a conceited, elitist hypocrite who likes to crack on that he's doing it for the kids yet constantly gloats about his jet set lifestyle. Paul is not like other men. He knows where the hippest Ibizan parties are and Joe Average sure ain't got an invite. Oakey hobnobs with the Stones, *maann*, and has a chauffeur to drive him around. He lives in a totally different world to most people but, like many self-centred rich showbiz types, poses as some sort of Ying Yang hippy with no interest in material wealth.

The biggest joke of all is that he and his Cream paymasters are somehow acting as house music philanthropists, "putting something back" into the scene. That one really had us on the floor. We realise that Muzik has become Cream's unofficial publicity machine of late, but your journalistic sycophancy is becoming a tad nauseating. "Britain's Biggest Club" has been on the take for years and now the well is drying up, Hughes and Barton seem keen on selling up and settling in more lucrative environments. Liverpool's dance scene was there before these freeloaders took up residence and will remain long after they've retired to their swish Victorian gaffs in the country.

Likewise, Oakenfold has always been quick to spot a musical bandwagon , since his beginnings in the hip hop scene of the early to mid Eighties, and while we concede that his work with the Mondays on "Pills 'N' Thrills" was indeed excellent, anyone with an ounce of objectivity would recognise that his formulaic Perfecto output has had little to recommend itself for a good five years.

PHIL & STU, The Guttersnipe Fanzine, Liverpool

A SASHA FAN WRITES...

AMAZING is the only description I can think of. I am talking about Sasha at Sir Henry's, Cork, September 19. It was his first visit to the club in question and hopefully, not his last. Thank you Sasha for the best night of my 27 years on this planet.

BASE K2 COLLECTIVE, Cork, Ireland

DRUG DRIVING

I THINK your readers should be reminded about the dangers of driving around with drugs in the car. Like many people in Britain, I always go to clubs in a car and have in my possession the evening's supply. I recently spent a night out at a club and like every other night for the last six years, I came straight out of the club and got into my car to go home.

No further than five miles down the road we were stopped by a police car. We unfortunately still had a small quantity of drugs in our possession for which I alone could have received up to three months in prison. We were straight with the police about what we had in our possession and after a good going over they let us go. Had the police not been so nice we would have been stripped, searched, interviewed, arrested, charged and faced a possible prison sentence.

People must be more careful about carrying drugs around with them, especially considering the government's proposed "war on drugs" which will come into effect very soon. Many of us have become very blasé as far as drugs are concerned. It's almost like we forget they are illegal. Is an E worth three months in prison? Not likely!!

ANONYMOUS

VERY WRONG ABOUT TONG

I HAVE just finished reading your latest edition of Muzik (Muzik 30) and I am absolutely appaled about what was written about Pete Tong's body language when he does plays a gig. I disagree with everything that was written about him as my friend and I always have a wicked night out when we visit a club where he is playing. He definitely gets the crowd going and you can see he is enjoying his work as much as we appreciate him.

LISA GIBSON, Warwickshire

EBD... by MAD JYM

MORE HASSLES FROM THE MAN

WE are a small sound system and have been doing parties for a regular crowd of 200-300 people over the last three years. On Saturday we had an End Of Summer party in a beautiful forest near Guildford. Making a monumental effort to get a huge van into our chosen clearing without damaging any trees, we set up the system, checked sound levels so that the nearest house wouldn't hear a thing. We provided bin bags for rubbish and when people started arriving we directed all cars to safe parking areas so there was clear access to and from the site. The music kicked off... And then the police arrived.

The usual friendly banter followed. They did the old "we could hear it from the village" bit, which we knew to be untrue. The real truth is that they had just stumbled upon it by accident. We promised to turn levels down even more, so they left.

An hour later they were back. 30 of them. 30 police for a party of no more than a couple of hundred people, with dogs, three vans and the local Chief Inspector. They were having none of it. Things all became a bit surreal as they read us the Criminal Justice Act, videoed us, and gave us half an hour to leave or be arrested while we were still spinning tunes.

We would love you to print this as a big thank you to all the sound systems out there, big or small, who are keeping it going. We all put on parties because we love them, not for profit. The police just can't understand the depth of that feeling. Perhaps one day they will.
THE TIMBER SOUND SYSTEM, London

THE 'CRASHER SLAUGHTERED

WE recently attended Gatecrasher's Autumn Ball in Wolverhampton and were looking forward to a top night out. We are totally pissed off because the DJs we particularly wanted to see didn't turn up. That is, Scott Bond, Allister Whitehead, Jeremy Healy, Tall Paul Newman...

One DJ who does not turn up is acceptable, but four is an utter disgrace. Basically, it's false advertising. It makes you wonder whether these DJs were really booked at all.

Thankfully, Seb Fontaine and Judge Jules did turn up as advertised and saved the night. Great respect to them!
LISA & VIV, Warks.

GATECRASHER'S REPLY: *With regard to Gatecrasher's Autumn Ball at The Studio, Wolverhampton on September 13 and the "no show" of several DJs, we wish to put the record straight.*

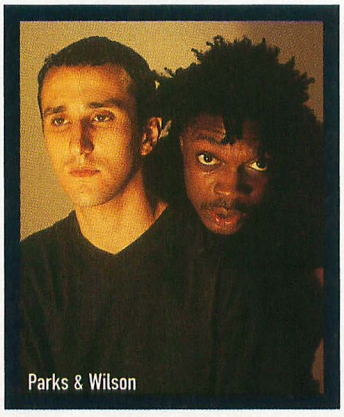
Tall Paul and Allister Whitehead were booked several months in advance by Gatecrasher in good faith through their respective agencies, DJs Unlimited and Cream. Both DJs, due to a mix up in information and lack of communication between their agencies, turned up at the wrong clubs. Both Cream and Unlimited have exonerated Gatecrasher of any blame and issued a disclaimer to the individual parties apologising for this. Scott Bond was unable to play due to the fact he was in Australia, so Chris & James stood in for him. This was again due to a lack of communication and information with his agency Stress who have not yet issued a disclaimer.

Jeremy Healy, Jon Pleased, Seb Fontaine, Judge Jules, Chris & James all arrived at the club and played blinding sets, entertaining a 1600 capacity sell-out crowd.

Gatecrasher apologises for any inconvenience this may have caused and will be sending copies of the individual disclaimers along with complimentary tickets on any Gatecrasher night for the two individual clubbers concerned.
GERALD FRANKLIN, Gatecrasher

PARKS & WILSON – THE CASE FOR THE DEFENCE

AFTER hearing about Parks & Wilson's apparently dismal set at the Foundry in Coventry, we felt compelled to travel to the Void in Stoke to check them out. As we waited we started to notice a lot of people congregating around the DJ box, all of whom were waiting for the boys to come on, something we haven't seen since the days of Sasha at Shelly's.


Parks & Wilson

From the first tune to the last they turned what was basically a mainstream house crowd into progressive house maniacs. We were just swept away with the depth of music they dropped. Playing U2's rendition of "Pop Music" as their last record convinced us that these two are the most exciting DJs on the scene.
VICKY BURNS, Manchester

HELP NEEDED

I AM currently in prison and I am taking a GCSE in General Studies. One of the modules for my coursework is to write on the rave scene from 1988 up until the present day. So far most of my work has been written from my own personal experiences and some newspaper cuttings.

What would be helpful would be any flyers, up to date or backdated, and any information about the music which has been played at raves. I know about acid house, hardcore, jungle and garage but other music such as trance, techno and abstract dance, I don't know anything about. Anything you feel might be relevant to my project would be really appreciated.
WAYNE N-EWIEN, HMP Whitemoor, Longhill Road, March, Cabs, PE15 0PR

NOT FORGETTING SPEED GARAGE...

THOSE guys Tuff Jam never cease to amaze me, always pushing the boundaries of the speed garage sound to its fullest.

In your latest article about them, Karl and Matt say they want to get away from time-stretching, high pitched vocals and gunshot FX, and move into real instruments, melodies and real vocals. Fucking hell, what an amazing concept! If only everyone had thought of this! Well, they already have, it's called garage and it's about ten years old.

Of course, Muzik, having its finger on the pulse of fashion, have pre-empted this and so removed the speed garage title from its music reviews section. Speed garage is hardcore circa 1993/1993 in a remixed format. Please note "We Are IE" and that Johnny L tune if you don't believe me.
JW, London

JULES JUDGED

"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." Judge Jules (Muzik 30).

Thing is, Judge, you used to do a bit of that yourself didn't you, hmmm? Tuesdays in 1995 at the Black Orchid ring a bell? "Ibiza Foam Party Featuring Judge Jules"?

Black Orchid, for anyone lucky enough never to have been, is part of a chain of clubs which bear a striking resemblance to Ritzys, MGMs and so on. A pint for 99p, lots of rugby lads and tarts... Oh well, I suppose you were a bit strapped for cash in those days. No one can blame you. We don't. Honestly, we don't.
TRICKY, Cheshire

A QUESTION OF SIZE

ON the subject of Roni Size winning the Mercury Award. Yes, Roni did deserve to win this year when you consider the nominees... But the a man who was arguably even more of an innovator at the time, Danny Bukem, was ignored two years ago with his "Logical Progression Volume 1" compilation.

"New Forms" does contain some good contemporary drum & bass tracks, but in my opinion it's not in the same league as "Logical..." which had the absolute anthems of "Music", "One & Only" and "Horizons" on board. These tracks have and will stand the test of time. I'm not convinced that "New Forms" will.

Anyway, enough bitching. I totally agree with the opinions expressed in the "Jules In The Crown" piece (Muzik 30). Keep up the good work.

By the way, if you haven't had the chance to hear Bukem's "Orchestral Jam" get that dub on the decks before you give it away. It really is the business!
C. MAINS, London

STARTING!

WITH regard to Nigel Benn declaring he wants top notch DJs to put their gloves on for two rounds of mixing (Muzik 30). All I can say to the chap who bottled his last two boxing bouts, I don't think you can mix for Worthingtons toffee. Boy George can mix better with his bell end. Stick to what you were once good at... Boxing.
KEV O'REILLY, Runcorn

AND ANOTHER FINN...

I WOULD like to reply to your news story in the last issue ("Micky Finn in Speed Garage row", Muzik 30). Firstly, I would like to say that I'm a big speed garage fan. But this is not a speed garage issue. It's a rip-off issue.

Why should we let people rip our tracks off whenever they feel like it? Me and Gavin (Aphrodite) feel deeply about people taking things we've created and these people know that, but still they decide to go ahead and nick our track. Use your own ideas guys.

The sentence about majors not wanting to deal with us because "Micky Finn is a nightmare" made me laugh because we've done seven or eight remixes this year for major labels. Sorry boys, but you're the ones they don't like.

The piece made us out to be the bad guys when it's us who gave Marshall Jefferson 60% of the publishing on our "Some Justice" track. These guys are offering nothing. If you want some speed garage mixes done of our track, the 187 Lockdown boys would be ideal for the job.
MICKY FINN, London

MOST SENSIBLE LETTER THIS MONTH

WE had such a good night at the "Shimmee" Muzik night at Keele, we felt we ought to commend you on your efforts. It's the best night any of us have had for a long time and that man DJ K got the crowd rocking.

On a musical note, will all the tossers who slag off different genres of music stop writing in to magazines and moaning. If music didn't re-evolve itself in the first place, we'd all still be listening to "Saturday Night Fever", dancing under glitter balls wearing flares and big collars. If you don't like a musical style, don't listen to it. End of story.

So for all the idiots who are moaning that speed garage is "Armand Van Helden stretch-type vocals and drum & bass basslines", so what?!! If any one of these moaners can name a type of dance music that hasn't got elements of other dance music in it, I'll call it "white noise" and eat my CD collection. Yeah!
THE GREEN MAN, Europe

FRET NOT

FURTHER to your "outing" of dance people with dodgy pasts (Muzik 30) I'd like to state that I own many rock records, including a few by Deep Purple, and had a guitar before I bought my first sampler. Should I be worried?
AN IMPORTANT DANCE PERSON, London

PORTIS-HEADACHE

CAN you just say thanks to Calvin Bush for his objective review of the Portishead album? Oh, and by the way, their debut album was called "Dummy". Highly appropriate, really.
FERDY UNGER-HAMILTON, Go! Beat Records, London

SMOKING

Marlboro King Size
13 mg Tar 0.9 mg Nicotine

Chief Medical
Marlboro
9 mg Tar

KILLS

Officers' Warning
Medium
0.7 mg Nicotine

Marlboro Lights
6 mg Tar 0.5 mg Nicotine

OBSESSION

Calvin Klein

fragrances for men and women

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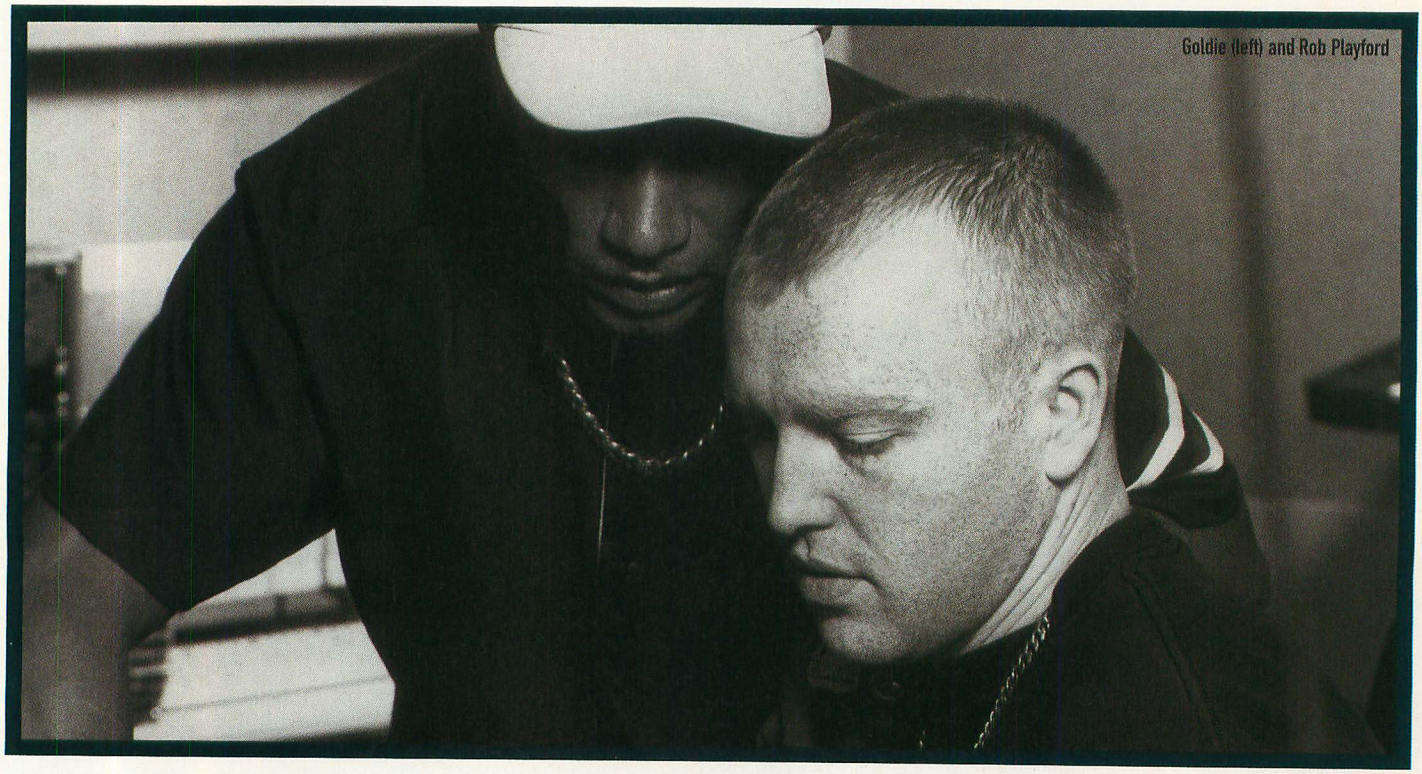
news THE LATEST STORIES FROM AROUND THE GLOBE


Goldie (left) and Rob Playford

GOLDIE SACKS ROB PLAYFORD

GOLDIE has sacked his long-time production partner and engineer Rob Playford. The pair are believed to have gone their own ways around August this year, towards the end of the recording sessions for Goldie's second album, "Saturnz Return". The album, originally scheduled for release around October this year, has now been put back to the end of January, 1998.

Playford, the owner of the hugely influential jungle label Moving Shadow, and Goldie had been working together since 1994 in a collaboration which yielded not only the "Timeless" album but also remixes for acts like Bush, Babylon Zoo, Black Grape and Garbage. After Playford's departure, Goldie used several different engineers, including fellow junglists Optical and Dillinja.

According to Goldie, the split came about due to "artistic differences" and Playford wanting more of a creative role in the music.

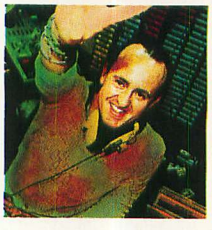
"I'm not going to work with some geezer who doesn't want to do what I want to do" Goldie fumed. "He wanted to block my creativity. I'm not having someone mock my singing or not being on the ball when I've got people like Noel Gallagher and David Bowie in the studio. I'm telling him how I want things and I turn around to find him sniggering or with his fingers in his ears. I'll never work with him again."

According to Playford, however, the split was due to his illness and not being able to join Goldie's tour.

"I told Goldie I wasn't going to go on tour" said Playford "because I had too many things to do here that needed my attention. I wasn't able to finish the album because I was ill. I hope we can work together again. I've certainly got no problem with Goldie. But the album was going on longer than expected and it was stopping me concentrating on other projects."

★ In a parallel development, the entire staff of Moving Shadow have left the label. Art director and Deep Blue member Shaun O'Keeffe and A&R director and 2 Bad Mice member Shaun Colebrooke, had been there since the label's inception in 1990. The four departing staff plan to set up their own label, Ultrasound.

EXHAUSTED RAMPLING COLLAPSES



DANNY RAMPLING collapsed at his north London home on October 11. A doctor later said that he was suffering from exhaustion and ordered him to stay in hospital overnight for observation.

Rampling had just completed a six hour set at the Ministry Of Sound when he collapsed and had to cancel two gigs and his Radio 1 show the following night. He has been recuperating abroad since then.

A spokesman for Rampling stated: "Danny's been under immense pressure this year and the collapse seems to be a warning for him to slow down. Next year, he'll be reducing the number of gigs he plays and will be concentrating on radio and studio work."

Contrary to reports, however, Rampling has not cancelled his entire DJ schedule for the rest of 1997. His full schedule will resume in December, while in November he will only play Leeds Hard Times (15), London Gallery (21), London Ministry Of Sound and London SW1 (30). He will return to his Radio 1 show on November 15, relieving his his stand-in, Carl Cox, who'd been hosting the show in his absence.

FAD FOR INJECTING ALCOHOL HITS DANCE SCENE

SOME club goers are reported to be injecting vodka and whisky as part of their post-club comedown ritual.

It was previously thought that intravenous use of alcohol was limited to teenagers in rural areas, who have even been known to inject cider and lager. According to sources in London and Birmingham, however, having previously dabbled with snorting vodka (as was reported by Muzik in 1995), some clubbers are now adopting this highly dangerous practice in order to experience the effects of alcohol at a strength that's thought to be seven times that of when it's imbibed.

One of the sources said: "You did something in Muzik recently about people using Methadone as a comedown drug. Well, that's nothing compared to this. You go round to some houses and you see these people who looked like well-adjusted, fashionable clubbers the night before, and now they're jacking booze into their veins."

ARMY INVADES CLUBS

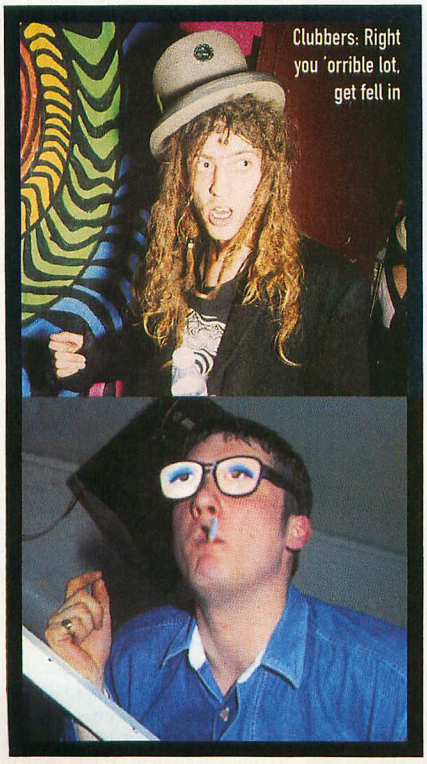
THE ROYAL GLOUCESTERSHIRE, Berkshire and Wiltshire regiments of the army held a bizarre two week recruitment campaign last month – by targeting clubs in the area!

"Are we glad to have Muzik on the phone!" enthused a sergeant major working in the army press office, before telling us that we needed to speak to a Captain Woodley.

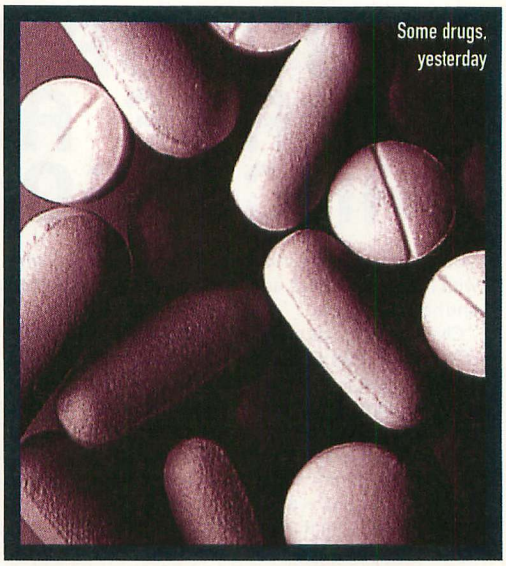
"We call them recruitment skirmishes," said Woodley. "We went out into nightclubs in Bristol, Reading, Swindon and Cheltenham and managed to get 320 people to put their names down. Nightclubs seem to be the main place 16 to 26 year olds hang out now. Well, the active and lively ones, at least, and they're the people we want."

Captain Woodley laughed off suggestions that the army was trying to press gang people who were too off their faces to object, but confessed: "Because of all the stories in the papers about drug use in clubs, we were a bit concerned about how it would turn out. But all the people there seemed very nice to us, and the clubs were good fun, too."

★ As was reported in Muzik last month, 19 soldiers were recently booted out of the Royal Anglian Regiment's 2nd Battalion after testing positive for E, LSD, cannabis and speed.



Clubbers: Right you 'orrible lot, get fell in



Some drugs, yesterday

DRUG CZAR TO TARGET CLUBBERS

KEITH HELLAWELL, the government's newly appointed "Drugs Czar", declared all-out war on Ecstacy use in clubs just hours after taking up his position last month.

The teetotal, non-smoker, former Chief Constable of West Yorkshire Police – who, in his more liberal past, once gave his support for the opening of legal brothels and predicted that cannabis would eventually be legalised – said he had sympathy for those who were actually addicted to drugs but added, "It would appear, particularly within the rave scene, people are taking no notice at all of the health message and the damage they may cause themselves. They are cautioned if caught at the moment, but perhaps it's time to prosecute them."

"If people will not listen to reason," he continued, scuppering hopes for a more intelligent and realistic approach to drugs from the new government, "maybe they ought to listen to the law."

Hellawell, who beat 200 other applicants for the £102,000 a year post, also slammed Noel Gallagher for his famous "taking drugs is like making a cup of tea" comment, branding it "totally irresponsible."

MANCHESTER SHOOTINGS

CLUBS in Manchester were asked to hold a one minute silence last month by local councillor, Pat Karney, following two unconnected shootings which happened in the city.

However, Paradise Factory was the only club to agree to the request, with the others refusing on the grounds the murders happened outside pubs and had nothing whatsoever to do with the club scene.

"A lot of clubs felt quite insulted," said a source on the Manchester club scene. "They've all gone to great lengths to get their acts together after the trouble which happened a few years ago, and they didn't like the idea of being dragged into two incidents which had nothing to do with them."

It's thought the Paradise Factory had no choice but to comply, because councillors and a film crew from Granada TV were visiting the club that night.

SNAPSHOTS

Muzik sends its condolences to the friends and family of CHRISSY ERB VOID, who appeared on the "Reader's Lives" page in our October issue. Sadly, he died on October 3, having been knocked off his bike by a car... GPR, the enduring off-kilter dance imprint, is looking for demos (anything from techno, hip hop and drum & bass to indie). Send yer tapes to A&R (M) GPR Group, 6 Chesnuts, Basildon, Essex SS13 3NJ... 24-SEVEN, a web-site which specialises in club and gig gossip, and claims to be intelligent rather than full of the usual illegible geek dribblings, can be contacted on www.24seven.co.uk... UNDERGROUND ORRKESTRA, aka Martin Lodge, who featured in Muzik's Demo Derby column recently, has started a label called Candy Apple Rekordings. The first release will be his own "Universal EP"... PUFF DADDY & THE FAMILY have rescheduled their UK tour dates. They now play Wolverhampton Civic Hall (january 12) and London Wembley Arena (13)... ELEPHANTHAUS, a new Detroit label set up by DJ/producer Tim Baker, debuts shortly with his "Black Machines EP"... REINFORCED RECORDS have signed a deal with Sony Japan. Label affiliates Randall, Dego and Marc Mac, among others, will be DJing in Tokyo on New Year's Eve, if, um, you're round that way... Scotland's LIMBO label has releases from Tipple, Fade, Chupher, Seafield and Propulsion on the way... Elusive techno team THE HOLY GHOST has just released an LP called "The Art Lukm Suite" on Tresor... GRAVEDIGGAZ' "The Night The Earth Cried" comes out through Gee Street on November 24, with remixes by Stereo MCs... ROTATING RECORDS, a label set up by Subterania-based London soul/funk club Rotation, commences activities with the release of Filo's "Playa" single on November 24... Proving he hasn't fallen out with the entire US rap community, TIM WESTWOOD was given the world exclusive first play of Schoolly D's 1997 remix of his classic "Do It, Do It" tune... Trippy house merchants ELEKTRIC SUEDEHEAD release an EP called "Micklefield Skyline" through Mighty Atom Recordings on November 30... UTAH SAINTS flew to New York to film the video for their forthcoming "Rock" single and, apparently, the mayor told them to stop shooting in Times Square because he was scared the place would be mobbed by their fans. What, all two of them? Arf, arf...

news

SNAPSHOTS

DANNY ROSE's electro funk belter "Living In A Box" comes out through Coast on November 24... "DISCO BISCUITS", the book which celebrated the tenth anniversary of acid house last year, with fictional tales of raving, drugs and DJs, is to return next year with an Irish edition. Only thing is, they're still looking for stories to include in the tome. Send your finest scribblings (10,000 words maximum) to Disco Biscuits, PO Box 5952, Dublin 1 (the deadline is December 15)... INSYNC VS MYSTERON's "Tales From The Crypt" comes out through FatCat on December 1... WU-TANG CLAN in spot of bother shock! This time, RZA and Method Man are reportedly being sued for a cool $5million for landing on a woman's head after diving off the stage at a show in Pennsylvania. Ouch, indeed... Planet. MIKE PARADINAS' Hut Records-linked label, releases a compilation called "Meal Time" on November 24. Contributors include AFX, Plug and Plaid... Mangled phunk practitioners GRAMME release "Mine" through Output on December 1... Melodic house chap DANIEL IBBOTSON releases an album called "New Stories" through Clear offshoot Reel Discs later this month. On Clear itself, meanwhile, a remixed (with 4 Hero, As One and Hidden Agenda among the twiddlers) version of "The Morerroronus World" album by Japan's Reflection is out now, while techno savant Morgan Geist's "The Driving Memoirs" long-player comes out shortly... JOHN BELTRAN's CD-only "Moving Through Here" album is out on R&S on November 24. Apollo, the Belgium label's ambient division, releases Drum Island's self-titled CD later this month... SUBURBAN BASE and Quench have moved. Their new phone number is 0171-481-1233, while their mailing address remains PO Box 2311, Romford, RN5 2DZ... FLUID RECORDINGS has tracks from Andy Ling, Kobyashi and Southern Cross on the way... 187 LOCKDOWN have put together a compilation for Logic called "Sunday Flavaz Vol 1". Out on December 1, it boasts tracks from Todd Edwards, Booker T and RIP... X-RADIO, an internet service offering all manner of dance-related info, including a record mail-order service, can be contacted on *http://www.x-radio.com/*... The QUAD COMMUNICATIONS label has supplied six tracks for use on Sony Playstation's new "Total Drivin'" game. Artists featured include Pink Bomb, Chaser, Digital Monkeys and Stone Factory...

SUBURBAN BASE GO GARAGE AS UNITED DANCE GO HOUSE

SUBURBAN BASE and United Dance, labels who have long been synonymous with the drum & bass and hardcore sounds, are now concentrating on garage and house releases.

Chris Brown, boss of United Dance, explained he's now dedicating most of his time to their Undisputed house imprint.

"We're just not very enthusiastic about the way hardcore's been developing recently," he said. "Well, the way it hasn't been developing, in fact, because it seems to be standing still."

Danny Donnelly from Suburban Base echoed similar disillusionment with the drum & bass scene, confirming that the Quench garage label is his main priority now.

"It's feels like a natural move to make, I'm into the music and I'm always going to garage clubs these days," he said. "We've been one of the biggest breakbeat labels around for the last eight years and I guess we feel it's not a challenge anymore. Also there are a lot of people on the scene now who I can't be bothered to deal with. There are too many awkward characters around but, fuck 'em, that's what I say. And like a lot of people, there was a time when I was quite happy to say I loved everything about jungle. Now, though, there are only aspects of it that I really like."

UNIVERSE AND ESSENTIAL ANNOUNCE NEW YEAR'S EVE DETAILS

UNIVERSE are to stage a 10,000-capacity party at Three Mills Island Studios in Bromley-By-Bow, London, on New Year's Eve. Goldie, Plastikman, Sun Kings, Alien, Montauk P and Juno Reactor are all confirmed as live guests, while James Lavelle, DJ Shadow, Psychonauts, DJ Rap, Sasha, Marshall Jefferson, Billy Nasty and Jeff Mills are among the DJs (contact 0181-963-0940 for ticket details). Universe have also denied reports that they've lost the use of the Luton Hoo site where Tribal Gathering has been staged for the last two years.

Essential, meanwhile, have secured the use of London's Alexandra Palace venue which Universe used last year. Roni Size's Reprazent, Black Grape, 808 State, The Lo-Fidelity Allstars and Dirty Beatniks are to play live, with LTJ Bukem, Grooverider, Fabio, Jumpin' Jack Frost, Gilles Peterson, Mixmaster Morris and Derek Dahlarge among the DJs. Contact 01273-888-787 for details.

E DEAFS (PARDON?)

HEARING specialists have claimed that using Ecstasy can contribute to deafness. Apparently, the drug's "analgesic" qualities blunt discomfort of the ear caused by loud music, meaning that users are unlikely to be aware of damage and dance close to speakers for longer than is advised. Also, research in Australia has revealed that clubbers have fewer hair cells – the receptors which protect against damage from loud noise – than anyone else.

S BY GUM

LOS ANGELES-based e-mail site Social Raves caused mass hysteria among clubbers in California last month by announcing that a new, triangular-shaped wonder drug called "S" had arrived on the scene. Apparently dealers were inundated with requests for the drug following claims that it caused an intense five minute peak in mental processes which then left the user feeling completely refreshed.

Pill-hungry types were disappointed, however, when Social Raves' eventually came clean, revealing that the drug didn't exist and that the triangular-shaped tablets were in fact Sucret mints. Very bloody funny...

PRECISION

MOVEMENTS

5 YEAR
INTERNATIONAL GUARANTEE

W1

BY

RAYMOND WEIL

GENEVE

Ernest Jones

THE DIAMOND AND WATCH SPECIALIST.

FOR YOUR NEAREST W1 RAYMOND WEIL
STOCKIST, PLEASE TELEPHONE 0181 905 9000.

news

SNAPSHOTS

BASEMENT JAXX have signed a long-term deal with XL. Their Atlantic Jaxx label, however, will continue to operate independently... The government is reported to be launching a clampdown on "LASER LOUTS" – those pesky types who shine mini-lasers in the eyes of pop stars, footballers and DJs, in other words... GROOVERIDER's debut album for Higher Ground has been pencilled in for a spring 1998 release. DJ Rap has also signed to the label... SMOKIN' BEATS FEATURING LYN EDEN release "Dreams" through AM:PM next month, with Erick Morillo, Kings Of Tomorrow and Ian Pooley handling twiddling duties... Drum & bass star DARREN JAY has taken up an A&R position with new label Mecca Recordings, which aims to release everything from jungle and speed garage to hip-hop. The first release with be another of Jay's "Total Science" compilation series, followed by his and Ellis Dee's "Vocal Acrobatics" 12-inch... D-INFLUENCE, Shola Ama, Eric Benet and Glamma Kid are set to appear on Radio 1's "Rhythm Nation Tour", which visits Bristol Anson Rooms (November 22), Cambridge Junction (23), Sheffield Foundry (24), Wolverhampton Civic Hall (26), London Kentish Town Forum (28) and Manchester Academy (29)... ROBERT MILLS is rumoured to be giving up DJing... FRANCOIS KEVORKIAN is standing in for Danny Tenaglia on two dates of his severely scaled-down UK tour: Glasgow Sub Club (November 15) and Newcastle Shindig (16). Apparently the mean buggers at The Tunnel, the site of Tenaglia's new residency in New York, would only give him one week off to come to the UK... Garage doyenne JULIET ROBERTS releases "So Good" through Delirious in December, with remixes from the Sharp Boys... Folk veteran TERRY CALLIER releases an album called "Time Peace" through Talkin' Loud in January... French soundscapers AIR release their "Moon Safari" album for Virgin in the UK on January 19... THE FUGEES' Lauryn Hill launched her "The Refugee Project" charidee organisation with a cocktail soiree in New York earlier this month. Busta Rhymes, D'Angelo and Sean "Puffy" Combs all attended... Purveyor of large trance choons S-J releases "I Feel Divine" through REACT in December, with Tall Paul and Baby Doc remixes.

CHEMS GET 'REEL' FOR CHRISTMAS

Chemical Brothers Tom (l) and Ed

THE CHEMICAL BROTHERS' are to release their "The Private Psychedelic Reel" track as a Christmas single. Lifted from their gold-selling "Dig Your Own Hole" album, it will, however, only come out as a limited edition (5,000 copies on vinyl, 20,000 on CD), with a live version of "Setting Sun" on the B-side. Also, they plan to include a free sticker, thereby breaking one of the rules laid down by the Chart Information Network, and purposely making it invalid for a Top 40 position.

"It's the best track on the album, as far as they're concerned," said a spokesperson for the duo. "And they don't like the idea of it not charting very well because of the manic state of the charts before Christmas, when all these big name, mainstream artists suddenly decide to put out records."

The duo, who head off on a UK tour later this month, have also remixed *"I Think I'm In Love"* by Spiritualized and white labels are circulating in specialist record stores now. Additionally, they have stated that they will concentrate on writing new material next year, and are unlikely to play any live shows.

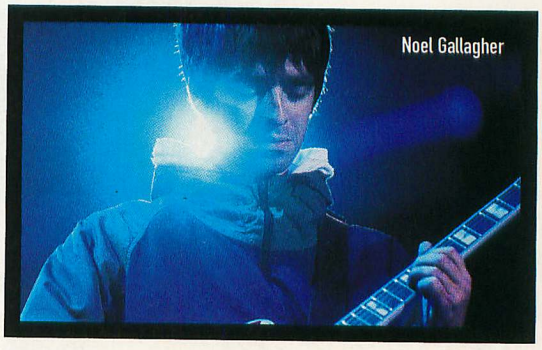
PLAYBOY POUNCE ON TAG

TAG RECORDS have been threatened with legal action by the Playboy Enterprises empire, because of the series of releases by Dutch artist Playboy which they've released.

Steve Hanson from Tag explained that the giant "glamour" company first became enraged after copies of Playboy tracks on Urban Sound Of Amsterdam (the label they licensed the tunes from) arrived in America complete with record logos which directly mimicked the famous Playboy insignia.

"That was a bit silly thing for USOM to do and we thought it was fair enough that they couldn't use their logo," he said. "But then Playboy issued us a writ just because the artist is called Playboy, even though we're not using the logo. We've had to resticker them all and call them Boy now, which doesn't have quite have the same ring to it. They also went through the catalogue of what the shop stocks which we have on the internet and demanded we remove any other records with Playboy in the tile – which means we're not allowed to stock the R&S release by Original Playboys now.

"It's like they're using a sledgehammer to crack open a nut," Hanson continued. "I mean, they've got the second biggest legal firm in the country working on this case! They even sent people to the shop to try and buy the record from us. One of them came in, saw it was called Boy and asked why it wasn't called Playboy anymore. One of the staff here joked that he could always write Play on it if he wanted to, which probably didn't help matters much."


Noel Gallagher

OASIS HALT FREESTYLERS SINGLE

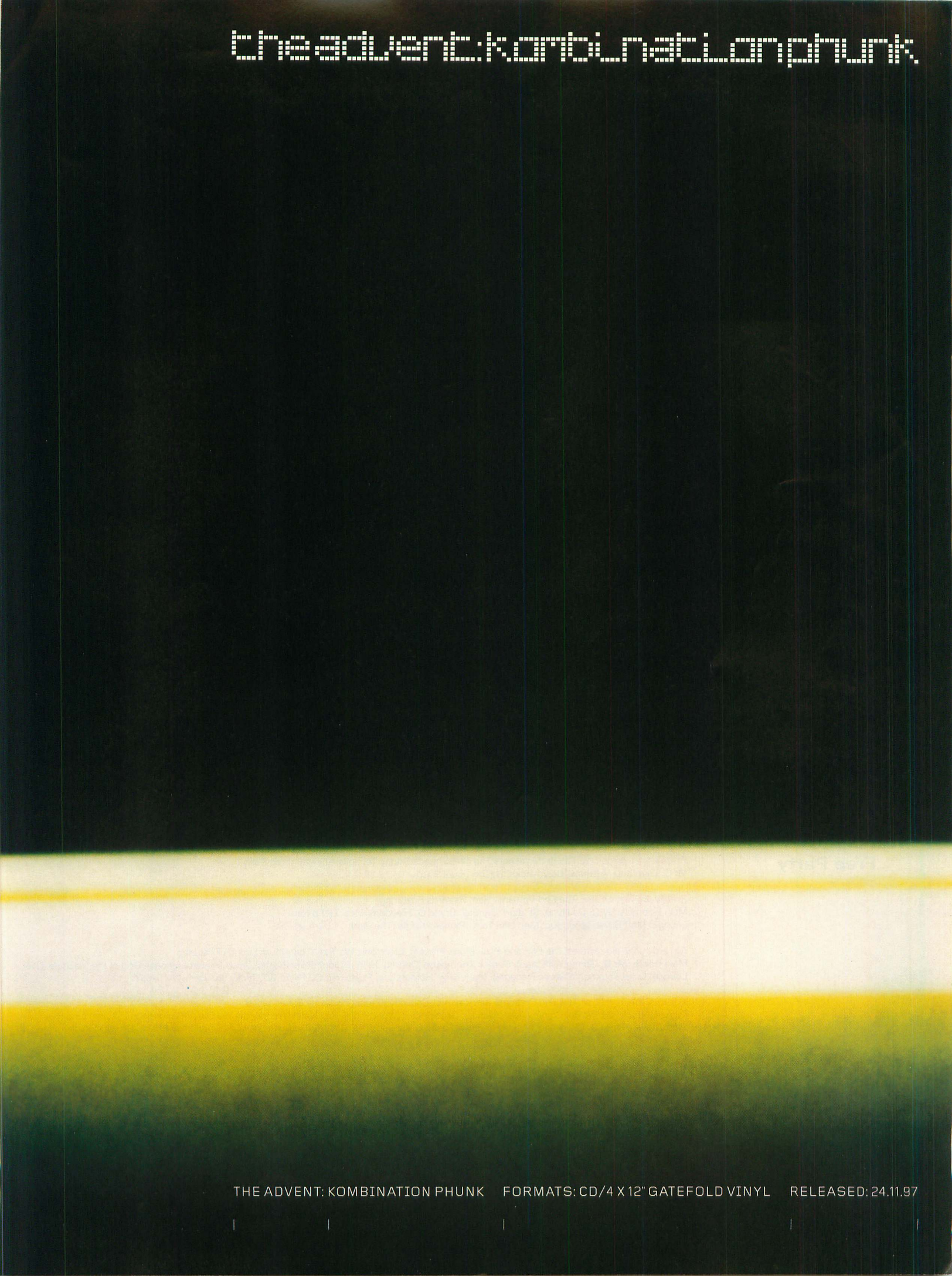
OASIS have forced the withdrawal of the new Freestylers single, "B-Boy Stance". The track, from their planned "Adventures In Freestyle" EP, features reggae MC Tenor Fly quoting from Oasis' massive hit, "Wonderwall" to the tune of the song itself.

On attempting to gain clearance for the "homage", the breakbeat crew ran into an official policy by which Oasis are refusing anyone permission to sample their music. Previous cover versions of "Champagne Supernova" and "Wonderwall" in a Euro-pop and jungle style respectively both met with the same problem.

The Freestylers (The Sol Brothers' Andrew Galea and Aston Harvey plus producer Matt Cantor) claim they never intended to rip Oasis off.

"Reggae DJs do this kind of thing all the time. We didn't really think Oasis would object because it's a credible track and it's our own take on it."

The EP, already "Essential New Tune" by Pete Tong, is now set for release without the offending track, although at the time of going to press, clearance was still being awaited on an Aerosmith sample on the other side.



THE ADVENT: KOMBINATION PHUNK FORMATS: CD/4 X 12" GATEFOLD VINYL RELEASED: 24.11.97

THE END

Saturday 6 December **The Ends 2nd Birthday Featuring**
Mr C . Basement Jaxx. Darren Emerson. David Holmes. Matt Silver. Weird Beats Collective.
Headrillaz (Live). J-Knights (Tom Middleton). Usual Suspects (Layo and Matthew 'Bushwacka' B)
Live Audio Broadcast on 'XFM' via ISDN 10.00-7.00 £15 Guests £10 Memb/Conc

Free Party

Friday 14 November The End Presents The "Who needs Danny Tenaglia Anyway" Free Party
Mr C. Layo and Matthew 'Bushwacka' B (The Usual Suspects) 10.30-4.00 Free

Friday 21 November The End Presents Ram Records Featuring
Main Room: Andy C. DJ Hype. Shimon. Randall. Bryan G. Freedom. Mcs: GQ & Fats
Lounge: Matt Silver. Moonpup. Man Like Toby. Richard Norris (The Grid) 11.00-5.00 £10

Saturday 22 November The End and Plink Plonk Present 'Electronic Warfare' The Album Launch Featuring
Main Room: Mr C. Gemini (Chicago). Derrick Thompson (Detroit). Mark Broom (Pure Plastic). Asad (Reverberations). God of the Machine (Live).
Lounge: Luke Solomon (Classic Records). Mark Dale. Homegrown Featuring: DJ Redz. J.T, Tricky and Benj 11.00-7.00 £13/£10

Friday 28 November The End Presents Blackmarket Collective Featuring Nicky Blackmarket.
DJ Ash Attack. DJ Profile. Clarkey (Metalheadz). Grooverider (Worldwide). Ray Keith (Worldwide). DJ Die (V-Recordings). Mickey Finn.
Mcs: Stevie Hyper D. Cleveland Watkiss Lounge: Fused & Bruised: The Mild Mannered Janitors. Scissorkinks. Shack. Slinky Merlinky
11.00-5.00 £12/£10

Friday 5 December The End Presents Skint on Friday X-Mas Special Featuring
Skint Records Residents: Fatboy Slim. Hardknox. Lo Fidelity All Stars. Cut La Roc. Midfield General and Special Guests 11.00-5.00 £12/£10

Friday 12 December The End Presents 'The Ganja Kru' Featuring
DJ Hype. Pascal. Zinc. Swift. Randall. Brockie. Andy C. Mcs: GQ and Fats 11.00-5.00 £12/£10

The End West Central Street WC1 **T** 0171 419 9199 **F** 0171 419 9099 **Email** Info @ the-end.co.uk
www.the-end.co.uk

CREAM AND MINISTRY IN COMPO CLASH

CREAM and MINISTRY OF SOUND locked horns at the beginning of this month when they both released compilation albums on the same day. The third in Ministry's "Annual" series – which notched up phenomenal sales of over 750,000 copies last time around – and Cream's second "Cream Anthems" – which scored sales of 163,000 when the first one was released in November 1994 – both came out on November 3. Additionally, it's rumoured that Cream originally came up with a poster campaign which set the two clubs up against each other in a fashion akin to the notorious Oasis versus Blur kerfuffle of 1995.

A spokesperson for Ministry Of Sound, managing director Mark Rodol, said: "Ministry weren't willing to play ball with the concept of the two clubs battling for supremacy. The 'Annual' series sells so much more than the Cream compilations that they can't be compared. Basically, Ministry feel it would help Cream, but not them and it's hardly accurate to liken it to Oasis Versus Blur, because those bands were at a similar level at the time."

Cream boss James Barton refused to comment on the abandoned advertising campaign, but said: "It wasn't intended that both albums should come out on exactly same day but it's obviously a good idea to release them then if you want to cash in on the Christmas period. So much has been said about the rivalry between our two clubs but, frankly, I'm not really bothered about what Ministry are up to at all.

"We've got a great tracklisting and excellent artwork, and hopefully the public will decide for themselves which is the best album," added Barton. "I hope the Ministry sell a lot of copies of their album but I hope that we sell one more."

★ Cream have denied rumours that Sasha is to become a resident at the club, but have confirmed that he will be DJing for them on a regular basis next year.

CREAM VS MINISTRY

It's Christmas soon. Santa's waiting for your scrappy piece of paper with your requests on. You've only got enough for one year-end compilation. But how can you choose between Cream's "Anthems '97" and Ministry Of Sound's "The Annual III"? We asked Santa's little helper elves to take a day out their busy schedule to sort it out for us

CREAM ANTHEMS '97

WHO'S MIXED IT THEN?
Bang-bang boys Paul Oakenfold and Nick Warren.

HANG ON A MINUTE, SOME OF THESE TUNES ARE ON MINISTRY'S ALBUM: What, you mean like Dario – "Sunchyme", Stretch 'N' Vern – "Get Up! Go Insane", Prodigy – "Breathe", JDS – "Nine Ways", Olive – "You're Not Alone", Brainbug – "Nightmare", Slacker – "Your Face", Jaydee – "Plastic Dreams" and Ultra Nate – "Free"?

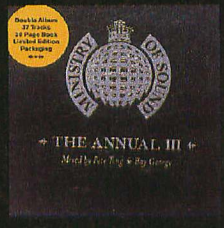
YEAH, EXACTLY: Well, hold on to your sleigh bells just one minute big fella. Because only Cream have got Chemical Brothers – "Block Rockin' Beats", BBE – "Flash", 187 Lockdown – "Gunman" and Way Out West – "Ajare".

SO IS IT FLASHER THAN A DIRTY OLD MAN'S OVERCOAT THEN? Nice description. Actually, Cream's packaging is just your usual run-of-the-mill clear CD case. Inside, they've not exactly pushed out the creative boat either, opting for a not-too-fancy insert sleeve with loads of pics of that Cream-as-SS-Enterprise logo. 1997 – much the same as 1996 it appears.

SANTA'S A BIT TIGHT WHEN IT COMES TO PAYING US ELVES: Well, form a union then.

NO, WHAT WE REALLY MEANT WAS, HOW MUCH WILL IT COST US? Oh, sorry. Er, £14.99.

ELF RATING?: Seeing as you're really rather small people and you've got a hard lot on Christmas Eve schlepping all those horrid prezzies around, you might like the Cream one cos it's lighter on your backs.



THE ANNUAL III

WHO'S MIXED IT THEN?
Contract jobbers Pete Tong and Boy George

HANG ON A MINUTE, SOME OF THESE TUNES ARE ON CREAM'S ALBUM: What, you mean like Dario – "Sunchyme", Stretch 'N' Vern – "Get Up! Go Insane", Prodigy – "Breathe", JDS – "Nine Ways", Olive – "You're Not Alone", Brainbug – "Nightmare", Slacker – "Your Face", Jaydee – "Plastic Dreams" and Ultra Nate – "Free"?

YEAH, EXACTLY: Well, hold on to your sleigh bells just one minute big fella. Because only Ministry have got lots of speed garage biggies like TJR's "Just Gets Better", Rosie Gaines' "Closer Than Close", Double 99's "RIP Groove" and Kathy Brown's "Turn Me Out". Plus Blueboy's "Remember Me".

SO IS IT FLASHER THAN A POWDERED CLEANING AGENT THEN? Nice description. Like last year, there's a nice month-by-month guide to 1997 that's bound in lizard-green mock leather. Just like an annual, really. Even if it does reckon North London's Stay Up Forever is a "Scottish techno and trance label".

SANTA'S A BIT TIGHT WHEN IT COMES TO PAYING US ELVES: Well, you can always come round and help me out in the garden for a few dollars more.

NO, WHAT WE REALLY MEANT WAS, HOW MUCH WILL IT COST US? Oh, sorry. Er, £16.99.

ELF RATING?: When Santa knocks off work, we reckon he'll sit down with a nice hot steaming mug of liquid E, pull out his hash pipe and settle down *sans* pullover to the sound of the Ministry. Cos that's the kind of guy, he is.

SNAPSHOTS

WORLD DANCE's party in Moscow in September was interrupted when a bomb scare meant the 1,000-capacity venue had to be evacuated. Clubbers at the bash were not given time to collect their coats and spent more than an hour outside in temperatures nearing minus five degrees Centigrade. "We reckon it was rival club promoters in Moscow who were trying to deter us from putting on parties there," said a World Dance spokesperson... Phil Perry's FULL CIRCLE club closed for good after seven years on October 26. See page 158 in Insomnia for "The Ups And Downs Of Full Circle"... Apologies to TERRANOVA, who appeared in the Phuture section of Muzik's October issue. They're signed to All Good Vinyl rather than R&S... Squabbler's Corner: FAITHLESS considered taking legal action against Sash! because of similarities between a riff on their "Insomnia" track and one in the fluffy trancer's "Encore Une Fois". "We wanted to have a pop at him but, according to a musicologist, the riff was too far away from the original," said a spokesperson for Faithless. "We also wanted to have a go at DJ QUICKSILVER (for his "Bellissima" track) because we felt that was even closer to our riff, but again we were advised against it." Then there's speed garage anthem "Industry Standard Vol 1", which has been picked up by NORTHWESTSIDE. The vocal sample was lifted from a US garage track called "I Refuse" by Semore, originally on i! Records, then passed on to Locked On Records and then passed on again to XL. It's claimed that they had all made attempts to stop the release of the "Industry Standard" version, but that the matter is now resolved. A spokesperson for Northwestside said: "We're part of a major label (BMG) and we're not in the business of committing crimes. We're friends with XL and we're well aware that they've got the original record where the sample comes from..." The LONDON DANCE MUSIC SEMINAR, which takes place at the Leisure Lounge on November 27, offers a chance to find out more about the legal position on sampling and other related issues. Organised by MCPS, PRS and PPL (the societies which represent the rights of composers, publishers and performers) and with Judge Jules and Moving Shadow's Caroline Butler already confirmed as panelists, the seminars start at 6.30pm. Call 0181-664-4700 for more details.

NEWS

AND ANOTHER THING

BEN TURNER gives you a piece of his mind

SPEED GARAGE IS HERE TO STAY

THE tide is turning and a change feels like it's on the way. At the time of going to press, the National Top 30 featured three records which have helped define a London club scene which is having more impact on the national sales chart than any other genre in recent years. Yes, like it or not, speed garage is here to stay. With R.I.P., Scott Garcia and Roy Davis Jr all hitting home in the same week that much-hyped tunes by Nalin & Kane, Revival 3000, Deep Dish and Byron Stingily struggled. The speed garage clubs are full of active record buyers who, if they hear a killer tune being rewound three times at Sun City or Twice As Nice, respond and actually buy the track. Would Davis's "Gabriel" be placed where it is if his record had been kept in the hands of purist deep house DJs all that time? Of course not. All it needs now is Radio One to see its full potential and get in line with the music which is fighting its way up the country. London and the Midlands are hooked already, the North is next.

FULL CIRCLE R.I.P.

STRANGE then that the words R.I.P. should be inserted next to the name Full Circle in the same week that said speed garage producers reach the Top 20 and the legendary club closes its doors after seven years. A sign of the times perhaps, but also a very sad day for Full Circle and anybody with memories of the atmosphere and the music at this pivotal club. The closure was celebrated with a storming grand finale which saw Carl Cox, Diesel, Terry Farley, Jim Masters and Justin Robertson spinning the old favourites which helped establish Phil Perry and Fiona Crawford's Sunday afternoon club all those years ago. Perry, rather than ranting about how things ain't what they used to be, has decided to open a new club in Kingston called Sounds Of The Suburbs. We're all gutted to see one of the last bastions of acid house call it a day, but things must move on.

Respect to Perry and Crawford for years of hard work and happy memories.

CLAMPDOWN ON PIRATES

Aerial warfare

THE RADIO Communications Agency, the body which governs Britain's airwaves, carried out eight raids on London pirate stations in just one week last month. A spokesperson for the agency said that for legal reasons, they could not disclose which stations had been raided, though Freek and Kool FM are thought to be among them.

"It's easy for us to get the transmitters, but it's just as easy for the stations to put a new one up the next day," explained the spokesperson. "We'd like to track down the studios and confiscate equipment and records. But as soon as we disable the transmitter, the stations know we're after them. If they've got any sense, they immediately go off air then and stop giving out a signal, which means we can't track them down.

★ Research into radio audiences revealed dramatic decreases in the number of people tuning in to music stations in the London area. It's thought the popularity of pirates is to blame.

VOTE FOR YOUR ALL TIME FAVOURITE DANCE SINGLES

AND WIN A YEAR ON A TOP RECORD COMPANY MAILING LIST

MUZIK want to know your all time favourite dance singles, and we're giving away a year on the DJ mailing list of either Skint, Deconstruction, XL, Manifesto, ffrr or Talkin' Loud. Simply fill in the form below and tick the record company you'd like to receive a year's free tunes from. The replies go into the editors baseball cap and there's ONE winner per label. Easy now, selectors!

Send your entries to "My Favourite Tunes", Muzik, IPC Magazines, Stamford Street, London SE1 9LS

MY FIVE FAVOURITE DANCE SINGLES ARE . . .

1. .....
2. .....
3. .....
4. .....
5. .....

tick one box only

☐ XL
☐ skint
☐ dc Deconstruction
☐ manifesto
☐ ffrr
☐

NAME: ADDRESS:

UNIVERSE & MEAN FIDDLER PRESENT

ISLAND UNIVERSE

NEW YEAR'S EVE 1997 @ THREE MILLS ISLAND

THREE MILLS ISLAND STUDIOS, THREE MILL LANE, LONDON E3 3DU

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FELINE
DJ SHADOW
JAMES LAVELLE
PSYCHONAUTS
DJ RAP

TECHNO ROOM

PLASTIKMAN (LIVE)
MATT CARTER
JON COOKE
BILLY NASTY
GAYLE SAN
RICHIE HAWTIN
JEFF MILLS

BLUE ROOM

DJ GINGER
& DJ YACO VYN
SUN KINGS (LIVE)
ALIEN (LIVE)
MONTAUK P (LIVE)
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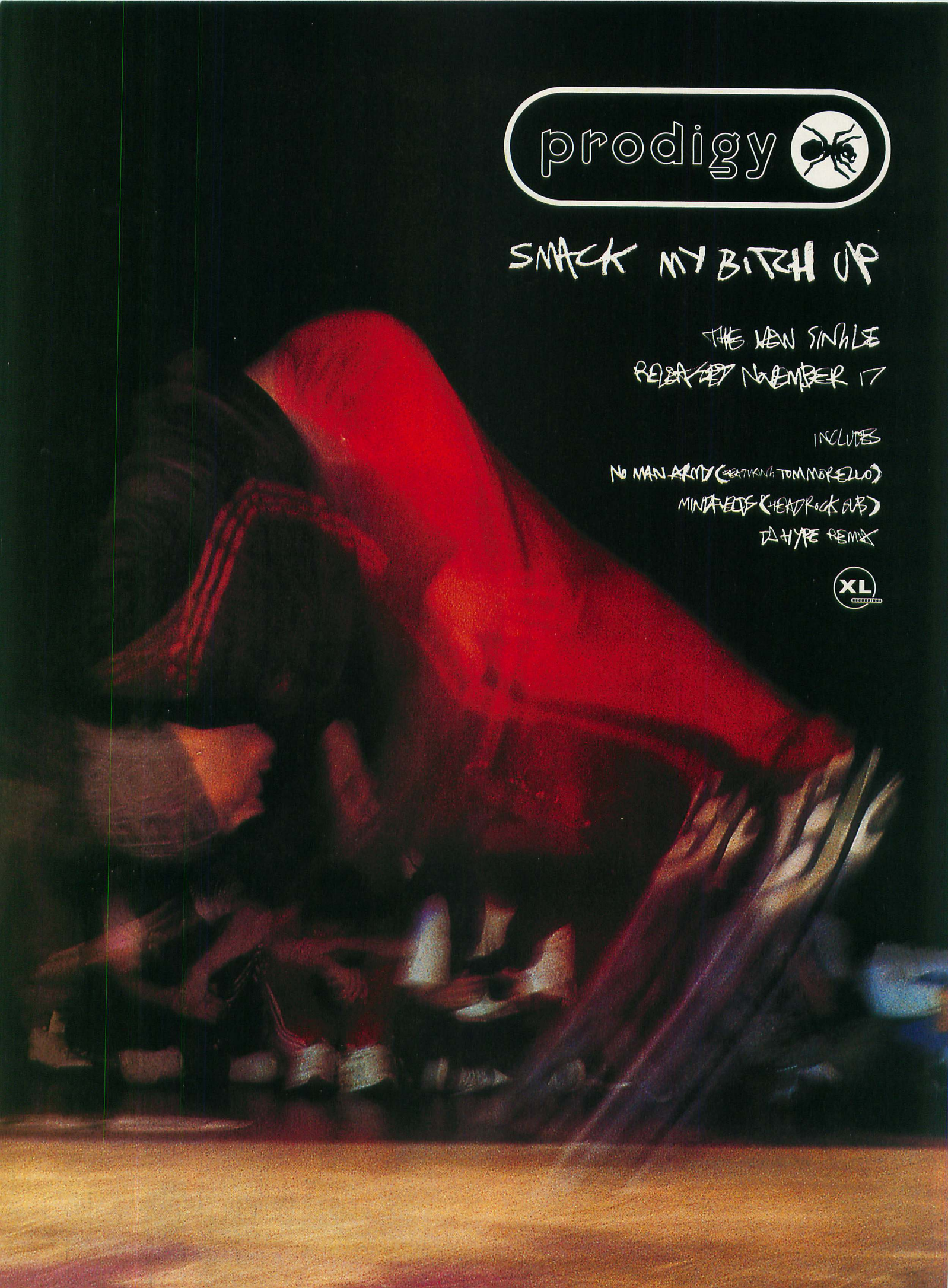
97

subject to licence over 18's

DESIGN & PHOTOGRAPHY: ABSOLUTE ZERO


prodigy
SMACK MY BITCH UP
THE NEW SINGLE
RELEASED NOVEMBER 17
INCLUDES
NO MAN ARMY (FEATURING TOM MORELLO)
MINDFIELD (HEADROCK DUB)
DJ HYPE REMIX
XL

with Ballantine's URBAN HIGH

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

saints & sinners

anonymous punter

Skint Tent, Brighton's Tsunami festival. Norman Cook finishes his set and wanders off for a beer. Anonymous punter is not happy, gets up on stage and slams on a copy of Cook's own "Michael Jackson". Place goes mental. So does Cook. Who are you? Respect anyway.

dave beer

The legendary Back To Basics promoter had the kind of stag night people will be talking about in 10 year's time. Except us, cos we can't actually remember much, save that it was in a Chinese Elvis restaurant and... Err, that's all.

oasis

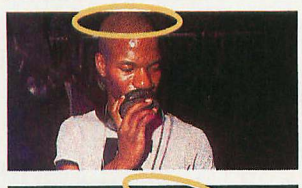
The Gallagher brothers sealed their friendship with Goldie by flying the toothy junglist up to Aberdeen for his birthday to join them on the opening night of their recent tour.

armand van helden

Having recently remixed the Stones, Van Helden's manager was called by Mick Jagger saying Mick was in town and would like to meet Armand. Not only did Van Helden refuse to meet him, he wouldn't even take the rubber-lipped rocker's phone call!

tony good looking

Bukem's manager may have a background in the building trade and pride himself on having the manners of an angry squaddie, but there's no doubt who stole the limelight in that recent "Modern Times" documentary. Now where's that bloody ironing board?



green velvet

Playing live as part of their Amsterdam Dance Event weekend, the Velvet one managed to get the Escape club to lay on free cannisters of laughing gas all night to help move things smoothly along. Boy, did we laugh! And laugh! And...

james bradley

Top prog houser James is this month's unluckiest man. First off, while playing at Bakers in Wolverhampton, someone drilled into his car with a Black & Decker, nicked his stereo and phone, causing more than £1,600 worth of damage.

james bradley part two

Soon after the break-in debacle, James was DJing in a Nottingham club of dubious calibre. After he was "paid", he discovered he'd only been given half his agreed fee and was then threatened with a good cuffing if he complained.

james bradley part three

And most recently, the man was playing in Barnsley. A fight broke out in the club, spilt over towards James and ended up with his wife getting smacked in the face by a flying fist. Any happy stories we asked? "Don't know the meaning of the word" he replied!

a certain taxi driver

Muzik's breakbeat guru Adam Freeland was consumed with grief when he left his records in a taxi after playing Bar Rhumba. Rather than head straight down the Record & Tape Exchange, Joe Le Taxi actually drove back to the club and left them for Adam to pick up.

pete jenkinson (paper records)

Paper Records' large-livin' man was on top form at In The City in Glasgow. After a particularly heavy session, he was spotted being carried semi-conscious out of the Sub Club. Except it took no less than FOUR bouncers to remove his considerable form from the premises!

derek dahlarge

Big beat's monster DJ is the man behind the Ministry's latest "FSUK" compilation. Or is he? Word reaches us from informed sources that Mr Dahlarge was in fact nowhere near the studio when the album was being mixed.

elliot eastwick

The Manc DJ was a little wide of the mark when playing the Jockey Slut party at In The City. Booked to play his all-time five favourite records, he managed two gabba tunes and Nick Berry's "Every Loser Wins" before being forcibly removed.

afrika bambaataa

Godfather of hip hop and electro he may be, but he's still managed to sorely upset the Heavenly crew by pulling out of their Rock The Planet tour which he was meant to be headlining. And it's his second cancellation for the Heavenly lot to boot.

sasha

After a hard night at Ireland's Lush, Sasha was dropped off the airport for an early morning flight straight to Miami. He checked his bags in, went through to the departure lounge, went to sleep and woke up an hour after the flight had left. Doh!

anthony pappa

Thanks to Lush for another top story, this time concerning the Stress DJ Pappa, who tried to keep up on a drinking session with Dave Seaman and Col Hamilton. Only he ended up asleep in a car park with his head nestling delightfully in a pile of mouldy pizza.

the roxy club (amsterdam)

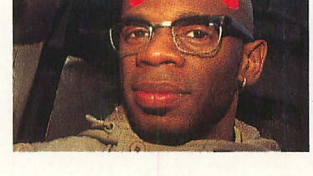
The home of Dimitri's Thursday night sessions wasn't too hospitable when the Muzik crew turned up recently, throwing us out for answering a mobile in the venue's lobby. "Lowering the tone" they claimed. "No, just answering the tone", we replied.

david holmes

You'd have thought his records were good enough to sell themselves. But no. Homer was spotted buying tunes in London's Rough Trade recently. And half an hour later, by pure coincidence, the discs at the front of every rack were by, er, David Holmes. How strange.

john digweed

Poor Diggers got a bit carried away at the launch for the "Colours" album at Archaos in Glasgow. Groping around drunkenly for his record box, he managed to literally pull the plug on a rather bemused Terry Farley, plunging the entire club into silence.



eric gooden

The Bush label boss got a bit over-excited at Cream's fifth birthday party. Trying to get up the ram-jammed stairs, he ended up in an altercation with someone from 3 Beat and gave him a thumping. Thankfully, they've kissed and made up since.

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

we got lucky again!

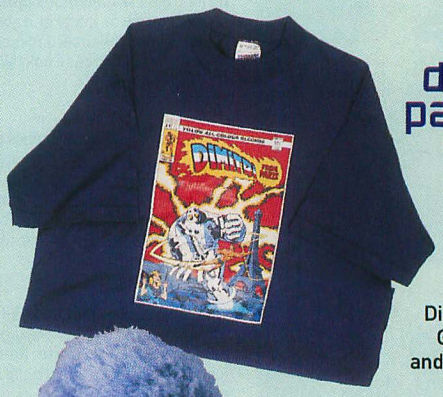
blaggers plc

hanging onto the coat-tails of consumerism like a hungry dog on the scent of a big fat bunny wabbit

(right and below) Pringle, £46.25 each *For stockists call 01450-360-259*

bobble hats

Apparently bobble hats are fashionable again so unless you can get your gran to knit one, why not pop one of these winter warmers on your bonce. Coming next month: mittens on a string.



dimitri from paris t-shirt

He's here to save the world, with his fine taste in Gauloises ciggies, pistachio containers and novelty cocktail umbrellas. He is Dimitri From Paris, the Gallic Austin Powers, and now he's got his own superhero T-shirt.

Quicksilver, £24.99. *For stockists call 0171-836-6350*

Antoni & Alison, £40. *For stockists call 0171-833-2002*

The Hat Shop, £14.75. *For stockists call 0171-247-1120*

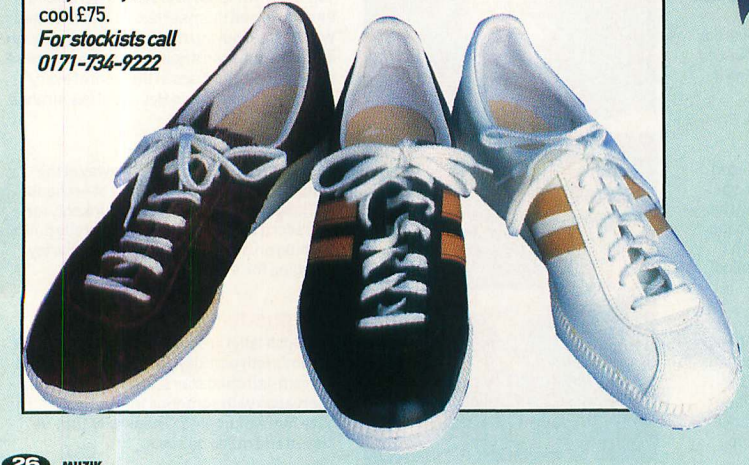
trainerwatch

Oh mum, you just don't understand

C Kitzmantel

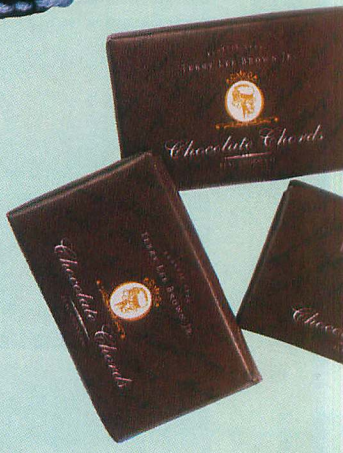
You might catch them strolling down the catwalk at Helmut lang's fashion shows, but these unpretentious plimmies started off as the Austrian Army's official training shoe. Hard-soled and barely padded, Kitzmantel trainers are everything hardcore sneaker pimps hate. But their lean retro design, skinny laces and clashing Seventies colour schemes (anyone for blue and orange?) have replaced Converse Jack Purcells as the sports shoe of choice for high fashion folk slumming it. These old school revival pressure pumps used to cost a tenner in your local army surplus. Today they'll set you back a cool £75.

For stockists call 0171-734-9222



jonny l slipmats

XL come up trumps again in the promo item department. Following on from their Prodge fluffy bog-seat cover, for the release of Jonny L's "Sawtooth" album, they've fashioned slipmats with, yup, saw-teeth. No idea how to get hold of them, but if you turn to our Freebie Jeebies page you can win yourself a copy of the album and XL have promised to chuck in a pair of slipmats for the winners as well.



most wanted

bodywarmers

"Here comes the summer" some band called The Undertones once sang. But how come nobody ever came up with a tune called "Here Comes The Winter"? Or "The Snow Has Got His Nice Bobbly Ski Hat On"? Or "You Are The Hailstone Of My Life"? Sad thing is, nobody appreciates winter for what it really is. A damn good chance to wear puffa jackets, which means nobody knows that although you look like a hulking, knuckle-headed gorilla, you are actually, underneath all those layers, pipe-cleaner person. Anyway, here's some puffa jackets with bits cut off to make them a bit cheaper. Well, some of them.

Schott, £99. For stockists call 0171-436-0986

Spiewak, £95. For stockists call 0171-581-0900

Hooch, £75. For stockists call 0161-273-1274

Quicksilver, £69.99. For stockists call 0171-836-6350

Napapijri, £90. For stockists call 01785-819-787

Henri Lloyd, £75. For stockists call 0161-799-1212

Hooch, £45. For stockists call 0161-273-1274

choco loco

This month's most edible goodies. To promote Terry Lee Brown Jr's second album "Chocolate Chords", those clever Plastic City people cunningly avoided the obvious (a pair of cord trousers made entirely out of chocolate – fashionable but liable to get very sticky in clubs) and opted for the more subtle after-dinner munchies you see here. Meanwhile, fashion types Hysteric Glamour are going for the Valentines Day vote three months early with this chunky "Love" chocolate (above). A snip at £10.50!

Available exclusively from Browns Focus. Call 0171-629-0666

stone island cd-rom

It's another CD-Rom from hyper fashionable Stone Island label, this time showcasing their Autumn/Winter collection. But hold your technophobic horses, people. This one's actually rather good, with lots of moving images displaying just how their clothes zip up and fold down, plus info and piccies of their new gloves, hoods and cosy fleeces. Free from all major Stone Island stockists. Which is more than we can say for the coats.

Call 0171-287-6767 for your nearest outlet

nalin & kane

Sunshine-flavoured trance anthems? That'll be Nalin & Kane's Ibizan smash 'Beachball'. Meet the Dusseldorf duo who booted it into clubland

THE best place at any house party is always the kitchen. Think about it. The kitchen is where people talk most openly, smoke the heaviest skunk and negotiate the best coitus on piles of coats in upstairs bedrooms. It's also where, in Dusseldorf, 1993, Nalin was on the decks when Kane bumped into him with a can of Hofmeister. The lager spilt. The duo gelled. The rest is history.

"I blabbered something about producing music," explains Kane. "At the time I was working in the studio with Karl Bartos of Kraftwerk in the basement of a disused furniture factory, but it was a project which didn't really work. I asked Nalin if he'd like to take Karl's place. He had absolutely no experience, but that didn't matter. What he had was a great pair of ears, ambition, and some original ideas."

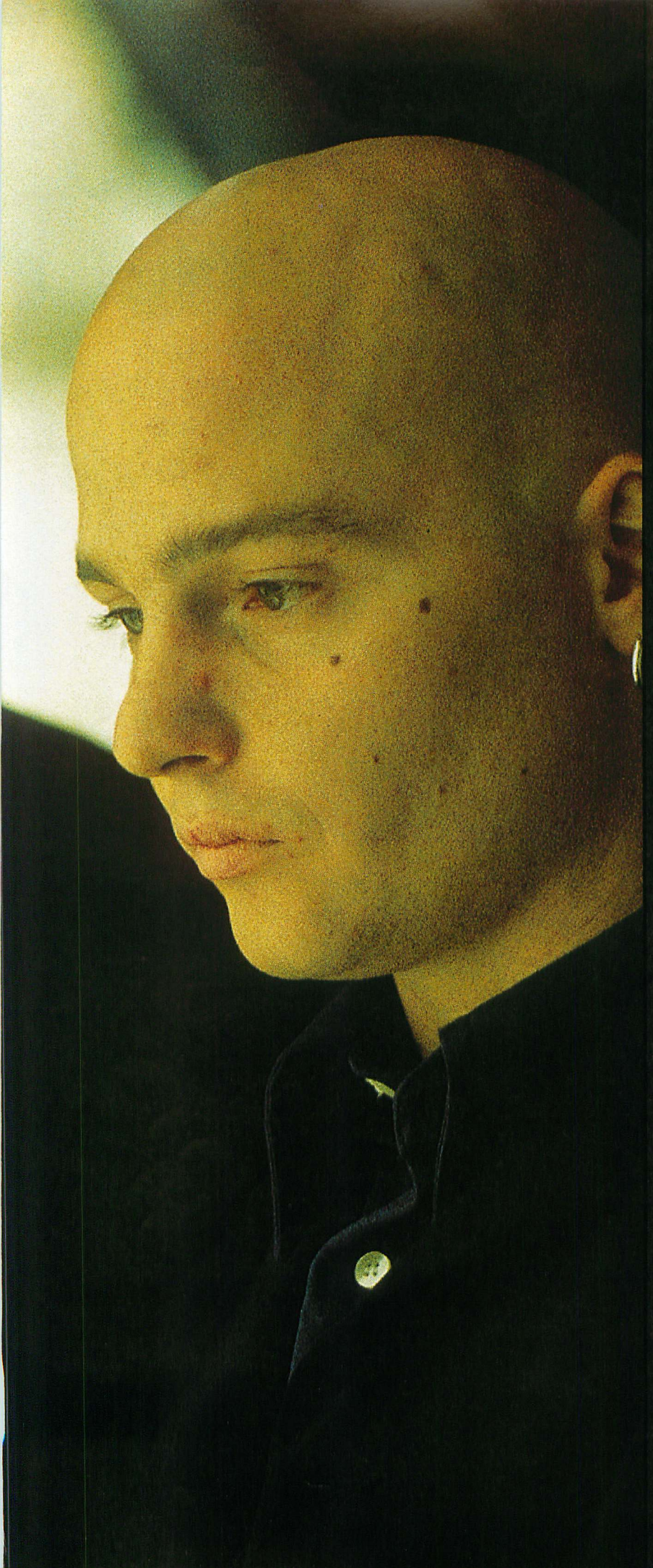
One of those first ideas was for the duo (real names Andreas and Ralf) to turn themselves into Adre-nalin and Hurri-kane. Arf. More substantially, they knob-twiddled their debut outing, "Call You From Dusseldorf" on Shampoo, before founding their own label, Superfly, a strictly no-cheese Euro house stable. More hits followed, including "K People" and "Planet Orange".

Then came their breakthrough in the funky trance form of "Beachball", an Ibiza anthem licensed to Germany's Motor Music, then the UK's Hooj Choons and finally London. The cut first spun by DJ Nalin on acetate at Westphalia's Ratinger Hof club became as globally massive as its samples of waves, seagulls and endless summer vibes are universally appealing. But were the duo surprised?

"Yes, I definitely was," says Kane. "At first I didn't reckon so many people could connect with an image which I find so personally appealing. But then I realised lazy summer days hold the same appeal for everyone!"

'Beachball' is out now on London. The follow-up, 'Talking About', will soon be available on Import

words DAVE FOWLER



uppers & downers

muzik's guide to modern clubbing

uppers

- Faithless taking Sash! to task for ripping off their sound Justice will be done
- Seeing whole clubs singing along to the Dreem Teem "Theme"
- Progress. Five years old and still at the top
- The forthcoming Air long-player. The album of 1998
- Stephen Fry's comments about Ecstasy: "One should try everything once, except incest and country dancing"
- BBC2's hilarious LTJ Bukem documentary. "Spinal Tap" goes drum & bass
- Prince Naseem entering the ring to the sounds of Nu Birth
- Taking a cheeky weekend flight to Amsterdam just to check out the awesome Escape club
- Urban Takeover's remix of The Jungle Brothers. Hip hop jungle at its very best
- Turn-ups. A good place to keep your stash

downers

- Full Circle closing its doors after seven years. See you at Twice As Nice then chaps?
- Clubs confiscating your chewie. Our bleeding gums demand some Wrigleys
- Armband Van Helden returning to the remix conveyer belt. At $60,000 a throw, no less!
- US producers ripping off speed garage badly. It's a British t'ing, buddy!
- Going to the bar and coming back to see your girlfriend snogging the DJ
- Labour drug Czar, Keith Hellawell, threatening to clamp down on ravers.
- Going to Rome and watching the England game in a bar
- Oasis blocking the spanking new Freestylers single. So much for Noel digging dance music
- Not being able to move for an elbow in your mouth at Cream's birthday party
- Turn-ups. By a pair that fits for Levi's sake!

'Did I tell you the one about the PLO, the KGB and Des Lynam?' – Gary (l) and Leon trade theories

holy ghost

'Watch the skies,' say minimal techno outfit Holy Ghost, and they should know...

Q: Which conspiracy theory involves the CIA, PLO, Shining Path, ETA, MI5, IRA, Yakuza, aliens, Mafia, Triads, Freemasons, FBI, Medellin, MI6, KGB, Reclaim The Streets and the Loch Ness Monster?
A: The one Gary and Leon – that's Holy Ghost to you – are almost certainly cooking up in their central London studio at this very moment in time. Holy Ghost are paranoid, obsessed with covert operations, and they infuse their dark techno visions with shady underworld mythology. Or so runs the tale.

Bizarrely then, when we arrive at the Ghost HQ, we're greeted not by two nervous Trekkies furtively muttering to themselves in the recesses of their studio, but by a pair of distinctly unparanoid looking geezers who extend a hand and immediately put the kettle on. Lights flash on the mixing desks. Muscular techno pummels away from a DAT machine. A computer nonchalantly purrs in the corner. Disappointingly, this is all looking exceedingly ordinary.

"Conspiracies are all about self-interest at the expense of the majority of people, and the biggest conspiracy of all is to keep techno down," scorns Gary in broad scouse tones, fixing your correspondent with an icy glaze as if he personally were to blame for techno's continued non-appearance in the charts. "Let's face it, you don't get any pure techno in the charts, do you? To get a techno track in the charts, you've either got to do a gimmick, or you've got to cross it over and put some guitar and vocals on it."

Now there's a theory we can't possibly dispute. Understandably, the only concession to non-purism on their rather marvellous new album is the inclusion of dialogue from one Art Lukm, an officially deceased ex-CIA sleeper agent who the duo "happened upon" recently. "I've been more paranoid this year, but that's because Art Lukm's been with us," shudders Leon. "The CIA really fucked with his brain."

"We don't spend all our time being paranoid, but you've got to be aware that these things really are happening. The main thing for me is not to go to sleep," Gary concludes.

There's little danger of that, what with "The Art Lukm Suite"'s progressive textures and dark frequency manipulations. And even less so with a series of live dates that have pounded all disbelief out of techno audiences nationwide. A conspiracy of noise, perhaps? An operation of mass sleep deprivation? We'll have a pint of that, thanks very much.

BUT SERIOUSLY, FOLKS: PRESENTING HOLY GHOST'S GUIDE TO PRE-MILLENNIAL CONSPIRACY THEORIES WORTH WORRYING ABOUT

DIANA, PRINCESS OF WALES
LEON: "I'm pretty much convinced someone got rid of her. She was mixing with arab playboys and she was part of the royal bloodline. The Royals don't like that"

THE OMNIPRESENT CIA
GARY: "The CIA have got sleepers just sitting around. Look at Jack Ruby. He was a zombie assassin."
LEON: "The CIA brainwash them with drugs like MK-Ultra and build multiple personalities into people.

ALIEN ABDUCTIONS AND MORE CIA
GARY: "They're really CIA abductions, but they convince victims they've been abducted by aliens as a cover."

LIFE ON MARS, POSSIBLY
LEON: "That meteorite which they reckoned showed evidence of life on Mars recently. How did they know it was from Mars? It sounded as if NASA needed funding, which at the time they did."

MAN-MADE DISEASES
GARY: "There's the theory that AIDS was created as a population thing to keep the world on track. Some of the viruses they've created now are absolutely horrific. AIDS is nothing in comparison."

AND CAB DRIVERS, OF COURSE
GARY: "Always asking you where you've been, what you've done. There's probably cameras in there as well!"

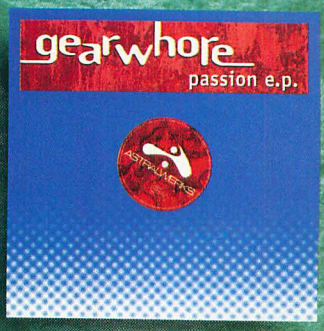
'The Art Lukm Suite' is out now on Tresor

words KEVIN BRADDOCK picture BRADLEY SOUTHAM

q-burn's abstract message
doublecross EP

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

q-burn's abstract message
doublecross EP - CD Version



gearwhore passion e.p.

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

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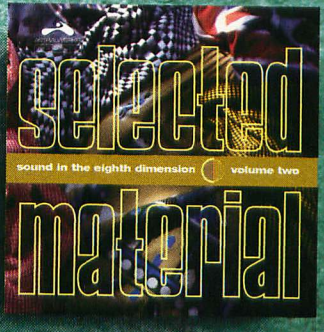

eighth dimension
selected material

10 tracks of jazzy breaks from Florida's finest crew. Featuring **Q-burns/Pimp Daddy/BMF** & more. **Out Now**

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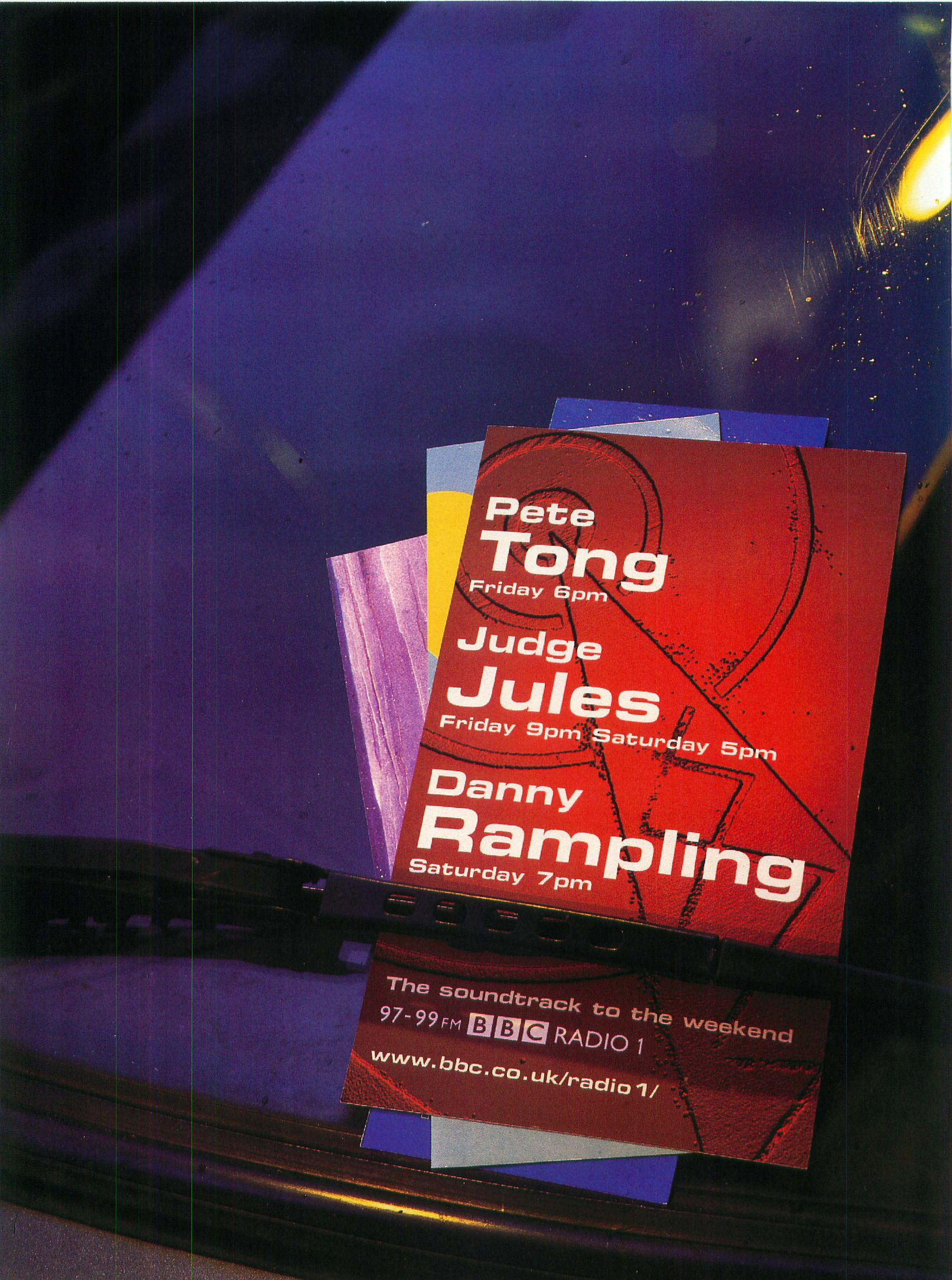
Astral Lives:

Q-Burns - Live in the UK in November

Spacetime Continuum - Planet Alice Tour with CJ Bolland - November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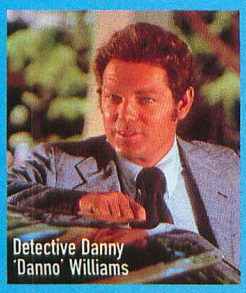
HEROES

One is Danny Williams, commonly known as top junglist LTJ BUKEM. The other is JAMES MACARTHUR, 'Hawaii Five-0"s hula-swinging Detective Danny 'Danno' Williams. They meet, they chat and Muzik suddenly finds itself double booked (groan...)


Detective Danny 'Danno' Williams

MUZIK: ARE YOU AMAZED AT THE CONTINUED SUCCESS OF "HAWAII FIVE-0"?

JAMES MACARTHUR: The life of "Five-0" is unbelievable. It was launched back in 1968 and we did about 260 episodes, but it doesn't seem like 29 years since it started. I'd never been to Hawaii before and it was the first time I'd worn an Hawaiian shirt! I still wear them now because I live in the Californian desert where it's hotter than hell!

LTJ BUKEM: How did the phrase "Book 'em, Danno" come about?

JM: My character was Detective Danny Williams and I was filming a scene with Jack Lord [who played Inspector Steve Garrett] on this sugarcane plantation on one of the islands. We'd just arrested some crooks and Jack came out with this unscripted line "Book 'em, Danno". I stood there thinking, "Who's Danno?" before I realised he was talking to me! It just kind of stuck and became the show's catch-phrase.

MUZIK: What did you think when you heard that a top British DJ was a huge fan and had named himself after that line?

JM: I was amazed! How exactly did you get the name?

LTJB: I was a big fan of "Hawaii Five-0" when I was a teenager and because my real name is Danny Williams my friends used to say "Book 'em Danno" if I was after a girl or something. That got shortened to "Bukem" and the "LTJ" part means "the DJ".

JM: Danny Williams?! Ha ha! What a coincidence.

LTJB: Have you ever DJ'ed yourself?

JM: Ha ha! Oh no, I'd be terrified of the open mic. The position of having to fill time and talk and talk would send me running out of the studio in terror! At least with TV I know what I'm going to say.

MUZIK: What do you think made "Five-0" so popular?

JM: When "Five-0" got successful, loads of other studios started up projects and tried to make shows on the islands. But all they did was pan around the beaches and palm trees. They were like travelogues for Hawaii and they just didn't work. In "Five-0" we had great locations and backdrops but we also had good story lines and characters.

LTJB: You had a great theme tune as well.

JM: That's right. There can't be many people who don't recognise it. It really summed up the feel of the show as well.

MUZIK: Do you still visit Hawaii?

JM: Oh yeah, I've got a home there and I must have been there at least five times this year. Because there's still this huge interest in "Five-0", I'm always travelling back and forth. I also lived in England during the Fifties and Sixties but I'm originally from Colorado and support the Denver Broncos of course.

MUZIK: Aren't the Broncos 5 and 0 [won five, lost none] at the moment?

JM: That's right, they are! How about that?! And soon to go to 6 and 0!

LTJB: What sort of music did you listen to as a kid?

JM: A whole spectrum of stuff. My family were very musical and George Gershwin used to play piano round our house. They used to listen to a lot of Broadway musicals. I still collect records now.

MUZIK: You've recently shot a pilot for a proposed new series of "Hawaii Five-0". What's that all about?

JM: In this new show Danny Williams has been promoted to Governor. The Governor cropped up occasionally in the original "Five-0". If there was a really important event going on, like a visit from a VIP, he'd get Williams and Garrett and say, "Take care of it".

LTJB: I've got one small favour to ask you which would really mean a lot to me. Could you record a jingle for my radio show?

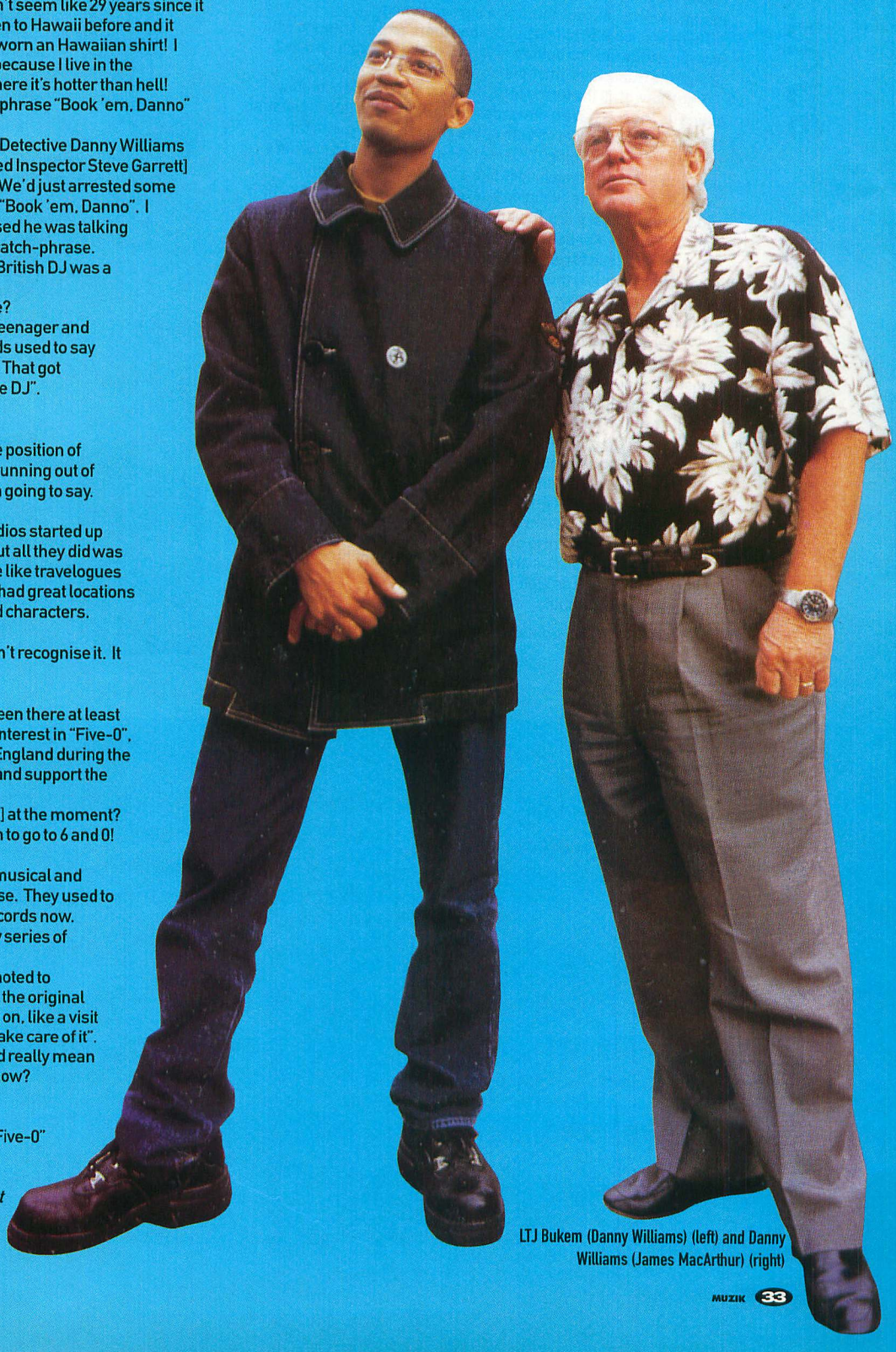
JM: Sure, no problem.

[A short pause as recording equipment is set up]

JM: Hi there, this is James MacArthur from "Hawaii Five-0" and I'm here in London to say "Book 'em LTJ!".

'Hawaii Five-0' is on Granada Plus every weekday at 5pm and 10pm. You can hear James MacArthur's jingle on LTJ Bukem's radio show on Kiss FM

words KIERAN WYATT


LTJ Bukem (Danny Williams) (left) and Danny Williams (James MacArthur) (right)

PHUTURE

runaways

Presenting the many-handed deck wrecking skills of hip hop contenders RUNAWAYS. Let battle commence!

THE world is limbering up for one of the biggest scraps since King George III met his match at the Boston Tea Party. The battleground this time? That'll be the ever-turbulent arena of scratch-mixing, and it's shaping up to be an enormous party of a very different sort. Still, we're well represented. While our transatlantic adversaries can boast the positively ambidextrous abilities of The Invisbl Skratch Picklz, Cash Money and DJ Shadow, we're pinning our hopes on Runaways, the Brighton outfit whose "Classic Tales" album offers a "journey through a hip hop fantasy".

"There are definitely a few people both here and in America who have taken the hip hop culture and revitalised it," explains Joe 2 Grand, the Runaways' mixmaster who partners AJ Kwame.

"Right now, of all the forms of hip hop, scratching is absolutely killing it. The DJs have been underground since the late Eighties so they've been able to get on with it. We're definitely up with the techniques of scratching. You've got to keep interested in what's going on because scratching is like a language, it's evolving."

With Runaways this evolution has taken them down a particularly musical breakbeat path. Their debut album ranges from the looping funk of "Finders Keepers" to the cut-up madness of "Futurism", and the duo (who used to record as RPM for Mo'Wax) have locked into a sound which evokes the wide open spaces of their home town. The album's cover features a scene of Constable's "Haywain"-esque pastoral splendour. Hardly a typical hip hop album graffiti cover.

"We decided that this was probably a little bit different to having a Futura 2000 piece on the cover," explains AJ. "It seemed to be the most crazy, outlandish idea. You wouldn't normally get a picture like this on a hip hop album. People like Mo'Wax seem to be buying up graffiti to put on posters and T-shirts and then charging ridiculous amounts for them. We think you've got to be a lot fresher than that."

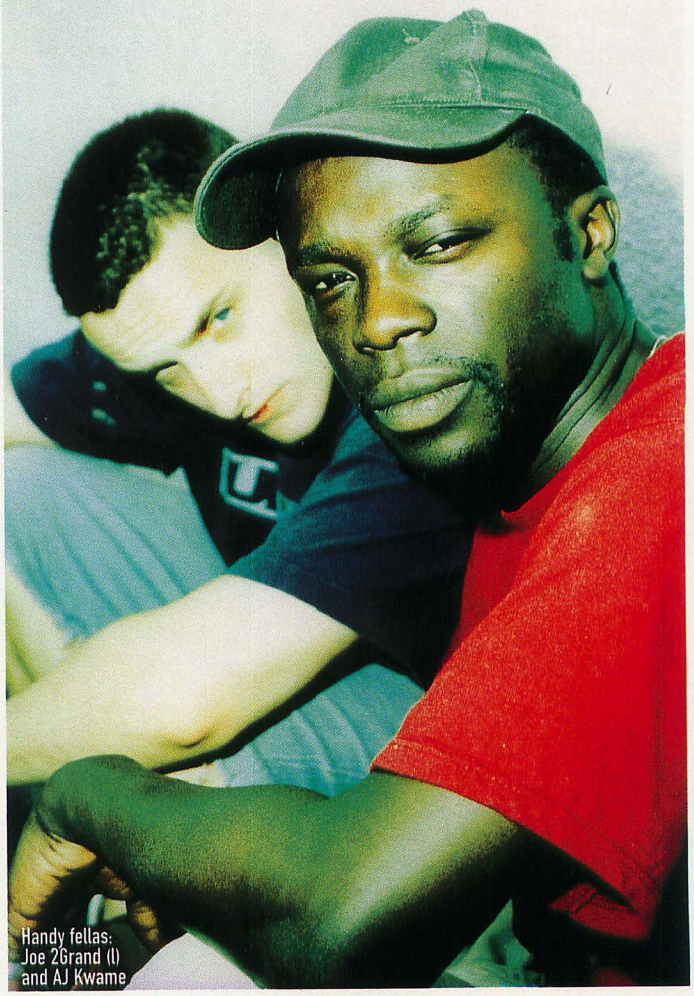
Congratulations. Runaways have just invented pastoral-hop.

"No way, those are your words, not mine," AJ protests. "This is a DJ album. There's a lot of great DJ albums coming out just now, and it's so fucking exciting. I want to buy them all! How many times do you go into a shop and want to buy all of the hip hop albums.? Virtually never. Like I said the DJs are killing it at the moment and we're just happy to be doing it as well."

So are we. Funny that.

'Classic Tales' is out now on Ultimate Dilemma

words MARTIN JAMES



Handy fellas: Joe 2Grand (l) and AJ Kwame

dream date

CLAUDE YOUNG wakes up in his London retreat and remembers a dream about his ideal gig

WHAT IS YOUR DREAM VENUE?
Club Yellow in Tokyo. It's a great venue with a spiral staircase but it's the atmosphere that's the best, the great crowd and sound system. It's the best club I've ever been to.

YOU CAN MOVE THE VENUE WHEREVER YOU LIKE. WHERE WOULD YOU PUT IT?
In the mountains outside Tokyo.

HOW WOULD YOU GET THERE?
I'd fly... Or am I allowed to teleport myself like in "Blake's Seven"?

WHO WOULD BE ON THE GUEST LIST?
It'd be a free party for anyone. But I'd make sure Peter Ford, Mark Broom, Carl Craig, Robert Hood and Jay Denham were all coming. I'd also invite the composers Steve Reich and Paul Schutze.

WHO WOULD BE BARRED FROM ENTRY?
I can't think of anyone. I don't hold grudges and am pretty open. I don't tend to get pissed off with anybody.

WHAT WOULD YOU HAVE ON THE RIDER?
Loads of champagne because I love it and loads of grass. Hmm... Also some pizza with extra pepperoni, my wife hates that!

WHO WOULD BE THE SUPPORT ACT?
Well, I'd actually rather not play myself as I always have to play. I'd like to relax listening to Jay Denham , Carl Craig and Thomas Dolby. It'd be great to have Can perform live too.

WHAT WOULD BE THE FIRST RECORD YOU'D PLAY AND WHAT WOULD BE THE LAST?
The first would be "Fire Alarm" by Eric Martin on Dancemania, a great Chicago record with whistles all the way through. It'd really get the party started and I'd play "The Chase" from Midnight Express by Giorgio Moroder last.

WHERE WOULD YOU GO AFTER THE GIG AND WHO WOULD YOU TAKE WITH YOU?
Holland with a bunch of friends. Not Amsterdam, but somewhere like Eindhoven. Japan, Holland and Belgium are my favourite places in the world. I'm really into the atmospheres and the people there.

Claude Young has an album 'Soft Thro' out now on Elypsia and has remixed Rue East's 'Remove' on Pure Plastic also out now

interview ROB DA BANK

progress

5

years

of uncontrolled mayhem.

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jon of the pleased
tony de vit
pete & russell
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£15 advanced tickets *
(+ booking fee)

saturday 20th december
dj sonique
mark moore

saturday 27th december
club classics night
with pete & russell
jools

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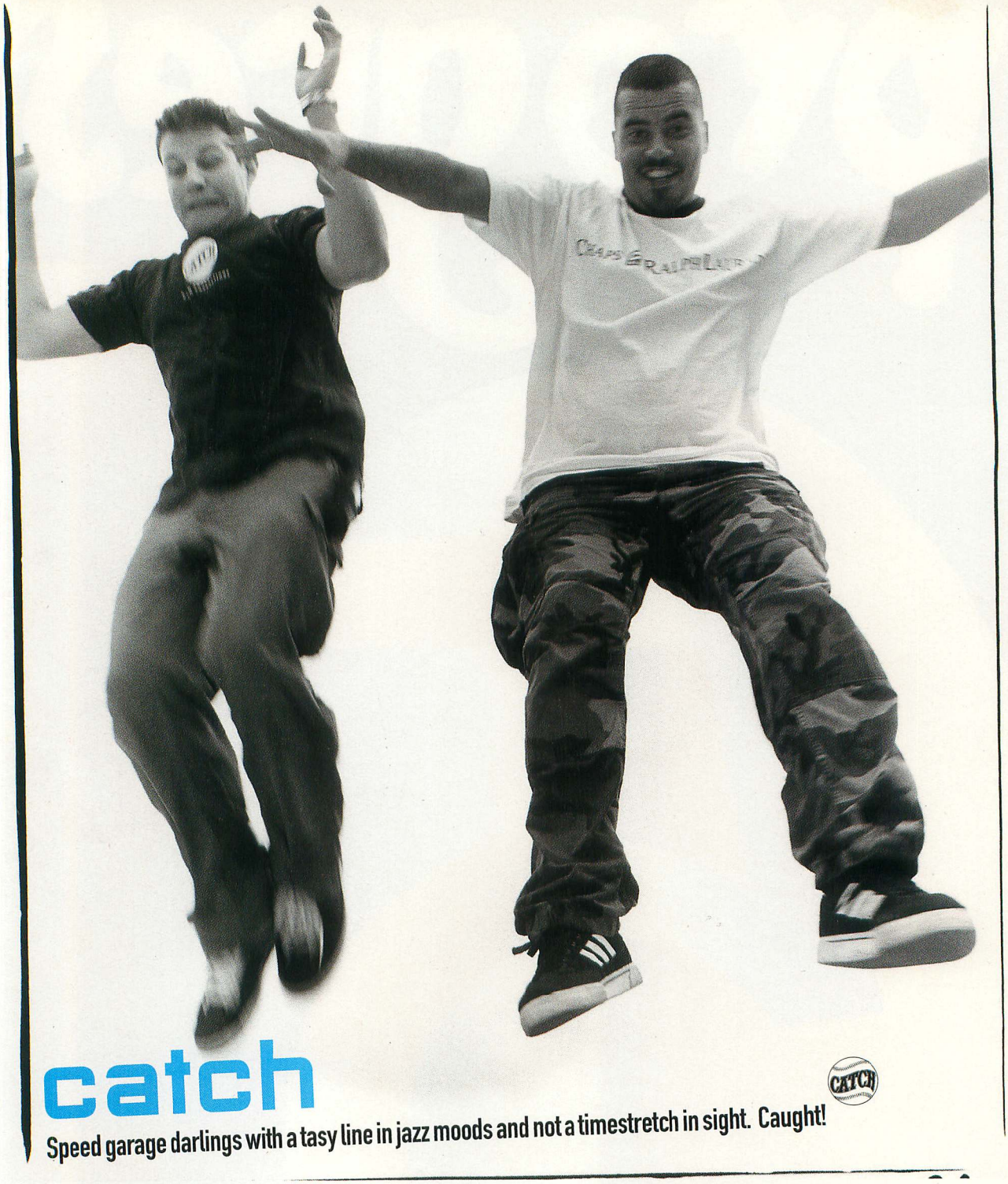

catch

Speed garage darlings with a tasy line in jazz moods and not a timestretch in sight. Caught!

OKAY, so speed garage has exploded. On the airwaves. In the clubs. On the majors. In the charts. What now? Catch, aka ex-jazz keyboard player Brian Tharme and veteran DJ Gavin 'Face' Mills, are pondering its possible future evolution. "I don't think a lot of the so-called speed garage records from the summer of 1997 are gonna sound very good come Christmas or next year," suggests Brian. "They sound great at the moment because they're fresh and new, but once you hear 10 tracks with timestretched vocals or rewinds or that 'wah' bass sound... Well," he raises his eyebrows in dismissal. "I think there's going to be be a lot of commercial hits and it will be really huge, but I don't see UK garage selling albums in the same way that jungle has... I mean 'Inner City Life' is a great album to listen to," adds Gavin, formally a hardcore producer behind the early-Nineties Psychotropic anthems, "garage tends to work better as mix compilations."

Catch (both as a production duo and with their Catch label), as you may already have surmised, are quiet reformers of the garage model rather than rude boy revolutionaries. Like Todd Edwards, their productions exist at a midway point between the classic garage dub and the hyperbolic "bubble" vocals and ruff bass of UK speed garage. And that's why Catch tracks – smoothly orchestrated songs and dubs underwritten by trademark boulder-like blocks of organ – get played by Paul "Trouble" Anderson, Roger Sanchez and Tony Humphries as well as the speed garage cognoscenti. No surprise also that they're renowned for their exacting production standards. Even their early Anorak Trax series made disco cut-ups sound polished. "I'd say the backbone of our production is the fact that I come from a jazz background and Gavin comes from production and DJing," reckons Brian, formerly a professional keyboard player with the Tony Bartelli Jazz Quartet, who has also recorded with Jean Toussaint. "Other producers get live musicans in, so they think, 'Hey, we've got a keyboard player, let's stick a big 32-bar Ramsay Lewis keyboard solo in there', and it sounds like it's pasted on. I can spot it instantly. Now I use my musicality in different ways. In fact, I'm often the one to say, 'Oh no, we don't want any jazzy chords in there, we want a nice stab chord or something'."

Yet another good reason why Catch tunes rock.

words BETHAN COLE

fat city · wildstylz · the old skool · WARP · Wall of Sound · Dope On Plastic · Kahuna

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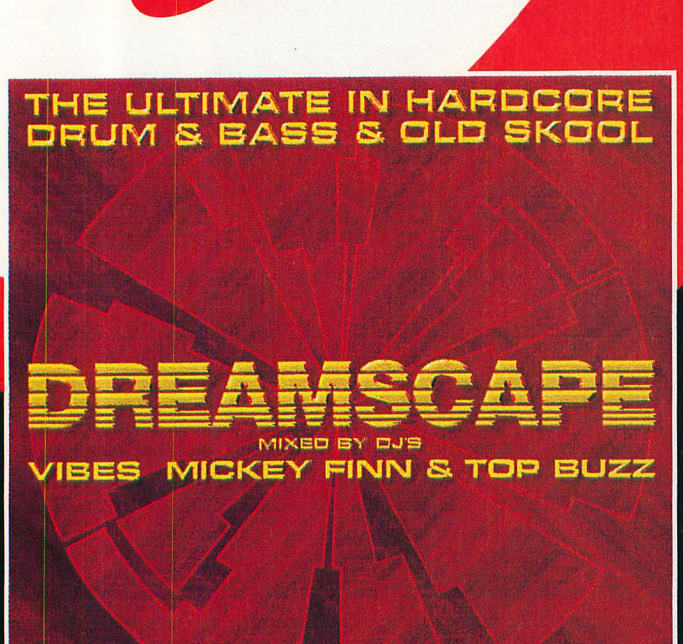

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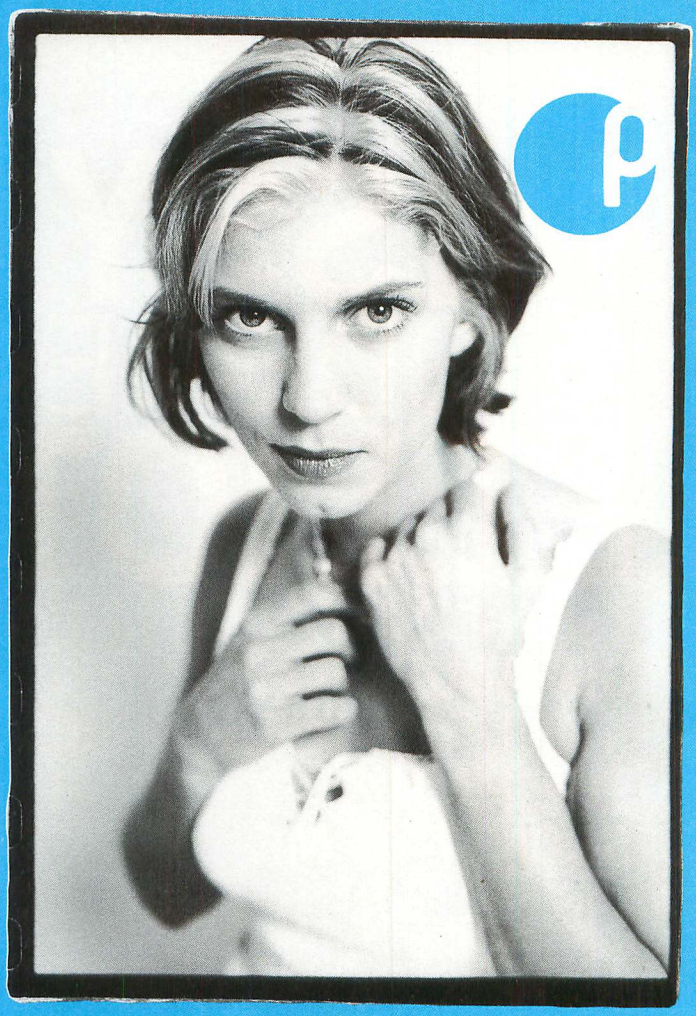
DJ OF THE MONTH

dj heaven



BORN: "1973 in the exotic village of Ruthkin, Wales."

HOW DID YOU START DJING?

"I always bought loads of vinyl when I was a teenager and found myself in clubs four or five years ago thinking, 'I've got this tune, I could play this set' which was really frustrating. I eventually plucked up the courage to ask some of the clubs if I could use the decks during the daytime... And I was hooked. I started a residency at Fun in Birmingham about two years ago, and when I moved to London I got my residency at Frisky at the Ministry."

WHAT WAS THE FIRST RECORD YOU BOUGHT?

"A single by The Police – I can't remember the title – when I was about nine years old."

AND THE LAST?

"I bought a whole load from Tag yesterday so I'll have to root it out... It's 'The Beat' by Dream On.

WHAT CHANGES WOULD YOU LIKE TO SEE IN THE CLUB SCENE?

"I'd like to see less boundaries and less criticism of musical taste. Everyone has a right to their own opinions but sometimes I feel people are a bit blinkered. If peoples' attitudes would change, then the music would as well. That's down to each individual, magazine, promoter and club. Long live all types of music."

WHERE DO YOU BUY YOUR RECORDS?

"Mostly at Tag and City Sounds in London. I also pester a lot of people on the phone and get them to send me records from Japan, Europe and everywhere else really, apart from America."

WHERE DO YOU GO CLUBBING?

"Anywhere and everywhere. I'm always dancing before and after my set wherever I am. I was even on the dancefloor at the Ministry last night during my set. Clubbing and dancing are still fun for me, not work!"

DO YOU PLAY REQUESTS?

"If I was considering playing it anyway, then yes. But you do get some odd requests. I nearly swung for someone the other night after four different girls came up and asked me for Rosie Gaines!"

DESCRIBE YOUR MIXING STYLE:

"I try to take people on a journey. I build things up, then break it down again before building it back up. I'll play anything from rough breakbeat right through to hard trance, but I don't think you can be too diverse in two hours. I do play drum & bass sometimes in smaller clubs, anything where I can explore the beats, but my basic style is hard and trancey."

WHAT ARE YOUR STRENGTHS AND WEAKNESSES?

"My strength is an instinct to pick out tunes which really work. It's fantastic to see people react to a kick or a break that you've played at home and thought it could work. I don't believe in weaknesses. My DJing is an ongoing process and I'm always developing positively in some way."

FAVOURITE LABELS?

"Additive, Downboy, Talkin' Loud and Skint. Or at least those are the labels that I've got more than one of their records, but there are loads more. I go more for the tunes rather than the labels."

FAVOURITE DJS?

"Sasha has always been one of my favourites from The Eclipse days, he's always been on his own tip. Also Parks and Wilson from The Eclipse because they were always enjoying themselves while playing good music. I also have full respect for David Morales and Angel Moraes who both rock it."

FAVOURITE CLUBS TO PLAY?

"The Ministry, if for no other reason than the fact you can play a really basic tune and the system brings it to life. The bassline and kicks always carry it through. I also love Yellow in Tokyo and Colours in Scotland."

WHAT WOULD YOU BE DOING IF YOU WEREN'T A DJ?

I don't believe in 'what ifs'. There is a lot more I want to do but I've always been so into my music there's only been one way to go."

WHAT'S NEXT FOR DJ HEAVEN?

"I want to play more in England as well as playing in Japan and Australia next year. I'd like to play in the States as well and make more time to develop my production work in the studio as well as looking at A&R and radio work. I just don't know if there are enough hours in the day to do it all!"

Catch DJ Heaven every Friday at Frisky, The Ministry Of Sound, London

words ROB DA BANK pic JAMIE B

current top ten

1 "HYDRO-LIQUID PRAYERS" R Bronimann, Ray Goude & Nigel Fair (Lakota) "This is just so full of energy, and it's really quite raw."
2 "MASTHAZ OF PHUNK" DJ Thimbles Presents... (DJ Therapy) "The original mix, top bassline."
3 "RHYTHM RASCAL" Talisman (C.S.M.F) "Pitched down a bit this kicks ass on the dance floor."
4 "GHETTO FUNK" The Purple Gang (Resolve) "Great electric guitar stabs."
5 "HOLD ON TIGHT" Lamboda (Y) "Mix B2 takes ages until the bassline comes in but when it does..."
6 "THE BEAT" (DOWN BOY DUB) Dream On (Down Boy) "Along with scratchers groove mix this is a tune."
7 "DEEPER" Serious Danger (ISB004) "Kind of speed garage but not the formula stuff."
8 "ROUGH & REVAMPED EP" United DJs Of Utrecht (Fantasia Records) "Deep and groovy."
9 "LET ME TAKE YOU" Van Bellen (Superfly) "Phenomenal"
10 "PINK BOMB" Pink Bomb (Quad Communications) "Check out the Prague mix."

classic all time top ten

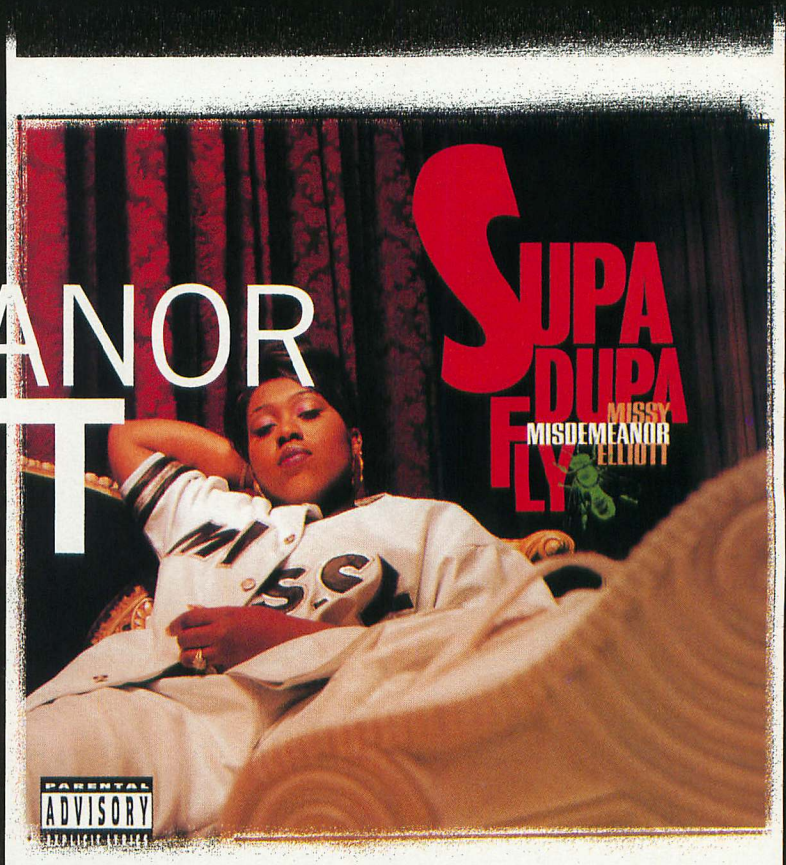
1 "PSYCHO KILLER" Talking Heads (EMI) "I always put this on in my car and sing as loud as possible. It's raw energy."
2 "SMOKEBELCH" Sabres Of Paradise (SOP) "Beautiful tune with a bassline that makes me melt every time."
3 "ENERGY FLASH" Joey Beltram (Transmat) "Classic hard house and what a bassline. It's so simple but so effective."
4 "DREADLOCK HOLIDAY" 10CC (Mercury) "Probably the best tune 10CC ever did, but what a tune!"
5 "TEMPLEHEAD" Transglobal Underground (Nation) "Another tune which has an awesome bassline. When it comes in it just blows your head away."
6 "PHASES OF AN OUTER BODY EXPERIENCE" Rabbit On The Moon (Hardkiss) "What an EP. These guys really know how to create a musical landscape."
7 "FRIENDLY PRESSURE (PLUVIO MIX)" Jhelisa (Dorado Records) "Beautiful sexy voice over really chilled breaks and chords."
8 "PACIFIC DIVA" Salt Tank (Internal) "Listening to this is pure escapism. It really carries you on a musical journey from start to finish."
9 "HEROES" Roni Size/Reprazent (Talkin Loud) "Roni Size is a hero! The Basement Jaxx mix is superb."
10 "ALL YOU NEED IS LOVE" The Beatles (Apple) "One word – classic."

dj itinerary

12/11 Ministry Of Sound, London
14/11 Shelter, Romford
14/11 Ministry Of Sound, London
15/11 ISI, Northern Ireland

MISSY MISDEMEANOR ELLIOTT

THE ALBUM
SUPADUPAFLY
INCLUDES THE SINGLES
THE RAIN &
SOCK IT TO ME



BUSTA RHYMES

THE ALBUM **WHEN DISASTER STRIKES** INCLUDES THE SINGLES **PUT YOUR HANDS WHERE MY EYES COULD SEE** & **DANGEROUS.** FEATURES PUFF DADDY & MASE, ERYKAH BADU & RAMPAGE

Elektra

PHAT 'N' PROUD ew

win stuff

freebie jeebies

win an MC 303 groovebox

ACID house. If it wasn't for the original Roland TB303 machine which made all those squelchy squiggly acid noises, it might never have happened. Of course, you can't actually buy a TB303 any more (well, new anyway), but last year, Roland came up with the MC303 Groovebox, a machine that's proved almost as revolutionary. It's one of the most essential items for any aspiring dance music producer because it allows you to create a complete track thanks to its integrated sequencer with over 500 sounds and enormous range of effects.

So inspiring has the Groovebox been that top French label Distance have come up with an unique concept for their latest album. A network of the world's leading trance and techno producers have all written and produced tracks using only the Groovebox, including Scan X, Infra Orange, Cypher, Deedrah and X-Dream. Anyone on the net can get involved too. Log on to Distance's web-site, download the tracks off the album and remix them at your leisure.

Buying a Groovebox would set you back almost £600, but Distance and Roland have kindly agreed to give ONE away to the winner of this competition, along with a copy of the album itself. 10 runners-up will each get a copy of the album.

To win one, tell us who recorded the classic "Acid Trax"?
(a) Phast?
(b) Phresent
(c) Phuture?
Mark your entries "How Much Is That Groovebox In The Window" and get them in by Friday, December 11

win strictly rhythm goodies

WAHEY! They're the greatest thing out of America after Frasier. And Seinfeld. and maybe Duckman. And Benny's Burritos down in Greenwich Village who do the best Mexican food in the world. Yeah, Strictly Rhythm are that great.

One of the all-time legendary house and garage labels, their classic logo is a byword for some of the biggest tunes to have shaped dance music as we know it.

"This Is Strictly Rhythm 6" is a compilation of highlights from Strictly's recent releases and if we tell you it includes Ultra Nate's "Free", Black Magic's "Do That Thing" and Kathy Brown's "Turn Me Out", you'll realise how bloody ginormous it is. We've got FIVE copies to give away, along with all five of the previous volumes in the series, plus some seriously natty T-shirts and baseball caps.

To win, just tell us which of the following has never recorded for Strictly Rhythm?
a) Dan Curtin?
b) Elton John?
c) Armand Van Helden?
Mark your entries "Hit Me With Your Strictly Rhythm Schtick, Man" and get them in by Friday, December 11

win jonny l box sets

HE'S the ex-hardcore man who's reinvented himself as a jungle producer with a flair for dancefloor destruction. Doc Scott reckons his single "Piper" is the best of the year, no questions asked. His tunes get caned by every jungle don worth the title. And now Jonny L has got round to releasing his debut album and, as you can see from our review, it's not to be messed with. "Sawtooth" by name, "Sawtooth" by nature. Incisive stuff indeed.

To celebrate its release, XL have pressed up an incredibly limited box set of the album cut over FIVE separate 10-inch singles. Cos 10-inch is, natch, the size of yer normal dub plate. We've got FIVE to give away, plus a CD copy of the album too.

To win one, just tell us which town the Pied Piper was from?
(a) Hamlyn?
(b) Hamilton?
(c) Hamchester?
Mark your entries "Jonny What The Bloody L Competition" and get them in by Friday, December 11

Answers to all competitions should be sent on a postcard only to: Muzik Freebie Jeebies, Kings Reach Tower, Kings Reach Tower, Stamford Street, London SE1 9LS. The closing date is Friday, November 14. 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 an' t'ing. So there!
Competitions are open to UK residents only. Sorry!

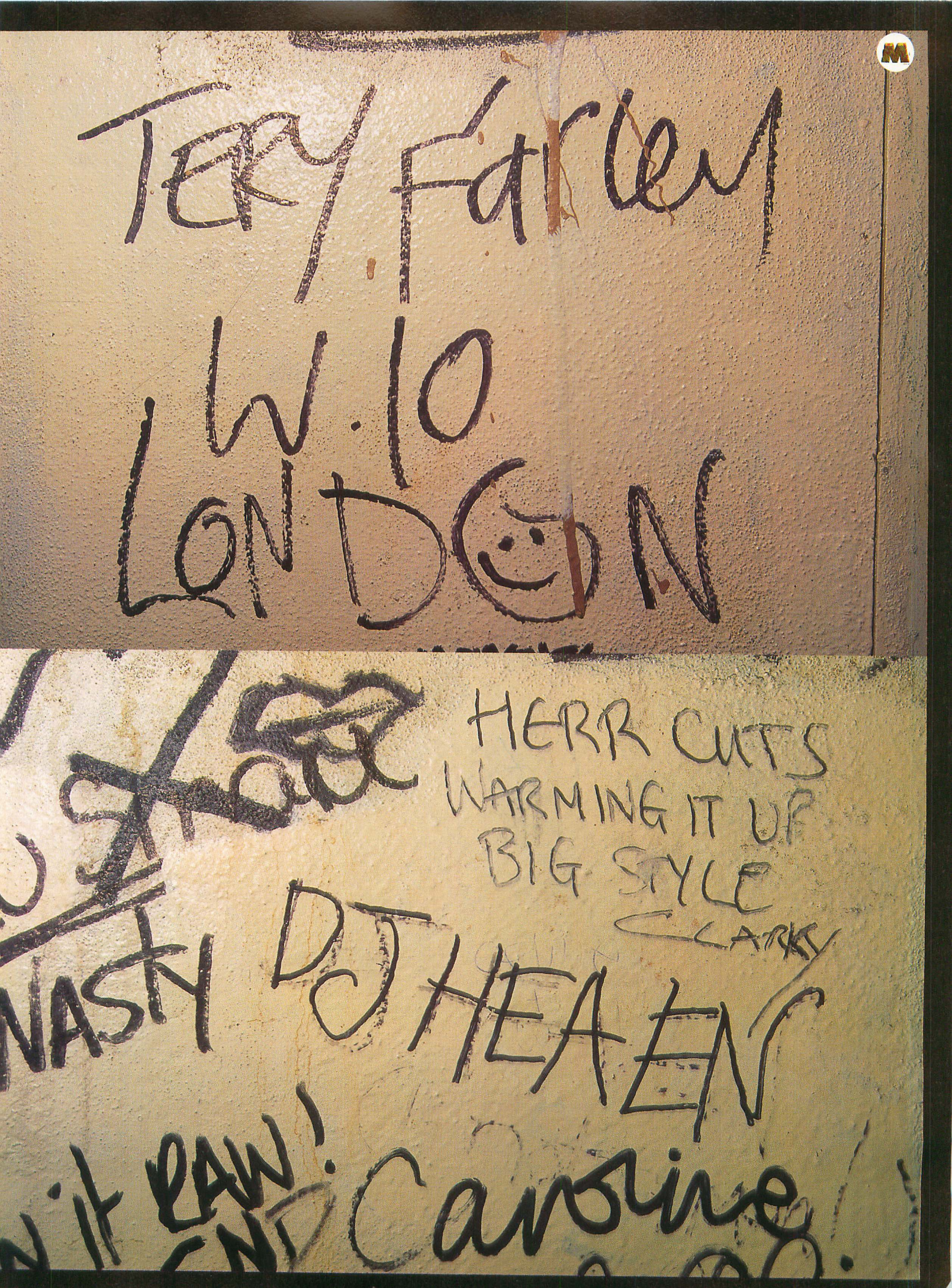
winner's box

dope on plastic competition: winner: Matthew Cole - Brighton. Runner-up: Avy Andrews - London. Paul Maxwell - Belfast. Maria Hawkes - Bristol. southport weekender competition: winner: Alex Williams - Colwall. Runners-up: Paul Fraser - Lancaster. G Chidley - Nottingham. Sarah Hitchcock - Leicester. Becky Shepherd - Cheltenham. Richard Blight - Salisbury. cafe mambo competition: winners: Tony Nicholls - Essex. Jesper Hein - London. Vicky Barnes - Nottingham. Shaz Mahfudz - Notts.. Paul Lewis - Essex. Peter Humphries - Essex. Claude Chan - Southampton. Philip Jeffries - Bristol. Duane Simpson - Lincoln. Steve Price - Swansea. fusion fragrance competition: Sarah Fulwood - Kent. Stephen Butler - Derbyshire. Benny Fitzgerald - Essex. Martina Sweeney - Manchester. Louise Croser - Edinburgh. Malcolm Barrett - Portsmouth. Karoline - Peterborough. Sonja Edmonds - Birmingham. E Potts - Cheshire. Anna Davis - Oxon.

3rd Time Lucky, Huh?
TO LOVE IS TO LIVE-RESPECT
JIM 'SHAFT' RYAN
USE YOURS..... YOU'RE NOT IN WALES NOW!
STAY STRONG... MUSIC IS UNIVERSAL... DIESEL
Rock Basics
YOUR LIFES FOR LIFE NOT JUST FOR CHRISTMAS
ESPECIALLY IN LEEDS MATE!
LIVE LONG & PROSPERALPH
VIVA J.ACQS
TRIP the Light Fantastic Ginger Tim
TBIZA
HELLO BRIGHTON
Love
A.K.A. STICKMAN
'96.
VIVA FELD HOUSE
WIMPACT - KEEPING THE PUNTERS HAPPY IN THE DARK
CLUB SHOT KICKS
Save Your Soul con la MUSICA!
Jon Marks
I'm Back Again with a NEW Theory
FUNKY SHIT
FROM OUTER SPACE
JIM MASTERS 2/3/96
FUCK THE CORPORATE IDEAL!!
LGMJAS
RE! RESENTING IN THE 90's.
'96
Keep Fighting
DJ
AMOR
DAD
We are all in the gutt but some of us are looking at the
Strange Fruit
Club On Brighton
PRIDE OF
THE MAGIC NEVER ENDS
AL·B
DAMNED
He's Not The Messiah, He's Just A Very Naughty Boy
Did you just call me a cunt. (yes)
Ash Giles Tony
(no) Box

framed
Toilet Humour
photos from the Escape Club, Brighton

MUZIK rallied


TERY Farlow
LW.10
LONDON
HERR CUTS
WARMING IT UP
BIG STYLE
CLARKY
NASTY
PJ HEAVEN
Carsine

THE DIGITAL STAR

G-SHOCK

Baby-G

SHOCKWARE

SOME WATCH FOR SOME PEOPLE

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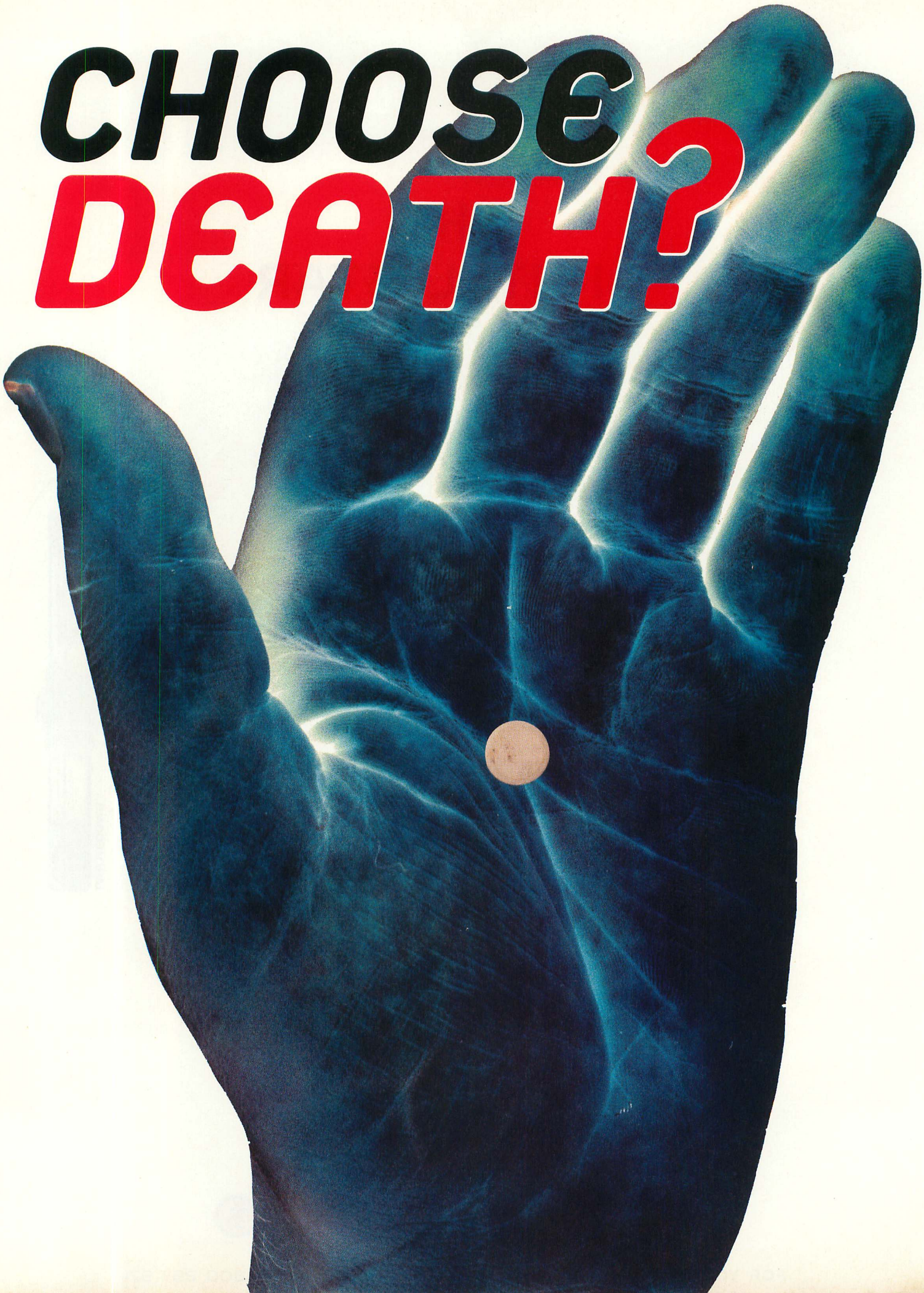

CHOOSE
DEATH?

words TRISH MAUNDER

One of these pills is Ecstasy. The other is PMA, a little known drug clubbers call Death. With good reason. It's killed nine people in Australia during the last two years. Choose very carefully...

Choose Death?

"PMA users are liable to start

WHEN Carolyn Webb went out last New Year's Eve, she no doubt carried with her great hopes for the night and the 12 months which lay ahead. But with 1997 only a few hours old, the night and the year were over for Carolyn, who died as a result of taking PMA (paramethoxyamphetamine), a drug known on the street as "Death".

Carolyn is one of six people to have suffered a lethal encounter with this substance over the last two years in the small city of Adelaide, the capital of the state of South Australia. Three other deaths have also been reported elsewhere in Australia, one each in Sydney, Melbourne and Perth, but it's the situation in Adelaide which is causing most concern. Particularly since the population of this city numbers barely numbers a million people.

"This is an extraordinary number of deaths per head of population and, from what we can guess, per drug user," pointed out the state coroner's unprecedented media release two days after Carolyn's death. "Something different is happening in South Australia compared with the rest of the world."

PMA seems to strike in rare but concentrated bursts. A synthetic amphetamine derivative with hallucinogenic properties and no medical application, the first fatalities linked to the little-known drug occurred in Ontario, Canada, between March and August 1973. Nine people aged 17 to 30 died of PMA overdoses during this short period.

A year or so later, the Canadian Medical Association Journal published an article dedicated to the issue which stated that many of the victims believed they were using MDA, a recreational drug popularly known as Snowballs in Britain and Love in Australia, "which they apparently felt they could handle in the doses taken. Their eventual deaths would indicate that PMA is more toxic than MDA".

The symptoms observed in four of the nine Canadian victims included heavy sweating, convulsions, rigidity, hyperventilation, high blood pressure and body temperatures as high as 42.8°C (it's normally 37°C). Cardiac arrest followed within a few hours of being admitted to hospital. The other five were dead on arrival.

According to the CMA Journal, these toxic manifestations are suggestive of "an excessive central nervous system stimulation similar to that observed in cases of acute poisoning by amphetamines. It would appear the body literally races itself to death". The Journal goes on to say that, in the eight cases where a thorough toxicological examination was made, "PMA was the only chemical toxin found in significant amounts".

Just over a decade passed before any further PMA-related deaths were reported, with Ontario once again the home of two 1985 victims. It was then another 10 years before its appearance in Adelaide, the first victim being 35-year-old Alexandar Radak, who died in September 1995. There have since been five more deaths in the city, including Carolyn Webb, who is believed to have consumed three tablets of PMA, as well as speed and alcohol.

Carolyn's evening began at a warehouse party. From there, she moved onto a club and then continued the New Year celebrations at home with friends. It was here that she collapsed, quickly slipping into unconsciousness. She died 30 minutes after admission to hospital, having demonstrated the symptoms, by this point, tragically familiar to Adelaide's medical fraternity.

At the time of Carolyn's death, Dr Robert Ali of Australia's Drug & Alcohol Services Council stated that "PMA users are liable to start cooking from the inside out". It seems an incredibly high temperature is the key feature in PMA deaths, producing secondary consequences such as so-called "muscle meltdowns". But while the body temperatures of the Canadian fatalities were measured up to 42.8°C, Dr Jason White of the University of Adelaide's Pharmacology Department believes one of the Australian victims registered 47°C, which he says is "normally an impossible temperature".

Autopsies of the Adelaide casualties later revealed the presence of multiple drugs in some instances, most notably amphetamines, cannabis and therapeutic drugs such as anti-depressants. Ecstasy (MDMA) was found in only two of the cases. PMA was the common factor in all six deaths and, according to Dr White, in some cases, "almost solely PMA" was listed in the toxicology report.

THANKFULLY, the screaming headlines in Adelaide's newspapers have not been the only focus of community debate on the subject. Concerned groups ranging from the clubbing fraternity to police, medical, educational and government bodies have been working together, and all of the parties are expected to contribute to a state inquiry into PMA which opens in Adelaide on November 25.

The inquiry has, in part, been called because of a basic lack of factual information about the substance. Anecdotal evidence is often the only guide. One point everybody seems to agree on, however, is that most people take PMA in the mistaken belief that it is Ecstasy. This appears to have been the case with Carolyn Webb. What's more, it's an easy mistake to make. A salt which is white in its pure form and shades of yellow when impure, PMA is generally manufactured in tablets and capsules which are indistinguishable from Ecstasy.

This is one of the most disturbing aspect of the problem. As with its apparent sale as MDA 25 years ago, PMA is considerably more lethal than the substance it is masquerading as. According to South Australia's state coroner, PMA is something like five times more powerful than MDMA, medical reports putting the "effective" dose at anywhere between 50 and 80mg, while doses of 125 to 150mg are considered fatal. As far as the uncertain world of recreational drug manufacture and consumption goes, this leaves very little margin for error, even if you are aware it's PMA you're taking.

"For most users, 125 mg of MDMA won't put them

"It would appear the body li

cooking from the inside out"

Dr Robert Ali of Australia's Drug & Alcohol Services Council

in hospital, it'll be a safe dose," says Damian Creaser, a long-time Adelaide club promoter and president of the Dance Music Industry Association, which was set up when the city's dance scene became the PMA scapegoat. "But because this other drug is so much stronger in its activity, that dosage will probably put them in hospital and could quite possibly kill them."

ANOTHER major area for concern is whether the PMA deaths are the result of deception or of simple ignorance all the way down the chain from manufacturer to dealer to user. Damian Creaser believes that "the people who are concocting it in a lab know what they're making but, as it trickles down the line, there's less and less information. And it's the poor user who has the least amount of information".

On this point, though, there is considerable disagreement. Detective Superintendent Denis Edmonds, chief of the South Australian Police drug task force, thinks the manufacturers, who he describes as "primarily unqualified chemists", may not know what they are doing when following the "recipe". This, he adds, is readily available on the Internet, as well as in a number of books. However, Associate Professor Stephen Allsop, director of the Flinders University-based National Centre For Education & Training On Addiction (NCETA), concurs with Damian Creaser. So does Nicky Vincent, a senior researcher at NCETA and a dedicated clubber.

"If someone is manufacturing it deliberately, then they'd want to market it as PMA, in which case the purchaser would know they were buying PMA," observes Nicky. "But I would imagine there's a lot of difficulty selling this drug, so it seems to be pretty pointless deliberately making it. It's got a really bad reputation and people are obviously scared of taking it. There's also the fact that, logically, drug manufacturers want to keep their clients alive and coming back for more."

So who exactly are these clients in Adelaide? Carolyn Webb's involvement with the dance scene supports the belief that they are clubbers but, in reality, half of the Adelaide victims simply took PMA at home. This was the case with the first casualty, Alexander Radak. Further more, the distancing of PMA from the club scene has not just come from within, but also from disinterested professionals.

"PMA use is commonly identified as singularly specific to the club scene, but it clearly goes beyond that," claims Professor Allsop. "While clubbers need to consider the possibility of PMA stalking their favourite venues, this is obviously an issue for all recreational drug users."

Professor Allsop goes on to say he thinks there has been far too much reactionary finger-pointing over the issue, saying it's wrong to start talking of one drug being more dangerous than another. In his view, the evidence is "mixed" about PMA being a higher risk substance than Ecstasy, observing that people react differently to various drugs.

"Whenever we hear of someone who's died of PMA, Ecstasy or whatever, there's quite plainly a large number of people who haven't," he says. "That suggests it's not just the drug because, if it was just the drug, everybody would get the same reaction when a nasty batch came along. That is very rarely the case. There basically seems to be some people who are more vulnerable than others."

But although Professor Allsop plays down the idea of there being a "PMA epidemic" in Australia, the fact the death toll has only reached nine may have a great deal to do with concerned groups and individuals co-operating in the dissemination of vital information on the drug.

WILL it be another 10 years before Death strikes again? Maybe not. And maybe next time it won't strike in Canada or Australia. Considering the fact that, although attention is currently focused on Adelaide, the recent spate of fatalities haven't been isolated to just this one city, it could be only a matter of time before PMA deaths occur elsewhere in the world.

So should British clubbers be similarly prepared to face Death, a substance about which there seems to be more speculation than facts? According to Detective Superintendent Edmonds, PMA has come from "one source here in South Australia", from where the drug has been transported interstate to other areas of the country. Perhaps crucially, however, Edmonds also noted the popularity of British Ecstasy in Australia, where it is considered superior to the local product and consequently is more popular. With this in mind, it's not beyond the realms of possibility that PMA is being manufactured in the UK, either deliberately or accidentally, and off-loaded onto an unsuspecting Australian market.

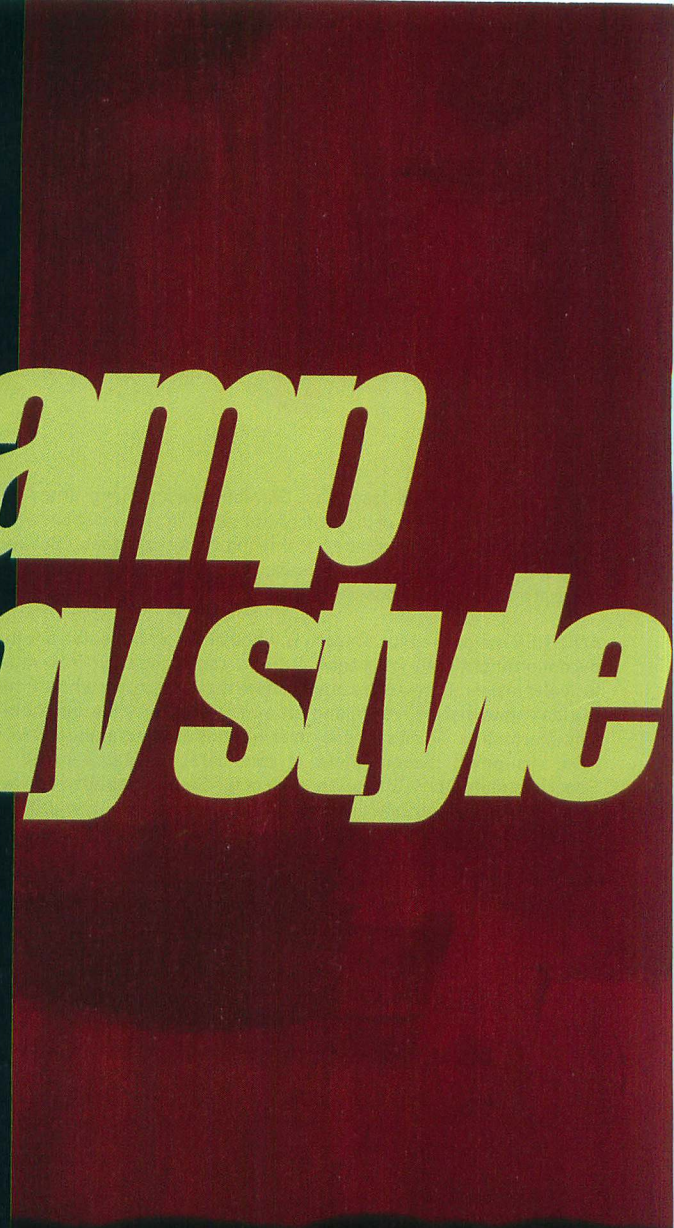
After all, Death, like its close cousin Greed, recognises no boundaries.

terally races itself to death"

The Canadian Medical Association Journal

don't camp my style

The fashion capitals of the world: Milan, Paris, New York and... Sorry, did you say *Clapham?* It would seem so, being home to the clubland's *outré* queen of house, Jon Pleased Wimmin. Chintz up, pussycats!



OUR time has come. Angel is panting and Jon is ready. The wall lights are dimmed in our private basement as The Cocteau Twins ooze from the stereo. Angel moans in languid excitement. Drinks are poured into weighty crystal tumblers as a lipstick-stained cigarette slowly curls up in an ashtray. Liza Minelli, in stockings, suspenders and cane in hand, is performing on a silent television. Just for the three of us, no doubt.

At last, Jon slumps back into the wine-red leather Chesterton sofa, tosses off his wig and is ready to start. Angel rubs herself against his groin, licking his tight, denim-clad bollocks and pawing them softly in slow contemplation. Jon sucks hard on a Silk Cut, full lips pulled taut on the hard tip.

"Get off, for fuck's sake, dog!" laughs Jon finally, as a frenzied Angel barks and wags her tail. "Take her outside to play so we can get on with the interview, someone! What are pets like these days?! Worse than us!"

IT'S a wind-swept Clapham afternoon and we're chez Jon Pleased. He has invited us into his place, a few doors away from Joanna Lumley, *dahling*. His new place which, with boyf Steven, he's transformed from an end of terrace wreck into a palace fit for two queens. They moved in just two months ago, and for the hardest-working drag DJ it's a relief. Time, at last, to sit back and enjoy the trappings of success spawned by a career which kicked off on the coat-tails of the New Romantics and led him to stardom via the legendary Pleased Wimmin. A path to sequinned glory from his unlikely role as teenage euphonium player in the Salvation Army band via drag performances at Rampling's seminal Glam to myriad guest jock spots today at nighteries such as Sheffield's Trash, Edinburgh's Taste and Glasgow's Love Boutique.

"My first real recollection of music was Kate Bush's 'Wuthering Heights', 'Fade to Grey' by Visage and Bowie's 'Ashes To Ashes'", starts Jon, adjusting his eye-liner and sparking the second of twenty Silk Cuts. "I suppose it's because there was so much make-up and dance routines involved! Then I was in to all that post-punk malarkey: Soft Cell, Throbbing Gristle and all that. It was about that time, too, I started going to gay clubs, where I heard my first ever house record. It was 'Fascinated' by Company B. Mark Moore was on the decks at Bar Rhumba. My life changed forever. It was too gorge!" Sigh...

BUT fashion came before music, at least for the next few years, when the Pleased one graduated from London College Of Fashion to open a hip boutique at Kensington Market flogging cloth to the likes of David Sylvian of notorious art-glammers Japan. From there he moved to Rachel Auburn's renowned atelier, and launched himself into the mid-Eighties fulcrum of Taboo, Blitz and mixed-inclination hedonism.

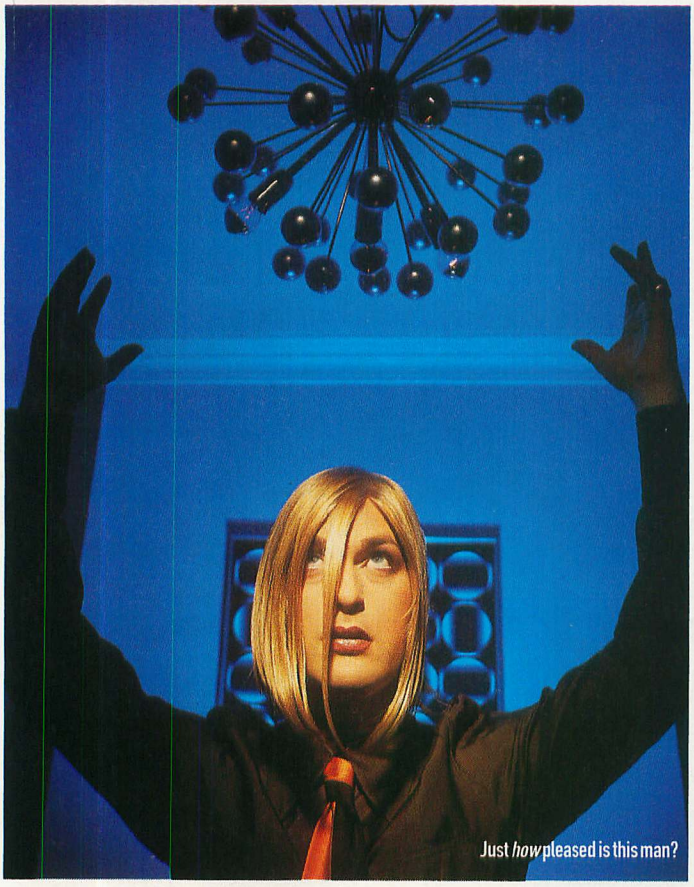
"I was an apprentice to people like [seminal clubland performance artist] Leigh Bowery," reminisces Jon. "I was inspired. You had the feeling at that time you could do anything. It wasn't an Eighties Thatcher thing, though. In some ways it was a reaction to all that. Clubbing was about exchanging ideas then, about expressing yourself. ➦

Jon Pleased Wimmin

words DAVE FOWLER pictures STEVE DOUBLE

Shirt by Hermés, tie by Gucci, lifestyle model's own

Jon Pleased Wimmin



The clubs were quite gay, but not exclusively so, unlike some of today's squaddie-ridden sweatboxes. You know, I reckon the Eighties were far more interesting than the Nineties. All we've had this decade is rave and the return of hip hop, for fuck's sake. I hate that stuff!" he winces.

JON waves us from the rich burgundy of his living room (or "gentleman's club", as he prefers it to be known), into his mixing room. But this is no ordinary racks-of records-and-CDs set-up. He's made a club environment to practice in, complete with electronically rotating disco ball, an inflatable sofa, a black leather bondage teddy ("to wank over") and a sepia print of new wavers Duran Duran contrasting with the silver-painted floor. The records in his set, including the latest from Death In Vegas, Chemical Brothers, BBE, Green Velvet, Pet Shop Boys, Musique Tropique and The Heads are neatly stacked next to timeless classics from ABC, Chic, Scritti Politti and Underworld. Next week, mirror tiles are being added to the wall opposite. To "open up the room", apparently.

"Welcome to my disco bunker!" laughs Jon. "This is where I can get stoned and get lost in music for hours with Steven. I mix up the best in all styles. I'm not like one of those DJs who can only play just speed garage or drum & bass. What are they like! They must be shit if that's all that they can do!

"But don't take me the wrong way, I'm not that critical anymore, I'm a lot more mellow these days, you know! Why? Well, I stopped taking coke, obviously! There were a couple of years when I didn't know what was going on. That was my Elton John phase! Don't ask me what I was getting up to. I was playing five nights a week, hardly seeing daylight. It was hideous. Now I'm taking time to think about things. To look for more interesting records, like Death In Vegas's 'Rocco', not just the big tunes everyone else is playing. I play only once or twice a week these days, actually, but I play a lot better for it."

LEADING us up the stairs past a newly steamed wig, and a hat-stand boasting "various trog looks from the past", Jon invites us proudly into his kitchen. It looks on to a mature magnolia-fringed garden about to be redesigned with huge illuminated mushroom sculptures. Next door there's an abandoned print works which he "might turn into a disco." Nice. Back inside, a Fifties soda-pop counter and matching stools contrasts with a huge portrait of Jon in full drag by lensman Peter Walsh. It was taken for a Polaroid exhibition at the Ministry a while back, and Jon is justifiably proud. Next to it, a collection of Action Men, Cindys, Barbies and Beverley Hills 90120 dolls ("Jason Priestly is my fave... He's too gorge!") and the dubiously named Gary On Safari doll ("whose 'Gary', exactly?!") stare down onto a "phallic" fridge stocked high with Danska vodka, Pimms and mixers.

"It's taken a while to get this far", sighs Jon. "And I don't mean the drinks selection! I mean it's a long time since I first saved my dinner money to buy records, and a few years later put on the first Pleased Wimmin show with Darren and Peter. All that was basically to take the piss, you know. We did a rave show down in Chelsea once, dressed up like old Sharons from 'Nil By Mouth'. Then it was Danny and Glam. Then Pushca. These days, I still wear a wig and make up, but with more suits and ties. More David Bowie than Anita Dobson!"

PASSING a dressing room with two racks of designer-only clothes, one for day and one for night, we climb a second set of stairs past a Battlestar Galactica chandelier and a neighbouring wall stripped down for a mural to be painted shortly. On the top floor we reach the bathroom, which Steven has just vacated in a flurry of bathrobe, Kiss FM and wet feet. It's a room which speaks for itself, not because of the collectors' edition Twiggy mannequin by Adel Rubstein peering in through the door, but because of the wall behind the toilet. Some people have scrap books. Jon Pleased, it seems, has memorabilia walls.

Like the cover of Sergeant Pepper's blasted from the past to the mid-Eighties and Nineties, like Michael Aspel clutching a red book and introducing friends, lovers and family to an audience of millions, Jon's wall tells all to those who relieve themselves at his gaff. Fashion tickets from Dolce & Gabbana, Helmut Lang, Armani, Joseph, Galliano, Biba. Flyers from Sex, Kinky Gerlinky, Glam, Back 2 Basics. Signed photos of Kylie, Boy George and The Beloved. Press clippings on the death of Leigh Bowery. A Soma sticker. A Vogue cover from 1984 featuring Mr George O'Dowd again. Photos of Matt Dillon, Human League, Rachel Auburn and Divine.

The same wall extends into the bedroom, where the theme is continued above a dresser boasting a thousand fragrances in an array of bottles from the Sixties to the Nineties. Here are photos of friends, a Nick Knight print, a platinum blonde wig, a "Diamond Dogs" album cover, a pair of unopened Joan Collins official fan club tights from the Sixties and a shot of Leigh Bowery again, this time at the Love Boutique. This wooden-floored space is open, bright and airy. It's blue, south-facing and whimsical.

"It's a room for life," says Jon, as we poke our heads of the top window and catch sight of four half-stoned Rasta decorators opposite. "A room for reflection and breathing slowly. You know, I reckon we need more of that, and less of the attitude in clubland where people just ask me to 'bang it harder' all the time. Maybe people should stop taking ecstasy for a year or so. People should be be more patient and DJs should be concerned with weeding out all the crap. My set might be getting slightly harder at the moment, but it's still groovy. The hardest record in the world can be groovy; but you can never move your hips to hoovers. Never! You gotta be sexy."

Sexy is one thing Jon clearly understands, as we stroll back downstairs to the basement where we started, and he slips on a wig and heels for our photographer. He pouts for the lens like Liza Minelli in "Cabaret", Gloria Swanson in "Sunset Boulevard", like Bette Davis at the end of "Now Voyager". "Why worry about the moon when we have the stars?!" he might even be mouthing.

Angel, sniffing round his groin once again, seems inclined to agree.

OFF THE RAILS

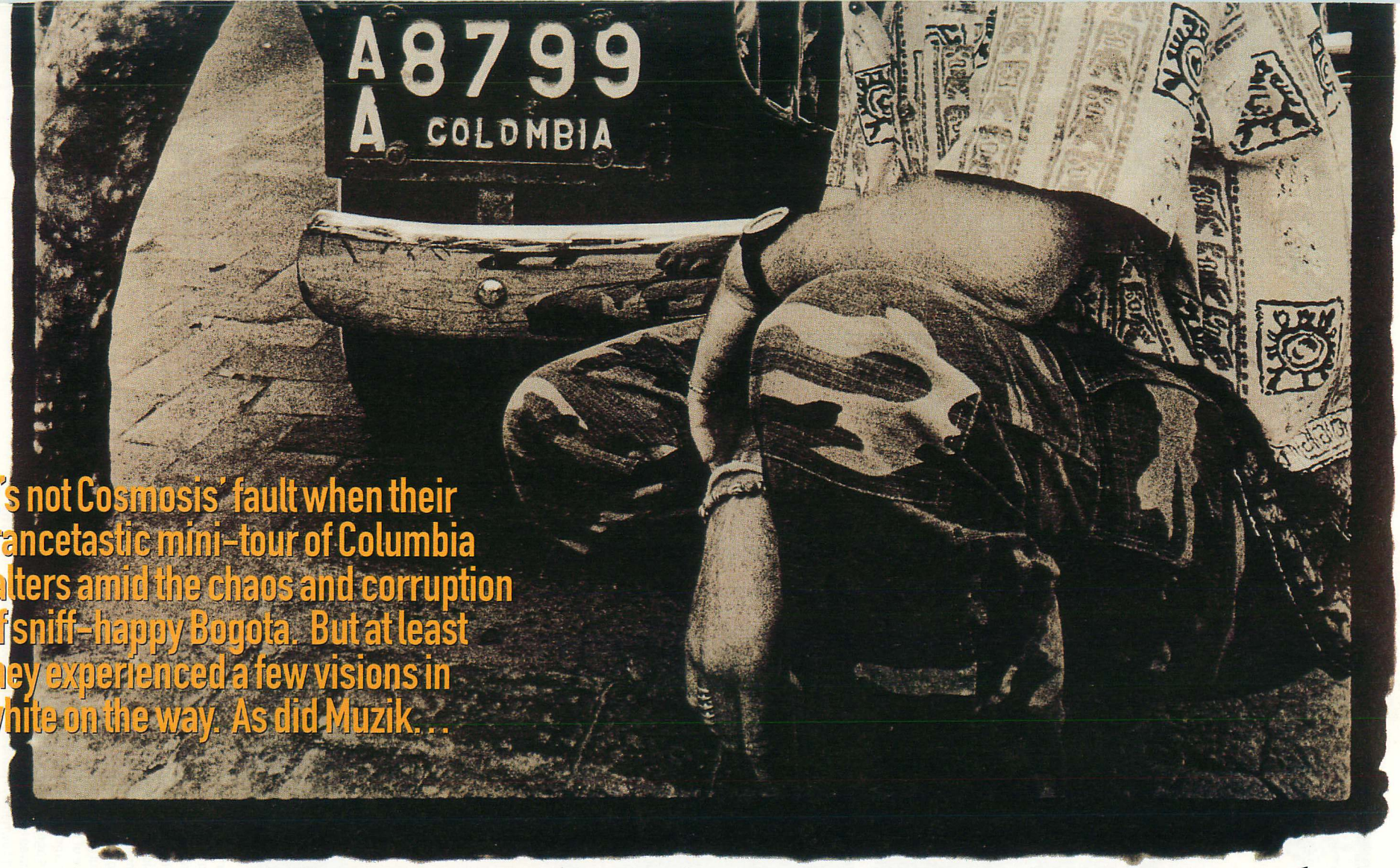
1. Helmut Lang Union Jack T-shirt: "It's so subtle because it's all in black. Fab!"
2. Michael Clark tour T-shirt: "The logo is sublime. It's a big cunt!"
3. Versace shirt: "I love it! It's *soooo* Aladdin Sane, don't you think?"
4. Gucci evening shirt: "Chocolate brown with a tie to match. Gorge!"
5. Joseph trousers: "Slightly flared from the knee. Rubbery and cool."
6. Thierry Mugler tie: "It's 50-50 coloured. So new wave, so late Seventies... So today."
7. Alexander McQueen dinner jacket: "Such a nice shape, this one!"
8. Anne Demeulemeester jacket: "For women, with bumped shoulders very much like early Biba."
9. Anne Demeulemeester asymmetrical jacket: "A gorge, slash-cut number. So Brian Eno."
10. Timothy Perkins corset: "Feel it, it's got heavy steel bands. Gorge!"

MAKING SCENTS

1. Playboy aftershave: "Paul Michael Glazier in a sauna. It's got big sideburns and its cock hanging out!"
2. Joan Collins's Spectacular: "This is too fantastic. Smell! It's divine!"
3. Biba: "An original from the sixties. Absolutely gorge!"
4. Spice Girls by Fabergé: "Ingredients to represent each girl... Like blood, piss, sweat and shit!"
5. Anteus: "*Pour homosexuel*! Does exactly what it says on the bottle!"
6. Angel by Thierry Mugler: "I was a big fan for years... Then I OD'd."
7. Comme Des Garcons: "The men's one, of course!"
8. CK One: "Whose is this ? It certainly isn't mine!"
9. Armani: "Yeah, it's reliably sexy if a little over-stated."
10. Dolce & Gabbana: "Alright. For A-gays. I suppose it's OK on a bad night."

ILLUSTRATION BY JASON BROOKS

GRINGO STARS!



Cosmosis

words IESTYN GEORGE pictures HAMISH BROWN

It's not Cosmosis' fault when their trancetastic mini-tour of Columbia falters amid the chaos and corruption of sniff-happy Bogota. But at least they experienced a few visions in white on the way. As did Muzik...

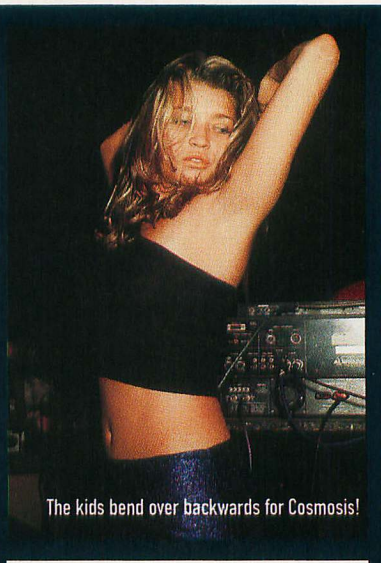
IT'S a funny thing, fear. Drifting into El Dorado airport on Avianca Flight 417, the scene below is no more foreboding than any other capital city. Bogota is a huge, sprawling place that stretches as far as the eye can see. To the south, a shanty town of half-built, single-story houses are crammed close together. In the centre, the odd skyscraper soars awkwardly into the sky, tangled up in a spider's web of roads jammed solid with yellow taxis and ancient American gas-guzzlers. To the north, town houses and apartment buildings are hewn into the side of the mountain range which looms large over the city.

But this is Columbia. And as you stumble through passport control, you can't help thinking you're just one step away from mortal danger. The guide books reinforce this idea, warning of mysterious drug muggings, police corruption and trigger-happy guerillas smashed on *Aguardiente*, a potent aniseed liquor. Is that customs man rifling through your bag just biding his time before slipping in a kilo of coke? Are those policemen leaning against the wall nearby contemplating the pleasure of tearing the walls of your rectum apart with their truncheons?

No surprise, then, that the urge to embrace the man standing at the terminal entrance in a faintly ludicrous pair of tie-dye trousers and with a well-thumbed copy of Muzik in his hands, is almost uncontrollable. This is Billy Halsey of Cosmosis. After 12 hours of trepidation at 40,000 feet, this lifesize replica of Shaggy from Scooby Doo is an extremely welcome sight.

Billy and his DJ partner, Paul Ledingham, a typically blunt yet affable New Zealander, have already spent 48 hours in Bogota along with Muzik snapper Hamish Brown. And they look none the worse for the experience. They've schlepped around the city in search of hammocks and ponchos, they've eaten fine food and drunk a few beers, smoked a few spliffs and indulged in a spot of the local "produce", and at no point have they encountered bother of any kind. Thus far, it appears that the invasion of the first British dance music act to play live in Colombia has gone relatively unnoticed.

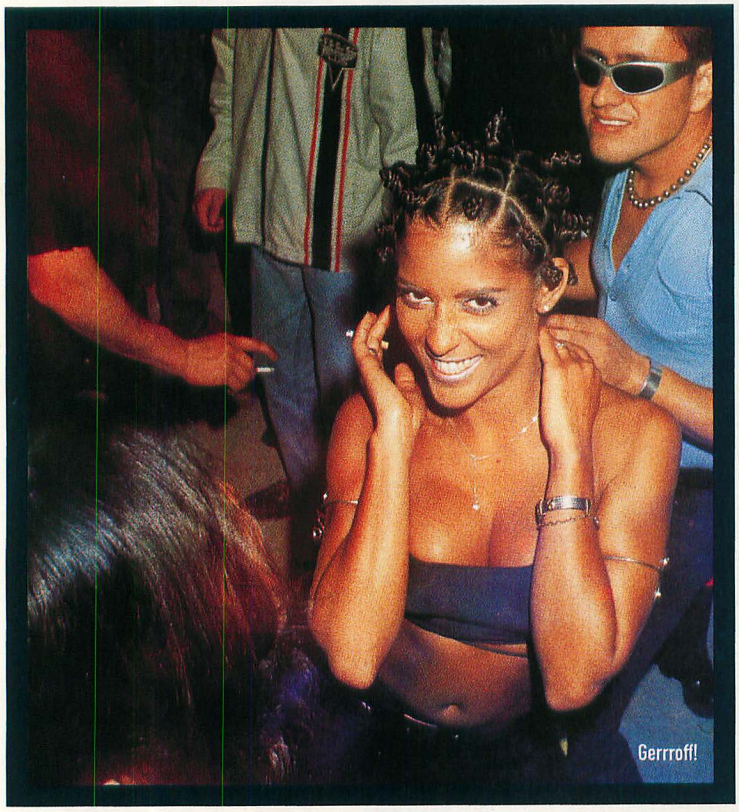
"Decent afghan rug going cheap." Any takers?"



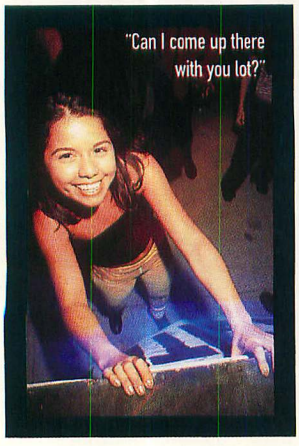
The kids bend over backwards for Cosmosis!

Oooo-weeee-oooo chugga-chugga-chugga etc. . .

Promoter Diana



Gerrroff!



"Can I come up there with you lot?"

For the duration of our stay in the company of Cosmosis, we have commandeered the two-bedroom flat of Bogota's leading independent record retailer, Saul Alvarez. A better-looking version of Sly Stallone in his late thirties, this is the man who has stuck his neck on the block to bring live dance music to Colombia.

Saul's partner in the venture is Daniel Cassidy, a native of Forest Gate and a past member of West Ham's notorious ICF crew, who came to Bogota 18 years ago via Tunisia, Brussels, Guadaloupe, the Maldives (where, bizarrely, he spent time crewing a yacht owned by Wombles creator Mike Batt) and Venezuela. Danny requires two nicknames to do him justice. We settle on "Dodgy Daniel" and, by dint of his East End accent and prodigious partying tendencies, "Michael Caned".

DAY ONE

A very big day. Tonight is Cosmosis' Columbian debut, a showcase event for the great and the good of Bogota at Club Gotica, which is owned by local promoter Mauricio "Cacho" Moreno.

Before the gig, we head downtown, popping into a tattoo parlour run by a mad Belgian called Daniel. A skeletal six-footer, he came here on holiday 16 long years ago and never left. Whether the astonishing cocktail of booze, weed, powder and hallucinogens he consumes has anything to do with his state of being is anyone's guess. It certainly has a profound effect on his powers of communication, although he is able to tell us that he once enjoyed brief Columbian notoriety by starring in a series of TV adverts for cheese.

The welcome at the venue is warm and the talk is of how much Colombia loves trance. But by the time the in-house DJs have set up, it's clear something is very wrong. They play hard house, UK and European styles, yet they insist it's trance.

"Does that make Carl Cox the king of speed garage?" I ask Danny Cassidy.

"That's Columbian logic," he answers dryly. "People call it Locombia. Loco, geddit? When I came to Britain looking for someone to bring over here, I told them they'd got it all wrong. But they insisted. 'We want trance,' they said. So that's what they got."

Thus, the reaction to the first ever live show in Colombia by a British dance act is one of faint bemusement. The dense, intricate patterns Billy weaves from his mixing desk fall on deaf ears. He looks like he's having a good time, but it's not much of a performance. While the DAT machine ploughs on, his guitar spends most of the time in its case and the keyboard remains untouched throughout. By the time he's finished, only a handful of people are still on the dancefloor.

"I am not happy," Saul guardedly announces, looking distinctly mystified by it all.

Later, back at the flat, he elaborates. It turns out that Cacho is also unhappy with events. His reaction may well be dictated by the fact that he recently survived an assassination attempt, the gunman winging one of his security staff instead. Whatever, he's asked Saul to express his dissatisfaction in no uncertain terms.

"Look, if you can find me a drummer and a bassist I'll do a set of Eric Clapton covers," says Billy defensively.

"I can play bass," offers our gallant Muzik snapper, either missing the point or just enjoying the wind-up.

"Let's do it then," replies Billy sourly.

Further exchanges follow, with Billy offering some advice to our gracious host.

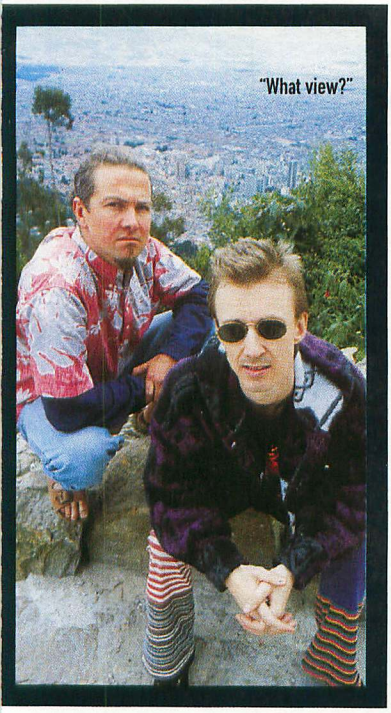
"Saul, you need some acid," he says with a patronising sneer.

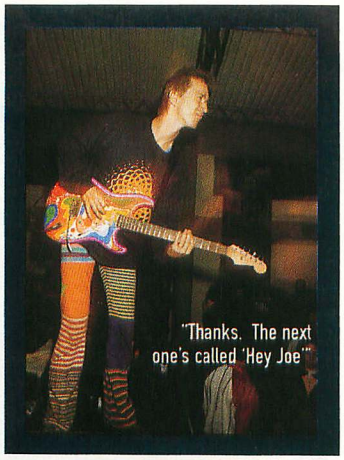
Saul stares impassively back at him, gives up the *cause and heads* off to his bedroom. Oh dear.

DAY TWO

Billy is discussing last night's ructions.

"They wanted a rock 'n' roll experience, which is fair enough," he says. "But this is different. Most people nowadays understand that using a DAT is a legitimate way of playing live."





But what about the acid jibe?

"It wasn't a jibe. The truth is that most trance-heads have taken acid or some kind of conscious-altering drug at some time. Basically, we're just a bunch of hippie bastards."

"The whole thing is just a tie-dye conspiracy," concludes Paul wryly.

Later, we're invited to eat a traditional Colombian meal prepared by the family of Diana Pinzon, who runs part of Saul's modest retail empire. A fine feast is washed down with oceans of *Aguardiente* at local gay club, Cinema, where the marginally housier sounds have even the most reserved members of the party mounting the podiums and camping it up.

Stumbling inebriatedly out of the venue in search of a taxi, Bogota's grim reality slap us in the face for the first time. Gunshots ring out a couple of blocks away.

"Fuck me, that was close," says Danny with some concern.

A second volley is fired as we watch the farcical scene of a motorbike cop requesting a push-start from some passers-by before hurtling off in pursuit.

"If he catches them, he'll probably just fine them $20 and let them get on with it," adds Danny, gratefully diving into the nearest cab.

The experience leaves us considerably more sober and just a little bit scared.

DAY THREE

Cali, the venue for the second Cosmosis show, is an hour's flight from Bogota. It's famous for two things, Colombia's most powerful drug cartel and the best-looking women in the country. Both are clearly evident upon our arrival.

There's big money here. You can see it on the backs of the Versace-wearing youth that turn up to Virtua, an impressive club reminiscent of Manchester's Paradise Factory. The place is run by the ultra-cool Carlos and his wife, Camilla. But with money comes an element of menace. The bitter stench of coke-laced spliff hangs in the air and the punters are reluctant to talk to or be photographed by Muzik. One irate clubber kicks Hamish in the back.

All credit to Cosmosis, then, that Paul and Billy offer their finest moments yet. Infinitely more receptive to the banging intensity than at Gotica, the Virtua crowd become increasingly uninhibited as the night goes on, the dark mood gradually subsiding as people get on with the job in hand. Noticeably aware of the criticism aimed at him after the Bogota show, Billy busies himself between his guitar, his keyboard and the mixing desk, while Paul provides an animated foil, locked into the groove and tweaking invisible frequencies in the air like a demented mime artist.

As dawn approaches and Billy draws matters to a close, it's clear that he's proved his point. Saul and Danny are happy and everybody retires to Carlos' place to consume a large privet of weed, safe in the knowledge that there has been an unspoken reconciliation. Phew.

DAY FOUR

IT'S Valentine's Day in Columbia. It's also the last and biggest date yet of the Cosmosis tour, with over 1500 punters expected to make the 20-mile journey from Bogota to a disused warehouse in nearby Chia. The trouble is, we're still in Cali. This is no state to be in for the most important day of our trip, so we sensibly hit the sack as soon as we return to Saul's flat in Bogota.

A few hours later, Danny arrives looking agitated. The company hired to provide the lights for the Chia rave has been bought off by rival promoters holding another party a couple of miles down the road. They've delivered a sound system that wouldn't look out of place in the dashboard of a Vauxhall Nova. Oh, and despite the midnight kick-off, the local council, who provided the licence for the event, insist everybody has to clear the building by 1am.

"Remember what I said about Locombia?" sighs Danny, tetchily scratching his chin. "It's not looking good. Not good at all."

And that's not the half of it. Walking into the enormous warehouse venue, the stage is conspicuous by its absence and the place is almost empty, save for a mixing desk and a small stack of speakers standing in the middle of the hall. In one corner, an electrician choreographs a series of small explosions as he wrestles with a recalcitrant fuse box. Everyone in the entourage groans a loud groan.

But while the Brits are conceding defeat, small miracles occur. A lighting rig appears from nowhere and spanners are feverishly put to use as a stage roughly the size of Birmingham is erected. Security staff in bright yellow blazers rush crates of beer into the venue and banners are draped across the bare brick walls.

Behind the scenes, the developments are even more dramatic. News filters through that an eyelash-fluttering session with a senior member of the local council has resulted in assurances that the 1pm curfew is now a negotiable issue, rather than a foregone conclusion.

An hour later, it's madness. Cars, vans and jeeps are ditched on the roadside as far as the eye can see, as hundreds of people mill around outside in the ticket queue. The atmosphere is highly charged, but unlike Cali, this is an up-for-it crowd, gagging for a party. Inside, it's better still. Say what you like about the advantages of an intimate club environment, but few things can match the adrenalin rush triggered by the sight of 1,500 bodies going at it full pelt.

Within seconds of Billy strapping his day-glo guitar over his bony shoulders, it all goes a bit weird. Frantic conversations and worried expressions spread through the mob of DJs and organisers standing at the back of the stage. Fingers point to the entrance of the hall, where a small platoon of figures in army fatigues hover in silence. In an alcove above, Diana conducts a terse conversation with a middle-aged man in a leather jacket. This mysterious figure is apparently one of the mayor's henchmen and the purpose of his visit is not purely social.

Before the end of the first Cosmosis number, Billy is beckoned away from the mixing desk and, in no uncertain terms, told this is the end of the show.

"Can anybody tell me what the fuck is going on?" he bellows, unaware of the sensitive negotiations going on overhead. "The man from the council says we've got to close the party," replies Danny. "He's had his money, but Diana's chatting him up just to keep the party going. She's hanging on in there by the skin of her teeth."

Resigned to his fate, Billy drapes himself over the redundant mixing desk and watches the crowd, who plainly don't know what's going on. You can't help feeling sorry for him. Diana's valiant work continues for a further hour while the squaddies take it in turns to pocket their bribes in full view of everyone, but events grind to an inevitable halt at 3am, two hours earlier than billed.

Remarkably, the reaction is one of stunned acceptance rather than furious indignance. A few bottles are smashed and one angry gang takes advantage of the situation by rushing the cloakroom and legging it with armfuls of jackets. But the overwhelming feeling is one of dignified resignation, almost as if they were expecting this to happen. After all, these people have got enough problems in life without getting upset about missing out on a bit of a boogie.

"The whole thing was way too ambitious," muses Paul disconsolately, as people shuffle through a carpet of broken bottles and plastic cups back to their cars. "They're trying to run before they can walk. If dance music is really going to work here, it's going to have to stay underground, with small parties and homegrown DJs. Saul and Diana are honest people with good intentions, but there's too many characters trying to make a fast buck for these parties to be a success."

Nonetheless, considering the circumstances, this is a small victory for Columbian clubbing and a major one for Diana. Over the course of the longest night of her life, she's become a major player in the scene out here.

DAY FIVE

For the Brit faction, exhausted and inspired by the events of the past week, there are just a few short hours left to try and make some kind of sense of it all before boarding the plane home. We came here fearing for our lives and left with a piece of Columbia embedded in our hearts. Sure, we heard shots fired in anger, but we also discovered the warmth and soul of a nation that refuses to be bowed by matters completely out of their hands.

And Cosmosis? Hardly the roaring success Billy and Paul might have hoped for, but they don't appear to be any the worse for the experience.

"Even for a dyed-in-the-wool trance-head like me, it's been a blast stepping out of the comfort zone," admits Billy. "It would have been a lot easier if we'd been second or third to play here, but that's missing the point. We were the first."

If the infectious enthusiasm of Diana, Saul and Danny are anything to go by, they won't be the last.

HOW TO SURVIVE COLUMBIA

1. Fly Avianca. It's cheaper than the competition, the food's decent and, although the in-flight entertainment is lousy, you could strike it lucky with a direct flight into Bogota.
2. Don't be afraid. You won't be troubled if you use your head. Try not to be too conspicuous and avoid the dodgier ends of town. Colombians are the most hospitable people you're likely to meet and it's worth learning even a few words of Spanish just to break the ice with the locals.
3. The drugs are cheap, between $2 and $5 dollars for a gram of cocaine and no more for the finest weed. Dealers will be dealers, though, and you could end up scoring worse gear than at home.
4. Be prepared for Colombia's bizarre climate – the chilly Mancunian air of Bogota, the dry heat of the plains and the tropical swelter of the Amazonian jungle.
5. Don't fret too much about immunisation in the major cities, but take care to pack the malaria pills if you spend time in the country and cover yourself for yellow fever if heading for the jungle.

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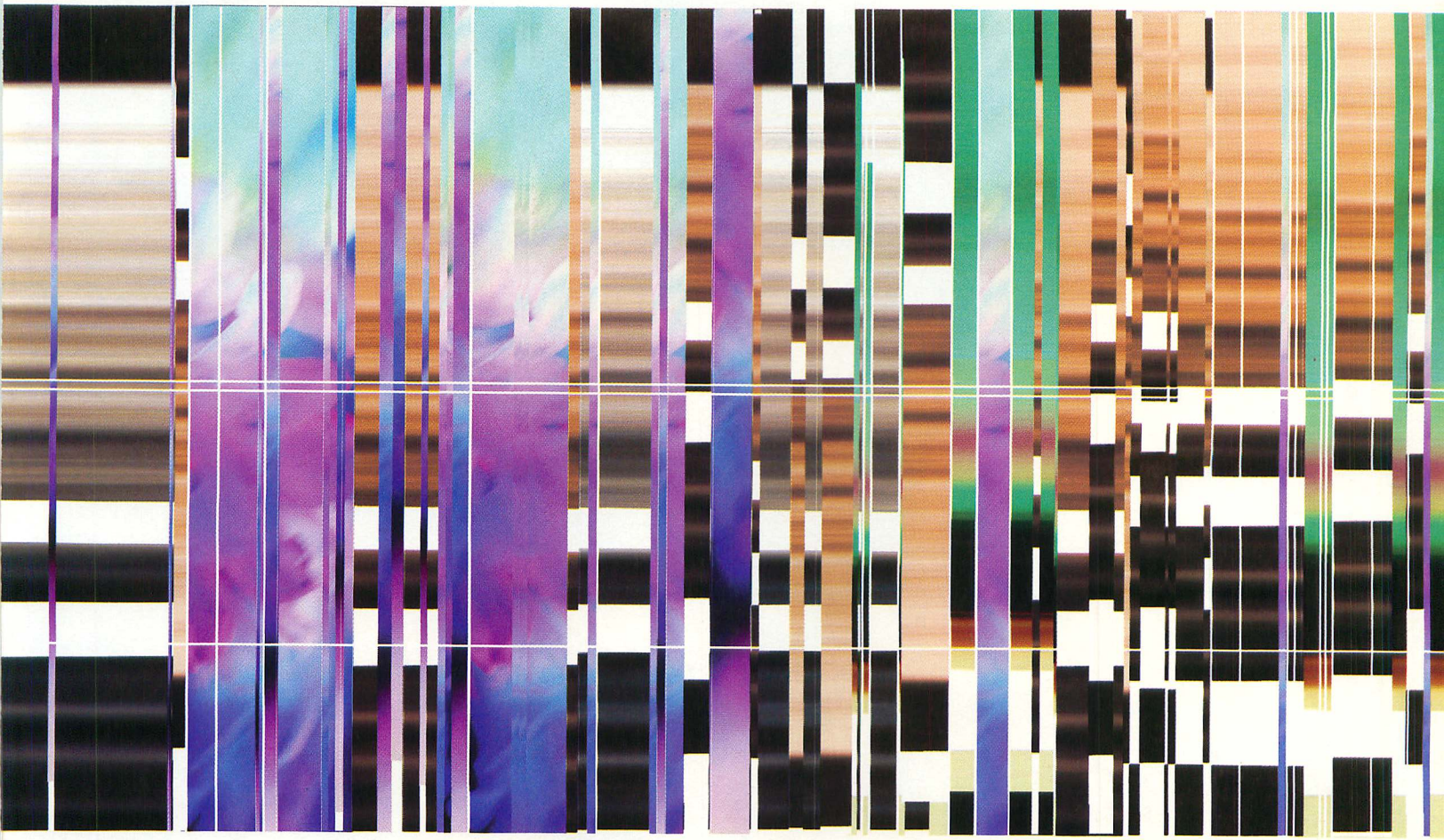

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Saturday 6th December

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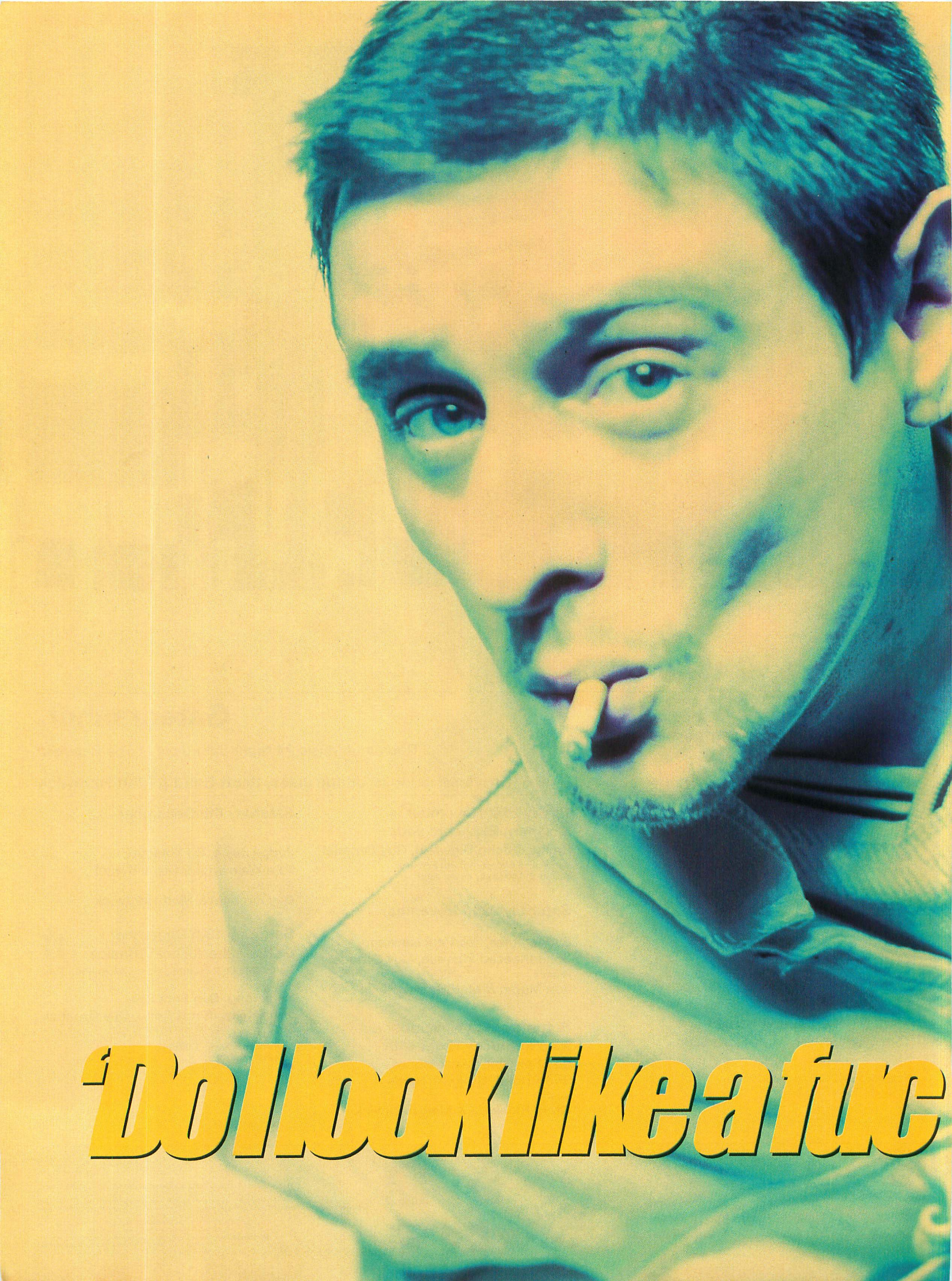

'Do I look like a fuc

Shaun Ryder

words DAVE FOWLER pictures JAMIE B

Black Grape's SHAUN RYDER is a hero to most, but he never meant...

SHIT. It's 10pm and we're already running three hours late. Because of shit. Quite literally, shit. We're in the bar of one of London's swankiest hotels, where some ponce of a hotel manager with slicked-back hair and a limp wrist to match is claiming Shaun Ryder has shat in his sink. Ryder has gone nuts, contacted his lawyer and sent basin-scrapings to a forensic laboratory. He says it's hot chocolate. Not fucking shit.

In the bar, Arabs, businessmen and top-flight hookers in Gucci and Blahnik fuck-me shoes mingle under 50-foot potted palms. There's much to-ing and fro-ing to the toilet area.

It's a nightmare. Maybe we should just fuck off home. But we can't. We're destined to spend an interminable evening together, waiting, drinking, getting slowly mullered...

➦

THE idea was simple enough. Interview Shaun Ryder, fire him up by any means necessary and take him out on a massive bender. "Ryder's On The Storm" and all that sort of thing. We've even got a table reserved at London's finest lap-dancing club, where the girls are no doubt already adjusting their suspender belts in anticipation of the arrival of the Black Grape frontman. They've probably slapped a copy of Black Grape's new album, "Stupid, Stupid, Stupid", on in the back room, and are racking out lines of chaz and perfuming their arses to the sound of the band's latest single, "Get Higher". And who can blame them? It's the dog's bollocks, the best thing Ryder's done for ages.

Stage two of the plan was to crash tonight's Janet Jackson album launch party. Not that anyone other than fat record company executives and stomach-turning American PRs gives a flying proverbial about Janet and her anodyne swing. With Ryder suitably fired up, though, we'd hoped to find out once and for all if Janet was really Michael. It wouldn't take more than a quick flick of Ryder's wrist in the skirt area. Our snapper was on stand-by, the "News Of The World" a phone call away. Okay, we might have to take out a few miked-up gorillas on the way, but so fucking what? With Salford's finest on the firm, we stood a bloody good chance.

Erm, correction. *No* chance. "Shit" in the sink isn't the only problem we have.

Ryder, you see, had spent the night before getting off his rocks with Howard Marks, the self-styled "Mr Nice" whose recent autobiography is currently somewhere near the top of the UK best-seller list. "Mr Big" more like. An infamous international drug-smuggler, Howard had flown in from New York after God knows how many years behind bars to interview Ryder for a lifestyle magazine. Fair enough, except the all-too-likely duo got caned until six in the morning. The result? A severely messed-up Shaun Ryder.

Thanks a fucking bundle, Howard.

ANOTHER hour or two passes. Half of our party is half-cut, the other is half-asleep. Suddenly, Ryder makes an appearance, strolling across the bar with his hands stuck firmly in the pockets of a garish yellow, Ted Baker quilted jacket.

We're freezing cold by this point, but Ryder is sweating buckets. He's agitated and he looks like total shit. His hair is matted down to the side of his head, as askew as his broken nose. He can hardly speak, but nods in appreciation when I give him a space pen, a writing instrument which can operate in zero gravity. It works upside-down, on the moon, on other planets. It seemed a suitable gift.

Ryder, though, is turning green. He runs past a couple of blokes in thick pinstripe suits, out of the bar and into the toilet, where he vomits cleanly into a bowl before wiping a greasy, unshaven face.

"Sweet, mate, sweet," he offers in mock reassurance.

RYDER disappears back to his suite to "wash his face" and the po-faced management of the hotel move us to an upstairs lobby area. The bar has apparently been closed "for a private function". Yeah, right.

Regardless, it's now three o'clock in the morning. We've been here for eight hours and we haven't even started the interview.

Breathing life into this corpse has now become a priority and it is tacitly agreed there's only one way of doing it. As a consequence, mobile phones all over London start to screech. People speak hesitantly in code. One of Ryder's party goes out in a taxi. The rest of us stare at the wallpaper and our watches in tandem.

We're waiting for the man. And I, for one, have just £5.23 in my hand.

THE whole evening (and with it our interview) is on the verge of sliding right down the pan when finally, thankfully, the courier arrives with much-needed supplies. Ryder exits. He's gone to his room to "wash his face" again.

It's remarkable what a splash of water can do. Or perhaps it's the soap he uses. Who knows? Nobody gives a toss whatever it is, actually, as long as he's talking.

The Black Grape man is finally back on the level again. He's put away his equivalent of a double espresso.

"Fucking hell!" he starts. "I went to bed early with a hot chocolate the other night. But it fucking came back up. Like peas and carrots. It sprayed everywhere in the fucking bedroom, so I ran to the bathroom and puked in the sink. When I'd finished, it was dripping all over the bowl, so I grabbed a couple of towels and started cleaning it up. I got bits of it, but most of it was stuck to the fucking enamel. I do my best, then go to bed. I must have got up at half past fucking five and tried to clean it up again. It wasn't fucking having it, though.

"When I came back to the hotel that night, I put my key in the door but it didn't work. So I go downstairs to complain and they tell me the duty manager wants to see me in private. This fucking ginger-haired twat asks me in a Trevor Howard voice, 'What occurred last night?' I didn't have a fucking clue, I can tell you. Then I remembered I'd been sick. Then 'Trevor' tells me he thinks it's shit.

"Shit!? I couldn't believe it. This dude was seriously suggesting I shit in sinks. I called my lawyer. Fucking hell, what sort of people do they get at this fucking hotel? I've been in the music business for 15 years and I've never shat in a sink. It would have been easier to shit in the bath with my kecks still on. And who would shit in their *own* sink, anyway?"

HE'S on a roll now. Spliff in hand, Ryder has woken up enough to growl about his part in the film being shot at Teddington studios at the moment, a remake of "The Avengers" for the cinema. He has a cameo role as a vicious thug playing alongside Sean Connery and Eddie Izzard. Cynics might call it effortless method acting.

Regardless, Ryder reveals that "The Avengers" is an action movie in which he gets to ride around in fast cars and fire Uzis. It's a lot of fun, apparently. And although his is not a speaking part, it has its compensations. He gets to see Uma Thurman in the flesh, for one.

"Yeah," he notes approvingly. "Uma Thurman's got a gorgeous arse, man. Really good. She plays Emma Peel and you can't fault her. There are no camera tricks, just this great arse."

Steering him back to the rather more prosaic business in hand, Black Grape's latest album, Ryder admits to being more than content. The 10 tracks on "Stupid, Stupid, Stupid" are his best in a long while. So much so, he's eager to tell us all about them. Especially after "washing his face" once more.

"This is probably the happiest I've ever been with an album," he confirms, sucking on a Benson. "I'm as happy as I was when I finished 'Pills 'N' Thrills' with Happy Mondays. It's probably because the record company left us to get on with it. On the first Black Grape album ["It's Great When You're Straight... Yeah"], they asked us to alter a load of songs, but it was different with this one.

"Most of all, we wanted to produce an entertaining album. And one that was

SHAUN TO BE WILD: SELECTED RYDERISMS FROM "THE GRAPE TAPES"

ON HAPPY MONDAYS: "The Mondays were a bunch of dickheads. I was king dickhead, and we had a dickhead on drums, a dickhead on bass and a dickhead on guitar."

ON THEIR SPLIT: "It was down to bitching. Three members of the band wanted to make money, not music."

ON STARDOM: "A role model? Fuck! I'm nobody's fucking role model. Bring your own fucking kids up."

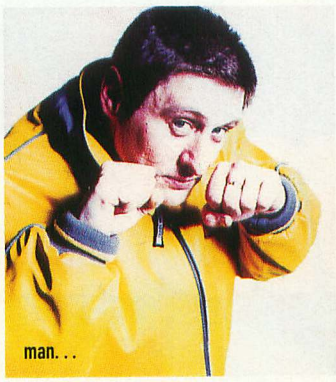
ON MONEY: "In 1995 the band got paid. The roadies got paid. The people eating fish suppers out of slags' knickers got paid. I didn't fucking get paid."

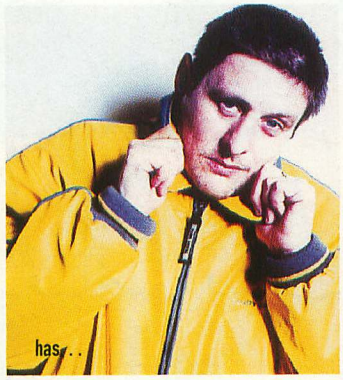
ON MUSICIANS: "Most musicians are fucking plums. I can't play an instrument, so I'm half a plum."

ON THE USA: "I couldn't give two dogs' dicks about the States, really. Mike and Bernie Winters didn't make it in the States, and they managed to live nice."

ON LYRICS: "I could write lyrics under the influence of a Wall's Cornetto. Whatever. If I want to do something, I do it."

AT "TOP OF THE POPS": RYDER: "Next up, it's Robert Mills and his Ecstasy pills!" "TOTP" STAFFER: "The script says 'Robert Miles'!".





"This dude was seriously suggesting I shit in sinks. I called my lawyer. Fucking hell, what sort of people do they get at this fucking hotel? I've been in the music business for 15 years and I've never shat in a sink"

entertaining to make. I swore I wouldn't go into the studio again for the fucking sake of it. We had to be in the right frame of mind, we had to be happy to see each other, we had to be cool all round. And we were, man. Fucking cool.

"As for the tracks, we approached every one as if it was a single. First up, we worked the tune and got the beats and noises together. When it's lyrics time, I start it off and throw ideas to Kermit. We put the track on 'play' and just see what comes out, off the top of our heads. Inspiration can come from anywhere, the telly, a can of ale, anything. Sometimes we had themes to work to, like on 'Squeaky', where we had Bruce Willis' 'The Jackal' movie in mind. Sometimes we just rapped and bounced ideas about."

BUT as anyone who has seen "The Grape Tapes", the recent Tom Bruggen-produced documentary which charts the history of Black Grape, will agree, rehearsals for the new album did seem rather fraught on occasions. To say the least. The band seemed to spend an awful lot of the time arguing, swearing loudly to each other and generally getting hammered on spliff 'n' booze. Ryder, however, disagrees.

"Look, mate, we had to cut out a whole lot of stuff on those tapes because we come across as pretty fucking intense even when we're having a fucking joke. There's one bit, filmed when we were making the album, where I'm talking about Elvis Presley and it looks like some major, major shit is going down. That's what we're like and we can't help it."

But there's more to "The Grape Tapes" than just album rehearsals. There are five years of top music. There are the infamous tours and backstage dramas. There are the drugs, the incoherence, the rambling, the shameless and the shameful. All of human life is here. And you can get it for a tenner at HMV.

Is it a fair representation, though, this shaky slice of hand-held *cinema verité*? Isn't the footage on the cutting room floor as valid as that contained within the 90-or-so minutes of VHS? Is Ryder happy with it? Has he even given it a moment's consideration? Should he care?

"I know the film could put me in a negative light," he admits. "It could make me look like a stupid, thick, drugged-up fucker. But that is definitely one element of how people sometimes behave on the road.

"At the end of the day, I'm not happy when I'm on tour or getting ready to go on tour. I hate touring. I hate the whole fucking palaver. I don't like playing the same songs night after night after night. It bores me shitless. I can't just pretend that I'm enjoying it when I'm on the stage, so I get off my face. I get too drunk. I get too stoned. The film is about me *not* having a good time."

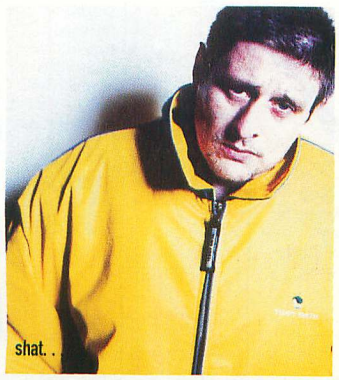
We've heard about the Elvis Presley rant, but what else was left out? What about that alleged Julia Carling incident?

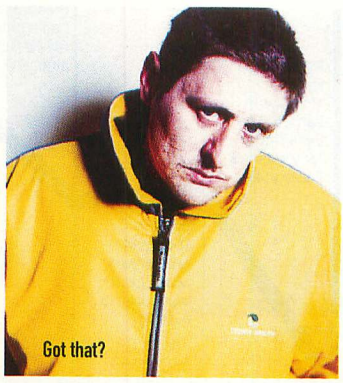
"That? Well, Keith Allen ripped Julia Carling's T-shirt off backstage. He was just messing about. That's how he is, you know. Look, I can't really talk about the other stuff. It's enough to say that, even given what's on there, I know some people will laugh with me and others will laugh at me. What they don't necessarily realise is that everybody says stupid things when they're being followed around by a camera all fucking day. Especially if they're pissed.

"Anyway, as I say on the film, I'm not here to send out any positive messages. I'm not a role model. Do I look like a fucking role model? People have to realise that I was filmed in the same situation time and time again. A situation I that didn't want to be in. If someone filmed you taking a shit every day, people watching it would think that was all you did. Well, that's a bit like how I feel with 'The Grape Tapes'. There's more to my life than gigging and getting wrecked on tour. I'm not a teenager any more." ➦

THE FROG CHORUS: KERMIT ON "STUPID..." TRACK BY TRACK

1. Get Higher: "A good track, man. It's based on a track we did years ago. The lyrics are tongue-in-cheek and it works well."
2. Squeaky: "Well, fucking hell! This one is about using your rubbers. Sex and all that! That's how I hear it, anyway."
3. Marbles: "Yeah, yeah, man. A very nice groove, man. Something to jump on, definitely."
4. Daddi Was A Baddi: "This one was originally called 'Postman'. It should have been on the first album, but the record company said no. It's tuff live, man."
5. Rubber Band: "Wild, man. Fucking wild! It's got a great bassline. It's just wild!"
6. Spotlight: "This is my favourite track on the album. It's like someone got a tuning fork and hit me on the side of the head with it. Diiiing!"
7. Tell Me Something: "It's about people who lie about substance abuse. It's okay to get pissed, but the moment you touch something else, it can be so different, man."
8. Money Back Guaranteed: "A great Black Grape sing-along track. Cool!"
9. Lonely: "Inspired by the club singer on Vic 'n' Bob! Originally it was done by Freddie Knight."
10. Words: "A track from a long while back. 'If you can't hear, you must feel', as my mum used to say. Yeah, man... It's good."





Shaun Ryder

IT'S four o'clock and our photographer is looking frazzled. He's been hanging around waiting to snap for nine hours. Ryder's not quite ready yet, though. He disappears again.

To make matters worse, the heating in the hotel seems to have gone up by about 20 degrees. Now everybody is sweating. An affluent German couple returning from a late-night dinner-dance pass us on the hall landing and have mild heart attacks before retiring to bed. Ryder re-emerges for the last time.

"I hate talking about myself," he growls conclusively, tipping ash onto the table. "I used to be fucking nutty and angry. When you're young and from Manchester, you think you deserve success, but I know exactly how Oasis felt when they said they'd rather stay in bed than tour America. These days, I enjoy being at home in Ireland with Oriole [his long-term partner] and the kids. I like to take it easy. I smoke weed and watch videos all day.

"I love my family, you know. I love shagging, too. At the moment, I'm going through a phase of being really into my woman. It's cool. I'm satisfied."

AND so, at last, are we. As Ryder descends once more into monosyllables and furtive glances at his watch, we complete a hastily improvised photo shoot. Yours truly asks to use his bathroom. You guessed it. For a shit. After a few minutes, Ryder gets nervous and comes in to check what's going on. Reassured that nobody is using the sink, he waves us good night and we wish him well.

It's starting to get light in central London. Downstairs, waiting for a cab with a twitchy midget doorman, a stunning hooker strides past and leaps confidently into the back of a Mercedes which revs up and growls round the corner. She wasn't the sort of girl you'd get from a phone box. She looks in considerably better shape than us. And she's been paid better money than us for a night's work.

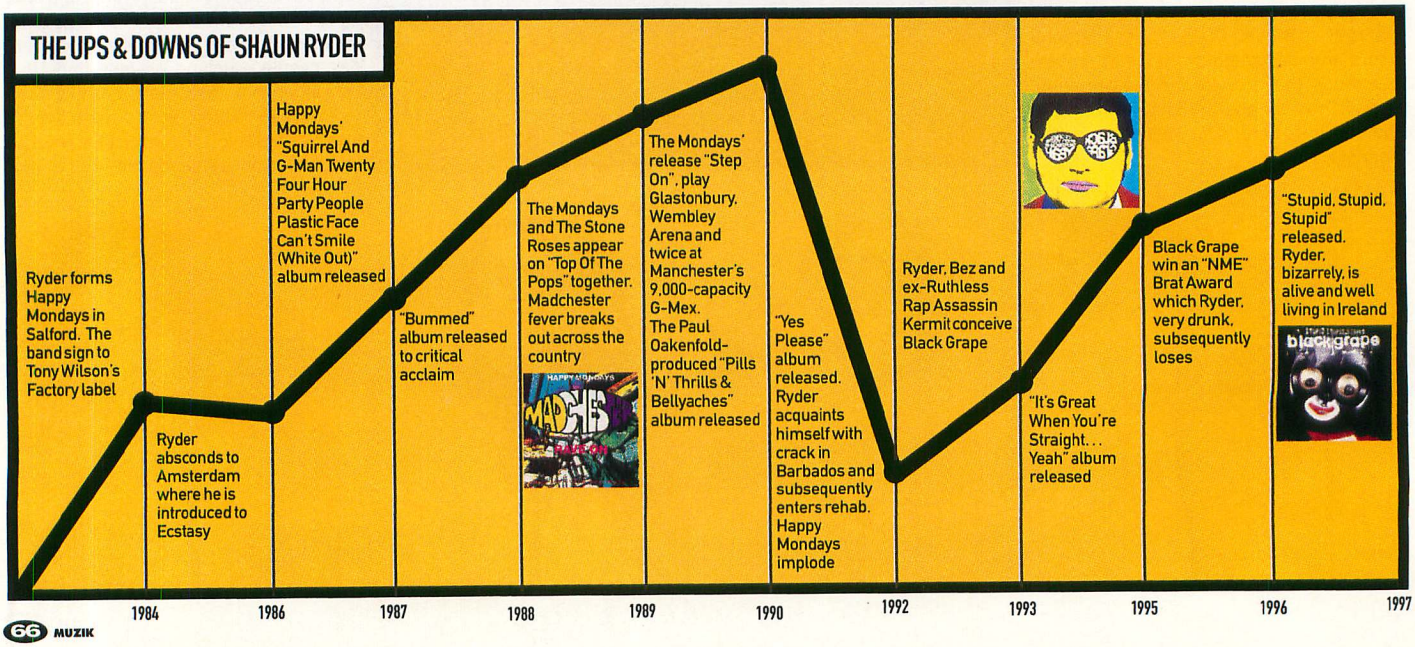
No matter. Haggard and exhausted, nursing sore heads and cursing our lack of cash, we can at least agree on one thing. Those initial hopes of a fun night out with a superstar, of hot strippers, cold lager and assorted fringe benefits? Only one phrase will do.

Stupid, stupid, stupid.

Black Grape's new album, 'Stupid, Stupid, Stupid' is out now on Radio Active

It's great when you're vaguely straight... erm, sort of... okay, we'll get back to you on that one

THE UPS & DOWNS OF SHAUN RYDER



subliminal

Dajae 'Fun'

Produced by Erick Morillo,
DJ Sneak and Jose Nunez with mixes by
Basement Jaxx, Todd Edwards,
DJ Krust and Tha Mongoloids

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Constipated Monkeys
'Cro-Magnon'

Produced by Jose Nunez and Harry Romero

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Gurners

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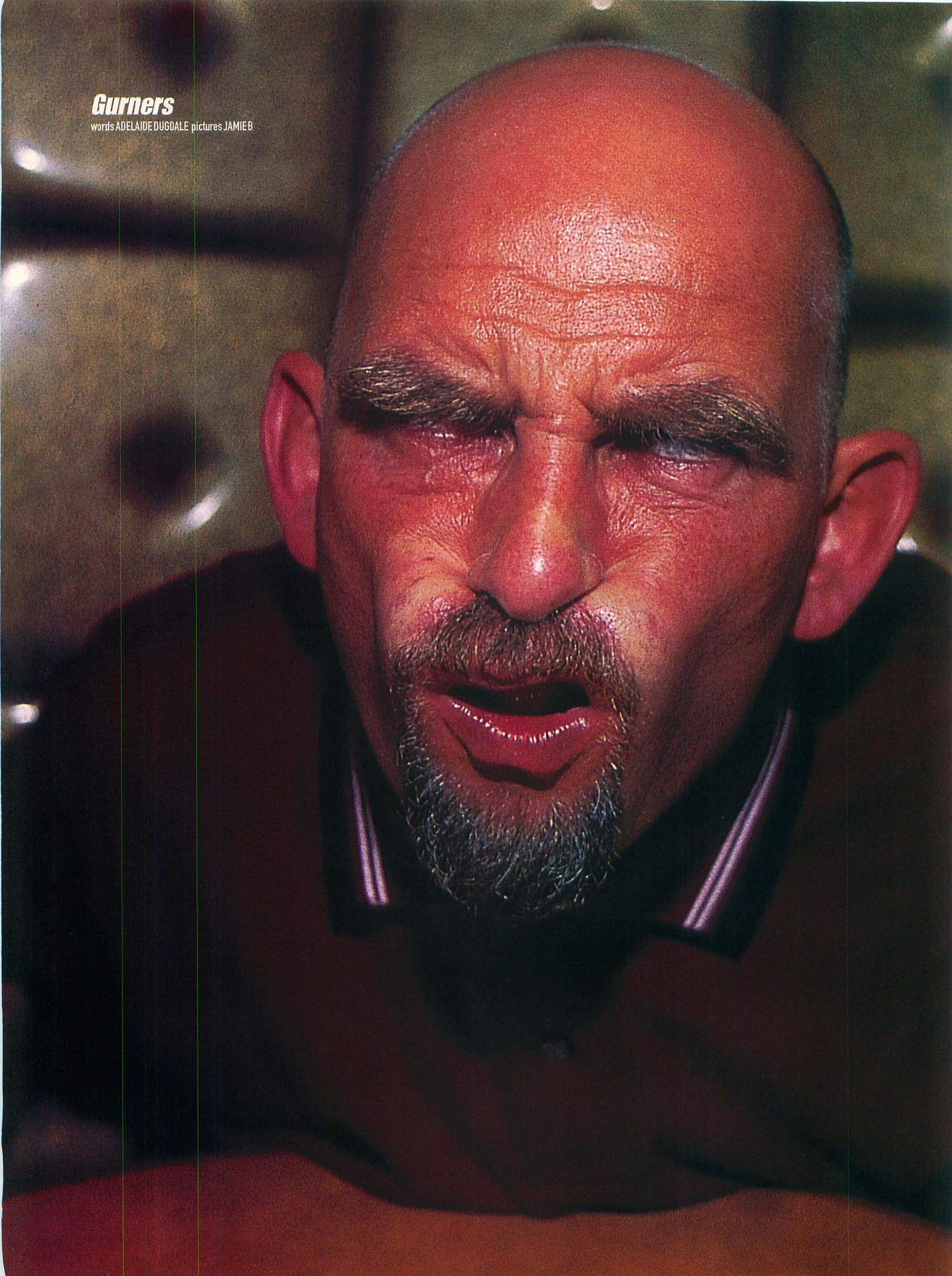
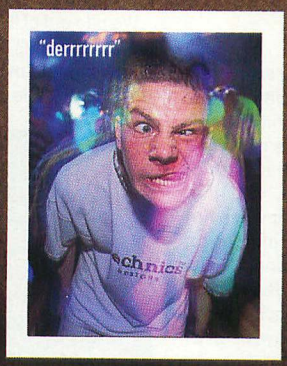
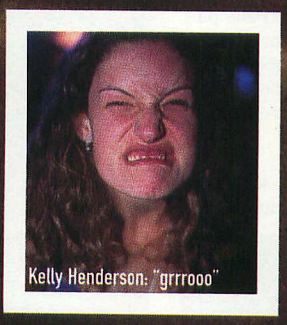
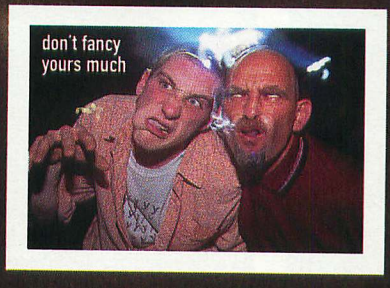


THE GURNER PRIZE

If you've ever taken E, you're guilty of gurning. But not as guilty of the man Muzik invited to compete against the cream of British clubbers. Because he's Peter Jackman, the current World Gurning Champion. Scrunge!


"derrrrrrrr"


Kelly Henderson: "grrrooo"


don't fancy yours much

WELCOME, friends, to Muzik's Gurner Prize. It's Saturday night and you join us at one of the country's cutting-edge techno nights where Peter Jackman, top-rank gurner in the world, is challenging the clubbers to an impromptu gurning competition. Our first contestant is Rachel Cunningham. The 18-year-old student is well up for the idea – as soon as someone has explained what gurning is. She launches into her freestyle routine, and Peter clapping in appreciation. Now it's his turn. He bends down in preparation, before turning to Rachel. Her eyes widen in horror. Only the whites of his eyes are visible, his jug ears wafting in the air-conditioning and his false teeth rattling around in his mouth. Mmm, *sexy*.

It's Rachel's turn again, and she does remarkably well. "Doves and whizz is what she's on," bellows Peter's 18-year-old son Mark. "She's totally off it!". Rachel, however, is adamant she's drug-free. "I don't take Es," she insists. "When I see people off their faces, I'm like, 'What are you doing?'".

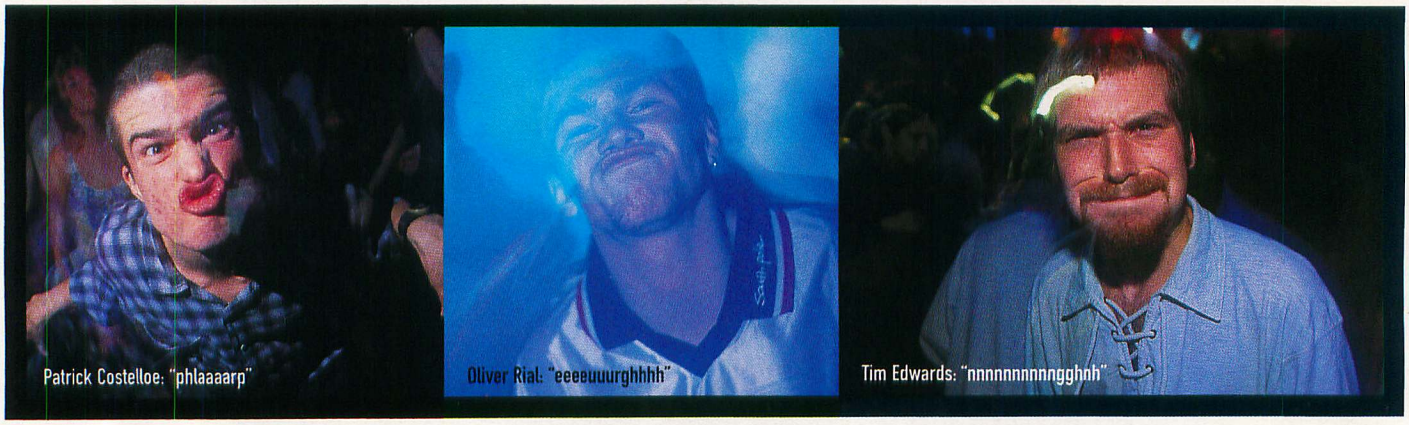
NEXT is 22-year-old Tim Edwards. "I know what gurning is, but I don't take drugs at all," he grins. He takes to the floor and gives it his best, but one look at Peter, pulling a prize snarl, leaves Tim breathless with laughter. "That's mad!" he guffaws. "What a trip – total respect to Peter. It's one of the weirdest things I've ever seen. I mean, you don't expect this when you're in a club with banging techno, do you?" Evidently not...

Peter strolls over to Tim. "Gurn for me," he orders. Tim contorts his fizzog, and it's a good one. The world's Number One grabs Tim in a bear-hug and plants a smacker on his forehead. "Cheers mate. Nice one!" grins Tim, just a little bemused.

We persuade two immaculately turned-out girls, Kristy Poulton and Kelly Henderson, both 18, to stand on each side of Peter and gurn. Kristy's eyes widen in shock as he shows them what to do. "Ugh!" she squawks. Peter bristles with pride. The girls flex their facial muscles and gurn back at him. Very sexy. Very primal. This might get us into trouble, if we're lucky.

We're lucky. As Kelly strikes an exceedingly ignoble pose, the DJ tears over and instantly begins complaining. Kelly can't understand the fuss. "We're not taking the piss out of clubbing," she Kelly. "I reckon it's a wicked idea. Clubbing needs to be fun!" The DJ gives up and it's back to business. Back on the

Gurners


Patrick Costelloe: "phlaaaarp"

Oliver Rial: "eeeeuuurghhhh"

Tim Edwards: "nnnnnnnnnngghnh"

dancefloor Peter is pogoing in a throng of sweaty dancers. At the hotel bar earlier on that evening, Peter was worried that someone would slip an E in his pint. I make a mental note to check his pupils.

20-year-old student and Zammo Maguire-lookeylikey Patrick Costelloe has been bouncing round Peter with an intrigued expression on his face. He wants a go. Luckily, he knows the score when it comes to gurning. "I've got a mate from Galway who can get his chin up over his mouth and nose, so I've got inside information," he gleefully enthuses.

He pulls a magnificently ugly gurn, and Peter is very impressed. "Very good," he says, holding both thumbs aloft. He's taking his judging very seriously indeed. But then this is the man who, when his horse's collar (the requisite accessory for any self-respecting gurn contender, commonly known as a braffin) got collared by a bouncer, quite reasonbly argued: "You can't expect the world gurning champion to pull a gurn without his braffin!" Peter, it seems, lives for his art. Several pints of lager later, he doesn't seem too bothered about the whereabouts of his gurning tool. Understandable, really.

IT'S now midnight and the competition is whittled down to a hardcore few determined to give Peter a gurn for his money. Cousins Oliver andJamie Rial, both 18, decide to pit their fizzogs against the mighty Jackman. With Patrick egging him on, Oliver pulls what he reckons is a match-winner. He's reckoned without Peter, though, and his jaw drops with incredulity when the champ turns round, eyes-a-popping and face-a-quaking. "Ugh! That shit is harsh," exclaims Jamie. "Gurning to order is a right laugh, although I'm an old pro at it when I'm out." By now, Peter is going mental on the dancefloor. Suddenly he's jumped on by a close-cropped lad in an orange check shirt. This, it turns out, is Conor Lewis, the waiter from Peter's hotel, and he knows all about gurning. "Yeah, yeah yeah!" he grins. "It's when you strap that big horse thing round your neck and go 'Phhtttrrllllll'." Accordingly, he pulls a world-class gurn. That must have been E-induced. "Nah. I'm on Southern Comfort and nicotine. I'd love to be on whatever Peter's on, though." That would about 10 pints of ale by now. Conor and Peter pair up like a couple of loved-up loons and bounce around the dancefloor, gurning their tits off. Peter's well impressed. "That lad's a winner, no doubt about it," he announces. "The real trick about gurning is that you've got to snarl. There's a big difference between a serious gurn and a dancing gurn. When you're dancing you're happy, and that's not what gurning is all about."

THE final contestant is Derek Smith. He's slumped in a chair, looking very mashed. Peter, rubbing his eyes and looking entirely gurned-out, pulls his final face of the night. "That was nuts," screams Derek. "When I saw his face I thought it was mental." He has a go, but it's not enough to rival Peter's prizewinning exhibit, the "Bela Lugosi". "He was loads better. I was about half as good as he was" Derek concedes. He's the only one who'll admit to taking drugs. "I gurn if I've had enough E." Fancy entering the Gurning Championships up in Egremont, then? "If I was off me head I probably would," he muses. "I can't believe Muzik have done this! It's a wicked idea to have a gurning competition in a club."

Rachel Cunningham and Our Peter: "gnnffff"

Kirsty Poulton: "fffllbbrrrrrrrr"

WE head back to the hotel. In the taxi, Peter is beaming away. Not the sort of expression you'd expect from the world champ – let's not forget that this man is a dab hand at making babies fill their nappies with fear. "I really enjoyed it. I wanted more. I've never been to a rave club before, but I'll have a go at anything."

"Kelly came second," he judges. "She was one of the few to pull a proper gurn. In my mind, however, the outright winner is Conor. His first face was so-so, but I told him to look mean and vicious and he did it with his second gurn. Brilliant!"

We pile out of the taxi in front of the hotel and Peter looks worried. "Where are we going now?" he froths. To bed, actually. "I'm not going to bed yet, you lightweights! I'm up for another rave!" He picks up his braffin and disappears into the fog. The face of clubbing is changing, but not quite how we'd expected.

"TONIGHT MATTHEW, I'M GOING TO BE BELA LUGOSI!"

Born in Egremont, Peter Jackman is the current World Gurning Champion. A divorcee with two kids, he first discovered his talent at the 1985 Crab Fair. While enjoying an afternoon pint, his nephew asked him if he could gurn. "I pulled a gurn and he told me that if I entered that night I'd win," he recalls. Peter came third and hasn't looked back since. "I was put on earth for a purpose, but I didn't realise it until I entered the World Gurning Competition. My ambition is to become a gurning legend." His prize-winning face is the "Bela Lugosi", after the star of horror flick Nosferatu. A mix-up occurred in this year's WGC, when the judges awarded first prize to a student from Manchester, also called Peter, who entered "for a laugh". However, the trophy will be presented to Peter on "They Think It's All Over" on November 8. Hurrah!

WHY ECSTASY MAKES YOU GURN

"Ecstasy causes bruxism," explains Dr Ramsay, head of toxicology at St George's Medical School. "This is the disturbance of the jaw muscles which causes people to grind their teeth and grin. The only way to stop it is by not taking Ecstasy. Gurning is one of the drug's main side-effects and it is one of the reasons why people chew gum. However, we don't understand the mechanisms triggered by Ecstasy enough to explain why the drug causes the jaw muscles to behave in this way."

A BRIEF HISTORY OF GURNING

In 1267, the first ever gurning event took place at Egremont's Crab Fair in Cumbria, an event where Lord Egremont would hand out free crab apples to villagers. One of the highlights of the fair was mocking the village idiot. People would throw a horse's collar round his neck and encourage him to pull stupid faces in return for a pint of ale and bit of baccy. Originally this was called "grinning for bacca", but got its current name early in the 20th Century. The world record holder is Gordon Mattinson who has won 10 championships, although Ron Looney (real name) isn't far behind with eight titles. Head up to Egremont on the third Saturday in September next year for the competition.

Only hops, yeast, barley and glacial water
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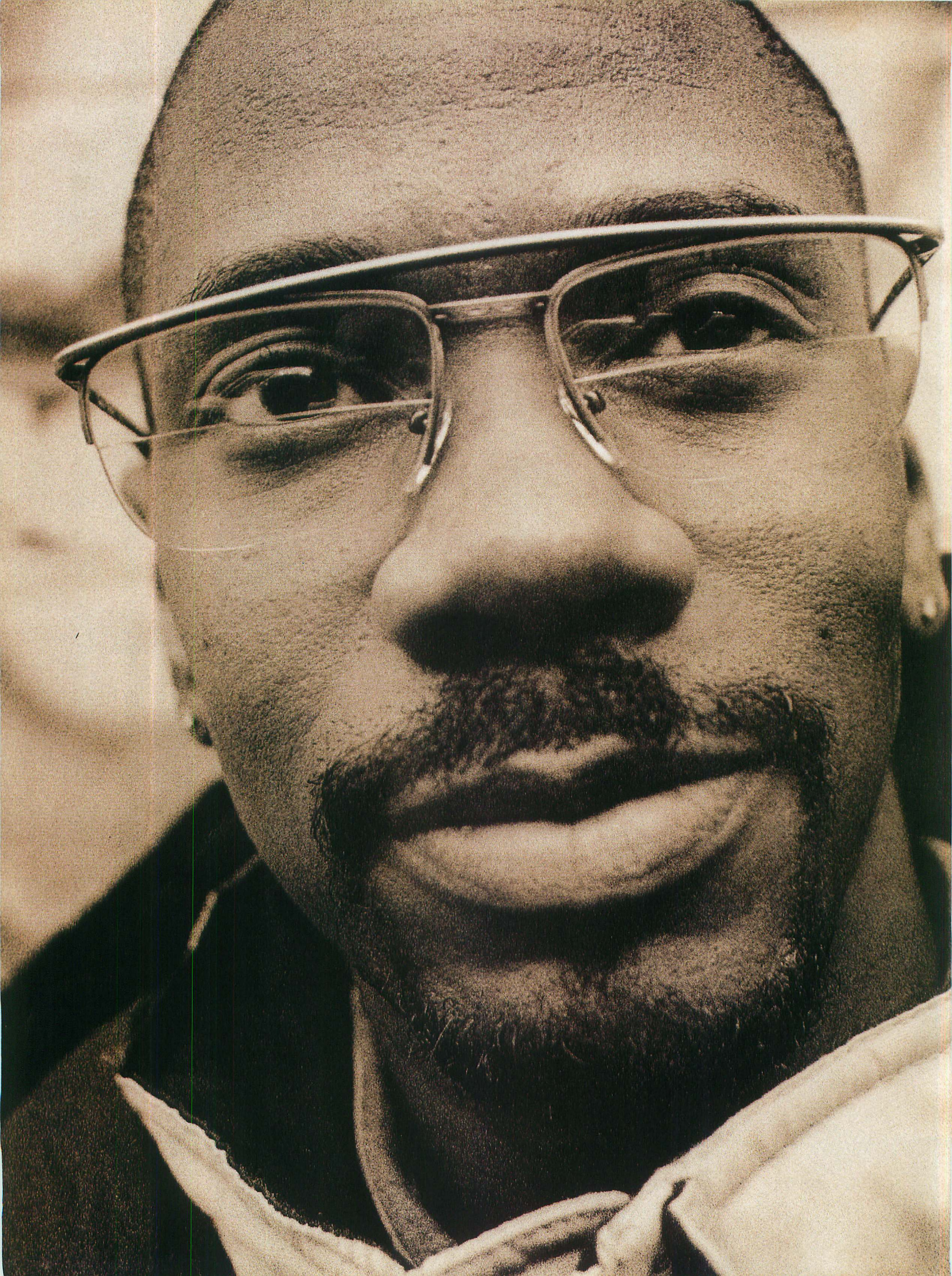
YOU LOVE IT WHEN WE'RE STRICT.

Serious Bier



Larry Heard
words CALVIN BUSH pictures ROB HANN

HEARD IT THROUGH THE GRAPEVINE

The word is out: the original deep house pioneer Larry Heard has decided to stop making music. Or has he?

HE'S one of the founding fathers of house music. The producer who virtually single-handedly wrote the blueprint for today's deep house sound. The inspiration behind many of todays best-known producers. In the Eighties, his work with Robert Owens yielded timeless pieces of music like "Bring Down The Walls" while his material like "Mysteries Of Love", "Washing Machine" and "Can You Feel It?" elevated him to god-like status on the acid house scene. Nineties projects have gone from his The It project to a 1992 major label album to his recent return to solo status over four independently-released albums. And now Larry Heard is said to have chucked it all in.

Or has he? Conflicting claims surround his present album "Dance 2000". Some are saying that it's the last ever Larry Heard album. That he's sold all his equipment. That he's fled Chicago because of personal problems. That we'll never get to hear anything more from a man who crafted some of the most sublime and beautiful electronic music of the Eighties and Nineties. We tracked him down to his new home in Memphis to sort out the lies from the truth, the rhyme and the reason. We found Heard was relaxed, laughing with a reassured nonchalance. His tone betrayed little of the anger his words imparted. If this is really the lifestyle change he's been threatening for a while, the world of dance music just lost one of its true heroes.

WHEN DID YOU ACTUALLY DECIDE, 'THAT'S IT, NO MORE MUSIC'?
Well, the decision was making itself all along. It's just a process. Anybody who's involved in a profession or an area as far as a livelihood, you sort of want to advance in your field. You don't want to go backwards. And it seemed like basically that was what was going on.

WHAT, YOU FELT YOU WEREN'T ADVANCING? WHY?
Because I would get every excuse and reason in the book for why my music was just not accessible to the average dumb brain on the streets. For me, I'm not *trying* to access the average dumb brain. I don't want the same listeners as Aaliyah or anybody else. I want the people who are interested in hearing a creative work. I'm not interested in the new trend which is out or the new fads that are going on. And I was not reaching those people because the labels were a deterrent. Labels have a different agenda than artists do. No matter how much they try to say they have the same agenda, they don't. Their agenda is money. I can appreciate that. They want to make the biggest and quickest return possible.

SO WHY HAS THAT MADE YOU GIVE UP?
I haven't really given up completely. *I'm just on more of a* hiatus, focusing on something different. The volatility of it, the whole unstableness of it was becoming too much for me and I needed a break from it. I couldn't stabilise myself and I was being given every excuse in the book for why 'this isn't suitable, that ain't suitable, it's over people's heads' and the most ridiculous one, 'it's too ahead of its time'. All the cliches that are basically cop-outs.

HANG ON. YOU SAID HIATUS. SO WHAT'S GOING ON? WE'VE BEEN TOLD YOU'RE STOPPING MAKING MUSIC FOR GOOD.
That's because they need to stop making decisions for me. The media does cause things to be misconstrued. I just need some time for myself.

BUT YOUR RECORD LABEL ARE SELLING THIS AS THE LAST EVER LARRY HEARD ALBUM.
Well, they can say that if they want to but it would end up being a lie down the line. I have too much music for it to be anything but. It's just the last one for a while.

IS IT TRUE YOU'VE SOLD ALL YOUR EQUIPMENT?
No. I've got everything I had when I was making records.

SO WHEN WAS THE LAST TIME YOU MADE A TUNE?
Last year, when I was doing the tracks for "Dance 2000". I officially shut down my recording section in January. I don't have time now with what I'm doing.

Larry Heard

WHAT'S ALL THIS UNRELEASED STUFF THEN? HOW FAR BACK DOES THAT GO?
A lot of it goes back to the same time period as "Mysteries Of Love" and "Can You Feel It?". Me and Robert Owens did a ton of writing together. You probably haven't heard a good ten per cent of what we wrote.

IS IT AN AGE THING? YOU'RE 37 NOW. MAYBE YOU'RE NOT AS IN TOUCH WITH WHAT THE KIDS WANT. ISN'T IT AN AGE GAP PROBLEM?
Well, it's an age thing when you're dealing with a label because with all the stuff I've done independently, I'm still targetting the same audience. The age group that's the same age as me. Not the ones who are 16. They don't know anything about what I do. I'm still interested in the people who were listening to The It and Fingers Inc. Why do I want 17-year-old kids chasing me around? I still have an abundance of unreleased material, it's just not going to released right now because I'm restructuring my financial life. I'm getting older, not younger. I've got a retirement plan now, I've got health benefits. The things a label don't care about. I don't have the time or energy to devote to anyone or thing who can't reciprocate the favour. I've made the small accomplishments and contributions which I made and that's good. I'm content with that. I never was trying to be Michael Jackson. I was just trying to be Larry Heard.

SO WHAT'S THIS NEW JOB ALL ABOUT?
I'm assistant to the president of a brokerage firm in Memphis, Tennesse. It involves me being [chuckles] politically correct within dealing with their biggest clients. I've done a lot of work with their computer system, with their security measures within the firm dealing with the accounts. They needed someone to come in and get them organised and that's what I always have been – a creative ideas person.

TELL US ABOUT "DANCE 2000". WHAT WE'RE YOU TRYING TO ACHIEVE WITH IT AND WHAT WAS GOING THROUGH YOUR MIND?
When I was making it, I hadn't fully made the decision about what I was going to be doing. I just came up with the whole title concept while I was doing the tracks because some of them had a bit of a futuristic feel to them, hence "Dance 2000". It was done over the course of the year in 1996. I did that before with "Aliens" and *both* "Sceneries Not Songs", deciding the title and getting the songs to fit into that as a concept. So with this one, I did a lot of composing because I knew I was going to be slowing down.

WHAT COULD BREAK YOUR HIATUS?
Basically what I'm doing now is going to finance what I will do in the future. I'm going back to the formula which works the best – me with my own label, my own decisions, releases when I feel they're appropriate. It will probably end up being Internet-based or mail order. I can't deal with labels any more.

DO YOU LISTEN TO MUCH CONTEMPORARY DANCE MUSIC?
Well, it's hard to. I'm in Memphis, Tennessee which is a clear illustration of how much the States has never embraced this kind of music. I haven't heard any house music since I moved down here other than from on mix tapes people send me. The stations never embrace this music because it's associated with black people, with gay lifestyle, with drugs and they're never going to accept it as a valid form of music. I've been saying this for years.

WHY DIDN'T YOU MOVE TO BRITAIN THEN? DANCE MUSIC IS, AFTER ALL, THE SOUNDTRACK TO YOUTH CULTURE OVER HERE.
Because if I moved to England, they'd have me doing "Mysteries Of Love" and "Can You Feel It?" over and over again. Because that's what they want. They'd have me doing a jungle track here and a techno track there and an acid track there and speed garage... Every new style to come out, they'd have me do it. And I'm not that kind of person. I'm not interested in taking orders.

HEARD TO BELIEVE What Larry Heard means to...

DAVE CLARKE: "His music was so full of emotion and reality which a lot of music doesn't have. From 'Mysteries Of Love' to 'Distant Planet' (one of my all-time favourites) to 'What About This Love', it was all beautiful. I'm very sad the music world didn't give him the notice that could've made his music career a reality. I'll miss him."

STUART MCMILLAN (SLAM): "He set a blueprint for so much. If you listen to his music, it still sounds fresh. The chord progressions, the simplicity – you hear them a lot, especially with the whole new wave of house music. He was a massive influence, a proper musician and his music is timeless."

TERRY FARLEY: "'Can You Feel It?' was the ultimate Spectrum moment, especially with that Martin Luther King speech over the top. But his music has always had more of a media-based fan club. I don't want to say he's over-rated but for the dancefloor I don't think he meant that much. For me house is all about that single moment on the dancefloor and his music was always more for sitting around and listening to at home.

HEARD OF HEARING
Those essential Larry Heard moments

FINGERS INC – "Mystery Of Love" (DJ International 1986)
Heard meets Owens for the first time and right from the off they're drawing up the definitive deep house blueprints. Soft synths, seductive crooning vocals and a bassline – ooh, that bassline – sent straight from heaven.

MR FINGERS – "Can You Feel It" (Trax/Jack Trax 1987)
Perfect. Not good, excellent or even brilliant. Just plain perfect. The blissed-out soundtrack to a 1000 endless summers of love. Maybe this record's legendary status had something to do with the simultaneous arrival of Ecstasy in British clubs, maybe it's just the greatest evocation of love and tranquility ever put on to vinyl. Probably a bit of both. Genius.

MR FINGERS – "Washing Machine" (Trax 1987)
Originally the A-side of "Can You Feel It""s Trax release, Washing Machine is everything its more famous flipside isn't. Dark, not light. Harsh, urban, stark. Substituting lush synths for a minimally fluctuating bassline. If "Can You Feel It" pointed the way forward for house, the queue for techno producers should start here.

FINGERS INC – "Another Side" (Jack Trax 1988)
Heard and Owens stretching out over a double album of Finger-flexing brilliance. All the classics are on here, plus a whole heap of stuff you won't find anywhere else. When he reviewed it in 1988, Muzik's soul columnist Bob Jones warned sceptics that this was real modern soul which should be bought now or be prepared to pay through the nose for 10 years later. It's currently going for around 20 quid second hand. Point taken.

MR FINGERS – "Amnesia" (Jack Trax 1989)
A double album of deep instrumental bliss released without Larry's consent. It might have pissed off the unpaid producer, but if you can find it, you won't be as unhappy.

MR FINGERS – "What About This Love" (Iffrr 1989)
Vocals that soar up into the clouds, a bassline tugging on your hips and a wistful pleading chorus. A beautiful record which soundtracked the daisy age of orbital raving as succinctly as "Can You Feel It?" did for the year before.

MR FINGERS – "On A Corner Called Jazz" (MCA 1992)
Larry's first major label album and a mixed bag which saw him experimenting with both straightforward dancefloor-pleasing New York garage sounds (the great "Closer") and the jazz fusion sounds that would further mature with "Sceneries Not Songs".

LARRY HEARD – "Sceneries Not Songs Volume One" (Black Market 1994)
Ambience and jazz collide on a classic album which took Larry a long way from the dancefloor and us on a journey further inside his head.

LARRY HEARD – "Sceneries Not Songs Volume Tu" (MIA 1995)
The second, independently released volume of Larry's compulsive ambient expressions. Elevator music for Martians.

VARIOUS ARTISTS – "Classic Fingers" (Black Market 1995)
The definitive "Best Of" Larry Heard album. Everything you'd expect is present and joyously correct, but you also get rarities like Blak Society's "Just Another Lonely Day" and The Its' "Gallimuffry Gallery" thrown in for good measure. A vital historical document of the last decade in cutting edge music.

WHAT DO YOUR FAMILY MAKE OF YOU MOVING AWAY FROM CHICAGO?
My family and I, we've pretty much been estranged for many years. Once again, it was another situation where they could never reciprocate what I could do for them. I would always think for them. My mother and father separated when I was 15. Even though I had an older brother, I ended up being the one to take the leadership position. I was the first one to get a full-time job and come up with ideas for the family's survival. They became really dependent on it. I put my brother, who is a couple of years younger than me, through university. I really felt like that situation was getting to be a little unfair, where I was not getting back anything. There has to be give and take or else you get to the point where you feel like you're doing everything in vain.

ARE YOUR FAMILY PART OF THE REASON YOU MOVED FROM CHICAGO?
No, but like I said, I became so estranged from them, I separated myself for my own sanity and well-being. I'm only one person. I can't take care of all my brothers, my father, grandmother, aunts and uncles who want me to think for them and come up with ideas. I'm not really worried about it. I'm content, I'm me and I can take care of myself.

JUST SAY YOU NEVER RELEASE ANOTHER RECORD. WHICH LARRY HEARD TUNE WOULD YOU LIKE EVERYONE TO HAVE HEARD?
Actually, to be honest, I don't think that tune has been released. Music is an evolution of a person. If they get to do what they want, you get to see the evolution of how that person thinks. Like with Miles Davis or John Coltrane, you get to see 30 or 40 albums of their evolution. I'm not really interested in saying something in one big speech, because it can't be done.

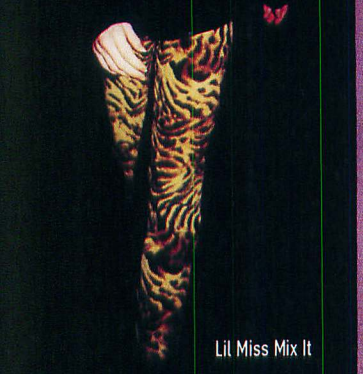
FINALLY, HOW WOULD YOU LIKE TO BE REMEMBERED? HOW ABOUT 'THE GODFATHER OF THE DEEP HOUSE SOUND'?
Well, that sounds okay right there! I played my part, I put the link into the chain.

'Dance 2000' is out now on Distance

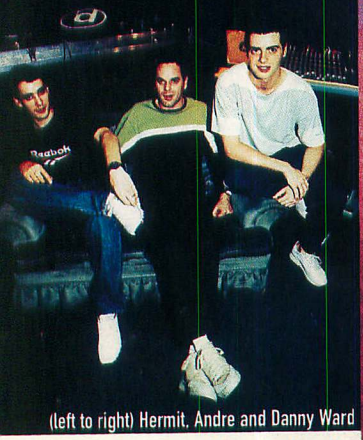
"Hey Shirleen,
I haven't seen you
for years." Picture the scene.
1975 Discotheque
somewhere in London,
I'm looking fly!
...platform shoes barely visible
beneath my immaculately
pressed flares, multi-coloured
tank top
and shirt collars
so wide you could take off...
(and not forgetting
the 6"afro). Do I look COOL?
I know I look COOL
(almost as
COOL as the
bottle in my hand).
I turn to face her,
admiring her
curves,
her shapely neck and
rounded bottom.
I reach out to Shirleen,
our eyes locked.
I take a quick sip from my
bottle
and kiss her. She says, "After all
this time you're still the same,
just so COOL!"
Some things never change...
Robert Charlemagne, computer consultant and Salsa dance instructor.

'Coca-Cola', 'Coke', the Dynamic Ribbon device and the design of the contour bottle are registered trade marks of The Coca-Cola Company.

the real thing



Lil Miss Mix It



(left to right) Hermit, Andre and Danny Ward

Donna Deep (left) and Melissa Kay

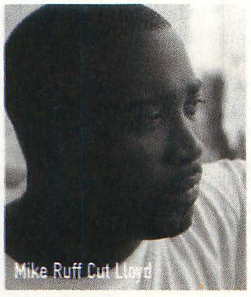
EASTSIDE STORIES

From the Krays to hardcore, London's East End has always nurtured its own club scene. A rawer, rougher, more honest flipside to the glitz you'll find up West. This is the untold tale of London's real garage underground. Are you ready for the storm from the east?

Eastside Stories

words BETHAN COLE pictures RAISE-A-HEAD

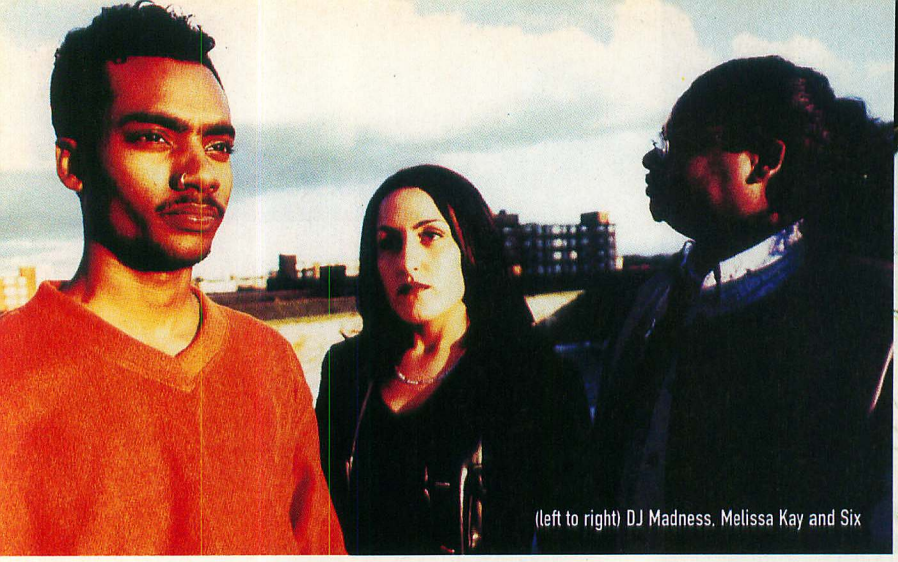
The Anthill Mob: Tosh (left) and Justin



Mike Ruff Cut Lloyd

THIS story starts in a record shop. It could start in any number of places. A club in Stratford. An after-hours rave on the Lea Bridge Road. A pirate station in someone's flat overlooking the A102. At the notorious Hackney Downs school for boys. There is no one singular definitive history of how the speed garage scene grew up in the East End, just a web of disparate histories which happen to converge on the same music, at the same point in time.

For the sake of convenience, this story begins one Saturday afternoon, down Roman Road in Bow, London E3. If anyone was to ever design an "authentic cockernee East End theme park", this is surely it. The pie & mash shops with black marble Victorian frontages and bowls of trembling jellied eels in the window. The cluttered market stalls overflowing with Spice Girls T-shirts, knock-off Hilfiger and Nautica and black patent platform boots. Before all this there's a flower shop run by fashion designer Alexander McQueen's sister and a record shop on the corner, walls almost quaking with the sound of the tremulous, weighty basslines being played inside. Step in and the place is hyper, wired, buzzing. B-boys at the counter in puffa jackets, mobiles clamped to their ears, pointing at records up on the wall. Archetypal East End geezers who play garage, who drop in to say hello and discuss the state of the decks they played on the night before. The glossy flyers splayed across the window ledge at the front, advertising Pure Silk, World Dance, Telepathy and garage jams at Stratford Rex and Stratford Powerhouse. Hermit and Danny, the DJs who work behind the counter, tell me how two years ago the shop was mostly given over to jungle. Now it's almost 100% garage and the vital hub of the burgeoning East End scene, with DJs from pirate stations Deja Vu and Magic picking up all their records there. On the racks there



(left to right) DJ Madness, Melissa Kay and Six

The Bubbling Crew, Mystic Matt, Yankee and Rojay

"There were loads of Hackney rude boys in there, and I mean the *big* rude boys, and then over in our corner there was all the mixed crew, black and white, and it was all the Under Fives, which is the younger lot of the Inter City Firm. I ain't gonna mention no names, but they were all in there"

are 12-inches from East End producers and labels like KMA, Anthill Mob, Skycap, DJ Ride, LPU (the label of The Bubbling Crew's Mystic Matt), Quench (Dan Donnelly of Suburban Base's new garage imprint), Tidal Wave, 9am, Code 1 and 500 Rekords. There's a feeling of optimism and energy in this shop you'd be hard pressed to find anywhere else in London. Perhaps it's in the constant staccato treble pitch of the speed garage sound they play. Perhaps it's simply in the air.

"PEOPLE are starting to move east, they're saying it's a little bit trendy," observes Danny Ward who works at Rhythm Division, plays on pirate Magic FM and produces as Two As One with DJ Hermit. "I know Bow's very trendy now. You see houses for sale in Bow E3 going for two hundred grand."

Much has been written of the rejuventation of the East End in recent years. Of the exodus of artists and creative types from West London to Hoxton Square, Old Street, Limehouse, Spitalfields and Whitechapel. Of the popularity of clubs like the Blue Note and 333. Of rising property prices in Tredegar Square, Bow, around Victoria Park, Hackney and Narrow Street, Limehouse. Mythologised in books by Ian Sinclair and Peter Ackroyd, films like "Face", songs by Blur, by Pulp and by a host of others intent on nailing the zeitgeist. But the affluent and intellectual are just the latest in a long line of rootless communities who have colonised (often through lack of choice) the East End. The Jewish, Chinese and Polish immigrants in the Nineteenth century. Somali and Bangladeshi refugees more recently. In the borough of Tower Hamlets alone over 70 languages are recognised by schools as being spoken by their pupils. It's a place of incredible cultural complexity where the vile race hate cant of the BNP still survives. The borough of Newham has the highest levels of unemployment in England. During the Eighties, Thatcherism killed off what was left in the way of local industry, from the docks at Silvertown to the railways at Stratford, and planted the phallic skyline of Canary Wharf in their place as supposed evidence of "East End regeneration".

And from all of this, in spite of all this, a rave scene (from acid to hardcore to jungle to garage) has evolved in the East End that's more intense, raw and urgent than anywhere else in the capital. In Matthew Collin's brilliantly exhaustive ecstasy and dance music history, "Altered State", he tracks the turbulent beginnings of acid house and rave in the East End. The setting up of the first acid pirate station, Centreforce, in Bow, by former West Ham "top boy" and promoter Andy Swallow back in 1989. The Genesis raves put on by Wayne Rockwood, Andy Pritchard and Keith Brooks in empty warehouses across the East. Tim Strudwick's Hypnosis parties at The Dungeons, a dark, psychosis-inducing venue below a pub on the Lea Bridge Road. And Joe Wieczorek's Labrynth raves at Kingsland Road, Homerton High Street and Silvertown Way. These are the clubs and parties that DJs like Danny Wade and Hermit, and producers like Six of KMA remember as 'the old school'.

"I remember going to football down at West Ham and everyone would be singing 'Lets go fucking mental' 'cos it's what they'd say on Centreforce. 'Lets Go Mental!!'. They'd all be chanting '88.3' (the frequency of this first acid pirate)," recalls Danny Ward, who originally dreamed of being a professional footballer (which his schoolfriends Sol Campbell and David Beckham went on to become). "Oh yeah, we used to go to Dungeons," nods Six, one half of production duo/ label KMA, "and all the illegal ones in fields." Other speed garage lynchpins like Mike "Ruff Cut" Lloyd and The Anthill Mob, both from Hackney, remember raving at Dungeons too. "We've always raved in East London 'cos East London's a more illegal sort of place!" enthuses Justin.

UNLIKE the well-worn narratives about the development of acid house, Balearic and jungle in the West End, the mythologies of East End club culture (up until "Altered State", that is) have gone largely undocumented. Everyone knows about clubs like Shoom, Spectrum and Rage, but few know about the Dungeons, Labrynth, Echoes and Telepathy. And the same pattern may well repeat itself on the speed garage scene, with the received history of its development focussing on South London clubs and parties like Arches, Frog & Nightgown, Sun City and The Coliseum. "I suppose, in a sense old habits die hard," says Justin of The Anthill Mob. "London has always stigmatised the East End."

"I think people need to wake up to the fact there's a lot of talent in the East End," asserts Mike "Ruff Cut" Lloyd, "and a lot of the time it doesn't get the chance to shine through and that's down to the media."

"It's down to majors and contacts," reckons Andre who started up Rhythm Division and now runs the studio where Danny Ward and Hermit produce. And perhaps it's also down to nice middle-class journalists like me who feel more comfortable covering a suburban superclub or a trendy, sanitised big beat or drum & bass club than some no-frills working-class rave in Stratford. Perhaps it's down to snobbery. Most of the producers and DJs from the east agree. Mike "Ruff Cut" Lloyd remembers how, even though the first speed garage jams were south of the river, many of them would be packed with East End faces. And Six from KMA points out how all the major garage pirates are either based in East London (Deja Vu, Magic) or North East London (Freek).

And despite the focus on the South, garage jams have been occuring in East London since around 1994. The Anthill Mob cite Diamonds on Homerton High Street. "That was two and a half years ago now, mostly Freek DJs. Matt would have been there at that time." Little Miss Mixit, an up and coming DJ from Romford who now lives on in Poplar, E14, remembers how her first experience of garage was in a basement off Curtain Road three years ago. DJ Hermit, who played on Centreforce as a teenager, points out that the Sunday garage nights at The Gass Club were actually instigated and run by Andy Swallow. "Back then, nobody wanted to know. It was like, 'That's poof's music'," he sighs. The Crazy Mondays after-hours parties also helped establish garage firmly in East London. "They're pretty intense nights," says Danny, raising an eyebrow. "You don't wanna go there if you don't know the people already."

THE interface between hardcore, jungle and the newer speed garage scene is stronger on the Eastside than anywhere else. Confetti producers The Anthill Mob and Donna Deep all started out making jungle. Six of KMA is close to many of jungle's main players, such as Kenny Ken and Rap, and he engineered a UB40 remix for Ellis Dee. DJ Madness, Six's production other half (and younger brother) began as an MC on jungle pirate Defection, which later became garage pirate London Underground. Yankee and Rojay of The Bubbling Crew also have a strong background going to hardcore raves. As did Powerhouse resident DJ Ride and Rhythm Division's Hermit and Danny Ward.

RESULTS TALKIN LOUDER THAN WORDS

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THE MERCURY MUSIC PRIZE WINNER ALBUM OF THE YEAR 1997

"NEW FORMS IS TO ITS GENRE AS BOB MARLEY AND THE WAILERS "CATCH A FIRE" WAS TO REGGAE 25 YEARS AGO" - THE GUARDIAN
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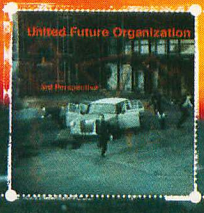
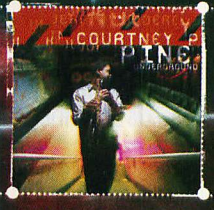


U.F.O. : THE THIRD PERSPECTIVE

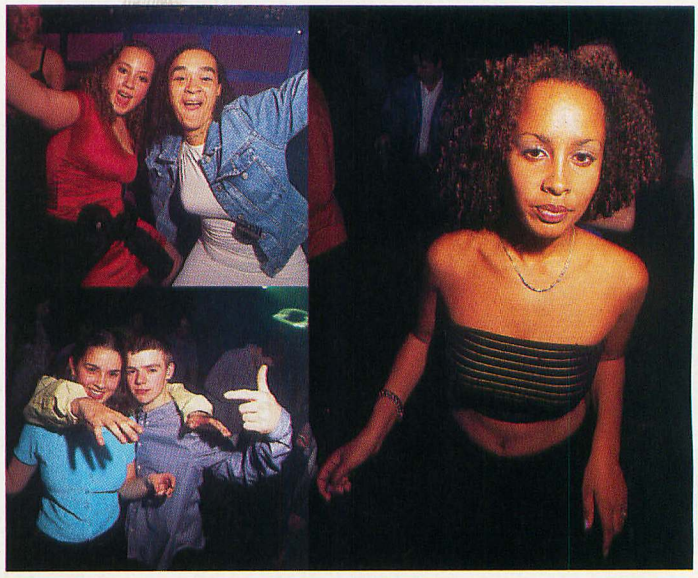
"MUSIC FOR FILM CHASES, MOVERS,
SHAKERS CLUBBERS AND LOAFERS" - LOADED



COURTNEY PINE

"AN ALBUM THAT APPEALS TO HEAD, HEART & HIPS....ONE OF THE YEAR'S
MORE SATISFYING RELEASES" - MAXIM

Eastside Stories



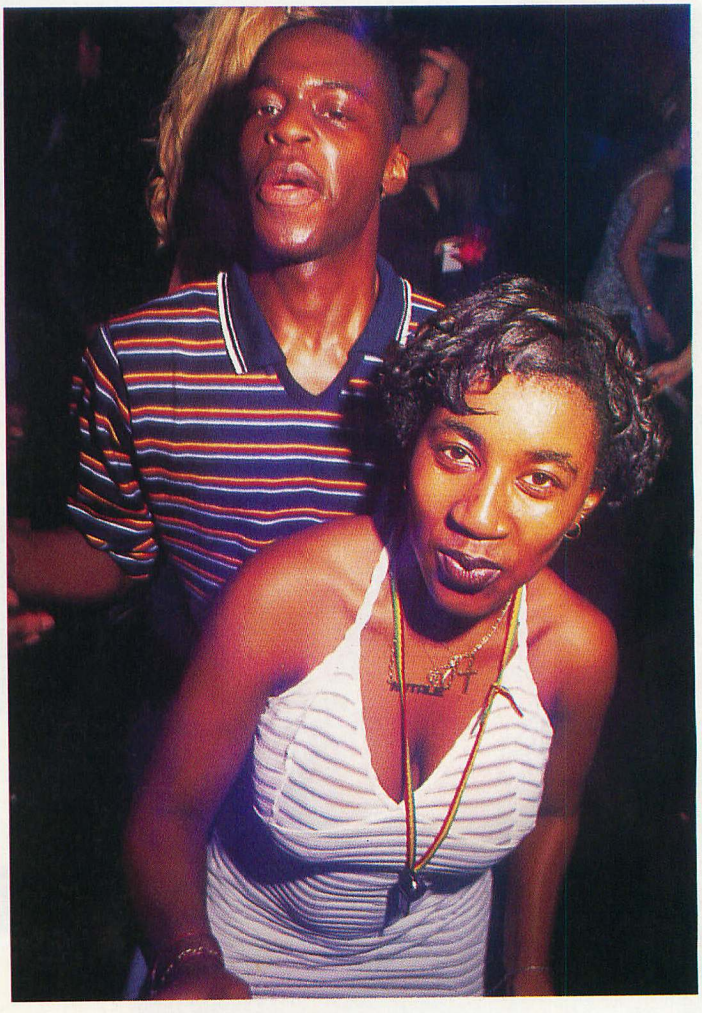
"I remember when Telepathy in Stratford first opened. It was the seediest joint you've ever been in," recalls Danny. "It was so dark and the music was so deep. It was the new hardcore. I was used to old house and it was all nice and bouncy and then boom! I come into this place and it was seedy, but it was on my doorstep so I felt comfortable. There were loads of Hackney boys in there, and I mean the *big* rude boys, and then over in our corner there was all the mixed crew, black and white and all the Under Fives, which is the younger lot of the ICF [West Ham's notorious Inter City Firm]. I'm not gonna name names, but they were all in there."

You can hear the sense of continuum from hardcore and jungle to garage in the records. KMA's "Kaotic Madness" with it's decelerated breakbeats, accentuated drop into blunted melodic bass tones and collage of short, quavering, sung words taken from a live session by their vocalist Melissa Kay. Or the cold industrial techno synths and rudimentary computer bleeps on the *"I'm getting hi-igh, honey"* vocal cut up on Skykap's straight-outta- Bow "Endorphins" EP.

In The Powerhouse, E15, on a Saturday night you can actually hear DJ Ride, the resident, cutting up, spinning back and scratching his speed garage set as though it was hardcore. Where most garage DJs want to foreground the flow of the mix, Ride mixes with the dramatic dexterity of someone who's grown up on the hip hop-derived technicality that DJs like Hype made popular in early hardcore. He cuts into his own record "Renegade Bass", a malevolent piece of dark garage which drops, unexpectedly, hardcore-style, into a piano break half-inched from Japan's seminal "Tin Drum" album. "Garage is getting a bit of the hardcore flavour and that's the beauty of it at the moment," says Mike "Ruff Cut" Lloyd, "because it's young and it's fresh there are lots of different aspects to it."

"In the east we sort of tend to focus in very dark... You know, it's always illegal. And as far as I know, most of the clubs are run by people who've got connections in those sorts of fields"

Earlier in the night Ride played the original of Lennie De Ice's "We Are E". But there aren't any lightsticks waving in this crowd. It's a strictly post-Ecstasy environment. Everyone's locked into their own thing, although there are plenty of groups of friends who've come together, from office girls in suits to Moschino-clad dreads, to shaven-headed cockney geezers. "What are you on?" demands a bloke staring manically into my face. "I've done loads of ch-charlie," he stammers, barely able to speak. There's no trouble. "That's because the bouncers are East End top boys, like Barry, the head one, they know everyone," someone explains. The Powerhouse is important because for the past two years it's been the only regular venue to hear speed garage in in the East End. Along with the Stratford Rex, it has provided a central point for East End garage ravers to go to and hear the records made in the area and the local DJs like Hermit, Danny Ward, Ride, and Mike "Ruff Cut" Lloyd who play on the pirates. "The Powerhouse was the first to break it into East London," confirms Lloyd.



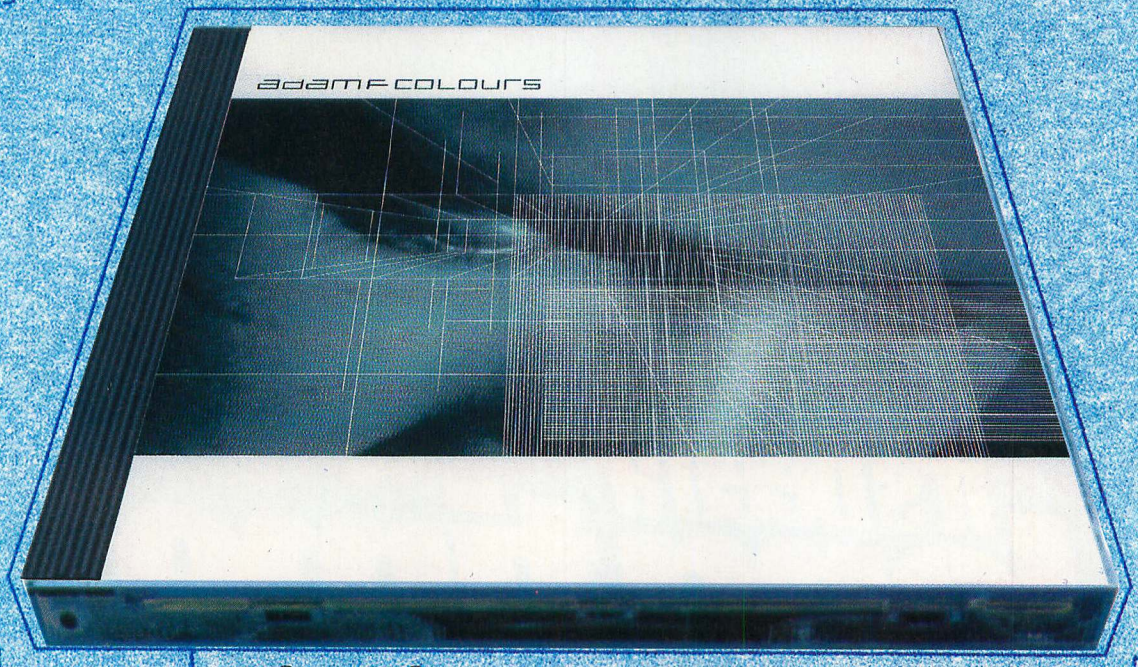
ON the surface, it seems like the old football firms, the protection rackets and the racist attitudes which once dominated clubland in the East End are slowly being eroded, thanks initially to acid house and rave and now to speed garage. Mike Lloyd, whose roots lie in the r&b and soul scene, is cautiously optimistic. "I wouldn't say it's exactly changed peoples attitudes." He pauses. "I would say that the East End now is a very multicultural, multiracial area and I wasn't ever subjected to that sort of thing." "It's funny, one thing about the garage scene and the crowd it attracts, there's very little racial conflict," observes Justin of The Anthill Mob, "I'd say that started in the acid house days, we all made bonds and black people realised we came from Britain."

What then of the gangster mythology? Does any of that still ring true? "In the east, we sort of tend to focus in very dark... You know, it's always illegal. And as far as I know, most of the clubs are run by people who've got connections in those sorts of fields," admits Justin. "But that's the way clubs have always gone. But then all of nightlife everywhere is like that. There's always gonna be a grey area."

However, that grey area isn't going to stop the East End speed garage scene being as exciting and raw as it is right now. The clubs are packed to capacity every weekend. The record shops are friendlier than many in the West End. The pirates are manic. And most imporantly, the music is as vital and physical as jungle was three years ago. Ignore it at your peril.

Thanks to Six, Donna Deep, Bubbling Crew, Mystic Matt, Rojay and Yankee, Roger Greenage, Melissa Kay, Marcus Law and everyone else who helped with this piece

the f-plan



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it's been a long time...

... since hip hop king RAKIM rocked the world with his lyrics of fury. Can he do it again? Is the sky blue?

RAKIM is the man behind some of hip hop's greatest tracks. The voice behind the butter-smooth lyrics that 10 years ago changed the face of hip hop forever. Who packed dancefloors with "I Know You Got Soul" and "Paid In Full" and in the process elevated the art of the MC from hotels and motels to a complex lyrical science. The World's Greatest Rapper. His favourite dish is fish.

When you finally meet the real Rakim, you might find yourself wondering if it's actually him. You might expect him to be a man-mountain and he's not. He's neither short or slight, but he's certainly not the colossus you're expecting. Until you hear him speak.

Rakim Allah – Ra. The 18th Letter – is back. It's been a while, but now he's blazing.

FIRST, a little background. For over a decade in the hip hop game Rakim has developed a reputation as something of rap's Scarlet Pimpernel. Back when he and Eric B were being "Paid In Full", it was always the latter that showed for the interviews, mouthed a few platitudes and got the hell out. Ra would be elsewhere, reading, thinking, cultivating a little ➦

Rakim

words WILL ASHON pictures JAMES STAFFORD

of that man-of-mystery chic. Now he's going solo, that's become a problem. Because this time he has to do the talking.

This, it seems, is not as easy as you might imagine for a man of words. Two weeks previously Ra had left an English journalist waiting for him for two days at his record company. And things haven't been going much better this time. Three o'clock on a Tuesday afternoon becomes five o'clock and then the next day.

The mountain won't come to us and so, on Wednesday, we go to the mountain. The man whose voice was memorably described as conjuring up *"wintry images of cold-blooded killers/chilly ghetto streets and steely eyed hustlers"* is a long way from the city now. Out among the browning leaves of fall, the aroma of pine and the drizzle, somewhere in Connecticut we find Rakim in a studio trying to finish off a succession of radio drops before he leaves to picks his kids up from school.

Rakim's lyrics may have kick-started an obsession with the seamier side of street life and led indirectly to West Coast reality rap and the East's obsession with "trife life", but Ra himself never truly came like that.

"When I rhyme, that's the fire in me. But I direct my energies towards different alleys. I like killing the mic, killing MCs, smashing the party, making people dance till they fall out. I like spitting on the mic so much it electrocutes the DJ. Now they talking about, '*I blow your brains out, I kill your main man, I shoot your moms*'." He pulls a pained face. "But I was using *metaphor*".

A BRIEF history of rhyme. Eric B & Rakim came out in 1986 with a single featuring two tunes – "Eric B For President" and "My Melody". Those two tracks were enough to get people buzzing, but when "I Know You Got Soul" and the album, "Paid In Full", were released the following year, the bomb dropped. Tied to enough James Brown samples to get the duo sued a dozen times over, Rakim's spectacularly rugged voice dropped rhymes of such complexity and fine-tuned perfection that fans immediately called him the greatest MC ever. They're still saying it today.

"That means a whole lot to me," he sighs. "You can't ask for more than that. For me, as long as I'm known as one of the greatest, I'm a-ight. It gives me power, man, just self esteem. As long as they keep saying that, I'm gonna keep doing whatever I have to keep doing to make them keep saying it."

The march of Eric B & Rakim seemed set to continue onward and upward. The seminal Coldcut remix of "Paid In Full" (which the pair were very vocally unhappy with, having been told nothing about its release) launched them into the charts over here. Along with KRS-One and Public Enemy they personified the golden era of late-Eighties hip hop. Then, after three albums leading up to 1992, everything went quiet. "There were setbacks," explains Ra in a hushed voice. "Eric was the main setback".

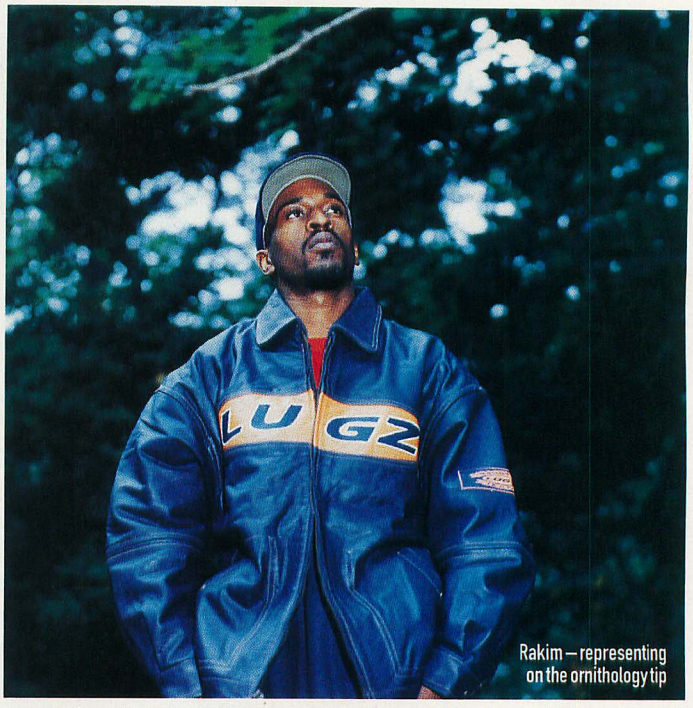
The story runs that the erstwhile DJ suggested to Rakim each of them did a solo album to use up their contract with MCA. Eric would go first and then the Microphone Fiend would follow. Of course, this would require the other's consent, so signatures on pieces of paper were needed. But when Eric's album dropped it was met either with indifference or ridicule. Rakim has since cast doubt on Eric B's contribution to their four albums, but at this stage he was still behind his partner. But then Eric refused to sign the release for Rakim's solo.

"Being that he didn't sign is the reason we ain't together today. Because it was supposed to be his solo, my solo and then that was the end of the contract. MCA was gonna re-sign us. He's thinking MCA ain't gonna pick him up. I'm like, 'Yo, G, if you supposed to be my main man, when they sign me I'm gonna tell them they gotta sign you'. But he wouldn't sign. They put my studio time on hold for a few months, they put my money on hold. I couldn't do nothing. And I explained, 'Yo, E, they got my world on hold right now 'cos you won't sign this paper'. And he still running around, his man answering the phone, 'Yo, Eric ain't here'. And that's why we ain't together no more, cos he couldn't see eye to eye with me."

This, however, wasn't the end of the problems. As Rakim prepared to release his solo album back in late 1995, MCA sacked a number of staff. At least one of them took some of Ra's demos with him as compensation. Six unfinished tracks started to appear on mix tapes, radio shows and then bootlegged vinyl. The album was ruined.

"That hurt me to the point where I try to ignore the pain," Ra offers. "Every time I write something I want the whole world to hear it. And then when it gets out and I'm not finished painting it, I'm furious at that alone. But having to start over on another joint after you've did so many joints is harder. You don't know where to begin".

NOW the wait is now over. Rakim's first solo album, "The 18th Letter",



Rakim – representing on the ornithology tip

is set to be released. And, once you actually track him down, Rakim is happy to talk about it. As well as a CD of new material, the package will contain 16 greatest hits, perhaps aimed at history-unconscious hip hop kids who think anything before 1993 isn't so much old school as archaeology.

"I had to reintroduce myself to the world because I'm known as abstract. People say my thoughts are over their heads. But once I get everyone going, 'Ra back, Ra back', I can reel them in and take them to wherever I want to. I like rhyming on abstract beats, beats nobody ever heard, beats that sound sick. Beats that make you look at the speaker like, 'Yo, what is that, man?' But I've got to work my way back in."

That's not to say there aren't some fine lines on "The 18th Letter", or that Rakim has allowed his vision to be tamed an increasingly homogenised market. He's just he's pacing himself, intending to bring his best work over three or four more albums and then stop. After all, he feels he's still getting better.

"I'm wiser. I'm more mature. My words are broader and more universal now. Since I was gone things changed dramatically as far as what MCs are talking about. But it don't mean Rakim Allah still ain't nice just because everybody's talking about killing."

Whether you're nice, you see, comes down to your skills. And skills are so much more than just verbal dexterity.

"Skills come from your inner self. Like, 'That brother right there got a skill – he's a skilled mechanic'. He's not only read the book but he can listen to the car and say, 'Oh, transmission'. Skill comes from deep within."

RAKIM has it deep within. Despite his love of jazz and soul, his house out in the countryside of Connecticut, the shorties in school, the control, the politeness – Rakim is still burning up with love for hip hop. It's a music, a culture, that allowed him to convert all the frustrations of his life into art.

"I think eventually everybody is gonna stop being arrogant and realise hip hop is an art. With r&b you can be 50, 60,70 years old. Rap is not like that because it's hip hop, meaning the hippest people. Those in the street, in the parties, in the projects, in the clubs. In the places where the world's at its grimest. But I'm always going to be a part of hip hop. I'm going to be fiftysomething years old and still listening to hip hop. And wearing Timberlands and jeans. This is my culture. I love this. I love this. This is me forever."

Rakim's 'The 18th Letter' is out now on Universal

RAKIM IS FUNDAMENTAL – A Brief Guide To Ra's Influence On Rap

1. NAS. Acclaimed as the new Rakim when he debuted with 1993's "Illmatic", the influence of the Microphone Fiend was evident in everything from the way Nas approached his subject matter to the intonation of his voice. Rakim's style was the raw material which Nas built on to produce one of the brightest debuts of the Nineties. Fellow Firm member AZ can hardly hide his debt, either.

2. RZA. Rza may be thought of mainly as a producer, but he started as an MC and is one of the best rhymers in the business right now. Not for nothing did he call himself Prince Rakeem right up until the first Wu-Tang Clan album and in view of both men's affiliation to the Nation Of Gods & Earths (Five Per Cent), it wasn't just the style that inspired him.

3. CHUCK D & KRS-ONE. Contemporaries really and both hugely influential stylists. But Rakim claims that "after I came out in 1986 with conscious lyrics and all that – I keep it real – after that, Chuck D and KRS started dropping conscious lyrics."

4. JUST ABOUT ANY MC OF THE NINETIES. It's impossible to imagine what rappers would sound like in 1997 if Rakim hadn't been releasing records since 1986. Many have tried, but few have come near to him. In fact, allowing for Ra's basic philosophy, few could come near: "Hip hop is supposed to be originality – and if my man over here come out rhyming about red, that's the last thing I'm gonna be rhyming about. I'd rather come back talking about black or blue."

Grace - **Not Over Yet,** Jaydee - **Plastic Dreams,** Brainbug - **Nightmare,** Double 99 - **RIP Groove,** Hyper Trophy - **Just Come Back To Me,** FSOL - **Papua New Guinea,** Underworld - **Cowgirl,** Sash - **Stay,** Full Intention - **I Love America,** Duke - **So In Love With You,** Cafe Del Mar - **Energy 52,** Sash - **Ecuador,** Moonman - **Don't Be Afraid,** Rosie Gaines - **Closer Than Close,** Westbam - **Sonic Empire,** Leftfield - **Song Of Life,** Lost Tribe - **Gamemaster, Global Trance Mission,** Inner City - **Do Me Right,** JC001 - **Never Again,** You and Me - **Rhyme Phyme Productions,** Westbam - **Sunshine,** Tom Celsys - **Credits,** ProleKult - **Sour Mash,** Samscape - **Dub Plate Culture,** Russ Driverz - **Don't Stop,** Lustral - **Everytime,** Gipsy Boy - **Gipsy Girl,** Isha-d - **Stay,** Roger Sanchez - **Release Yourself,** Phunk Phorce - **Mind Games,** PJ - **Happy Days,** Celvine Rotaine - **I Believe**

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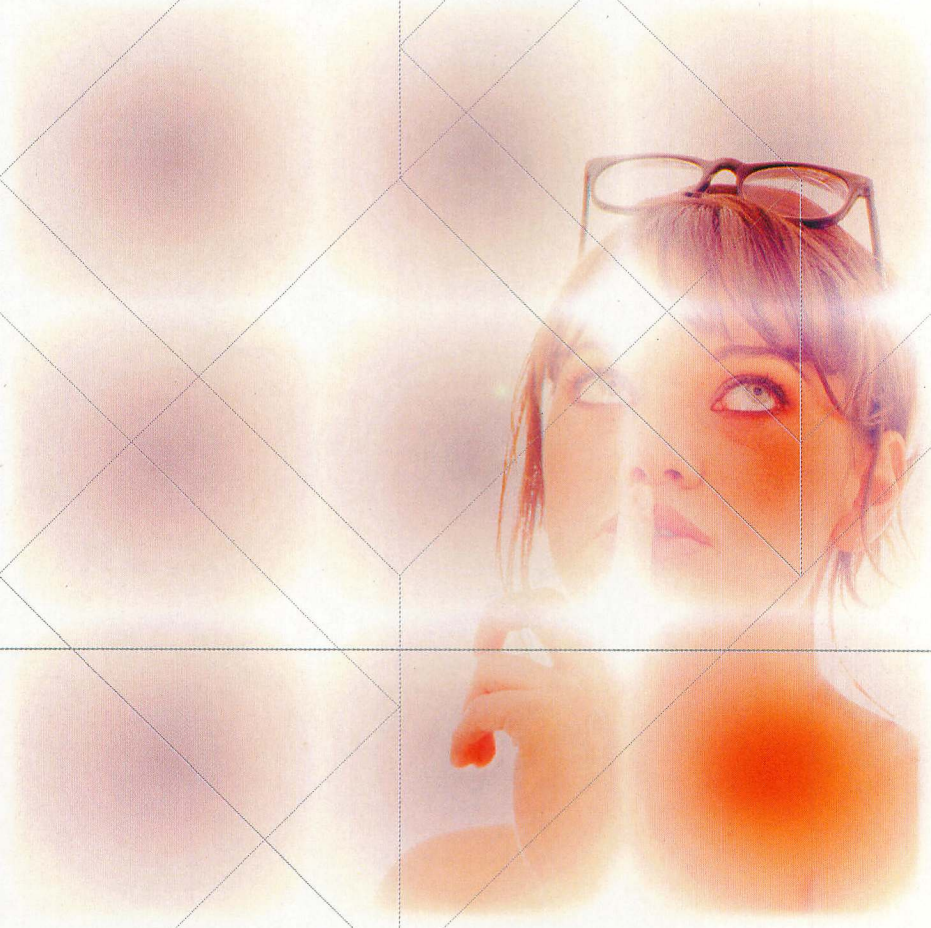

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The Dreem Teem
words ALISON SMITH pictures MAZONA MALEY

smells like teem spirit

Some things are inevitable and the future stardom of speed garage crew THE DREEM TEEM is one of them. Or so 2,000 clubbers going bananas to their Ibiza hit, 'The Theme', will tell you

CAN dreams come true? It would appear so. On a mild afternoon before winter fully reintroduces itself across the country, Muzik finds itself sitting in a north London studio with the fascinating picture of a dream in the process of coming true. Make that three dreams, actually (Luigi, the Teem's oft-behatted singer is curiously absent, but will later show up for our photo shoot). This is The Dreem Teem, and the world has yet to fully wake up to their potential. But it soon will. Mark our words.

They have only been working together for just over a year, but Tottenham boys Timmi Magic, Spoony and Mikee B are at the forefront of speed garage's push for clubland domination. The three are first and foremost DJs, playing regularly at Twice As Nice at The Coliseum in London as well as numerous slots up and down the country. They measure a record's success in terms of anthemic status on the floor ➦

The Dreem Teem

"You've got to get a dark, sexy vibe going. I mean, you don't have to have sex with the lights on!"

and, between them, have already been responsible for an army of tunes which have rocked the house over the years.

Timmi started spinning during the rave years of the late Eighties, going his own way when hardcore kicked off. From there, he worked on Freek FM, the underground radio station, and produced several jungle cuts, including "Pass Me By" and "Pattern And Style". Spoony's CV includes a stint with the London Underground radio station and sets at clubs like Garage City, while Mikee began his career playing rare groove, soul and reggae in the mid-Eighties, but will probably be best remembered for his days with Top Buzz, the rave act responsible for the seminal "Living In Darkness".

Mikee's decision to get into garage was anything but strategic, though.

"I'm like the leaves in the breeze," he muses. "I just go with the flow, blow..."

Nonchalant Mikee B personifies the confidence running through The Dreem Teem. It never crosses the line into smug self-importance, though, due to their wicked sense of humour. It's common to see two faces cracking up with laughter while the third remains tight-lipped and pensive, waiting for the joke to pass. But that doesn't mean they're not quick to big each other up as well.

"Mikee can mix and go to the toilet at the same time," declares Spoony, by way of an example.

The three are certainly a tight unit, complementing each others' musical styles and personalities, remembering what someone else forgets to arrange, bring, play, whatever.

"We spend time together, we think alike, and that's where we get our confidence from," says Timmi. "We're unified."

If there's evidence of competition within The Dreem Teem , it only exists as a positive driving force.

"I'll be thinking, 'Well, they've done it, I'll have to do it now'," explains Spoony. "It's important you don't have two people carrying the third and, because of personal pride, nobody wants to be that one bringing up the rear. So we're all always running round, trying to get to the front."

EARLIER this year, The Dreem Teem released a genre-defining mix CD, "The London Dream Team In Session" (they decided to E their name up in recent weeks), but they're probably best known for "The Theme", a massive tune in Ibiza this year. Having previously only been available on promo, the record's imminent appearance on Deconstruction is cause for celebration.

Since the meteoric ascendancy of speed garage, the guys' remixing skills have also been in demand and they have recently worked their magic on Kwesi and Evelyn "Champagne" King. While they're itching to produce their own album from scratch, remixing has given them a chance to develop their sound. But Timmi has a few opinions about any speed garage remix overkill.

"You've got all this hype about Armand Van Helden being the founder of this scene and, yeah, 'Funk Phenomenon' was a good track, but we don't want to have to keep coming up with the same old drum loops. Now the majors are shoving it out there, getting their homegrown producers to have a go. The result is often good... But it's not what we've created over the last three or four years. It still falls into the category of jungle or house. If it's too bright or too happy, it just becomes house."

Spoony illustrates the point with an analogy.

"You've got to get a dark, sexy vibe going. I mean, you don't have to have sex with the lights on!"

Timmi and Mikee look at each other in confusion.

"It's fun now and again," says Mikee.

"All the time!" chuckles Timmi.

But whatever their differences in the bedroom department, there's no denying The Dreem Teem are the ladies' choice among speed garage DJs. Spoony puts it down to being approachable. Timmi has something different in mind.

"This is a question I've asked myself over the years," he says. "Why do women wind their hips and men don't? It's because women feel the music differently. That's why they're normally responsible for getting the dancefloor going."

Hence, his theory runs, you keep the girls happy and the guys will follow. But taking the subject of ladies a step further, the collective Dreem Teem brow furrows when asked about the champagne budget. Moschino, Versace and Krug, they are not. Suggest Armani, Miyake and Diesel, though, and you're in business.

"We all drive old bangers," grins Timmi.

Like Spoony's green Audi convertible, perhaps?

"Full spec," laughs Mikee.

Spoony looks disgruntled.

"I think it's more important to have a nice house than a flash car," he says.

So that's that, then.

LOOKING the way they like and liking the way they look, some of The Dreem Teem's meetings take place at the gym, where they can work out their schedules and their bodies at the same time. Fit, smart and mentally positive without being overly serious, they're living proof that DJing is good for the soul and a tonic for parents fretting about their offspring spending too much time in darkness.

"You read some DJ profiles and they're like, 'I only get up in the evening'," says Spoony. "That is ridiculous, it's not human. You've got to go out in the daytime and talk to normal folk!"

Spoony and Timmi seem to be on a crusade to clean up the image of DJs.

"If there was a college for DJing, we'd like to be lecturers," says Timmi. "When I started, it wasn't something I could talk to my careers officer about."

Talking of careers, The Dreem Teem are unafraid of commercial success. They even approve of Judge Jules' MacDonalds ad voiceover. But they still see a big difference between ex-Radio One jocks-turned-presenters and "proper DJs".

"Kenny Everett, Terry Wogan and Jeremy Beadle are all DJs," says Spoony, "but Trevor Nelson, he's at the top of his field and he still plays his club every week. David Roddigan, he's big and yet he's still got his club. He's been doing it for 17 years. A 17-year residency! Cor!"

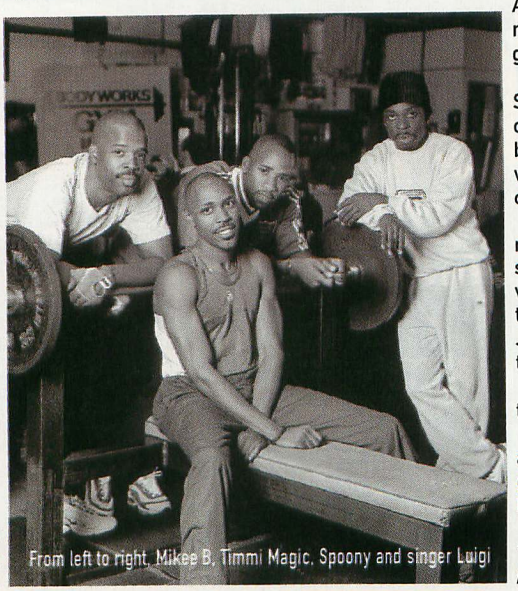
Whether or not The Dreem Teem can sustain their success as long as Roddigan remains to be seen, but they have no plans to give up delivering the musical goods directly to the crowd just yet. There's also their record label, DFL (DJs For Life), whose artists include 4-Deep Connection and Groove In Motion, to consider. And while the boys may well be entering the mainstream, in true underground style, they're going to be bringing all their mates with them.

"We're not scared of media attention," insists Spoony. "At the end of the day, it's helping to give other artists a chance to express themselves on a bigger and wider scale. We're saying, 'Take us as we are... And if you take us, all these people are coming through with us!'"

Even though they operate as a close network, nobody could accuse the speed garage crews of the sort of insular thinking which divided and ultimately wrecked the original rave vibe. Which explains why these guys recently played at Mariah Carey and Janet Jackson's parties. They're happy to spread their music far and wide. And a party's a party.

"It's not really for me to decide who can listen to this music and who can't," concludes Spoony.

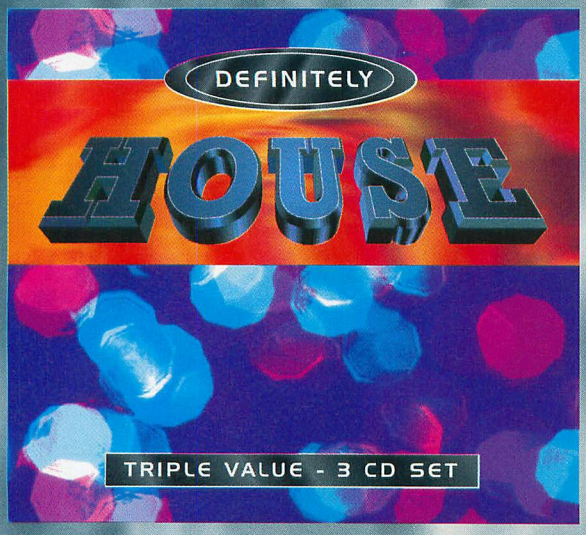
The Dreem Teem, then? They are not selfish guys and, once you enter their garage, it becomes *your* garage and *your* music. This is the sound of the London underground. Let's go round again...



From left to right, Mikee B, Timmi Magic, Spoony and singer Luigi

'The Theme' is released on Deconstruction on November 17

DEFINITELY DANCE



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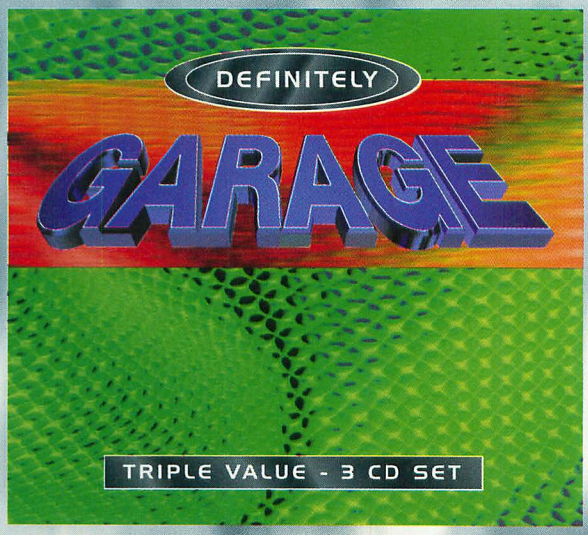

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large vodka & tokyo please barman

Just what have Japanese porn, a tornado and free lager for breakfast got to do with techno? Everything, reckon British independent label Clear. But then they would, wouldn't they? Because they're in Japan

"THIS is the best thing I have ever seen in my life." It's three o'clock in the morning in a room on the 21st floor of our Tokyo hotel. The Muzik suite (a room with twin beds, actually) has been designated Party Central by the Clear Records posse. Four bottles of champagne have been quaffed, the two bottles of Absolut are perilously close to empty and the room is lit, through dense cigarette smoke (Kent Lights are being given away on every street corner by Japanese models as part of an extravagant promotional campaign) by the flickering TV set. Someone has pressed the pay-TV button on the remote control, and suddenly most of us are gawping at lurid Japanese pornography. Kirk De Giorgio, who records for Clear under the As One moniker and is about to unleash an album for Mo'Wax, is particularly transfixed.

"This is fantastic," he drools. Nobody disagrees, as a Japanese beauty gazes at us, her pubic hair pixillated courtesy of the Japanese government's decision that exposure to people's downstairs departments will result in mass moral panic and social breakdown. Outside our air-conditioned pod, a tornado is making its way towards us from Japan's southern island. There's one every month, we're

Clear/Reflection

words MARK ROLAND pictures RAISE-A-HEAD

Ichiro (left) and Kenji Taniguschi

told. Shops stay open as million mph winds and torrential rain storm through the place, wrecking a considerable amount of stuff in their wake. Sometimes, people get killed. If we're lucky, we reckon, we'll get stranded in this surreal neon high-rise city. Maybe we'll have to live here. Tokyo has that kind of effect on you.

Oddball techno label Clear, who number label boss and DJ Hal Udell, Kirk De Giorgio and Dave from Clatterbox among their ranks, are here because they were invited over by DJ Nobukazu Takemura. His manager, Shinsuke Yamada, has set up two dates. Last night, Hal, Kirk and Dave DJed at an intimate Osaka club. The night was a roaring success. Tonight, with Muzik in town, the trio are taking to the decks again, while Tokyo-based Clear artists, Reflection, are playing a rare gig, as is Takemura. It's at the legendary Liquid Rooms, a place with a sound system so good you can hold a conversation standing next to the huge speakers, while the bass pumps your chest like a novice paramedic. A gin & tonic costs you five quid. You give the lass your cash and she tells the bloke next to her what you ordered. He mixes your drink and you're supping it before your 1,000 yen note has settled in the register. Now that's service.

Clear/Reflection

WHICHEVER way you look at it, Japan is bonkers. Outside the vast train station in Shinjuku, the Piccadilly Circus of Tokyo, we stop and stare at a stage which has been set up. A woman dressed in a outfit of white and clear PVC is shouting into a mic. An orderly queue of the good folk of Tokyo has formed. One at a time they go up onto the stage and are given a small beaker by another cyber babe. When they spot us, the only Westerners around, they beckon at us to join the queue. Turns out they're giving away little cups of a new lager from Sapporo. It's about seven per cent proof and it's only 10 o'clock in the morning. As we drink and wince, the PVC booze dispensers giggle uproariously. We don't understand them, they don't understand us, but we've done our bit for East/West relations.

On another street corner we're handed individually wrapped tissues. Very nice for blowing your nose on and clutching to your mouth in case of another poison gas attack on the underground. And they're also adverts. With a gracious little bow, you get a tissue with a subtle advert on. Better than some surly twat trying to give you a flyer for a language school on the corner of Oxford Street. Overhead, the endless neon lights and the enormous colour TV screen which broadcasts non-stop adverts, its soundtrack pumped through a mean PA system, make Piccadilly Circus seem as impressive as the sidelights on a 2CV.

SOMEHOW, out of this crazy, thrill-packed, manic city, emerged Reflection. Two brothers, Ichiro and Kenji Taniguschi, have made one of the calmest yet strangest albums of 1997, "Errornormous World". It's a record which, in its sparse sleeve notes, includes the message: "Long live the comet Hale Bopp. Like flowing water". A collection of stop-start textures, gentle beats, but above all of rampant experimentalism. Reflection are driven by a desire to explore. Sipping green tea and Coke and grazing on deep fried seafood, they try to explain more.

"When we were young, we listened to a lot of punk and new wave records, but we didn't have any musical instruments," says Kenji. "We came to Tokyo about 10 years ago and got some instruments then. I was listening to John Coltrane, Miles Davis and Wes Montgomery, and I made up I mind to play guitar." Theirs is a sound shaped by bands like Joy Division, Television and the music played by Yellow Magic Orchestra's Ryuichi Sakamoto on his radio show, a show which was essential listening for the alternative youth of Japan. It also has much to do with the fact they were born and brought up in the countryside in southern Japan, and coming to Tokyo was nearly as great a culture shock for them as it is for us.

"We had no record shops where we lived," explains Kenji. "So we bought records by mail order from Tokyo. Ten or 20 every month. It was very expensive. There was a lack of information, nothing on TV, so we had to imagine the music world. We were isolated, so I guess that might be the source of our originality."

"When we first moved here," adds Ichiro, "I wanted more and more excitement, but later I changed and wanted to be calm again."

"It's very difficult to be calm in Tokyo," adds Kenji. "Musicians here gather together in the evenings, along with everyone else in the music business, and exchange business cards... I really hate it."

He's referring to the furious amount of networking which goes on here, with absolutely everybody having a business card ready to give you. And you have to treat it with the proper amount of reverence, taking it with both hands and examining it approvingly, before putting it in your pocket. Beats a phone number on the back of pack of fags, but Kenji and Ichiro find it irritating. "We hide away from it," says Kenji. "It's important we concentrate before playing a show."

"We knew we wanted to use the computer for music," says Ichiro. "Music as a means of enjoying ourselves. I am interested in using technology to be creative. That is number one. On the other hand, we cannot play instruments very well."

The two of them actually have separate studio set-ups and record in their own right. But while they both feel their material is very different, Hal confesses he can't always spot who was responsible for what, although he reckons Kenji's tends to have guitars, while Ichiro's is more electronic.

"I like to sample jazz drumming and breaks, chain them, moderate them," nods Kenji. "So I make strange basic rhythm patterns and Ichiro does the arrangement. On the album, I wrote the track 'Vertigo', which I took to Ichiro. And he totally changed it and made it drum & bass. I said, 'That's okay, but it's a different track', so that track is 'A Journey Around The Unnamed Border'."

The evidence of Kenji's sampling preference is best displayed on "Transparent". A double-bass, unreasonably funky, a brushed snare stroke, pounding jazz cymbal and a dark piano motif, all topped with Reflection's glistening synth riffs. When they play the track live at the Liquid Rooms, it sets fire to the dancefloor.

WHAT is the state of electronic music in Japan? This is the country, after all, which invented the very machines which underpin the whole sound. Roland for your 303, 808 and 909, Akai to sample everything in sight, and all mastered onto a Sony DAT machine. The scene here is certainly fractured, lacking the cohesion of our own manic-paced, fashion-fuelled youth culture. While the UK could be seen as home to frontier-battering, genre-defining outfits, Japan is producing its own rash of thoughtful, often twisted electronica. Some of it is borrowing from the UK in classic Japanese style, like the awesome Boom Boom Satellites (a kind of Tokyo Underworld with Chemical Brothers power), some is bonkers, like oddball drum & bassists Dr YS & The Cosmic Drunkards, then there's Ken Ishii, the fully-fledged R&S/Plus 8 recording artist, and of course DJ Krush. For an impressive overview, check out the "Pacific State" compilation, which has gathered over 20 Japanese techno tracks for our listening pleasure. Then book your flight.

DJ Another Carrot (!), who is playing in the bar of the Liquid Rooms while Clear are in the main hall, feels one of the reasons Japanese techno has taken a while to ignite is because of drugs. Or, more specifically, the lack of them. "E is hard to get here," he tells me, "and it's very expensive." So, if it was widely available, do you think the dance scene would have kicked off a lot sooner?

The scene is certainly fractured here, lacking the cohesion of our own manic-paced, fashion-fuelled youth culture

"Definitely!" he beams. He should avoid the guy selling "Magic Mushrooms" from a stall a few streets away, though. When we investigate, his bags of so-called psychedelics seem to contain caraway seeds. Nice on cakes, no good for passing through the doors of perception. Mine's another vodka & tonic.

Back in the main room, and Reflection's set, spacious, gracious and subtle, is over. It went down a treat. Kirk has DJed his real hi-hat, pre-1980 funk set, and Takemura is swooping through what can only be described as "difficult listening". Blurts of distorted noise assail us, long experimental journeys into inscrutable sound fields. Any dancefloor in the UK, even one broad-minded enough for Reflection, would be empty now. But here, the kids are rapt as Takemura darts around, pulling beats out of the bag only at the last minute. It's pretty disorienting.

We finally try to leave the club at 5am. A girl called Fumie Ohtsuka turns up. She has baked Clear Records a cake. She baked one with hash in it for The Aphex Twin and Underworld when they came here, but got into trouble. This one has the label's logo on it in icing but, she assures us, no dope. She's as mad as pair of vegetable headphones, but it seems to make sense at the time. The barmaid shows me some scary-looking martial arts moves and gives me her phone number, but I'm jet-lag bladdered and in need of breakfast.

Around the corner, at the takeaway McDonalds, with a Fillet O'Fish and several chips protruding from my gob, I manage to collapse over a large ashtray, sending it and myself sprawling out into the street. I think I have violated the delicate Japanese order of things, bumbling around like a Union Jack boxer-shorted arse on an 18-30 holiday, and am mortified. However, while on the pavement covered in fag ends and tartar sauce, I spot a beautifully-dressed girl throwing up into a pile of rubbish bags, and several other casualties of Tokyo nightlife, fucked up, staggering around, causing nobody any trouble. Now this is my kind of town!

'Reflection: The Morerroronus World', a remix project of the album 'Errornormous World' featuring 4-Hero, As One, Plaid and Morgan Geist is out now on Clear

Ichiro and Kenji

(left to right) Dave Chatterbox, Kenji, Hal Vdel, Kirk DeGiorgio, Fumie Ohtsuka and the cake, sans hash

Nobakazu Takemura

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sub-level uk

15 nu-breed garage tracks mixed by the d.j. dexter

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mixes by
sniper/elevator man/funki fukumi
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forthcoming releases:

BULLION RECORDS

flex kru - 'watch the flex'
mixes by
flex kru/andy mowat/scratch'n'sniff
27 nov - bull112 12" - sony/3mv

REPHLEX ACTION IN NOV.

- OUT NOW - JONES "LIKE ME..." EP
("Tortoise playing Black Sabbath", "Very Funny rock")
- NOV 10 - GLOBAL GOON "AFTERLIFE"
6 track EP - Tuf.
- NOV 11 (TUESDAY)
Launch party at Soundshaft, London
(behind Heaven) 10→3, £1, Goon PA + more!!
- NOV 17
LEILA "Don't fall asleep" single
Essential listening - trust us ✓✓ ☺
- NOV 18 - Another launch party. Leila + Luca performing + other excitement + surprise guests
- NOV 24 - FREAKWINCEY XMAS No.1 Hit Single
«George Clinton's family» Very entertaining
- NOV 25 - Another release party. Very exciting with spicey Rephlex artists attending.
And more Tuesday night Rephresh nights for at least 2 weeks into December as well:

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BBC RADIO ONE 97-99 FM

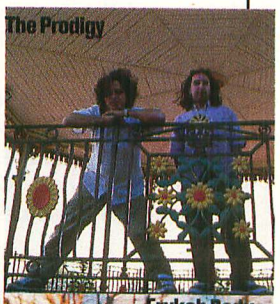
TUNE IN FOR YOUR CHANCE TO WIN 10 RELEASES FROM THE TOP 20 EVERY MONTH

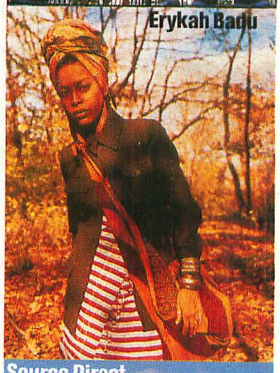
charts

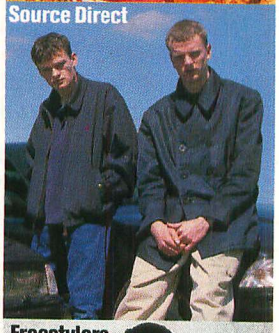
December 1997

THE MUZIK SWEEP

1	20 HZ [NALIN & KANE REMIXES]	Capricorn (R&S)
2	DISCO DANCER	Christopher Just (Slut Trax)
3	SMACK MY BITCH UP [REMIXES]	The Prodigy (XL)
4	I REFUSE (WHAT YOU WANT)	Somore (Locked On)
5	DANCE (DO THAT THING)	Black Magic (AM:PM / Strictly Rhythm)
6	BROWN PAPER BAG [REMIXES]	Roni Size/Reprazent (Talkin' Loud)
7	ADVENTURES IN FREESTYLE	Freestylers (Freskanova)
8	UNTITLED	Nalin & Kane (Superfly Limited, Germany)
9	AJARE	Way Out West (Deconstruction)
10	READ MY MIND [GROOVE CHRONICLES REMIX]	Conner Reeves (Wildstar)
11	THE GROOVE	Global Communications (Dedicated)
12	WHAT WOULD WE DO	DSK (Fresh)
13	WORDS	Paul Van Dyk (Deviant)
14	JUNGLE BROTHER [REMIXES]	Jungle Brothers (Gee Street)
15	GUNMAN	187 Lockdown (east west)
16	SUNSHINE	Dr Motte & Westbam (Low Spirit)
17	HEAVENLY	E-Dancer (KMS, USA)
18	THC EP	Dom (Stay Up Forever)
19	IT'S ALL ABOUT THE BENJAMINS	Armand Van Helden Vs Puff Daddy (Arista)
20	I THOUGHT IT WAS YOU	Sex-O-Sonique (ffrr)
21	TIL YOU HEAR THEY BLOW	Brian Vick (Astralwerks)
22	DEEPER RIVER	Dusted (Cheeky)
23	WANT YOU	Da Junkies (Tripoli Trax)
24	BELIEVE IN YOU	Baffled Featuring Colour Girl (Outlaw)
25	INTERNATIONAL	Laidback (Bolshi)
26	BIZZI'S PARTY	Bizzi (Parlophone)
27	APPLETREE	Erykah Badu (Universal)
28	FUNK MUSIC	Dave Angel (Island)
29	BLOWPIPE	Thursday Club (R&S)
30	SPARKY'S SECRET	Sparky Lightbourne (Skint)
31	BARRIO GROOVES	Freddy Fresh (Harthouse)
32	SWING LOW SWEET CHARIOT	Booker T & Tuff Jam (Fat Boy)
33	FORGIVEN	Space Brothers (Manifesto)
34	NO DRIVER	Plastic Gurus (Thursday Club)
35	IT'S OVER LOVE	Todd Terry Presents Shannon (Manifesto)
36	BASICTONAL REMAKE	Surgeon (Tresor)
37	FORGIVEN	Space Brothers (Manifesto)
38	CHANGES	Black Beatniks (Pan)
39	BENEDICTUS	Brainbug (Additive)
40	TO BE IN LOVE	Masters At Work (MAW)
41	MOFO [REMIXES]	U2 (Island)
42	ENEMY LINES	Source Direct (Science)
43	STUKA [TWO LONE SWORDSMEN REMIXES]	Primal Scream (Creation)
44	THE NIGHT THE EARTH CRIED	Gravediggaz (Gee Street)
45	GOT FUNK	Funkjunkies (Strictly Rhythm)
46	MY DESIRE	Amira (VC)
47	THROUGH THE MIXER	Joey Beltram (NovaMute)
48	LOVE PEACE AND GREASE	BT (Perfecto)
49	ONE GOOD REASON	Soulshock (Maxi)
50	SWEETEST PLEASURE [DOC SCOTT REMIX]	Ultraliving (Creation)







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

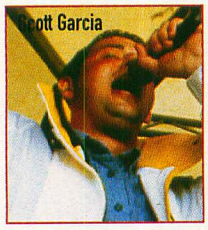
PLEASE FAX CHARTS TO 0171-261-7100. If you're an open-minded DJ and you feel that your selection isn't reflected, then we need your chart. Regardless of your status

charts

RADIO CHART

UPFRONT FM 99.3 (London, UK)

1 ENDORCE FEELING HIGH Sky Cop (white label)
2 ANTHILL MOB Con Dawblis (Confetti DAW)
3 BOSTON EXPERIMENT Sound Clash (Dem 2)
4 NEED A FIX (DJ promo)
5 LIOIQI Dream Team (4 Liberty)
6 QUALITY Ramsey & Fenn (Blueprint)
7 BREAKING OUT EP KMA Productions (KMA)
8 FREAKY STYLE PEPPER MIX 2Deep Production (Ripe 'N' Ready)
9 BIG BIRD Warren Dark (test pressing)
10 BIG BREAST Darly B (white label)



HOME-LISTENING CHARTS

SCOTT GARCIA, LONDON TING (London, UK)

1 ALL MINE Portishead (Go! Beat)
2 EASY SKANKIN' Bob Marley & The Wailers (Island)
3 UNFINISHED SYMPATHY Massive Attack (Circa)
4 GIVE IT TO ME Non Aliha (white label)
5 ILL VIBE Busta Rhymes (Elektra)
6 THE FINISH LINE Busta Rhymes (Elektra)
7 ALL NIGHT LONG Mary J Blige (Uptown)
8 EVERYBODY LOVES THE SUNSHINE Roy Ayers (Polydor)
9 SWEETNESS (I WANNA HO) Baffled Republic (Catch)
10 TALKING BLUES Bob Marley & The Wailers (Island)

MIDFIELD GENERAL (Brighton, UK)

1 WOODBINES, TEARS AND JEALOUSY The Ignerants (Random)
2. URBAN HYMNS Album The Verve (Hut)
3 LARK Album Linda Lewis (Reprise)
4 MAKE ME BELIEVE IN YOU (TOM MOULTON MIX) Patti Jo (Sceptre)
5 PROMISED LAND Johnny Allen (Stiff)
6 I'M YOUR BROTHER Round One (Main Street)
7 GOING STEADY Album Buzzcocks (Liberty)
8 FEEL THE WARMTH (UNREEL DUB) Reel Houze (Other)
9 LONDON CALLING Album The Clash (CBS)
10 BEST OF... Simon And Garfunkel (CBS)

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

TOP 25 SALES
12-Inch Dance Singles

WEEK ENDING OCTOBER 25

1 ROCK THE FUNKY BEAT ..... Natural Born Chillers (east west)
2 DIGITAL ..... Goldie/KRS-One (ffrr)
3 RIP GROOVE ..... Double 99 (Satellite)
4 GABRIEL ..... Roy Davis Jnr (XL)
5 IT'S A LONDON THING ..... Scott Garcia/MC Styles (Connected)
6 SING A SONG ..... Byron Stingily (Manifesto)
7 BEACHBALL ..... Nalin & Kane (ffrr)
8 THE MIGHTY HIGH ..... Revival 3000 (Hi-Life)
9 EVERYBODY NEEDS A 303 ..... Fatboy Slim (Skint)
10 SPILLER FROM RIO (DO IT EASY) ..... Laguna (Positiva)
11 PHENOMENON ..... LL Cool J (Def Jam)
12 I AM THE BLACK GOLD OF THE SUN ..... NuYorican Soul (Talkin' Loud)
13 STRANDED ..... Deep Dish (Deconstruction)
14 DO YA THINK I'M SEXY? ..... N-Trance/Rod Stewart (All Around The World)
15 BANG ON!/DIVE! ..... Propellerheads (Wall Of Sound)
16 USELESS ..... Depeche Mode (Mute)
17 CLAP YOUR HANDS ..... Lil' Louis & The Party (Go!Beat)
18 DON'T THINK ABOUT IT ..... Adeva (Distinctive)
19 ROCCO ..... Death In Vegas (Concrete)
20 I GOT SOMEBODY ELSE ..... Changing Faces (Atlantic)
21 ON HER MAJESTY'S SECRET SERVICE ..... Propellerheads/David Arnold (east west)
22 EVERY LITTLE TIME ..... Poppers Presents Aura (VC Recordings)
23 CARRY ON ..... Martha Wash (Delirious)
24 PARADISE & DREAMS ..... Force & Styles/Junior (Diverse)
25 SUNCHYME ..... Dario G (Eternal)

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

TOP 25 SALES
Dance Albums

WEEK ENDING OCTOBER 25

1 SPEED GARAGE ANTHEMS ..... Various Artists (Global Television)
2 SCIENCE OF THE GODS ..... Eat Static (Planet Dog)
3 PHENOMENON ..... LL Cool J (Def Jam)
4 FRESCO ..... M People (BMG)
5 THE VELVET ROPE ..... Janet Jackson (Virgin)
6 WHEN DISASTER STRIKES... ..... Busta Rhymes (Elektra)
7 BLUEPRINT– DEFINITIVE MOVING SHADOW ..... Various Artists (London)
8 LONDON ..... D-Influence (Echo)
9 SKELETON KEYS ..... Omni Trio (Moving Shadow)
10 BACK IN BUSINESS ..... EPMD (Def Jam)
11 UNDERGROUND FREQUENCIES ..... Various Artists (Satellite)
12 THE FAT OF THE LAND ..... Prodigy (XL)
13 MY WAY ..... Usher (LAFace)
14 COLOURS ..... Various Artists (Formation)
15 LTJ BUKEM PRESENTS EARTH VOLUME 1 .... Various Artists (Good Looking)
16 RENAISSANCE WORLDWIDE LONDON .. Various Artists (Renaissance Music)
17 NEW FORMS ..... Roni Size/Reprazent (Talkin' Loud)
18 FEEL ..... Roachford (Columbia)
19 LETS GET KILLED ..... David Holmes (Go!Beat)
20 LOCKED ON VOLUME 2 ..... Various Artists (VC Recordings)
21 THE PICK, THE SICKLE & THE SHOVEL ..... Gravediggaz (Gee Street)
22 RELEASE SOME TENSION ..... SWV (RCA)
23 BUTTERFLY ..... Mariah Carey (Columbia)
24 MY DREAM ..... Yvette Michelle (Loud)
25 NO WAY OUT ..... Puff Daddy & The Family (Puff Daddy)

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

REACT® Airlines

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THE SONIC BOOM TOUR 1997

FLIGHT PATH:

15.11.97	LUTON	HI SPIRITS @ THE PALACE RICH B / PRINCESS JULIA / S-J
22.11.97	GLASGOW	BLACK ORCHID PROD. @ THE ARCHES MRS WOOD / BLU PETER / S-J
28.11.97	SHEFFIELD	RISE @ THE LEADMILL MRS WOOD / BLU PETER / PRINCESS JULIA / S-J
29.11.97	LEEDS	ORBIT JEFF MILLS
06.12.97	BRISTOL	INFAMOUS @ CLUB LOCO MRS WOOD / BLU PETER / S-J
12.12.97	NEWCASTLE	CASINO @ LEGENDS PRINCESS JULIA / RICH B
13.12.97	LEICESTER	PLAYMATES @ THE CHAPEL BLU PETER / RICH B
19.12.97	BIRMINGHAM	ULTIMATE ORANGE @ THE SANCTUARY RICH B / SHARP BOYS / S-J
20.12.97	LEEDS	SPEED QUEEN @ THE WAREHOUSE BLU PETER / MRS WOOD / S-J

PILOTS:

MRS WOOD / BLU PETER / RICH B

CO-PILOTS:

JEFF MILLS / THE SHARP BOYS / PRINCESS JULIA

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Taking You Beyond The Stratosphere

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charts

global charts

PAUL OAKENFOLD (London, UK)
1 FORGIVEN Space Brothers (Manifesto)
2 DESIRE BBE (white label)
3 TITTY TWISTER Viper (Paradise)
4 ROCK THE FUNKY BEATS Natural Born Chillers (east west)
5 AJARE Way Out West (Deconstruction)
6 BLUE FEAR Armin (Xtravaganza)
7 SPIRITUAL HEALING The Muses Rapt (Butterfly)
8 LOVE PEACE & GREASE BT (Perfecto)
9 GUNMAN 187 Lockdown (east west)
10 WORDS Paul Van Dyk (Deviant)

DAZ SAUND (London, UK)
1 COME ON K Alexi (Nepenta)
2 PIST Mike Wade (Knee Deep)
3 HIGH NATURALLY Warped 69 (Fierce)
4 ENGINE ONE Luke Slater (NovaMute)
5 POWER CUTS Sound Associates (Tortured)
6 I KNOW WHAT I LIKE The Pussycats (Tag)
7 YOUR PLACE OR MINE Daz Saund & B Tsidall (acetate)
8 MIND RIDE Mistic Bill (Relief, USA)
9 WHO KNOWS Green Flame & Mr G (Metal Box)
10 VOLUME 1 Tim Taylor Vs DJ Sup (Fear Of Music)

DJ RED (Southampton, UK)
1 CODE OF THE STREETS Album Various Artists (Trouble On Vinyl)

2 SYSTEM OPTICAL [REMIX] DJ Kane (dub plate)
3 TOGETHER [JOHN B REMIX] Shogun (dub plate)
4 TITANIUM Stakka & KT (Audio Blueprint)
5 UNTITLED DJ Hype (Tru Playaz)
6 DYNAMICS DJ Red (Trouble on Vinyl)
7 MOVE ON Brockie & DJ Red (Undiluted dub plate)
8 MODEM Future Forces (dub plate)
9 THE ONE Swift (Charge No 3)
10 ENERGY FLASH DJ Red (Trouble On Vinyl)

ANNE SAVAGE (Yorkshire, UK)
1 BURNIN' artist unknown (Ice Cream)
2 SOCIAL CIRCLE Jason K (white label)
3 THE THEME The Dreem Teem (Deconstruction)
4 ANGEL BODY Groove Chronicles (white label)
5 LOVE LADY Damage (Big Life)
6 PRAY MVP (DFL)
7 TEARS Underground Solution (4 Liberty)
8 I REFUSE Somore (Locked On)
9 TWISTED FUTURE 4 Deep Connections (DFL)
10 I KNOW YOU KNOW The Anthill Mob (Confetti)

DJ ROLANDO (Detroit, USA)
1 JORNEY TO AZTIAN Rolando (UR, USA)
2 PURPOSE MAKER 5 Jeff Mills (Purpose Maker, USA)
3 UNTITLED Terrence Dixon (Metroplex, USA)
4 UNTITLED Eddie Fowlkes (City Boy)
5 NIGHT STALKER Trackmaster Lou (Soma)
6 RECOVERY Octave One (430 West, USA)
7 WHEN 2 AGREE Terrence Parker (Intangible, USA)
8 THE LIVING KEY Octave One (430 West, USA)
9 BALANCE OF POWER Punisher (Matrix)
10 HEAVENLY Kevin Saunderson (KMS, USA)

ROY THE ROACH (London, UK)
1 THE WORD IS LOVE Steve "Silk" Hurley (Silk Entertainment)
2 ANGEL BODY Groove Chronicles (DAT)
3 YOU'VE GOT A FRIEND The Brand New Heavies (ffrr)
4 PRAY THE BIBLE H.A.N.D (Train)
5 LOVE YOU FOREVER Bobby Forester (Plumphouse)
6 GRAY MATTER EP Doug Gray (Sweet Daddy)
7 MIND GAMES Phunk Phorce (Ultra Traxx)
8 OH BOY [RAMSEY & FENN REMIX] Fabulous Baker Boys (Multiply)
9 TO BE IN LOVE MAW (MAW)
10 FIRSTSTEP EP Stephane A (Chic)

GEMINI (Chicago, USA)
1 LOVELEE DAY Blaze (Playhouse, Germany)
2 MAD AS YOUR HAT artist unknown (Sub Wax)
3 LINKING TUNNEL Morgan Geist (Queer)

4 NICE WEATHER OVER KINGS ISLAND J Dahl Black (Svek)
5 PSYCHOTIC FANTASY Larry Heard (Distance)
6 FREEFALL Gemini (Peacefrog)
7 TRAFFIC JAM C Docks (Slip 'N' Slide)
8 WISH TONIGHT Corrina Joseph (Atlantic Jaxx)
9 MY BEAT Basic Blaze (Slip 'N' Slide)
10 BRIEF ENCOUNTERS Hotcake Productions (Fiasco)

DJ LA-DI-DA (Prague, Czech Republic)
1 SHAKE YOUR BODY Dave Clarke (Deconstruction)
2 THE BOOST artist unknown (Superstition)
3 CHICABOOM artist unknown (Junior Boy's Own)
4 WIPE OUT [LA-DI-DA REMIX] artist unknown (Red Light)
5 OVER ME Whiplash (Groovilicious)
6 SPACED OUT artist unknown (Sushi)
7 TUTEM EP artist unknown (Proper, USA)
8 IMAGINATION Gemini (Relief, USA)
9 ACME artist unknown (Delirium, USA)
10 MAYDAY EP Kelli Hand (Acacia)

THE MUZIK BOX

Causing inordinate amounts of hysteria in the office this month

JUNGLE BROTHER [URBAN TAKEOVER REMIX] Jungle Brothers (Gee Street 12-inch)
READ MY MIND [GROOVE CHRONICLES REMIX] Conner Reeves (Wildstar 12-inch)
TESTIMONY Kwesi (Sony Album)
BLACK GOLD OF THE SUN [MAW REMIX FEATURING Q-TIP] Nu Yorican Soul (Talkin' Loud Promo 12-inch)
B-BOY STANCE Freestylers (From the Freskanova 12-inch "Adventures In Freestyle")
I REFUSE [WHAT YOU WANT] Somore (Locked On 12-inch)
HEAVENLY E-Dancer (KMS 12-inch)
MY DESIRE Amira (VC 12-inch)
A GRAND LOVE STORY Kid Loco (Yellow Album)
PAUL OAKENFOLD'S "ESSENTIAL MIX" (Radio One Broadcast)

GLOBAL COMMUNICATION (Yeovil, UK)
1 HORNOGRAPHY The Horn (Universal Language)
2 THE GROOVE [DEGO'S 2,000 BLACK REINTERPRETATION] Global Communication (Dedicated)
3 001/002 EPS L.A. Synthesis (Universal Language)
4 GIFT OF THE PEACH FOR LONGEVITY Sensureal (Universal Language)
5 DISCO MAGIC Secret Ingredients (Heard)
6 WARHEAD DJ Krust (V Recordings)
7 MADISON'S PLAYGROUND Retro-Emotion (Cross Section)
8 EARTH PIONEERS 4 Hero (Talkin' Loud)
9 UNTITLED Creators With Big Kwam (Blindside)
10 ALL NIGHT LONG Common With Erykah Badu (Relativity)

DJ YELLOW AND CHRIS THE FRENCH KISS (Paris, France)
1 MINIMIZED The K.O.T. (Deep Vision)
2 ULTIMATE FUNK Bob Sinclar (Yellow Productions)
3 BLACK GOLD OF THE SUN Nu Yorican Soul (Talkin' Loud)
4 EL CAMINO PART 1 Shazz (Yellow Productions)
5 WALK ON WATER Underground Revolution (Ugly Music)
6 NEW YORK Rakim (Universal)
7 HILARIOUS ARTISTS Ultimate Cakes & Sweet (Wild Bitch)
8 SCRATCHIN' Discotech (Motown)
9 FREE Attica Blues (Mo'Wax)
10 A GRAND LOVE STORY Kid Loco (Yellow Productions)

GUSTO (New York, USA)
1 FALL DOWN Michael Proctor (Soulfuric)
2 DON'T GIVE UP Michelle Weeks (Ministry Of Sound)
3 STOMP God's Property (MCA)
4 WHY WE SING Kenny Bobien (Equipe)
5 STEPPIN' THROUGH TIME Philip Bailey (Adept)
6 WE CAN MAKE IT Overjoyed (Zoo)
7 TAKE YOU UP T&A On the Rocks (SLD)
8 SACRED SEX Basic Blaze (Slip 'N' Slide)
9 SING A SONG Byron Stingily (Manifesto)
10 FLY AWAY Eddie Stockly (Jellybean)

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global charts

PHIL PERRY (Staines, UK)

1 DARK SIDE/PHASES OF THE MOON Moontripper (Oxygen Music Works)
2 HIDE BLUE SKY Mind Becomes Drum (acetate)
3 LET IT BE HOUSE DJ Decon & DJ Funk (Big Time Int)
4 BURNIN' [SLAM & SNEAK MIXES] Daft Punk (Virgin)
5 CIA [GREEN VELVET MIX] Sun Electric (R&S)
6 LAND OF THE LOST Green Velvet (Music Man)
7 TOUCH IS GREATER THAN MOOD Gerd (Universal Language)
8 PLEASURE ME Alderon (Real Time Records)
9 TSUNAMI Faith Dept (acetate)
10 DROP TOP CADDY Micky Finn & Aphrodite (Urban Takeover)

FREDDY FRESH (Minneapolis, USA)

1 PHATTY'S LUNCHBOX Mekon (Wall Of Sound)
2 ELECTRO Anthony Rother (white label)
3 OLD SCHOOL LEARN DJ Cash Money (Greens Intl)
4 MACHINE BEATS Bass Potatoe (Breakin' UK)
5 INDIAN ROPEMAN Indian Ropeman (Skint)
6 MPLS SESSIONS/VOL 2 Various Artists (Analog)
7 TRUNK OF FUNK Bureau (Sockett)
8 BEDROOM BREAKS Freska All Stars (Freskanova)
9 UNTITLED Up Bustle & Out (Ninja Tune)
10 DJ HIDDEN RHYTHM Invisible Man (Butterbeat 6)

CRAIG WALSH (London, UK)

1 COMPILATION EP The Third Bass (Reload)
2 OUR MAN FROM HAVANA Jeff Mills (Purpose Maker)
3 TIMESLIDE EP Project One (Ultimatum Trax)
4 THE SOURCE EP The Previous (Tortured)
5 BATEMAN TOWER EP Paul Mac (Fragmented)
6 BASICTONAL REMAKE Surgeon (Tresor)
7 UNTITLED Outline Meets Surgeon (Blueprint)
8 SUBNORMAL EP Throb (Primate)
9 SLIPOTIKA LP DJ Slip (Missile)
10 RECODED REMIX Album Adam Beyer (Planet Rhythm)

X PRESS 2 (London, UK)

1 A LOVE SUPREME The Ballistic Brothers (Soundboy Entertainment)
2 PHLOX Akawaaba (Discfunction)
3 BASKET GROOVE The Wyka Men (Ill Sun)
4 D.TUNED Peace Division (Low Pressings)
5 SPACIAL CONSTRUCTION Afronaughts (Afroart)
6 TO BE IN LOVE [BLACK SCIENCE MIXES] MAW (MAW Records)
7 PINHOLE BURNS EP Essa (Paper Records)
8 THE GROOVE Global Communication (Dedicated)
9 LOVE & RESPECT [JOE CLAUSELL MIX] The Carlos Sanchez Movement (Maxi)
10 ANYWHERE [PROBLEM KIDS REMIX] Mary Pierce (white label)

CARL COX (London, UK)

1 GREATEST LAUNCHES ALBUM Various Artists (Missile)
2 SCANDINAVIA SESSIONS Neil Landstrumm (Tresor)
3 BLOWPIPE [747 MIX] Thursday Club (R&S)
4 FUNK MUSIC Dave Angel vs DJ Tonka (Island)
5 THC EP Dom (Stay Up Forever)
6 VISIONS OF YOU Trevor Rockcliffe (W.W.U Trax)
7 BLACK GOLD REMIXES Nu Yorican Soul (Talkin' Loud)
8 SKY DANCER EP Acorn Arts (W.W.U Trax)
9 DEPARTURE LOUNGE Nu Odyssey (Paper)
10 LET IT PLAY Bushwacka (Plank)

NICKY TRAX(London, UK)

1 ALL NIGHT LONG Alexis P Sutah (Hipbone)
2 SHOULD'VE BEEN YOU Thornetta (dub plate)
3 CARRY ON Martha Walsh (Delirious)
4 DON'T GIVE UP John Redmond (test pressing)
5 BE GRATEFUL The Congrgation
6 LOVE IN THE MORNING artist unknown (dub plate)
7 LOST & FOUND D-Note (Virgin)
8 PRAY THE BIBLE H.A.N.D (Train)
9 MAGIC FINGERS Paul "Trouble" Anderson (dub plate)
10 IS IT LOVE Soloman J (test pressing)

DANNY HOWELL (Edinburgh, UK)

1 LET ME TAKE YOU Van Bellen
2 OBSESSION Fuzzy Logic
3 TRANSCEND Cascade
4 GIVE IT UP Victor Calderone
5 SCHUDELFLOSS Amethyst
6 WESTERN APPROACHES Pako
7 ISSUE 2 Paper Music
8 WATER Olav Bososki
9 NIGHT ON EARTH Saints & Sinners
10 20 HZ [NALIN & KANE MIX] Capricorn

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SPECIALIST SHOP CHARTS

SHED RECORDS (London, UK)

1 I REFUSE Somore (Locked On)
2 ELECTRIC RUNNINGS Groove in Motion (DFL)
3 I GOT YOU Dirty Life (white label)
4 MASTER CUTS VOL 1 Dub Master (51st Records)
5 GET UP ON THIS artist unknown (9am)
6 IN DA GROOVE Selective (V.I.P.)
7 DATUNA Pisces (V.I.P.)
8 MIXED & SPICED artist unknown (Main Ingredient)
9 CONFETTI DOUBLE PACK artist unknown (Confetti)
10 QUALITY artist unknown (white label)
Shed Records, 32 Westow Hill, Crystal Palace, London. Tel: 0181-761-5080

FLUX RECORDS (Norfolk, UK)

1 ANOTHER CLASSIC Trend (Live)
2 PRESUMED GUILTY Advocate (Criminal Communications)
3 POINT TO BE MADE ALBUM Various Artists (Fusion)
4 PUBLIC ENEMY Dream Team (Joker)
5 ALIENS DJ Paola (VCF)
6 DESIRE Wayne Is Alan Rock (Marski)
7 TITANIC The KGBs (Plutonic)
8 BAD BOYS MOVE IN SILENCE Baffled Republic (Catch)
9 CAL FORM Profound Noise (Under Fire)
10 UNTITLED Missing In Action (white label)
Flux Records, Unit 3, Bus Station, Surrey St, Norwich, Norfolk NR1 3NX. Tel: 01603-624-430

HMV (Manchester, UK)

1 YOU CAN'T STOP THE GROOVE RSK (white label)
2 PM3 Palefield Mountain (Stress)
3 YOU CAN'T HIDE FROM YOUR BUD DJ Sneak (Classic)
4 MORE CLUB SPY Club Spy (DT)
5 PROLOGUE Tenth Chapter (Jackpot)
6 WE LIVE AS ONE Plastic Gangsters (white label)
7 SHOW YOUR LOVE Soft Butter (Casa Trax)
8 TO BE IN LOVE MAW (MAW Records)
9 LA Marc et Claude (Orbit)
10 V.O.A.T. Moonchild (east west)
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5 ROCK THE FUNKY BEAT Natural Born Chillers (Urban Takeover)
6 BLACK & WHITE Jon Doe (Space Race)
7 LIQUID PLAYERS Hydro (Lakota)
8 AJARE Way Out West (Deconstruction)
9 COME TOGETHER Demo & Micky Skeedale (VE Recordings)
10 EVOLUTION 4-WARD Moonrise (EDM)
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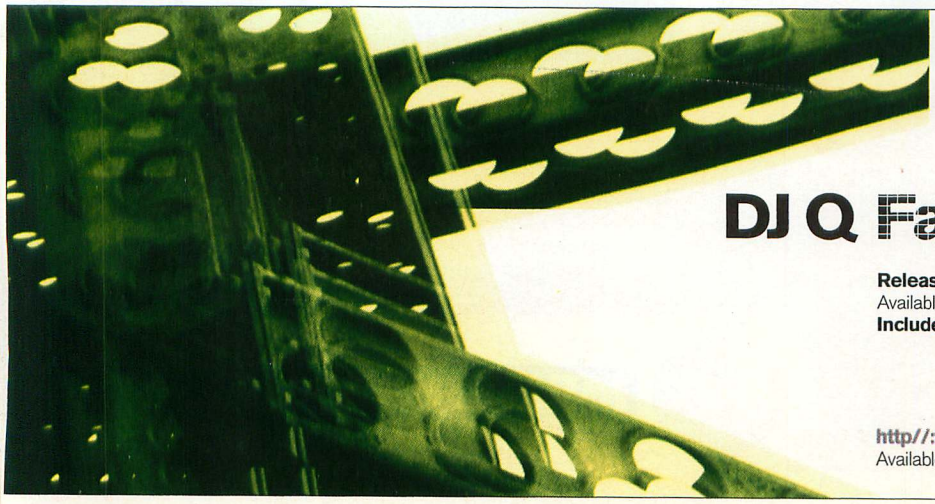

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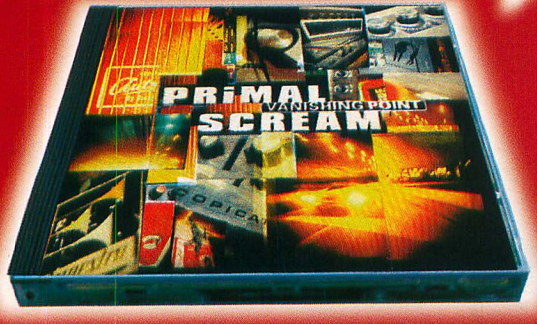

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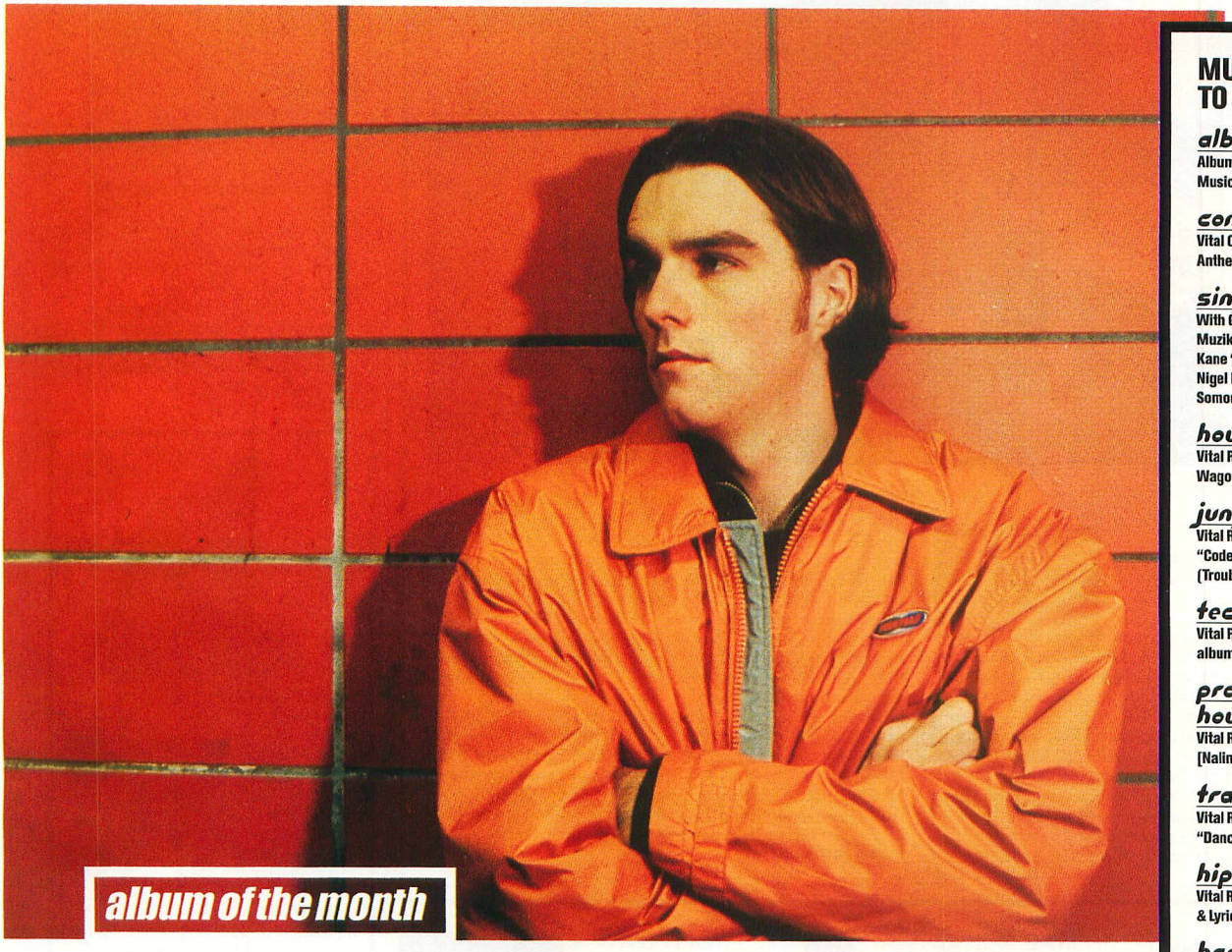

album of the month

DJ Q
Face The Music
Filter

"We're the soldiers of the underground/The protectors of the faith"
DJ Q – "We Are One"

THE way that assorted factions from the house and techno scenes come on to each other, you'd think they must spend their spare time in boxing rings or re-enacting battle scenes from the English Civil War. Each one claiming to be the true inheritor of the original house/techno sound. Some railing against the slightest deviation from the tried-tested-and-not-to-be-buggered-with formula. All of them outdoing each other in the self-piety stakes. And the more they huff and puff about their own true credentials, the less relevance they actually have to the people out on the dancefloor off their sweaty mushes.

So when William Hall, poet-pal of Glasgow's DJ Q, hit you with his jihad-like manifesto on last year's "We Are One", you were right to be suspicious. Eleven tracks and one album later, however, and you'll be signing up for his House Music Liberation Front quicker than you can say "Glasgow is the new Chicago". As a reassessment of the continued vitality of house music more than ten years down the line, "Face The Music" is crucial. Like Daft Punk's "Homework", not only do you need this record. House music needs it too.

Paul Flynn (as Q is known to his mates) clearly has no time for the phony sophistication of deep house, sending its ersatz cocktail chic flying with one deft, punkish flick of the EQ controls. This is the sound of dirty house taken for a joyride around the council estates of some Scottish urban project, kicked about in the mud, roughed up, greased up and sent back home with the scars to show. A truly nasty, visceral experience that leaves you exhilarated in extremis.

"Delirious" and the floor-razing "Fila" take the blueprint of trax-masters like Sneak and Paul Johnson, and inject seriously vicious funk basslines, head-fuck noise pollution and hypnotic filtering. "Glasgow Jazz" has a more tribal feel, but is still more unkempt than a Gallagher brother at 6am, while "Tracking" stomps all over the sound of Chi-house with bovver boot percussion. Don't get misled. This isn't nose-bleed house. It's just cocky as fuck and irresistible with it.

Carl Craig is clearly the hero of the hour. The sleevenotes even thank him for "sharing the knowledge". And the superb closing tracks, "Paranoid Impulses" and "Going Forward In Reverse", with their twisted breakbeats and freestyling psychedelic tech-jazz licks, bear more than a passing resemblance to Craig's own experiments in downtempo land. But this isn't some pale imitation. Flynn's take on house bristles with the impudence of youth. Oh, and on "Make Your Mind Up" and of course "We Are One", the edgy down-the-phone poetry of William Hall.

If you're buying this record, make sure you get the CD version with its five extra tracks (vinyl-lovers have got your number, Filter!). Its footie teams might not be fit for the most part-time of European competition, but Glasgow's house boys, and DJ Q in particular, are shaping up to take on the world. **10**

Calvin Bush

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albums

FACTS ME!!
Five things you should know about Adam F

- Used to sell magic tricks at top London kiddies store, Hamleys
- His dad is glam rocker Alvin Stardust
- "Circles" won the 1996 Hardcore dance award
- He smashed his elbow in a car crash and was in hospital for three months
- Jazz maestro Ronnie Jordon features on "Colours" and EBTG's Tracey Thorn sings on "The Tree Knows Everything"

ADAM F
Colours
Positiva

SO ahead of their time are the drum & bass fraternity compared to us mere mortals that releasing albums long before Joe Public has managed to catch up is a frequent dilemma. Cast your minds back to 4 Hero's "Parallel World", which beat Goldie's "Timeless" as the first full spectrum jungle album back in 1992. Or A Guy Called Gerald's peerless "Black Secret Technology", originally released in 1995.

In the case of jazz jungle mechanic, Adam F, however, events appear to have happened the wrong way round. After a promising start, "Colours", F's debut album – and not as you might first suspect a cross between a new Benetton ad and the latest line in C&A club wear – seems to stumble in at the finish line long after everyone else has packed up and gone home. Which is a shame, because the past few years have seen the F word represent some of the scene's finest drum & bass moments.

The concentric mantra of "Circles", the menacing sci-fi bass line of "Metropolis" and the Milky Way jazz jives of "Aromatherapy" and "F Jam" were all defining tunes of a particular era in jungle. Adam was clearly a force to be taken far more seriously than the glam gimmickry of his dad Alvin Stardust.

Had "Colours" been released in 1995 or even 1996, the timing of its impact on dancefloors nationwide would have been perfect. As it is, lurching in in late 1997, when we have *tour de forces* like Reprazent's "New Forms" to contend with, "Colours" suddenly seems a shade paler. Fickle this may be, but that's the breakneck speed of UK youth culture for you.

Still, the F classics are all there. It's just that the new Seventies-meets-Nineties jazz fusion that is "Music In My Mind", "Jaxx" and "Dirty Harry" sound like Adam F has swallowed one Herbie Hancock box collection too many, in comparison. While the less said about "The Tree Know Everything", the better. Or maybe, it's just that we're not ready for, er, new age drum & bass. **6**
Rachel Newsome

ADEVA
New Direction
Distinctive

SO this is the new Adeva album, is it then? Er, sort of. More accurately, hers is the voice over the top of the ten individual productions from the likes of D-Influence, Ray Harden, Karl Gordon, K-Klass, Joey Musaphia, Studio 54 and Gary Wilkinson, to name but eight.

Admittedly, vocalists can work effectively with a producer or two simultaneously, as Adeva's career to date proves well enough, but this many collaborations on one album does seem mildly ridiculous. The risk is obvious. Multiple directions equals a lack of fluency. That risk is run here. The odds of success are long. And, damn, our horse falls at the first.

Which is not to cast aspersions on Adeva's renowned sleek exterior. It's just that she's saddled with anodyne swingers with one-octave vocal ranges on tunes such as "Caught Up", "The Way You Feel" and the stultifying "Don't Think About It". Smooth and creamy *per se*, just ain't enough, love.

New direction? Dead end, more like it. **5**
Dave Fowler

JAY-Z
In My Lifetime Volume 1
Northwestside

TRUE to the martial arts tradition of hip hop, it's about time a new move was invented. How about the "Biggie Pincer"? In honour of the large and Notorious B.I.G one, this complex manoeuvre would involve selling shit-loads of albums while retaining your hardcore cred. It would be tricky to master.

Jay-Z is now the undisputed heavyweight champ of this move, even employing those two essential producers, Puffy and Premier. But let's face it, that doesn't necessarily make for the most interesting hip hop album ever. Jay-Z is an excellent rhymer (as capable of writing lyrics for Foxy Brown and Bugs Bunny as himself) but he's got absolutely nothing to say which hasn't been said a hundred times before. And he has neither the sense of pain you find in Biggie's voice nor the charm.

There are some pretty good head-nodders here, as well as some execrable crap. But the blueprint's already there. And if it's a blueprint you love, then you'll love this. **5**
Will Ashon

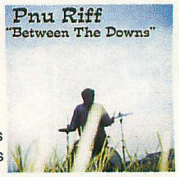
TERRY LEE BROWN JR
Chocolate Chords
Plastic City, Germany

QUESTION: Why does a pasty-faced German bloke called Normal Feller rename himself Terry Lee Brown Jr, call his album "Chocolate Chords" and identify every release with a caricature of a cool looking black dude? Maybe he's trying to pull the wool over our eyes, to be seen as something he clearly is not. Because this album is very white and very European sounding.

Nothing wrong with that of course. And if you're up for some nice clean, shiny tech-house sounds with a strong cross-over appeal then this will certainly do the trick. Just don't expect to still be playing it in a year's time. The problem is that, more so than Feller's debut long-player, "Chocolate Chords" just lives for the here and now. Sure, it's very slick and well put together, but essentially it lacks substance and originality. The overall feel is a bit... Well, can deep techno ever be bubble gum?

If so, then this Norman Feller is most definitely Bazooka Joe. **5**
Dave Mothersole

PNU RIFF
Between The Downs
Holistic



STRANGE name, even stranger music. Pnu Riff (d'ya think his mates call him "Peeny"?) is yet another of those endless stream of mad 21st-century jazz jammers from the Isle Of Wight. And, aside from having the crappest album cover of 1997, "Between The Downs" is yet another essential from the label that's already brought us Fretless AZM and Delta T.

While most late-teens are spent wondering how many pints a student loan can buy, 19-year-old Butler has obviously been spending his at some hole-in-the-wall jazz cafe with his drum-kit and assorted jamming loons attempting to recreate the freestyling of Seventies *nut-nuts* like Sun Ra and Chico Hamilton. Imagine Stereolab or Tortoise reduced to playing on home-made acoustic instruments and you're close to the bizarre grooving of the excellent "Comfy Club" and "Cushioned Soul".

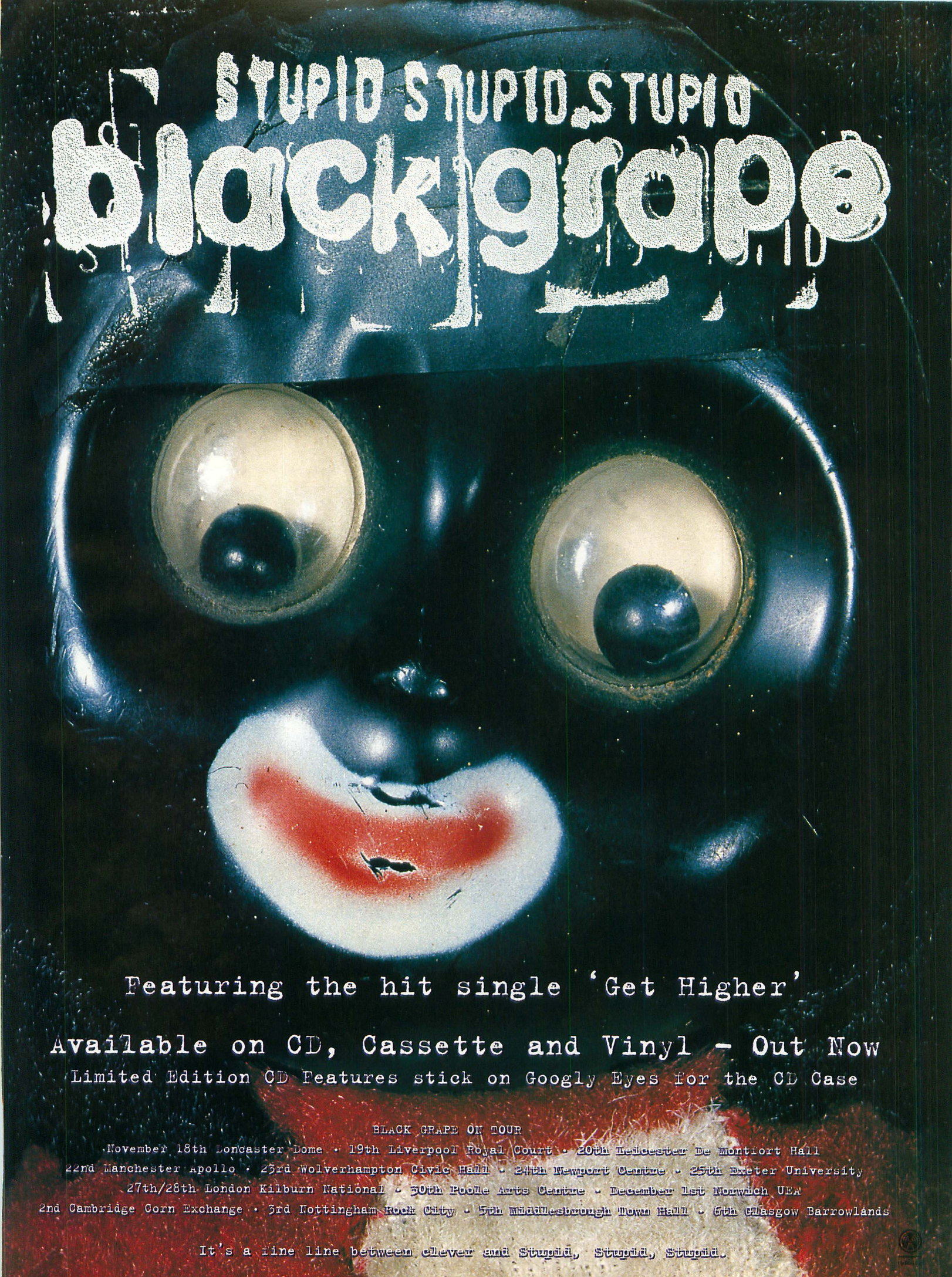
There are times, inevitably, when it's so idiosyncratic, it's as if Squarepusher's grandad is in the house. And if it's this crazy now, think how mad this lad's "difficult third album" is going to be. **7**
Calvin Bush

LARRY HEARD
Dance 2000
Distance

LARRY Heard, apart from this apparently final album, is no longer with us. At least as far as making music goes. And considering that he's provided me with my happiest musical memories over the years, it really does hurt to see him go. But can we let him do just that? He will always be the most soulful house musician on this planet, but let's leave it that way before he embarrasses himself and becomes a parody of what he once was.

"Dance 2000" is just another great Larry Heard album. No suprising musical innovation, just beautiful ambient house paeans to help us through our days. But at a time when deep house is being destroyed by certain retro retards, you can't blame people like Heard from throwing in the towel to spend time working in an office on computers. And being paid properly for doing so.

"I Know That It's You" is distinctly Heard, as is, well, all 10 other tracks on the album. You know the sketch. Deep house is now safe in the hands of Charles Webster, *Hot Lizard*, Global Communications, Salt City Orchestra, Kenny Dixon Jr., Projekt PM, Terrence FM, Earl Brown and Byron Burke. All will be sad to see Heard go, but all are more than capable of taking the baton much further. And in 1997, this is all that counts. **8**
Ben Turner



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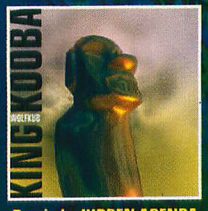
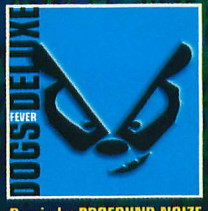


Remix by HIDDEN AGENDA

DOGS DELUXE - FEVER 24 Nov 97



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- **He's been DJing since the Seventies**
- **He remixed Byron Stingily, Thelma Houston, Blaze, Junior Reid and Soul II Soul**
- **His legendary Camden-based Wednesday session The Loft running for over five years**
- **He nearly ended up as a professional footballer with Tottenham Hotspur**
- **He's also resident at Angels Of Love in Italy**

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X:Treme Records

PAUL "Trouble" Anderson's sets and his infamous Wednesday night London club The Loft are the stuff of garage legend. This you may or may not already know. He's the only British DJ New Jersey garage gods like Blaze send their dub plates to. Masters At Work, Morales and Frankie Knuckles go to his club just to hang out. And perhaps most importantly of all he's stood by garage, steered it, supported it at times when house got harder and more commercial and vocals seemed like the most unfashionable thing on the planet.

So it's quite fitting that as vocals and songs have reasserted their force, guts and power back into the audio agenda of house music courtesy of Rosie Gaines *et al*, Trouble should receive some long overdue appreciation. What's kind of unfortunate though is that he's being used by garage purists to exemplify the virtues of the traditional garage sound in order to dismiss the energetic speed garage explosion of 1997. Thing is, Trouble stands for an older, far more conservative sound than say The Dreem Teem or even Tuff Jam. This doesn't diminish his importance as a garage guru. He's just not interested in messing with the original model for garage: songs, pianos, deep organs, syncopated drum loops. And "Trouble On The Dancefloor" provides ample evidence with blissful anthems like Bryon Stingily's "Get Up", Alexander Hope's "Happy Days" and Urban Blues Project's "Love Don't Live" characterising his contemporary selection on the second CD. The disco collection on the first CD is equally well chosen, packed with seminal Seventies obscurities such as The Whatnauts "Love Is On The Way" sampled by De La Soul on "Ring Ring Ring" and East Side Connection's 1977 hit "You're So Right For Me".

You can't argue with Trouble's knowledge, his good taste, his veteran status. Nevertheless this compilation simply doesn't impact with the fire, intensity and passion that a great garage collection should. It's soulful, it's tasteful, sure, but it doesn't hit any peaks. These tracks don't make you feel like the singers were singing for their lives, on the edge of lung collapse, or that the sounds and the orchestra were being bent into unusual places. There's no sense of freakiness or craziness or emotional desperation here. It's simply too safe, too smooth, too orthodox. In fact exactly the sort of conditions which catalyse revolutions. Hence speed garage. **6**

Bethan Cole

THE HORN

Hornography
Universal Language

SECLUSION can do wonderful things to musical minds. The Horn (aka Steve Horn) recorded this debut at his farmyard hideaway in Devon. Living out on a limb, he's developed a unique brand of nu old-skool electro, full of respect to the past while still blazing a trail to the future.

The depth of bass on opening track, "Up Exe", combined with its intricate computer grooves and scuzzy production patter, sets the tone. The Horn's sound can be spooky, as on "Neither", a trip-out with tonal slides and slow crunching beats. On other tracks, notably "Freaks Get Busy" and "Prang", The Horn aims more for the minimalist dancefloor grooves of Detroit, twisting them at the last with shuffling sonics.

For the joy of hip hop headz, "Shadow Valley" and "Facts" are turntablized. "Arce" and "Mirage" meanwhile could kick-start a whole "disturbed Devonshire disco" scene to rival London's speed garage one. Possibly.

Have no doubt. This Horn is plentiful when it comes to aural pleasures. **7**

Tobias Peggs

VEGAS SOUL

Pure
Bellboy

FROM the cool flutiness, shuffly percussion and ambient breakbeats of opener "Time Flies" to the harsh, filtered glory of "Club Class", one thing is clear. Vegas Soul's "Pure" is an album that hits the groove... And rides it like a vaselined harlot with KY on the side.

"Pure", you see, is where Music Man meets Zoom and Plastic City for a quick label shuftie. A *menage-à-trois* of the best of tech house. An eight cut workout through hard, layered percussion, linear grooves and relentless programming precision. "Pure", my friends, is cleanly manufactured lust. It's percussively melodic. It's phuture music for today.

Poetic contradictions aside, Vegas Soul (aka Aberdeen's Chris Cowie, the Hook and Bellboy label honcho) is quite simply the mutt's nuts behind the studio desk. Something to do, no doubt, with 15 years of production and 300 releases under his belt.

Lovers of cerebral techno with a Euro twist, look no further. **9**

Dave Fowler

THE GREEN NUNS OF THE REVOLUTION

Rock Bitch Mafia
Flying Rhino

QUESTION: What do you get when you cross the keyboard player from The Brand New Heavies with Gabrielle's guitarist and a techno engineer?

Answer: Silly name, ugly title, irreverent attitude and psychedelic trance which will make pampered poodles in beauty parlours start demanding green mohicans and Prince Alberts.

The Green Nuns' sense of humour fills this long-player with a vitality and a freshness that balances out the trippy frenzy of their trance sound. The title tracks contains more ideas than most albums, moving from rock riffs to funky acid to skirling trance and back again. This is a band paying less attention to musical boundaries than Blair pays to socialism.

The sound here is layered, complex, melodic and intense, but flicks a big V-sign at the Clause IV of Goa Trance, ie "Thou shalt have spiritual reverence, moronic arpeggiated riffs and a humour lobotomy." More albums like this and the much maligned trance scene could truly broaden its appeal.

One to raise a few habits. **8**

Bertie Cairns

SQUAREPUSHER

Burningn'n Tree
Warp

NAME: Tom Jenkinson. Codename: Squarepusher. Mission: To provide 12 tracks of fucked-up junglist trickery. Conclusion: Jenkinson ably carries out his mission, with nine "old" tracks from his early days on the Spymania label (who released 2000 vinyl-only copies of those singles) plus three exclusive, previously unreleased cuts.

You can't really tell the difference between the old and the new on this compilation. Not least because the tunes are numbered simply 1 to 12 and they all sound like a dustbin full of drums falling down a mountainside. Though tracks 5, 6 and 10 are prettier bins, however.

Stuttering breakneck drum patterns, warped and sometimes soulful double bass-lines and smooth organ moods all intermingle in Jenkinson's sonic brew. Some will undoubtedly be left bewildered as to how to react to this music. Too fast to dance to and too funky for sitting still to, this is strictly for the abstract generation. **7**

Rob Da Bank

Key 10=Everest 9=K2 8=Kanchenjunga 7=Kilimanjaro 6=Mont Blanc 5=Eiger 4=Ben Nevis 3=Snowdon 2=Scafell Pike 1=Tryfan 0=Primrose Hill

BLACK GRAPE
Stupid, Stupid, Stupid
Radioactive

IT'S rare to find a rock band received with such unanimous approval by the dance fraternity as Black Grape. But then they, or at least Shaun Ryder, have been earning it in spades since the Happy Mondays. Along with the Scream and the Roses, the Mondays opened a door into dance culture for people raised on indie and rock music. Black Grape continue that legacy with their glorious hybrid of Funkadelic and the Stones circa "Exile On Main Street".

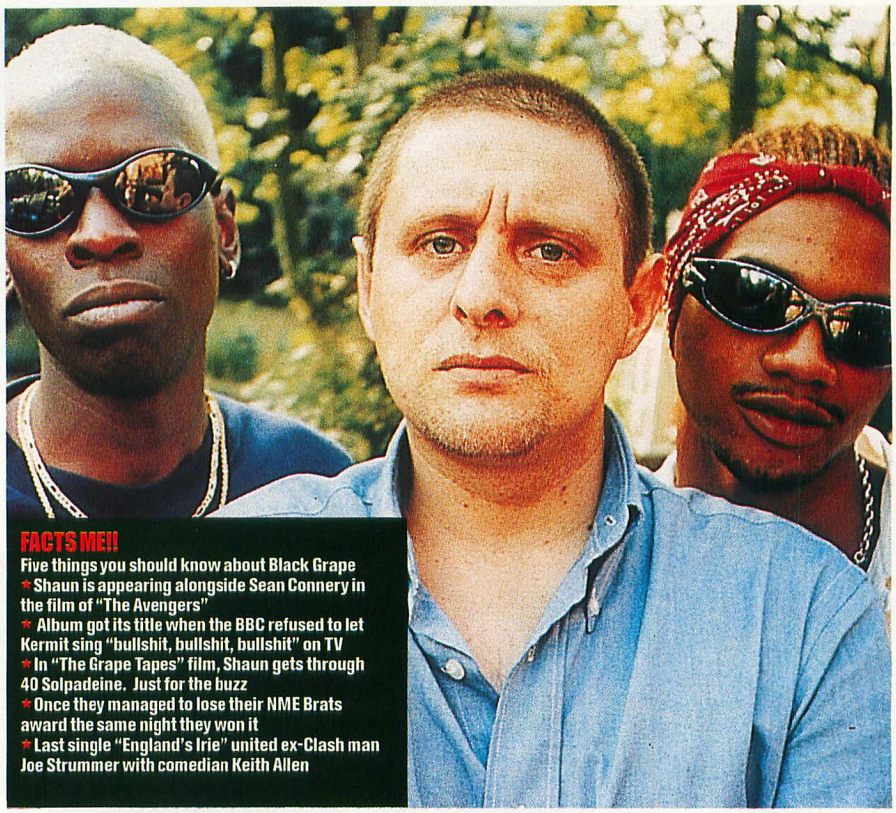
For "Stupid, Stupid, Stupid" there's no real change in style from their 1995 debut, "It's Great When You're Straight... Yeah!" After all, why waste time trying to reinvent the wheel? This is simply the sound of the best house party you've EVER been to. *"Give it to me Shaun, you twat,"* laughs Kermit at the start of "Squeaky". "Stupid..." is the sound of a bunch of mates having the time of their lives.

The songs are all irrepressible, funk-driven stompers liberally enlivened by Shaun's own inimitable, rabble-rousing lyrics. *"YOU GOT IT, I WANT IT, YOU KNOW I'M GONNA GET IT,"* he chants on "Marbles" as if he were in the North Street and at Maine Road. The album is littered with choice tomfoolery, from the fake Ronald Reagan speech on "Get Higher" (*"Nancy and I are hooked on heroin"*) through to Shaun's Oscar-winning performance as a pimp-esque Sid James of the Acid House generation. You HAVE to have fun listening to this, if only because Shaun sounds like he had fun making it.

"Stupid..." charges along at a fair pace, driven by a fat combination of brass, bass and beats, only stopping to half-inch the flutes off Pierre Henry's in-vogue "Psyche Rock" for the thunderous "Money Back Guarantee". They slow the pace only once, on "Lonely", an end-of-night, arms-in-the-air number that's prime vintage Rod Stewart, even down to the cheesy saxophone solo in the middle.

Shaun Ryder. Still twisting our melons,man. What a total bloody CHAP. **8**

Michael Bonner



FACTS ME!!
Five things you should know about Black Grape
* **Shaun is appearing alongside Sean Connery in the film of "The Avengers"**
* **Album got its title when the BBC refused to let Kermit sing "bullshit, bullshit, bullshit" on TV**
* **In "The Grape Tapes" film, Shaun gets through 40 Solpadeine. Just for the buzz**
* **Once they managed to lose their NME Brats award the same night they won it**
* **Last single "England's Irie" united ex-Clash man Joe Strummer with comedian Keith Allen**

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SOUNDS LIKE GLASGOW EP (PAN 006)

VARIOUS ARTISTS
Spiritual Life Music
Nuphonic

RIGHT from the release of "Stubborn Problems" by African Jazz, Spirtual Life has been the label to check for anyone interested in the spiritual side of house music. So respect to Nuphonic for picking up the whole caboodle and bunging the best bits on this compilation.

Since its debut, the label, launched by New York record shop Dance Trax, has put out Jephte Guillaume's gently sighing Haitian folk music set to Joe Claussell's garage rhythms. They've brought in the Beatles' old organist Billy Preston to jazz up the dub of "Kanpé" and sister label Ibadan has revived the career of Ten City with the awesome comedown classic "All Loved Out". Joe Claussell and Kerri Chandler's "Escrivos De Jo" rewrote Mr Fingers as samba bacchannal while "Mixed Moods" by Mateo & Matos saw the disco mash-up masters in uncharacteristically mellow mood. And they're all here.

This isn't house music aimed at the dancefloor, but blissful headphone food aimed at your ears. **9**
Frank Tope

JONNY L
Sawtooth
XL

ONCE upon a time, Jonny L was better known for his proto-hardcore track "Love You So". Right now, he's doing it on the speed garage scene thanks to the Fabulous Baker Boys reinterpretation of that debut. Bit confusing, really, seeing as Jonny L's real roots lie in the world of underground jungle.

And it's a world where, in the year of Reprazent, competition is fierce. Any young pretender has to prove he's got what it takes. Jonny, coming lately, has.

Old singles "Two Of Us" and "Tychonic Cycle" are two of the choicest cuts of mellow(ish) drum & bass around. This is intelligence minus the snooze factor. No sub-Bukem blandness, just quality music with a kick like a mule.

"Piper" and "S4" are jump-up anthems in the making. Full of paranoia, oblique references to the American government cover-ups and conspiratorial vocal snatches, they come on like Oliver Stone down at Metalheadz.

So, it's not just the Bristol lot knocking out diverse, progressive drum & bass. "Sawtooth" is incisive, cutting edge stuff. Sharp, like a dentist's drill. **7**
Paul Child

THE ADVENT
Present Kombination Phunk
Metalbox/Northwest

WHEN is a mix tape not a mix tape? When the Advent duo of McBean and Ferreira delve into their "favourites" box, pull out a sleazy selection of Teutonic electro and a bunch of *a la mode* techno tracks, sonically "Advent" them, then sequence the works with enough space in-between for the listener to think "Blimey, that was good/bad/weird/completely bonkers/fucking brilliant". That's when.

Not much of a punch line, admittedly. But then The Advent have never been a band for joking around. Unceremoniously dumped from London imprint Internal (home to Orbital) last year, the 12 tracks on "Kombination Phunk" are the first fruits of another major deal (BMG splash cash behind Metalbox's moniker).

As well as elongating two sex-shock minimalist soundtracks from Dopplereffekt, and beefing up the likes of Surgeon and Joey Beltram, there are also a couple of brand new Advent compositions: "Elektra Fix" (which fails miserably to capture Dopplereffekts sleazy sounds and ends up more plodding than pervy) and "C-On" (familiar dancefloor-damaging harsh techno sounds).

Interesting. And that's all. **6**
Tobias Pegg

CHICANE
Far From The Maddening Crowds
Xtravaganza/Edel

IF you hadn't already sussed out the sound of Chicane from the massive "Offshore" and "Sunstroke" Ibizan anthems, then the cover art of Nick Bracegirdle's debut album should give the game away. Tropical islands basking in the sun. Rippling corn-fields. Oceans of sand-dunes at dusk. Yup, we're in soundtrack-meets-summer-hols mode to the max. This album is to new Med clubbing what the Arsenal team are to intoxicating substances. Just can't live without 'em.

Bad timing means it's being released just as winter rears its shivering head, which is a shame really. For all Bracegirdle's blatant influences (Jean Michel Jarre, "The Big Blue"), this is an album of sumptuous warmth, a jet-stream of progressive house-derived beauty in which losing yourself is as easy as falling off a lilo.

Aside from the original and remix versions of "Offshore" and "Sunstroke", there are several more delectable housey trancers such as "Red Skies" and "Lost You Somewhere" which come on like Blue Amazon without the pomposity. It's all good, clean and highly melodic fun, ambient synth washes to the fore. Nothing to push the boundaries, nothing to disturb your midday bask in the San Antonio sun.

There's plenty variety too. "From Blue To Green" twists slow jungle breaks into something gorge enough to file next to Way Out West's "The Gift" while "Early" and "Already There" take a leaf out of Jose Padilla's version of Balearic ambience. It's enough to get you booking next year's holidays already.

Chicane – drives you lazy. **8**
Calvin Bush

albums

OCTAVE ONE
The Living Key (To Images From Above)
430 West, USA

OF all the Detroit techno outfits, Octave One have always been slightly different. By their own admission they are viewed in the Motor city as "oddballs". The militant stance and cosmic awareness that's so often associated with Detroit doesn't really apply to them. Purchase a 430 West record and you're not buying into any particular concept or belief system. Owning their entire back catalogue doesn't automatically make you a member of some exclusive underground elite.

Maybe that's why they're so rarely in the spotlight. Their records aren't bought by spotty trainspotters, but primarily by working DJs. People whose livelihood depends on the ability to make a crowd move. Octave One's tracks lurk in the boxes of countless spinners worldwide, like secret weapons ready to be aimed and fired onto unsuspecting dancefloors.

Their appeal, you see, goes way beyond categorisation as opener "Black On Black" confirms. Fusing elements of electro, house and techno into an outstandingly funky framework, it automatically locks the listener into an inescapable, primeval body-jacking groove. Likewise "Modernism"'s subdued darkness is brought to life with the sort of cunningly placed off-beat hooks that have helped to define the group's unique style. Elsewhere cuts like "Mid-Heaven" and "Emmissary" reveal the key to Octave One's appeal. The beats are as rough 'n' ready as you like but at the same time incredibly warm and rotund. Even the hardest tracks ooze through the speakers like honey.

The album's parting shot is the achingly beautiful "Burujha". A fantastically melancholy lullaby and a sure-fire future classic, it proves that the masters of 4/4 swing also have a gentler, more soulful side that they're only just beginning to explore.

So c'mon, get with the programme, unlock the door and let some Octave One magic into your heart. The living key? Absolutely. **9**

Dave Mothersole

PRISM
Fallen Angel
Sublime

HAVING already recorded for Harthouse, Space Teddy, Psy Harmonics and Sublime, prolific Japanese producer Susuma Yokota has yet another alter-ego. This time round, it's an intriguing set of quirky, mellow tech-house grooves which should find favour with those who like their 4/4s served up with a variety of oddball flavours. Think Herbert/Dr Rockit and we won't spank your behind for mentioning it.

Yokota's sound seems to have evolved from its more conventional techno roots into a cool space where minimal, angular grooves cross-breed with lissom low-key melodies to create a lo-fi, hi-tech playground which still tips a wink to the dancefloor without being chained to its claustrophobic conventions.

Standout cuts like "Giritree", "Flicker" and "Decalogue" ease their idiosyncratic way into your affections, their subtle charms revealing a singular talent. At times the beat disappears entirely (the wistful "Simple Life") or even takes on a vague approximation of drum & bass gymnastics.

Shine a light on this – it's got the full spectrum of sonic colours any discerning futurist could ask for. **7**

Cal Gibson

DRUM ISLAND
Drum Island
Apollo

WHAT would you find creepier? A full-on, horror-core bloodfest flick, *à la* Stephen King? Or a twisted, black Hitchcock-esque thriller? How about a moshed up, rocked-out thrashathon by Sepultura or one of Nick Cave's gruesome murder ballads?

If you answered "Hitchcock" and "Cave", then Drum Island's debut could well be the type of album to compliment your taste for the bizarre. On the surface these three Norwegians (taking time out from their housier "Those Norwegians" activities on Paper – confused yet?) have crafted a charming, easy-going collection of home made lo-fi electronica that's about as threatening as the "bossa nova" button on an old playalong keyboard-type affair.

Dig a little deeper, however, and initially effervescent tracks such as "Riversprite" (featuring some DAT-ed action of the mad lads skinny dipping – in Norway!?), "Phizz" and "Nothing Is New" reveal themselves to possess dark hearts beneath their shy surfaces. The gently melodious chords and restrained percussion carry welcome hints of menace as repeated plays strip away the initial fluffiness.

A sanctuary for the embittered melancholics among us. **7**

Cal Gibson

MATEO & MATOS
New York Rhythms
Glasgow Underground

THERE are people who will try and tell you house music in 1997 is in a bad way. That the likes of speed garage have zipped by and stolen its thunder. That it runs on a set of lame formulae well past their sell-by-date.

Those people have clearly never heard Mateo & Matos, the two New York producers who have done as much as anybody over the past couple of years to ensure that real house music, full of soul, funk and emotion remains a vital and invigorating dancefloor force.

No surprise, then, to find them popping up on the equally respected Glasgow Underground imprint for just under 60 minutes of beautifully-crafted, understated, elegant and downright funky house music. *All nine tracks swing more* than a frisky *fraulein* at a Bavarian wife-swapping party, with the sunshine and samba horns of "Summer Groove" and the simple insistence of "Keep On Dancing'" probably the cream of the crop.

As ever, New York rhythms prove to be the connoisseur's choice. **8**

Cal Gibson

RAKIM
The 18th Letter
Universal

SCARCELY a week goes by without another of the legion prehistoric hip hop colossi resurrecting themselves, more often than not with a dusting of *arriviste* big beat kids in tow.

Wisely, it would seem, old school legend-among-legends Rakim has eschewed such new school status-assuring but nonetheless fly-by-night methods, and returned with, well, an extremely solid hip hop album actually, and one which simply lets him get on with being a lyrically dazzling MC. Thus, his return mercifully avoids tedious "reality"-wanking, and while Ra is no slouch in the equally yawnsome big-yerself-up stakes, we can forgive him. Because, hey, this is RAKIM, everybody!

Even the fact that he loses his way with his questing, existential "The Mystery (Who Is God)" conundrum is excusable – first night nerves, possibly – when tracks like "New York (Ya Out There?)" and "Guess Who's Back" are thrilling and muscular, intelligent and engaging. All the things, in fact, hip hop was always meant to be. **8**

Kevin Braddock

sound patrol

And there's more...
Reviews by Kevin Braddock, Dave Mothersole, Rob Da Bank, Calvin Bush and Tobias Peggs

REFLECTION
The Morerroronus World
Clear

DON'T panic. This remix collection of Clear's jazz hip Japsters Reflection is far easier to listen to than it is to pronounce. Hidden Agenda, Plaid, Freestyle Man and Beyonders among others get to grips with tracks off their debut album, while it's As One's ethno-jazzual take on "Lost Tapes" and Morgan Geist's so-subtle-it's-almost-not-there techno take on "Cube Loop" that lead the way. **7 (CB)**

STEVE BUG
Volksworld
Raw Elements, Germany

LIKE the vintage Beetle proudly displayed on the cover, Steve Bug's functional minimalism has a deeply appealing quality. Using shades of funk, house, jazz and techno to spice up his warm skeletal soundscapes, the bugman's tidy uncluttered approach proves that sometimes less really is more. **7 (DM)**

VULVA
Vulvic Yonification
Source

MAYDAY-STYLE symphonics juxtaposed with pan pipes? Snake-charming flutes layered over hyper speed cutting-edge electro rhythms? It seems Vulva like to do things their way. Even the track titles ("Tiny Ambient Handbag", "Summer Badness") suggest there's a maverick sense of mischief here and as ever, due to their talent they get away with it. Real techno done the humourous way. **7 (DM)**

CONEMELT
24 Carat Conemelt
III

WHAT'S most interesting about Conemelt is the way they assimilate apparently opposing strands of music into their fast paced post-modern tech-jazz framework and make them flow together so effortlessly. This is quite literally a huge melting pot of sounds and styles that's as unpredictable as it is rewarding. Well worth investigating. **7 (DM)**

THE EGG
Get Some Mixes Together
Indochina

IN which Oxford's champions of the freakbeat live circuit find their tunes tossed like salad and smothered with smooth acid jazz tinged dressings from the likes of Statik Sound System and the ubiquitous Fila Brazilia. Better, though, is the dub-heavy live version of "Bunmela", suggesting the stage, not the studio, is the best place to scramble this Egg. **5 (TP)**

LOOP GURU
Loop Bites Dog
North South

ONLY cynics don't (or won't) lose it to Loop Guru live. On CD though, this middle aged, bizarrely coiffured, tie-dyed bunch with dustbins for drums and a wailing woman on vocals reek of nu-era hippiness. They also eschew their frantic on-stage pace for ambient work outs and do silly things like divide their work into concept quarters. Best catch a gig. **5 (TP)**

EMPEROR SLY
Sparking Up
Zip Dog

EXPECTING a dubby, reggae set from a band called Emperor Sly with a title like "Sparking Up"? Think again. A confusing 180 bpm hardcore house stomper leads into a mixed bag of Dutch-influenced bouncy techno colliding with blunted mid-tempo swingers. "Weight Of Sin" does drops all the way down to 96 bpm but still can't save this old dog from lying down and carking it. **5 (RDB)**

MANMACHINEMAN
The Rhythmdesign Rising
Mole Listening Pearls, Germany

LIKE the demonstration sequence on an acid-affected synthesiser, the anonymous Manmachineman takes a trip through 17 instrumental beats (ie trip-hop) with a funky slant. The abundance of early synth sounds and smoky jazz flavours peaks with the fretless bass magic of "Psychedelic Green" and the Ian Dury-sampling "Funk Corner". Hit me with your rhythm stick, whoever you are. **8 (RDB)**

EARL 16
Steppin Out
Downbeat

BIT of a musical maverick, our Earl. Worked with Lee Perry, Mad Professor and Dreadzone, sang on Leftfield's memorable "Release The Pressure", now he's got 12 new rootsical beauties produced by the likes of Pressure Drop, Rockers Hi-Fi and Manasseh. The soulful and dubby reggae might occasionally prove too sweet for some people, but the production skills underlying Earl's croonings definitely deserve a spin. **7 (RDB)**

ANIMALS ON WHEEL
Designs & Mistakes
Ninja Tune

A DISTINCTLY non-conformist ruck pitting laughably speedy drum & bass against mid-quality electronica trip hoppery. The fact that this works, on tracks such as "Scene For Ash" and "Shoddy Kicks", is largely due to the fact that you're pissing your undies as the show rolls hilariously on through the Animal's own fevered imaginations. **6 (KB)**

Key 1O=Everest 9=K2 8=Kanchenjunga 7=Kilimanjaro 6=Mont Blanc 5=Eiger 4=Ben Nevis 3=Snowdon 2=Scafell Pike 1=Tryfan 0=Primrose Hill

TRANSIENT

APPELATION	The new album
DESCRIPTION	8 brand new tracks
DURATION	80 minutes of music
PUBLICATION	20 October 1997
LOCATION	Available at all good record stores
DISTRIBUTION	SRD: 0181 802 3000

TRANS612 LP/CD

Astral Projection Dancing Galaxy

compilations

Reviews by Rob Da Bank, Ben Turner, Bethan Cole, Kieran Wyatt, Calvin Bush, Will Ashon and Kevin Braddock

Key 10=Everest 9=H2 8=Hanchenjunga 7=Kilimanjaro 6=Mont Blanc 5=Eiger 4=Ben Nevis 3=Snowdon 2=Scafell Pike 1=Tryfan 0=Primrose Hill

GROOVEBOX EXPERIENCE
Question Mark Records

CONCEPT: A celebration of the devilish studio gadget, the Roland MC303 Groovebox aka the acid machine for squelchy lines like Hardfloor's "Acperience".
KEY PLAYERS: The mainly French line-up turns in a sparkling set of totally exclusive tunes that tweak the 303 into places it's only dreamt of. F Com stalwart Scan X turns in a beautiful Detroit-tinged groover, token Brit trancers Technossomy do their fluoro Goa thing on "Rolling Machine" and H202 bang the acid on "No More Drums".
VIEW FROM THE TOUCHLINE: For all the anoraks claiming the 303 is dead and buried, this comp proves there's life left in the old dog yet. **8 (KW)**

JACKPOT PRESENTS... GUERILLA
Jackpot

CONCEPT: Jackpot get hold of the rights to the back catalogue of the groundbreaking prog house label Guerilla, let their artists do their remix thang and get the whole caboodle mixed onto two CDs.
LINE-UP: Full Circle's Phil Perry mixes the classic originals while Danny Howells segues the remixes.
KEY PLAYERS: Where to start? The Drum Club's "U Make Me Feel So Good" is sheer perfection, while Jo Bogaert's "Water" is sure to cause dancefloor hysteria second time around. There's also great breakbeat remix action from Girl Eats Boy and Spooky's Duncan Forbes, plus pumping ones from Vegas Soul and Bedrock.
VIEW FROM THE TOUCHLINE: A past-present-future rewind through an inspirational period in British clubbing. We have much to thank Guerilla for. An immaculate conception. **8 (KW)**

VERSATILITY
Independent Dealers

CONCEPT: Cutting edge Bristol drum & bass compiled by urban breakbeat dreamers Flynn & Flora.
KEY PLAYERS: Every one is brand new and exclusive, from the more trad Bristol cuts such as Flynn & Flora's own "Caramello" to the macho aggrandisement of More Rockers' ragga-sated "Bongo Music" and Roni Size's "Saturday" with its horn crescendoes and punchy two-step breaks. There are also good tracks from Krust, Die and Suv, while More Rockers' "Saying" has a brilliantly unreal industrial emptiness about it.
VIEW FROM THE TOUCHLINE: Minimal breaks, delicate instrumentation, compelling industrial soundscaping, ear-bending basslines. A post-Mercury long-player of integrity and innovation from the Bristol imprint. **8 (BC)**

COLOURS – THE FULL SPECTRUM
Limbo

CONCEPT: Scotland's own superclub Colours finally gets in on this new-fangled mix album malarkey.
LINE-UP: Two CDs, the first mixed by CJ Mackintosh, the second by Farley & Heller, their first since their Journeys By DJ triumph.
KEY PLAYERS: CJ serves up an exclusive dubplate remix of H20's "Nobody's Business" alongside his usual purist garage hand-raisers like the Mousse T mix of Anne Nesby, MAW's mix of Atmosfear and Terry Hunter's cover of "Harvest For The World". Harley and Fella go for the darker side of house with Chiapet's killa "Tick Tock" alongside more trad garage-house stuff like Sessomatto, Hannah Jones and Jephte Guillaume's unforgettable "Prayer".
VIEW FROM THE TOUCHLINE: Not exactly a riot of colour, but solid, reliable if not stand-out stuff. Bit like the Scotland footie team really. **7 (CB)**

SPEED GARAGE ANTHEMS
Global

vital release

CONCEPT: Be the first clever dick to sell a TV-advertised compilation with the words "Speed Garage" splashed all over it, and further entice hedonists with clubland anthems from yesteryear.
KEY PLAYERS: Industry Standard's "What You Want" is pretty much the only unexploited anthem here, sitting alongside Double 99, De'Lacey,Nu Birth, Nightcrawlers and some record by bloody Bette Midler!
VIEW FROM THE TOUCHLINE: If 100,000 of you buy this compilation (which you will!), then we can finally say that speed garage has arrived and is here to stay. For that alone, you should buy this album. A "Greatest Hits" for 1997, for those who've actually been listening to how the tide has really turned. **9 (BT)**

TOTAL SCIENCE 3
Black Market/MCA

CONCEPT: 14 track package of future-defining drum & bass missives currently doing the club rounds.
KEY PLAYERS: Principally Justice & Blame's spicy, latin-inflected "Salsa Flavour", E-Z Rollers extra-large "Subtropic" and Mystic Moods' gratifyingly musical "Sense Of The Summer", not to mention tracks from Flytronix, Omni Trio and Ellis Dee. However, steer clear of the The Underwolves' yawnsome "The Crossing" and "Pressure" from The Collective, both masturbatory jazzstep of the lowest order.
VIEW FROM THE TOUCHLINE: Only just fails to stand above many other jungle comps largely thanks to a penchant for the worst excesses of cumulo-nimbus nonsense, but a highly worthy and contemporary bag nonetheless. **6 (KB)**

THIS IS STRICTLY RHYTHM 6
Strictly Rhythm, USA

CONCEPT: Highlights of the usual deluge of house 'n' garage from Strictly over the last six months.
KEY PLAYERS: No exclusives because Black Magic's "Do That Thang" is on the way anyway. Otherwise, there's Ultra Nate's smash "Free" (is there a compilation this isn't on?), Da Mongoloids' dangerously hardfunkin' "Turn Me Out", the rousing diva-led scream-up of B Crew's "Partay Feeling" plus two tracks from M&S that illustrate why garage dubs are rather exciting right now.
VIEW FROM THE TOUCHLINE: In spite of the presence of UK garage stalwarts M&S and the Kathy Brown anthem "Turn Me Out", much of this can't help but sound staid in comparison with the energy and innovation of the 1997 speed garage explosion. Clearly not a vintage year for Strictly Rhythm. **6 (BC)**

DIGITAL MILLENNIUM
GPR

CONCEPT: One of Britain's formerly great homes of electronic music roots around in its archives.
KEY PLAYERS: It's all blasts from a very glorious past, when UK abstract electronica (or "intelligent techno" as t'was then known) was at its peak thanks to the likes of Mark Broom, Beaumont Hannant, Germ, Luke Slater and Russ Gabriel. Classics include Black Dog's "Virtual", Plaid's sought-after "Scoobs In Colombia" and Terrace's deeply moving "My Mirror Image". Still, the second CD in particular is probably not the best time-capsule memory for the next millennium.
VIEW FROM THE TOUCHLINE: Enough to bring a tear to the eyes – some of the finest moments of creativity from the early Nineties. And a few we might want to forget about too. **7 (CB)**

OFF DA HEAD HIP HOP VOLUME 1
Subversive

CONCEPT: Go get some boys from New York to pick out some of their favourite hip hop from that city and mix it together into a beats 'n' rhymes extravaganza.
LINE-UP: Native Son in the mix.
KEY PLAYERS: A good mixture of old timers and newer, less familiar names makes for a balanced team. The Beatnuts, Camp Lo, MOP, KRS-One you should already know well enough. But check out the two tracks from Da Hard Head MC, Sha's vocal contribution to the Wildchild track and the slightly old skool-sounding cutting of DJ Uneek.
VIEW FROM THE TOUCHLINE: Not really mixed in the way you might expect from a hip hop comp, but the choice is impeccable and if you like your hip hop to be straight up, hardcore East Coast stuff with cracking beats and abstract, jazzy samples, you'll enjoy this. **7 (WA)**

NIGEL BENN & DJ RIDE
Powerhouse

CONCEPT: Nigel Benn finally finds his niche with the speed garage phenomenon, here teaming up with DJ Ride for the finest in UK underground.
LINE-UP: Er, Nige and Ride, natch.
KEY PLAYERS: For the true players on the scene, bypass Global's "Speed Garage" album and meet overlooked pirate classics such as Skycap's "Endorphin" gem, Operator & Baffled's bouncy "Things Are Never" and DJ Ride's huge David Sylvian-sampling "Renegade Bass". Nigel Benn in keepin'-it-real shock!
VIEW FROM THE TOUCHLINE: Benn's mixing is still not quite there, but the selection shows why he's a resident at Open When Shut at London's EC1. If you loved Muzik's free speed garage CD, dig deeper with this. Who'd have thought it, eh? **8 (BT)**

SOMA QUALITY RECORDINGS VOLUME 4
Soma

CONCEPT: Continue to prove to the world that Soma are the one of the few labels around worth buying on brand name alone, and that you no longer need to spend any extra cash on buying shrinkwrapped plastic from across the water.
KEY PLAYERS: For those who took no notice first time, opening cut "Emelia" by Otaku is one of the most innovative and heart-wrenching tracks of recent years. Check out also Funk D'Void's "V-Ger", New Soul Fusion's "Prelude" and the cunningly entitled and completely unforgettable "Future Remembrance".
VIEW FROM THE TOUCHLINE: With a limited-edition CD featuring Slam's Orde Meikle and Stuart McMillan in the mix, this is a must for all heartfelt beat-barons who can't afford a trip north to one of our longest-serving clubs. A label which develops with every rotation. **8 (BT)**

FUTURE SOUND OF JAZZ VOLUME 4
Compost, Germany

CONCEPT: Top German nu-jazz label Compost Kohls in the favours for another in its excellent series of eclectic round-ups.
KEY PLAYERS: Seven exclusives, most of them by ultra-obscuro German acts you'll never have heard of unless you're a natural born citizen of the Black Forest. Oh, and new Tosca and Hacienda tracks too. Of the old stuff, Pressure Drop's drum assassin "Unify" and Nautilus' warped trip hoppery on "Nine Miles" stand out. Also included are As One, Juryman, Ian O'Brien and top Jap jazzers Reflection.
VIEW FROM THE TOUCHLINE: Another top notch album from one of the most consistently innovative labels in the world of groovy eclectica. **8 (CB)**

NOODLES PART ONE
Noodles

CONCEPT: The certifiably insane Si Begg (of Ninja Tune, Tresor, Language and Mosquito fame) has a coat of many colours and now he's got somewhere to hang it with Noodles, his new label.
KEY PLAYERS: Anal Parade's "Ansaphone" purely for the title and the foghorn bass, the mad horn symphony of Sand's "Desperate" and Begg's own "Brothers And Sisters". All the tracks are innovative though.
VIEW FROM THE TOUCHLINE: With a label policy of anything goes, we're confronted with two minutes of belching on the one hand and a country 'n' western epic on the other. Pot Noodles, by the sound of it (*pardon?* – Hot Snack Ed). **6 (RDB)**

ENFORCERS
Reinforced

CONCEPT: 4 Hero's ridiculously influential Reinforced imprint take their crucial "Enforcers" series of singles through to full album status.
KEY PLAYERS: It's an exclusive-seekers wettest dream as Dego and the boys call in the favours from some of the biggest drum & bass names around. When was the last time you got the full wack of Doc Scott, J Majik, Leon Marr, Aquasky, Seiji, Cold Mission and, most crucially, Roni Size, DJ Krust and DJ Die in team formation as wings? The sound, for the most part, pushes at the boundaries of dark, sci-fi-tinged jungle.
VIEW FROM THE TOUCHLINE: "Enforcers" ? Not just the law but the New Jungle Order too. **7 (CB)**

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filter

DATE	ARTIST	TITLE
24th Nov	KID LOOPS	"MICROPHONE FIEND"
8TH DEC	SUNSHIP	"TBC"

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DATE	ARTIST	TITLE
10th Nov	LISA SHAW	'IF I COULD' RESTLESS SOUL REMIXES
24th Nov	DATA	'OPTIMUS PRIME' WITH UNDERDOG REMIXES
TBC	KARIME KENDRA	EP

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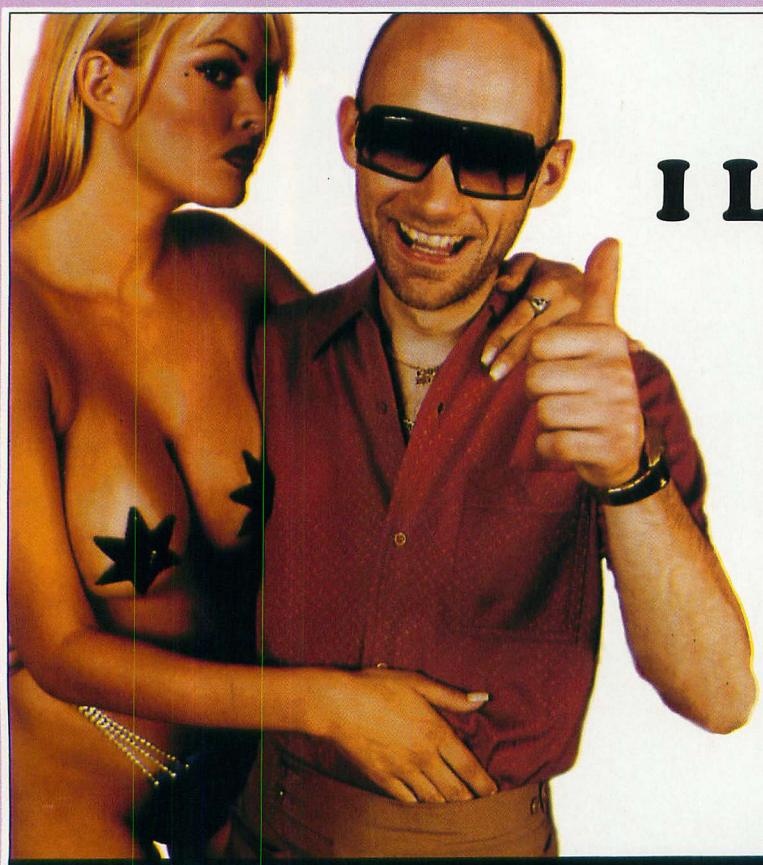

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singles

Reviews by Ben Turner, Calvin Bush, Rob Da Bank, Dave Fowler and Kevin Braddock

guest reviewer: **Nigel Benn**

HE was "The Dark Destroyer", one of the finest British boxers in the last ten years. In his time, he held both the WBO World Heavyweight belt and the WBC Super Middleweight belt too. But now he's concentrating on administering sucker punches to dancefloors around the country as his DJing career takes off. This month sees the release of his first mix compilation with DJ partner DJ Ride on Powerhouse Records. He is NIGEL BENN and whatever he says about this month's singles, we're not going to disagree because, heck, we like life. Okay?

ROBERT ARMANI/DJ HELL
Metal/Dans Le Parc
Random
ROBERT Armani and DJ Hell take Gary Numan's originals, tie him up and assault two of his tracks "Metal" and "Dans Le Parc" as part of a bigger remix project. Armani leaves the essential electronic riff and rolls it over his typical "Circus Bells" bangin' beats while DJ Hell's minimal techno compliments Numan's French ramblings. Are friends electric? Nope, but they're pretty funky. **7 (RDB)**
Nigel: "Gary Numan? He had all that make-up, like another version of Boy George, didn't he? He was alright, but I wouldn't buy one of his records. And I ain't gonna start now! I don't know what kind of music this is, what it would come under. Too hard for me. If I was going to remix him, I'd make it underground. Techno so niggers can dance to it!" 3

BRIAN DAMAGE
Disco Tragedy
Quality Control
DAFT Punk and Fatboy Slim bump into each other in Rio during carnival, get high and cut a record. Brian Damage finds the dubplate and releases it as this hi-octane bigger-beat disco record. Swirling flurries of drums, trumpet stabs and a funk you can't hold down jump out of the speakers and dance like mad things. Watch for the fluffy needle breakdown, then call the emergency services. **7 (RDB)**
Nigel: "This just seems to drag on and on and on and on and nothing much happens. I thought when the breakdown came, there was some dust on my needle. I was going to pick it up and blow on it! Doesn't work for me at all." 2

JUNGLE BROTHERS
Jungle Brother
V2
THE follow-up to "Brain" has few surprises. This is the extremely experienced and therefore somewhat conservative Jungle Brothers, after all. But it's upstaged by the awesomely funky Urban Takeover (Mickey Finn & Aphrodite) who pound away with what looks, on close analysis, very much like the apotheosis of hip hop and jungle's blooming love affair. Terranova and The Stereo MCs also provide mixes. **8 (KB)**
Nigel: "What's this music called? Jungle Brothers? Nah, don't know them. Half of the hip hop, I can't understand anyway. I can't understand what they're saying. I'm lost. I never buy no hip hop. I did meet Fab Five Freddy once out in Ibiza." 2

E-DANCER
Heavenly
KMS, USA
KEVIN Saunderson, he of Inner City fame, returns as the E-Dancer following on from the underground success of "World Of Deep". Looping, twittering old skool techno with all the trademark piano and analogue tricks we have come to expect. "The Human Bond" rolls on the largest sub-bass around, showing the pretenders just who the boss really is. Write out 100 times "I won't make music unless it's as good as this". **8 (RDB)**
Nigel: "Kevin Saunderson? I know a boxer called Kevin Saunderson. This is on the same tip as the Christopher Just and Surgeon records, but I think I could definitely listen to it. I'm more into what people call techno-house, music with a really good bassline. The Wiggle kind of sound. I said to myself 'I've got to start branching out more' and the guys in Swag in Croydon played me some wicked stuff. They got me into it. They call it techno-house but I wouldn't know, would I?" 4

OPTICAL
Moving 808s
Prototype
THE ninth release on Grooverider's label doesn't disappoint. Hyped by many as natural footstep filler for Roni Size, Matt Optical worked on Goldie's new long-player and used to be in Spiral Tribe. Musically, "Moving 808s" broke the sound barrier before any car did with its rippling bass and funky hi-hats while "High Tek Dreams" darkens the skies with its skeletal beats. Like a rollercoaster, shit-scary but enjoyable. **8 (RDB)**
Nigel: "I got sent a V Recordings compilation, but I'm not really a jungle man, so it's not right for me to criticise the music. I'm not going to put a man down for a music which is not my music. Some jungle I can listen to – like that V stuff. I once heard Grooverider in Ibiza four years ago. He seems to be doing okay and people enjoy his music so I'm not going to put it down." 5

WAY OUT WEST
Ajare
Deconstruction
THREE years on and WOW's seminal progressive thumper is exhumed from Decon's dusty vaults, polished up with some new mixes and *voilà*. The classic "Ajare" female refrain will jog your memory, with some help from Brothers in Rhythm and Matthew Roberts whose "Cloud 10 Mix" is perhaps the most innovative. They were originally signed on the strength of this tune. It's easy to see why. **7 (RDB)**
Nigel: "The Matthew Roberts mix is alright, I like it. It sounds like the finished article, it's got a good bassline to it. There's not much to it, but it sounds crystal clear. Unlike a lot of the others we've played. Really, really thumping. I've never heard of Way Out West. Nick Warren? Nah, never." 8

PROPELLERHEADS
Bang On!
Wall Of Sound
THE Props appear to be taking their cues from Motorhead these days, judging by this 5,000 only filler until the Shirley Bassey team-up sees the light of day. "Bang On" itself is an irresponsibly fast big beat monster, and largely disppointing. Luckily, the B-side is a welcome rerelease of the Adidas ad theme, last year's "Dive" which uses an antique hardcore riff and whooping sirens to maximum headbanging effect. **6 (KB)**

Nigel: "This sounds like hardcore, innit? It's like that Prodigy single, 'Firestarter'. Maybe they should have some alligators and people with their hair like that. This is okay. Maybe I've got to go and look out some Adidas and see if they fit better now." 3

PLASTIC GURUS
No Driver
Thursday Club
A WORTHY attempt to amalgamate everything from the past fifteen years (electro, hip hop, house, drum & bass, techno) from one of the much-touted kids on the nu breakbeat block, Rennie Pilgrim. Is this big beat pretending to be techno, or vice versa? No idea. But don't phone – it's just for fun. **6 (KB)**
Nigel: "There's like so many... What is breakbeat now? It just sounds like spooky music, that's all. I don't understand this, doesn't appeal to me whatsoever." 2

RONI SIZE/REPRAZENT
Brown Paper Bag
Talkin' Loud
FEW remixers are up to the task of taking on Reprazent, but Photek naturally

Key 10=Everest 9=K2 8=Kanchenjunga 7=Kilimanjaro 6=Mont Blanc 5=Eiger 4=Ben Nevis 3=Snowdon 2=Scafell Pike 1=Tryfan 0=Primrose Hill

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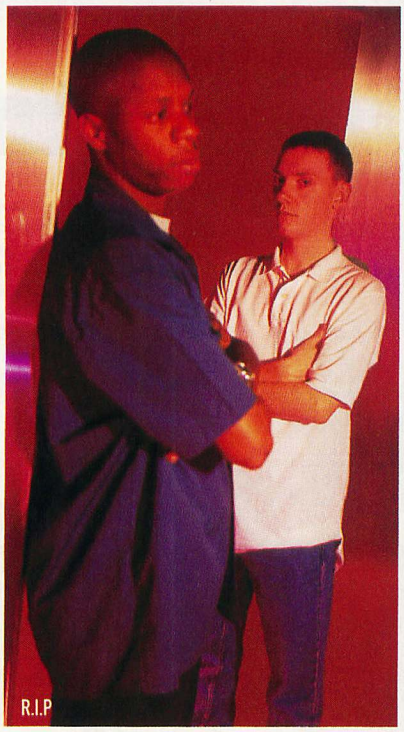
Nigel Benn's vital single

SOMORE
I Refuse (What You Want)
Locked-On



THE biggest underground garage vocal of the year is the "What You Want/What You Need" track which first appeared as Somore on I Records and was then nicked by Industry Standard and G.O.D. 3. The track was then given a new lease of life by a pumping R.I.P. remix of Somore which, to these ears, should turn the track into the Nightcrawlers of 1997. It's that strong. Just to confuse things, Industry Standard have remixed "I Refuse" for the Locked-On release, while Industry Standard is now back on the streets via Northwestside. But Somore is the version you want, if only for that awesome R.I.P. remix which proves that you don't need a jungle bassline to make the defining speed garage record. **10 (BT)**

Nigel: "I like it. It's got a good rhythm to it. I could play that in London or up north. I know the original and I like it a lot. I've got it somewhere around. The mixes work. The Ramsay & Fen mix is the best one. They're doing alright, I've got a couple of their tracks. This is more the sound I'm into. A lot of women like vocals, so this is more for the ladies. A lot of people like to sing along to it. It's fast and you have to move to it. A lot of the tracks we've listened to were total noise. This is a finished product." 8

qualifies. His rerub kidnaps "Brown Paper Bag"'s wonky double bassline, pins it down to a rack of razor sharp beats in a dark room and does very rude things to it. Awesome. Left to his own devices, Size concocts "Western", a magnificent six gun-themed epic which makes PFM's track of the same name end up sounding like "Bonanza" by comparison. **9 (KB)**

Nigel: "What do you call this? Jungle? Drum & bass? I don't know, I'm just a boxer. The bassline on this is really kind of heavy. He won a prize? The *what* prize?" 3

BLACK STAR LINER
Rock Freak EP
WEA

INVECTIVE and extremely infectious breakbeat pounder from the hard Liners which cunningly annexes a bag of old school hip hop inflections – vocoders, electro blips and general roll-out-the-lino trickery – and very much does what it's expected to do. Flip over for a number of highly entertaining bhanghra/hip hop exercises, in particular the James Bond stylings of "Shoona". **7 (KB)**

Nigel: "It's Asian? Like Apache Indian? I've got Indians living next door to me. Shall I bring them in and let them hear it? It sounds to me a bit like a reggae beat." 1

DR MOTTE & WESTBAM
Sunshine
Low Spirit

THE official Love Parade track from the founder of Berlin's Ecstasy fest (Motte) and the DJ most associated with it (Westbam). Not surprising, then, that this one has pushed a few hot buttons on the continent, where it has already reached the dizzy heights of Number five in the German national chart. Back in Blighty, "Sunshine" is a favourite with Peter Tong, and with mixes from Stretch 'N' Vern and Future Funk, pretty much everyone else, too. Massive. **8 (DF)**

Nigel: "Where's that sample from? I recognise it. I only like this because it's got that *'walkin' on sunshine'* sample in it. But apart from that, it doesn't do nish for me. You have to be off your trolley to get into this. [Laughing] Brothers can't really get it together with this kind of music! We have a problem, you know? Brothers can't work it out!" 3

BRAINBUG
Benedictus
Positiva

THE latest chart-bound project from "Nightmare" producer Alberto Bertapelle, features his trademark orchestration interspersed with a Benedictine chant recorded live on DAT in the Venetian foothills. Club mixes come courtesy of Brainbug himself (check the especially effective "Club 69 Mix"). Plus there's a Mediterranean progressive mix for dreamier dancefloors. This couldn't fail to chart it it tried. **8 (DF)**

Nigel: "I like that Boris Dlugosch record on Positiva. This is not my kind of music. It just doesn't work for me." 3

PAUL VAN DYK
Words
Deviant

THE Berlin wunderkind takes a break from his interminable Brian Transeau remix project and links up with Toni Halliday, once of guitar-slingers Curve, to serve up this sublime slice of blissed out trance. Reworkings on this double-pack come courtesy of Quattara, Mana and Curve. Additionally there are three versions of storming new cut "Moonlighting". Top tune, top value for money. **9 (DF)**

Nigel: "[Listens] I'm not even going to go through the whole double-pack you know. Oh, alright then. When you're in America, you get all these double-packs and there's one mix which you really like but the other fuckers don't work for you. I know within in the first few seconds if I'm going to like something or not, and I don't like this at all. I'm an underground man but I can still listen to techno, house and most progressive stuff. But this track doesn't do nothing for me at all." 2

GROOVE CHRONICLES
Angel Body
white label

CONNER REEVES
Read My Mind (Groove Chronicles Remix)
white label

GROOVE Chronicles is the work of Noodles from London's Release The

Groove record store, and right now his production eclipses the work of not just all speed garage producers out there, but also half of the r&b community as well. He's that hot. His illegal bootleg of the entire vocal from *Motown artist Johnny* Gill on "Angel Body" is one of the most sought-after records of the year, while the Conner Reeves rejig is nothing short of perfection. Genius. **9 (both) (BT)**

Nigel: "I can't believe it. The record where you don't want no vocals and the Conner Reeve mix's got vocals on it! It's what's happening in London at the moment. A lot of garage is very laidback but this would work in a darker club. I've had the Johnny Gill bootleg a while. Why don't you bring some new records! It's in the same vibe as the Conner Reeves remix but the other one's more me." 7 (Conner Reeves) 6 (Groove Chronicles)

DEM 2
Boston Experiments
Locked On/New York Soundclash

NOT from America as the name may have you believe but from sunny old Romford! Yes, "Boston Experiments" is proof of how the entire East London community has shifted from jungle to underground garage, with one cut called "Loveless" currently being hammered by the capital's pirate stations. Already licensed to Locked-On, the track isn't quite Tina Moore, but it'll certainly do for now. **8 (BT)**

Nigel: "I've got this. I've had it a while, actually. I've been playing out "Northern Lights" most. I'd definitely play it in London and up north." 6

GLOBAL COMMUNICATIONS
The Groove
Dedicated

WARNING! This package contains three records, nine tracks and one hit. In another trademark detour from the norm, Tom and Mark dig into the past pulling out a live jazz-funk jam Lonnie Liston-Smith would be proud of. Remixed by The Modwheel (Tom Middleton himself) and Palmskin

Productions, it's Dego from 4-Hero's mix which pulls the rabbit from the hat with a funky chugger filled with soul. Instant rewind. **8 (RDB)**
Nigel: "[Doing a bizarre dance routine] What do I call this dance? 'The what-speed-does-this-play-at' dance. This doesn't really work for me. It's got a good bassline, but that's all it is. Pure bass, no rhythm to it or nothing. The Modwheel mix is the best one, but it could do with a vocal to make it more uplifting." 6

SOULSHOCK
One Good Reason
Maxi, USA
MITCH Moses on production, Angel Moraes on remixes and unquestionably the best record out of New York this month with a harmonica on it. In fact maybe the best ever. The "Moraes Dub" is the one to head for, the kind of head-spinning, black-hole hypno-fuck groove which proves Moraes's greatness lies in his awesome awareness of the power of minimalism. Tenaglia would call this twisted. Twister, more like it. Gale force, mate. **8 (CB)**
Nigel: "At one time, it used to be all the American DJs – Louie Vega, Roger Sanchez, Dave Morales, Todd Terry – all of them. In the late Eighties and early Nineties, it was all the top American DJs I used to enjoy. I have to say that now, I think people like Tuff Jam, Dreem Teem, DJ Ride are the ones that are doing it. They're making the music now. Before the Ministry used to be all totally Americans. Now you see a lot of the London boys doing their thing. This track doesn't impress me whatsoever." 3

ARMAND VAN HELDEN VS PUFF DADDY
It's About The Benjamins
Arista
HEAD for the hills! Lock up your original versions! Van Helden is on the remix warpath again. This month, it's the Rolling Stones, Janet Jackson and now, rap's biggest playa, Puff Daddy. It's a typically ragga-garage piece of ruffness that plays all the right cards. But now the whole sound is degenerating into DIY insta-cheese, this is verging dangerously close to parody, particularly as the "Ain't Armand" jungle mix on the flip won't exactly have Roni Size crying into his cornflakes just yet. **5 (CB)**
Nigel: "I like Van Helden stuff. This is okay. Good bassline to it. It's a bit underground. It's got a bit of hip hop and a lot of different beats in there. I like it. What other Van Helden stuff do I like? I dunno. I'm not a trainspotter. I guess I've just got a good ear for a variety of music. I think I'd play this more up north because the clubs I play in London are a lot more underground. They're more reserved in London, more like connoisseurs, you know? Up north though, it's more banging." 7

SEX-O-SONIQUE
I Thought It Was You
ffrr
NOTHING to do with femme DJ Sonique, "Sex-O-Sonique" is actually those incalculably cheeky Full Intention boys (whose spiffin' "America" is also rereleased this month) working yet another Seventies memory for the cooler Nineties dancefloor. This time round, it's Herbie Hancock's distinctive "Thought It Was You", smoothed out like pizza dough across an infectious, if low-key, bumpy groove which goes easy on the *quattro formaggio*. Salt City Orchestra mixes to come. **7 (CB)**
Nigel: "I know where that sample comes from. Way, way back. To be honest with you, I can't remember what the name of it was. Not a bad track though. It's more like... I think the gay crowd would like this track. Nah, I don't have any Herbie Hancock stuff. Full Intention? Nah, don't know them at all. Ain't got a clue. I might play this at the Ministry where people who know the original would probably appreciate it." 6

ERYKAH BADU
Appletree
MCA
IF you haven't already discovered the nu soul joys of Erykah-kah-kah's "Baduizm", you are clearly some sort of Neanderthal unfortunately timewarped to a place where cave-painting is no longer where it's at. If you have, then you'll already be sworn forever unto the infinite pool of sensuality that is "Appletree". No speed garage remixes is the main shock here, particularly as, on close examination, it would appear that Erykah Badu's been getting her singing lessons from the first lady of warble – Rosie Gaines! **8 (CB)**

Nigel: "I do actually like all the mixes on this. It's really good, I like it. It's more like that, what do you call it, that R Kelly kind of music? And I like her voice as well. I didn't know her name, but when I heard her voice, I recognised it. I was never really a soul boy. When I was younger, I was a teddy boy! Don't fucking laugh!! Then I got into the reggae systems." 8

MUZIK's vital single

NALIN & KANE
untitled
Superfly Limited, Germany
NALIN & Kane can do no wrong, as yet another old production is taken from the vaults and projected smack in the middle of British dancefloors. A cinematic opening with rumbles of thunder announces the arrival of an evocative female vocal, followed by a live-sounding broody bassline with vicious hi-hats and handclaps. Coming in at just under 10 minutes, the track swims along and develops into a beautiful Ecstasy-fuelled anthem which will live with us long after the comedown. If Paul Oakenfold and Nick Warren are your bag, then this will become as important to your Saturday night out as finding your spot on the podium to hear the two start their residencies at Cream. Nalin & Kane have officially buried the now abysmal Jam & Spoon. Good on 'em. **9 (BT)**
Nigel: "Have I heard of them? Nah. What music would you call this? I wouldn't know what you would label this as. I ain't got a clue, I really haven't. I might play this... If I went to club and they were listening to music like this. At the end of the day, I'm just playing for the public. It's not bad. To me, this is more like kind of chill-out music." 4

SURGEON
BasicTonal Remakes
Tresor, Germany
REMIXES from Surgeon's so-hard-it-hurts-but-in-a-tickly-kind-of-way "Basic Tonal Vocabulary". There's four in all, two ("Intro Version II" and "Krautrock Version II") of which knock 45 shades of shit out of the minimal manifesto with a turbo-charged piledriver. Flip over for the really interesting ones – Scorn's Mick Harris setting "Waiting" adrift in a purgatory of lethargic, warped metallurgy and Surgeon's fucked dub skank on "Depart". **7 (CB)**
Nigel: "It's got a good, good bassline but to tell you the truth, I'd have to be fucked up big time to get into this. Maybe if it was played on a big sound system, it could take you through. But if it was a tinny little system, it would get to my head and I'd have to come home. It's hard, it's very hard. Harder than I usually like." 2

CHRISTOPHER JUST
I'm A Disco Dancer
Slut Trax
FIRST release on Jockey Slut's new label and debuts don't come better than this. Unforgettably groovy with tinges of New Romantic meets minimal techno, this has a Stephen Hawkins-soundalike proclaiming *"I'm a disco dancer/And a sweet romancer"* while all around him a fearsomely bleep-heavy beat pummels your hips while you grin so hard you better be careful rictus don't set in. Love Dave Clarke's personalised remix too. **9 (CB)**
Nigel: "Oh dear. No. Not my cup of tea so I'm not going to listen to it. I can hear the beats straight away and I know if I'm going to like it or not. I'm a disco dancer – Nah work! Too much of that would give me a headache." 2

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GLOBAL COMMUNICATION

GLOBAL COMMUNICATION
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recordings
a compilation

featuring
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BELO HORIZONTI - THE HEARTISTS, CORRINA JOSEPH - LONELY.

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trainspotting

10 pages of underground reviews

ATABOY
Busted Wagon
Toko

vital release

A damn fine record. And it's made in Britain too. Sheffield's Alec Greenhough, Paul Ingall and the incredibly talented Si Brad knock up a gorgeous slice of instrumental house. Think David Sanborn over the slickest mix of lush chords and fat beats and you're nearly there. Quality. Oh, and Salt City turn in a tasty dub too. 10 (KM)

singles

LOLLETTA HOLLOWAY
Hit 'N' Run
Vicious Muzik
"Uplifting" is a much misused word these days. Music that raises the spirit rather than some insipid cheese that raises hands is the preferred meaning for this stone cold classic. Johnny Vicious stays close to the Salsoul vibe, just filtering out the groove and giving it a 1997 toughness. **9 (TF)**

GYPSY KINGS
Ami Wa Wa
US Atlantic
The original kings of the Balearic vibe get a cool Masters At Work remix that keeps the Spanish flavour of the band, just adding a funky backbeat for those splendid Gypsy King vocals. A timeless European-New York match made in heaven. **8 (TF)**

BASIC
All True (African)
King St
Coming on very much like a 1997 version of "Open Your Eyes", this Afrocentric slice of deep house works both as a dancer and a home listening/radio record. Deep black spoken male vocals and a live flute complete a very cool record. **7 (TF)**

BIG BANG THEORY FEATURING CAROLYN HARDING
When U Touch Me
Z
Produced by Seamus Haji with a little help from the prolific Dave Lee, the wonderful Ms Harding belts out a sultry, sensual song over an authentic boogiefied Nineties disco groove. Further proof that UK house doesn't all have to be Jekyll samples and five year old Kerri Chandler drums. **8 (TF)**

LIGHTHOUSE FAMILY
Raincloud (Remixes)
Wildcard
A separate promo only, this Mark Pichiotti dub has wild, tribal drums and a bassline to die for with enough big moments to satisfy even the most "Oi mate play somefink uplifting" Ted. Pester the record company, you need this dub. **8 (TF)**

DAVE ANGEL VS DJ TONKA
Funk Music
Island
A funky collision of distressed disco which should certainly appeal to all the trackheads out there. A jazz funk feel keeps things the right side of "cheeky". Much more DJ Tonka than Dave Angel but still pumping. **7 (TF)**

DOC MARTIN
Never
Shaboom
Another top release from the fine north west indie. A deep groove with a "Locksmith" bassline and an uncheesy samba breakdown, all topped with some cool Rhodes keys and an overall funky vibe that is extremely danceable. **8 (TF)**

DJ Q
We Are One EP
Filter
A timely re-issue of Glaswegian Paul Flynn's finest moment to date featuring a Carl Craig mix that displays his progressive thoughts while staying close to the original. On the flip the Freaks (Luke Solomon and Justin Harris) get to grips with Flynn's lick of Francine McGee's "Delirium" in the modern style that the kids of today love. **8 (TF)**

THOSE NORWEGIANS
Da Kingue D'Mazda
Paper
Paper sneak one of the darkest cuts from the Norwegians "Kaminzky Park" album onto a nifty little ten-inch. Bit of a non-event if you've got the album, but a very tasty slap 'n' paster with one of the best B-movie style vocal snips for some time if you don't. **7 (KM)**

ALLERGY
Intuition
Soma
Lou "Trackmaster" Robinson takes time out from his spellbinding Scan 7 project on Underground Resistance to join up with the unfortunately-titled DJ Reggie for this four-tracker. The lead cut "Intuition", is all clever beats and fly jazz electronica. Pitch down for maximum satisfaction. **8 (KM)**

NH2 & MASTER D
Deeper EP
Crucial Sounds, USA
Nigel Hayes teams up with some guy called Mandell. "Basically Deeper" is the cut to choose, rubbing up a Nu Yorican angle on the Basic Channel sound. Like Mood II Swing in a dark and dingy basement and only for the most locked-on floors. **7 (KM)**

KEVIN YOST
Plastic Jazz EP
Guidance, USA
The Hicksville house head continues his rise to the top with another hotter-than-hot four-tracker. All four cuts spell pure quality with a capital "P" and a big fat "Q", although the spliffed-out hazy moods of "2 Wrongs Making A Right" is the one for me. **9 (KM)**

UFO
The Planet Plan (Remixes)
Talkin' Loud
DJ Die, Carl Craig and UFO themselves take care of the most, while the Yellow Productions mob jump in to sort out the housers. Pure U-Star/Dimitri/Faze Action style quality wigged-out discomania with tons of cool and healthy servings of good old-fashioned funk. Classy. **7 (KM)**

trainspotting house

Reviews by Terry Farley & Kevin McKay

AKWAABA
Phlox
Disc-Function
Disc-Function continue their riotous series of releases with a three-tracker from St Albans. Slow, groovy disco smooching with Idjut influences abound. Picked up for three lagers and a couple of joints so they say. Nu bizarre house, anyone? **7**

JOHNNY FIASCO
Subliminal Passage EP
Large, USA
The downright floor-stomping Johnny Fiasco drops another fat one for the brilliant Large. And, as usual with the Red Dog regular, there's a killer cocktail of jackin' work-outs and lush, slow-burning grooves on offer. Respect. **9 (KM)**

NU ODYSSEY/ESSA
Departure Lounge/Pinhole Burns
Paper
Difficult to follow up the perfect house that was "Paper Music Issue 2". And, compared to it, Papers 17 and 18 kind of disappoint. Compared to everything else around, though, they're class. Nu Odyssey slam together the first house-to-jungle back-to-house record (a la Slo Moshun), while Essa drop some T-Connection inspired house. Choice. **8 (both) (KM)**

albums

DiY COMMUNICATIONS
DiY 2922 Days
DiY
The Nottingham standard-bearers for the deeper side of the house groove celebrate 2922 days of frontline action with the kind of compilation that's so good it makes you wish they weren't such lazy bastards that they only put records out when the bong has finally been extinguished. Exclusive remixes from Love From San Francisco, Muzique Tropique, Freaks and more, killer new cuts from Fresh & Low, Brooks and Mayo plus oldies from Essa and Nail. An excellent package. **8 (KM)**

Key 10=Everest 9=K2 8=Kanchenjunga 7=Kilimanjaro 6=Mont Blanc 5=Eiger 4=Ben Nevis 3=Snowdon 2=Scafell Pike 1=Tryfan 0=Primrose Hill

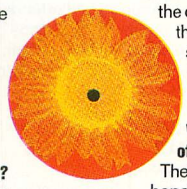
label stable

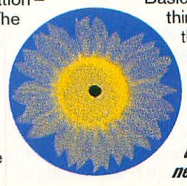
Dylan Barnes, label partner of Seb Davey, on SUNFLOWER, South London's latest hot potato

What are the aims of Sunflower?
Originally, just to set up a label where we could do exactly what we wanted musically. Loosely based around the idea of jazz-funk music with no boundaries. But I'll release anything as long as I like it. That's the most important thing.

Which artists have you released tracks by?
I record myself as Earl and the other acts include Mutany, which is a collaboration between myself and Simon Ratcliffe from Basement Jaxx. We've not done much recently because he's been busy with the Jaxx stuff but we've been best friends from old and used to be in funk bands together. The other artists are Prophets Of Sound, which is myself and Jem Panufnic [he runs Spirits Of Inspiration – a more breakbeat orientated imprint]. The last one is Mae-i, which is a track I signed from the American Mo-hop label.

Which records have been your biggest sellers so far?
It's close, either "Bliss" from Mutany's "Give" EP or Mae-I "Sweet Feeling", the Ratcliffe mix of that did really well.





What do you think of the UK house scene today?
I love a lot of the underground stuff that's coming out but I'm not too into the gangsta stuff of speed garage. No disrespect to the people involved, but I feel it's all been done before, although they have done a lot to put garage back on the map. As far as the other UK stuff is concerned, I'm either into the retro style or the more American sounding stuff. Basement Jaxx and Crispin J. Glover have both been doing great work recently.

What have you got planned for the rest of the year?
There's a re-release of Mutany's "Bliss", hopefully with mixes from Masters At Work. Their possibly gonna license it for MAW. It's still in the balance but they approached us and Seb's going over next week. The idea is that they mix it and put it out over there and we have it for the rest of the world.

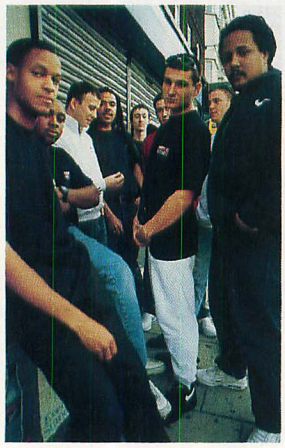
And the future?
Basically, as a label to survive. I think that's the thing now. There's a lot of great labels out there that don't make it past three releases. That and to keep pushing the south London sound.

The next release on Sunflower will be by Earl. Look out for the Earl mixes on the new Cooly's 'Hot Box' single o n Sole Music

trainspotting

jungle

Reviews by Duncan Busto



VARIOUS ARTISTS
Code Of The Streets
Trouble On Vinyl

vital release

Having sealed its reputation as one of the premier labels on the jumpier dancefloors, TOV unleashes a mammoth, well-earned showcase. Huge tunes are in abundance from the likes of DJ Red, DJ Kane, Special and IQ Collective alongside guest appearances from Gang Related and a killer from Future Forces Inc., making the short leap over from Hardware. 10

singles

SOURCE DIRECT
Capital D
Science
Perpetrators of many a special moment in the past, the deadly duo have created a monster in the uncompromising, revolving sonic mayhem of "Capital D", hauntingly driven by a domineering acidic hook. Absolutely mesmerising, it's one of the year's finest. "Enemy Lines" provides more wondrous neurotic intensity. **9**

FUTURE ENGINEERS
The Silence
Renegade
The Future Engineers dish out some rare drifting on "The Silence", a celestial brew of massive harmonious pad sweeps, loping sub tones and a good old crashing "Amen" groove. There's more heavenly indulgence on "Shattered". **8**

IN-DEEP
On Top
Hard Beats Inc
A fresh guise for Perfect Combination on this youthful Formation subsidiary, this is nothing to do with the similarly named outfit on Urban Flavour. It's a dark journey through mystic keys, nervous string washes and a sub-heavy fractured groove for "On Top". "Descent" injects plenty of aggressive electronics into the rhythmic interplay. **7**

BLADE
Velvet
Noir
Blade explore lively jazzual territories on "Velvet" for this second outing on Noir, as squealing sax stabs and moody vibes fly about a melee of machine beats and clanging percussion, exploding into a driving funk bass groove. "Duel Fuel" treads a similar path. **7**

TORUS
Fuse
Reinforced
Excellent debut from the mighty Reinforced stable, headed by the melancholic key delights and swirling sound FX of "Fuse", riding a full fat, dubbed-out beat monster. Flip to "Shift" for an off-the-wall mystical gem, with sparse breaks playing against seductive synths and soul-soaked phases. **8**

THE KRAFT
Feel Good
Charged
Second release for Swift's own imprint. The Kraft aim for the harder dancefloors with bizarre bending strings, soaring vocal hooks and the twisted, distorted bass crunching of "Feel Good" getting straight to the point. "Just Roll" has a more minimal attitude as spatial grinding tones writhe around an unrelenting flanged beat. **7**

HIDDEN AGENDA
The Sun
Creative Source
The Newcastle duo deliver a delicious slice of unique jazz styles in the epic, melodic complexities of "The Sun", gradually evolving into a hazy crescendo of passionate keys, organ harmonies and extended string warmth. "12 Seconds" dives gloriously into tech-funk waters with its shimmering synth glides and dizzy key swirls. **8**

DJ SKIPS
Skipps 1,2
Smokers Inc
New artist for the Smoker Inc camp fits firmly into the program with the solid dancefloor flow of "Skipps 1,2", built around some effective bass switching before reaching its crashing climax. "Amazing Bass" adds eerie textures to feverish stepping breaks and mangled caustic meltdown. **7**

TECHNICAL ITCH
Stronghold
Moving Shadow
Technical Itch return with their latest manic industrial collage. A wealth of discordant electronics and alarming chimes lead into the distorted b-line pounding of "Stronghold", letting rip with a furious crashing surge. Turn to the flip for nightmare sound FX and frenzied machine beats. **7**

SCORPIO
Trouble
V
The first release from the illustrious V stable since the "V Classics" album some six months ago. They're back in the fullest effect with the storming hypnotic bass expansion and delirious string washes of Scorpio's "Trouble". Head to "Division" for a blistering chopped-up distorted jazz-funk jumpster. **9**

DOPE SKILLZ
Tighten Up
True Playa'z
DJ Zinc once more with another fine blend of spaced-out funk flavas, as echoing bass licks and dramatic string sweeps flicker above a solid layered breaks workout, pumped with an infectious, well-rounded b-line. The melancholic flute licks and nasty analogue tweakings of "Blocked" exhibit a meaner edge. **8**

TUNDUSKA
Blush Response
Funk 21
Tunduska indulge in some serious dreamworks with their debut for Funk 21, matching huge ethereal morphing padscapes with stuttering snare rhythms for a seductive journey on "Blush Response". "Comet Theory" draws on similar emotions, with added swing and thumping bass power. **8**

LIFTIN' SPIRITS
Surreal
Liftin' Spirits
Stalwarts from the sister label of the very marvellous Ram stable return with a tidy piece of future funk in "Surreal" with its misty chords and soulful wailing erupting into a dynamic mix of dense electronic twisting and double bass tones. Flip to "Make It Happen" for a typically polished rolling sci-fi workout. **7**

G-SQUAD
High And Dry
Cold Steel
G-Squad and Kenny Ken join forces for their new imprint, aimed at the harder beat fraternity, clearly evident in the harsh, reverberating acidic tones and growling noise bursts of "High And Dry". Check the remix of "Jo Bad" for more mangled exploration. **7**

KING KOOBA
Kloke
Second Skin
Third and best release for King Kooba, combining enchanting live sax meanderings from Andy Ross with lazy keys for a smoky freestyle jazz vibe, held together by the funkiest of swinging grooves. Hidden Agenda add to the mood with a cavernous stripped-down rework, incorporating some ingenious vocodered sax effects. **8**

RUDE & DEADLY
Give Me A Dubplate
Smokers Inc
Originally released some three years ago on the now defunct Unity label, Rude & Deadly resurrect their biggest moment with a fresh 1997 update. All those classic ragga samples are still in there with the addition of some hefty bouncing bass distortion and a lazier chugging groove for that extra head nodding feeling. You also get another chance to grab the original on the flip. **7**

DECODER
Decoder EP
Tech Itch
Decoder branch out into double pack land, and a very worthwhile move it is too, with the legendary Peshay kicking off with a tearing rendition of "Circuit Breaker". Then it's on to the minimal thriller beat funk of the blinding "Jazz Station", through to the excellent eclectic electronic experiments of "Defect" via the rolling acid funk of "Programme 5". **9**

albums

SOUL JAH
Urbanology
Hardleaders
Premier junglist label Hardleaders' first foray into the artist album market comes up trumps with this exceedingly versatile selection from Soul Jah, which ranges from the vibrant jazz stepping intricacies of "Roar" and wobbling bass madness of "The Caller" to the hardcore, drum crashing of "Fade II Black" and technoid drum power of "Machines". All done with great consistency in the process. Like many a label's compilation this year, it's definitely a winner. **8**

VARIOUS
Metalheadz Limited Edition Box Set
Metalheadz
It's finally arrived and it's not going to be around for long, so be sure to place your orders at once, or forever regret your laziness. There are only ten thousand of this specially packaged five piece metal box featuring severely in-demand works from Digital, Lemon D, Doc Scott and Optical. Need I continue? Yes, because they've all been given a chance to show their wares with some crisp musical variations. Red hot. **10**

also released

PROFOUND NOIZE – "Cal-Form" (Under Fire)
SKYNET – "Telemetry" (Audio Blueprint)
B.L.I.M. – "Glaciers" (Emotif)
ADELPHI – "Lion Generation" (Kingsize)
DJ SURREAL – "Bass Baby" (Hardleaders)
ALASKA – "Broken Silence" (Vibe'z)
SIMM ALLEY – "Intergalactic Themes" (Emergency Broadcast Brown)
RECRUITZ – "Turbo Chopperz" (Hardleaders)
BIG BAD BROTHER – "It's So Bad" (Evil)
B-JAM – "Funkula 97" (No Smoking)

Key 10= Everest 9=K2 8=Kanchenjunga 7=Kilimanjaro 6=Mont Blanc 5=Eiger 4=Ben Nevis 3=Snowdon 2=Scafell Pike 1=Tryfan 0=Primrose Hill

heart of the platter

Junglist avatar JONNY L scythes his way through the undergrowth of his debut album, 'Sawtooth'

I made "Piper" when I was puffing a lot. It was pissing me off and I had a sore throat. There's actually a cough sample four bars before the b-line comes in. I just shut myself in the studio. The clock had stopped, it was like a cockpit. I had to pretend it was somewhere else to get the spacey ideas. The idea was for the track to be techno-oriented, keeping the soulfulness but using analogue sounds. The "piper" sample was made using a voice programme on the Mac. It was "Piper" that really helped me break through this year.

I used to like electro, which is where "Moving Thru' Air" comes from. I've got a record on Street Sounds with a similar feel. I wanted to keep the drums simple and monotonous, so it sounds tranced-out on the dancefloor. The vibes are more musical, but keeping the hardness.

With "I Let U", I was trying to use vocals to get a garage feel. It's more bedroom listening, written around the idea of "I let you take the piss out of me". It's about some girl I don't like. Let's just say her initials are A.M.

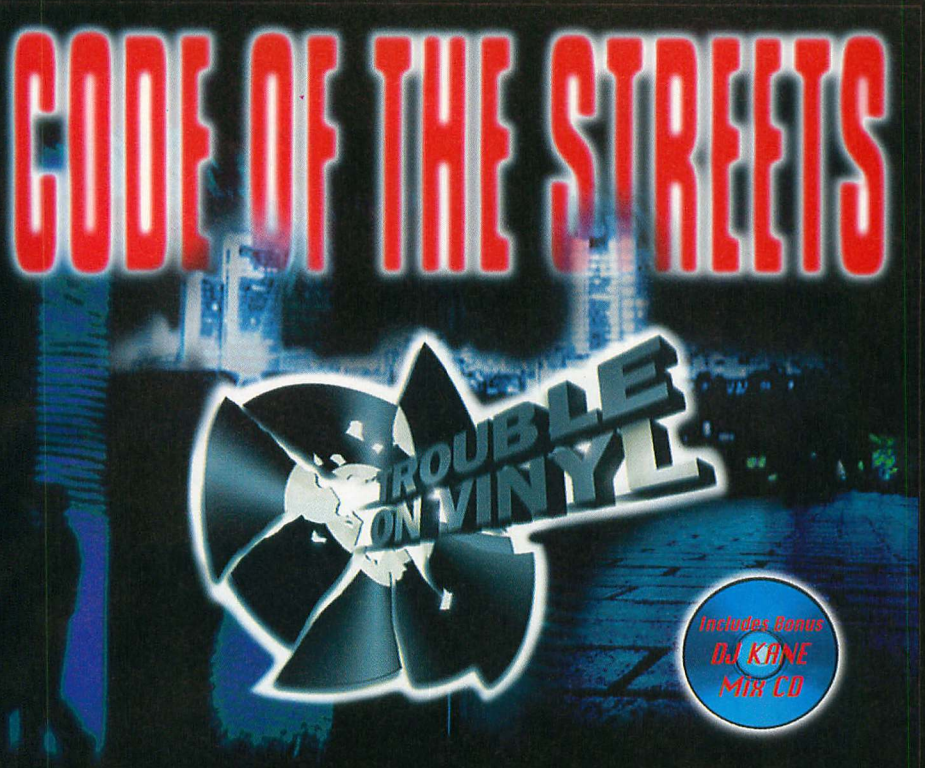
I'm interested in stuff about America that we don't get to hear about. Things we should know about. That's what "S4" is about –technological things we can't even imagine. It's got a hardstep feel, because it was done a while back. It's got more samples than keyboards.

"Detroit" was actually originally recorded back in 1989, but I've added some strings and snares. It's the kind of music I used to like back then. I was a big fan of people like Mr Fingers. Those people are part of my background.

"Tychonic Cycle" is an eight-bar sequence. It's not meant to do a lot, it's just a trance feeling to chill to. I recorded it after I came out of "Apollo 13". I went into the studio quite late and got a vibe going, not even thinking about the time.

'Sawtooth' is out now on XL

CODE OF THE STREETS



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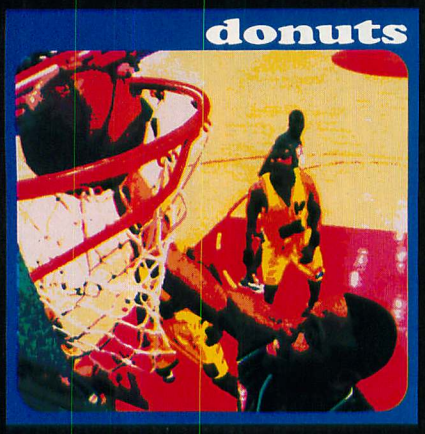

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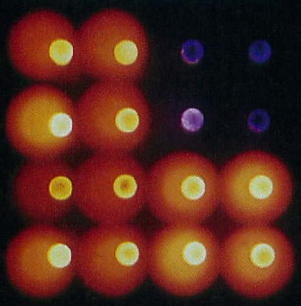

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techno

Reviews by Dave Mothersole

LE CAR
Automation
Craft, Austria
vital release
They're from Detroit. They look like a couple of Max Headroom clones. They've got a John Fox fixation and in "Automation" they've produced what must rate as the starkest, barest collection of electro beats since Kraftwerk's "Electric Cafe". Robotic? You bet. Numanoid? Abso-fucking-lutely. This is man-machine music taken to its furthest and most ludicrous extremes. This is where the new wave revival really starts. 10

singles

TRANSPARENT SOUND
Meltdown Ride 97
Transparent Sound
Bognor's original b-boy crew return with probably their best effort so far. As usual they're take on electro is anything but purist as they spice up the 808's with everything from old school Belgium synth sounds to chopped up breaks and just a hint of jungalistic dynamism. Fresh, fat and very funky. **7**

AGE
Return To The Force
Force Inc, Germany
Mainz man Thomas Heckman returns to his old Force Inc stomping ground in fine form with this highly energised four tracker. Two of the cuts are contemporary minimal excursions but it's the high cholesterol analogue licks of "Gleis 3" and the summery space funk of "Intrigue" that really makes this worth shelling out for. **7**

TITONTON DUVANTE & MORGAN GEIST
Titontone & Morgan EP
white label
A collaboration, although you'd never know as all four cuts here are so indelibly imbued with all the classic Geist hallmarks. Yep, its more of the same but seeing as nobody else sounds anything like this guy then what's the problem? Ignore his detractors, Geist is a bonafide innovator and a true original. Well cool. **8**

FORMAT
Vanilla Language
Re-hab
Fresh from the success of their last Pure Science outing Re-hab keep up the pressure with this exceptionally driving dancefloor monster. Cunningly arranged and built around a speaker tearing b-line that's dramatically enhanced with a haunting flute sequence, it's a guaranteed floor filler. **8**

ATOMIC NATION PROJECT
Atomic Nation
i220, Germany
Dark, twisted, analogue-driven tech-noir with an electro twist. The title track features a Keith Tucker-style spoken vocal which adds an even spookier dimension to its already dangerously scary vibe, while on the flip there's a mix orientated cut that comes across like Jay Denham remixing Nitzer Ebb's mid-Eighties classic "Murderous". Nasty. **7**

LA SYNTHESIS
Harmonic Disassembly
Universal Language
They may have been a bit quiet on the release front of late, but this excellent four track double pack certainly suggests that they've been anything but lazy. Complex but effortlessly accessible, with a new and much tougher edge, they've managed to incorporate new sounds and textures into their expansively lush sound without losing any of the deeply trippy quality that's often associated with their work. **8**

STASIS
Block
Pure Plastic
One of the UK's most original producers with his first release for Pure Plastic since the magnificent "20 ft Scarf". Incorporating latino rhythms and elements of funk, house, hip-hop and jazz into his unique style, the four genre busting cuts here not only defy categorisation but also point towards the future sound of techno and its need to assimilate and connect with the past in order to move forward. **8**

ST ANDY
Rhythmboy EP
Soiree, USA
Soiree's fusion of Detroit house and techno has thrown up some good moments and this is definitely one of them. Restrained but wonderfully groovesome in a Prescription kind of style , its superbly loose percussive rhythms and gently rising keyboard licks make it a perfect booty shaker. **8**

AUBREY
Octane
Offshoot
The ever prolific Aubrey with a new four tracker and DJ orientated club grooves. More experimental than his last few releases, the warped, off-kilter loops and Basic Channelesque filtered hooks add a trippy flavour to his rock solid grooves. Perhaps not as instant as his dancefloor smash "Marathon" but ultimately more rewarding. **7**

IGNACIO
Organa
Music Man, Belgium
Not the most startling Steve Rachmad release, but a definite floor enhancer nonetheless. Very Bassic Channel influenced, very Dutch sounding but unfortunately not very original. For the more adventurous and interesting side of Rachmad check out his excellent new album on Urban Sound of Amsterdam. **6**

albums

ANTHONY MANNING
Concision
Irdial
Respect to Irdial for putting out the music they believe in, but this time they may have gone just a little too far. Most of "Concision" sounds like a 1930's cinema organist warming up while Jimmy Page and the Chemical Brothers try to out-noise each other in the next room. High art or absolute nonsense? The latter methinks. **3**

HOLY GHOST
The Art Lukm Suite
Tresor, Germany
Apparently this is a concept album about a conspiracy to cover up the murder of a high ranking CIA agent turned peace crusader. Fair enough I hear you say, but is it any good? Well if you're expecting breaks and b-lines *a la* "Mad Monks..." then probably not, but if you're up for a bit of jack-booted panel beating tech-noir with a decidedly funky edge, then yes. **6**

VARIOUS ARTISTS
Kraftwork @ Nu Skool Elektro
Millennium
Cheeky title, but seeing as the album has no less than 22 quality tracks and a handy little information booklet, we'll forgive them. And with everyone from Freddie Fresh and Mike Dread to Terrace and Acid Jesus jostling for space alongside newer acts like Slick 'n' Flash and DJ Snug, it's an excellent snap shot of contemporary 808 dance culture. **8**

VARIOUS ARTISTS
International Deejay Gigolos
International Deejay Gigolos, Germany
DJ Hell lines up Dave Carretta, DJ Naughty, Mr Mills and Rok/Jonzon for a glimpse into the many sounds and styles found on his low key but rather fine imprint. And let's face it, any compilation that features Chris Korda's truly bizarre, utterly classic "Save The Planet..." alongside Christopher Just's ludicrous "I'm A Disco Dancer" has to be a cut above the rest. Worthwhile. **8**

QUAZAR
Flightrecorder
Superstition, Germany
Non-progressive Euro techno with the odd break thrown in here and there for good measure. The production is ultra clean and crisp and even though there are some good moments there's nothing here you probably haven't already experienced in a much more exciting way. Overall, it looks like this is a case of too much style and not enough content. **6**

VARIOUS ARTISTS
Plug Research And Development
Plug Research, USA
A thoroughly worthwhile album for anyone who is even vaguely interested in the more esoteric side of techno. The track listing reads like a who's who of electronica with Steve Pickton, Mark Broom, Akin Fernandes, Kim Rapatti, John Tejada, Mike Paradinas, Ken Ishi and others unleashing deep-as-u-like, cutting edge sonic gems. This is the real sound of contemporary electronica. **7**

also released

GENE FARRIS – "A Place 4 Me" (Soma)
REALITY OR NOTHING – "Changes EP" (Housewerks)
MASQUE – "Sonic Affluence" (Artform)
THEE J JOHANZ – "Mastergate" (Emergency Broadcast, Holland)
SUBJECTIVE – "Tremmor - Advent Mixes" (Rotation)
BIRDS – "Pal-SL 3" (Pal-SL)
SPACE-TIME CONTINUUM – "Real Time EP" (Astralwerks)
ION – "Ionized EP" (Kinetik, Greece)
IMPLOSION – "Slake" (Emergency Broadcast, Holland)

production values

Rising son of Japanese electronica SUSUMU YOKOTA talks Disney and analogues

How would you describe your production sound?
I don't know... I can only say that my production sound is still inexperienced. When I make an album I try to make it as a whole story, like a film. Forms of music such as house or drum & bass are a means for me. I would rather try to make a whole world with just one album instead of simply a compilation of tracks.

What were your first and last productions?
The first one was "Frankfurt-Tokyo Connection" on Harthouse. The last one is the new Prism album on Sublime.

Does your Japanese heritage effect your sound?
I don't really think that Japanese traditional or classical music effects my sound in any way, but I suppose the daily life here in Japan might affect it.

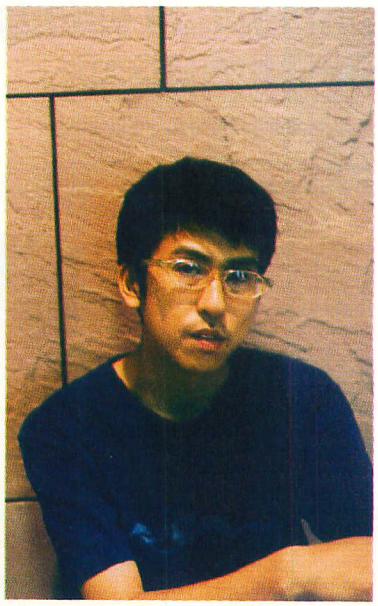
Which of your productions are you most pleased with?
None! Do I have to choose one? I would say the last one. The track I am making now is my best and it seems to suit my feelings.

What is influencing you right now and how do you see it affecting your sound?
Films. I like Disney films like Alice in Wonderland. I like fairy tales. I go to the kids' book area in the library every day. I don't know how it effects my sound, but it does.

Which artist have you got on best with and who would you most like to work with?
I've worked alone so far but I would love to work with DJ Wada from Co-Fusion and Atom.

Is the high-tech environment of Tokyo the perfect breeding ground for techno?
It might be easier and cheaper to buy computers and equipment in Japan, but I'm not so interested in computers at the moment, I'm much more into analogue things. I don't play computer games and I'm not interested in the internet so I'm not really involved in the high tech environment. I think the high tech image foreign people have of Japan isn't always accurate.

Prism's 'Falling Angel' is out now on Sublime. Stevia's 'Green Peace' and Pantan's 'Skin Tone' will follow shortly on NS Com and Bit Pull respectively



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trainspotting

progressive house

Reviews by Nick Hanson

CAPRICORN
20HZ (Nalin & Kane Mixes)
R&S, Belgium
vital release
A welcome re-release of 1993's groundbreaking, genre-eluding "20HZ". These new mixes are an amazing construction of militantly hard Goodmen-style drums, fading in and out across Nalin and Kane's superb layered analogue production. 10

singles

B.B.E.
Desire
German Urban
"Desire" unfortunately fails where "Flash" and "Seven Days" succeeded, with its cold and bland medley of Eighties Moroder-esque chord sequences which would no doubt tear the roof off yer local Blue Oyster Club but leave you heading home to that familiar Sunday morning disorientated foetal position. 6

MOONMAN
First Light
Native Dance, Holland
A scorching second single from veteran Dutch producer (and member of "Doop") Ferry Corsten. Mixes come from the ever-reliable Marcel Hol (Hole In One) and DJ Philip. The original mix is more commercial with a melodic rise and fall riff. But the "Hole In One" mix is a marvellously dextrous blend of warm pumping bass and firing spears of analogue oomph! 8

VINCENT DE MOOR
Orient City
Deal, Holland
Deal Records continue their prolific output with one of the labels most consistent and popular artists. This is indeed classic De Moor fare with his familiar "loved up" emotive riffs set to a finely tuned and skipping production. With mixes to come from the hard-edged Sander Kleinenberg (S'n'S) and Moonman, this is very much set to become staple box fodder for the forseeable future. 7

SOLAR STONE
Day By Day
Hooj Choons
Another class cut from the Hooj's very considerable roster of artists. The female vocal lead mix services the track well, but it's the deep groove of Red Jerry (whose mixes have recently taken a welcome change of direction) and the Solar Stone dubs which ultimately give the track their real worth. 7

SATELLITE
Early Bird
Skinny Malinky
A new artist to the unique Skinny Malinky imprint whose debut is well worth a listen if only for a refreshing shift forward in production ideas, with the centre piece of the track being a beautifully sublime guitar hook. It's looking certain to be huge with the Chris & Jameses of this world, and it has the added bonus of a remix from Ram Records' extremely capable Andy C on the flip. 7

POLLEN-LIFE
Is Spoken Softly Though The Lips Of Love
White Label
A joint venture between Solon Studios' Chris Thomas and Distant Drum's Simoen, this rather interestingly titled disc can only be described as progressively abstract. Containing familiar progressive elements, fused with a British techno influence, this is one to bridge the progressive and tech-house gap. 7

DESERT-SEASONS
Keep Steppin'
Glow
Stonking second single on the fledgling Glow imprint sees Paul Pringle and Paul Kane's Desert guise take a more diverse and Balearic path. "Keep Steppin'" is a funk-tinged, breezy house work-out, while "Seasons" goes for an interesting drum & bass, house hybrid. Either way, new ground has been broken. 8

KAYASYI-FURYO
Additive UK
Featuring the melody from Ryiuchi Sakamoto's "Merry Christmas Mr Lawrence", "Furyo" comes with mixes from Colin Tevandale and Burger Queen, as well as a more ambient version from Louis Cypher. All the mixes are very sound, but the incredibly on form Tevandale's "Tunnel Mix" strokes the rod for me! 8

albums

VARIOUS ARTISTS
Deeper Shades
Hooj Choons, UK
"Deeper Shades" is a perfect reflection of Hooj's move away from their rather fucked-up, quirky strain of house and nu-energy to a far more appealing niche of quality, emotive music. Clandestine releases blend effortlessly with more recent Hooj anthems like Energy 52's "Cafe Del Mar", Nalin & Kane's "Beachball" and Marmion's "Schineberg". A perfect album that never loses sight of that all-important musical factor, melody! 9

production values

SHARAM JAY, the man behind Three N One, Groove Park and 16C+ but not Deep Dish (!), answers all those taxing production queries

How would you describe your sound?
We have a lot of different projects, so we try to make each one a little bit different sounding from the other. I really like the very progressive house stuff, somewhere between disco house and crazy techno. When it comes to Three N One, that's a little bit of trance, techno and house, somewhere in between those three sounds. As Sharam, I do housey stuff, while 16C+ is more techno.

What's influencing you now?
In the last year, I've been listening to a lot of black music because we work 24 hours a day with house and techno. As for today's producers, DJ Sneak and Armand Van Helden are two producers who stick out from the crowd. And because I'm a singer myself, I am a massive fan of Stevie Wonder.

What were your first and last productions?
The first was Groove Box's "Hit The Bank" which came out on Bonzai around 1993. The last? Yesterday, we finished a cover of The Bee Gees' "You Should Be Dancing" which is for a compilation of Bee Gees covers. We've also just finished remixing Faith No More and MC Lyte.

Who have you most enjoyed working with? And who would you most like to work with?
I've only ever worked with Andre Stresser, my partner, we've known each other since we were at school, and we've produced together for the last four years. The one person I'd really like to work with if I could would be George Michael. He's a very good singer.

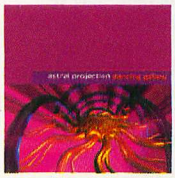
Ever get confused with Sharam from Deep Dish?
Sharam is my real name. I also come from Persia, but remember that Sharam is a common name over there. A Dutch magazine once said that my single "Keep On Moving" was by a "very good producer from America" and then asked, "so why is he working for a German label?"!!

'Soul Freak' by Three N One is out now on RCA/Low Sense

trainspotting

trance

Reviews by Dave Fowler



ASTRAL PROJECTION
Dancing Galaxy (Album)
Transient
vital release
Israelis Avi Nissim and Lior Perlmutter are the global godfathers of lysergic trance. Transient have just dug very deep in their pockets to license their latest album for the UK, resulting in one of the year's finest albums, featuring eight totally original, up-to-the instant psychedelic cuts. *Mindblowing.* 10

singles

DOM
THC
Stay Up Forever
Hard acid, hard techno and an even harder attitude from the lost-it Leeds brigade. Title track "THC" is harsher than its name suggests (PCP might be more appropriate), but if that's not killer-driller enough, be sure to check out the other two cuts on this, their fifth SUF release. Guaranteed to turn your squat into Castlemorton. 8

DIGITALIS
Rapid Eye
21-3
Chukka-waahh aceed meets grizzly funk breaks in a rough squelcher of a stormer from shapeshifting Seb Taylor. Flip "The Mind Gap" writhes in a tub of liquid lysergics before a driving call for heads-down action, onwards to dawn and the safe haven of morning trax. Sweat it out, comrades! 8

NUW IDOL
Free
Zoom
Quality, uplifting hard trance from Michel Spiegel, a name you might recognise from his work at Aquarius or Cosmic Communications. Flipside "Deviant" is equally sublime, both tracks having proved their worth from DAT over the past few months at The End, Samsara, and Plasma in Switzerland. This comes on extremely cool red vinyl, in case you wondered. 8

ACID ROCKERS
Robot Pop
AAA
The ohmic Mancs return with deepish, intelligent trance. "Matrix" builds from light percussion to moody orchestral stabs, while the flip cut "Orion" foregrounds a subtle, but very effective, Teutonic flavour. Very limited numbers exist, apparently, of this much-coveted release. Cool, nonetheless. 7

QUANTUM TRIGGER
Yellow Bentine Two Step
Tide, Germany
Deep space trance with skipping precussion and strained, melodic strings. B-side "Shatner's Bassoon" (don't ask...) rolls along with a subtle acidic b-line before reverting to a full paced, filtered trancer. Top release from one of Germany's finest. 7

albums

VARIOUS ARTISTS
Tip Singles 2
Tip
Deleted classics, current singles and unreleased stormers from Psychopod and Synchro make this an irresistible compilation for lovers of true psychedelia. Hallucinogen's "Soothsayer", Snake Thing's "Scorch", The Deviant's "STC" and Laughing Buddha's "Karma" are the stand-out cuts. Essential. 9

GREEN NUNS OF THE REVOLUTION
Rock Bitch Mafia
Flying Rhino
An outstanding mix of old favourites like "Cor!", "Conflict" and "Ring Of Fire" meets new workouts "Rock Bitch", "Klunk" and latest twelve "Thunder Thighs". This, the debut album from the Nuns, has been some time coming, but is possibly the best single release from the Rhino brigade to date – good news for artist and imprint alike. Check it out! 9

VARIOUS ARTISTS
Limitless
Koyote
Brighton's favourite tripsters with a stunning collection of hard-to-obtain twelves, including Miranda's "Timeless Worlds Of Space", Encens' "Venus Zen", Underhead's "Unify Feeling" and Semsis' "Mindgames". For more information on this small, but perfectly-formed imprint, access "www.koyote.co.uk" 8

VARIOUS ARTISTS
Platipus Volume 3
Platipus
Number three from the legendary imprint, and a predictably well-produced and compiled selection ranging from Quietman's "Now And Zen" to recent re-issue smash Clanger's "Seadog". A worthy outing, but one can't help wondering why the imprint isn't investing more in artist album production. Let's face it, they've got the artists. 7

also released singles

PSYCHPOD – "Headlines" (Tip)
THREE 'N' ONE – "Soul Freak" (Low Sense)
THE MUSES RAPT – "Spiritual Healing" (Dragonfly)
DEX – "Drum Attack" - (Molecular)
GAVI B – "Tonic Clonic" (Magma)

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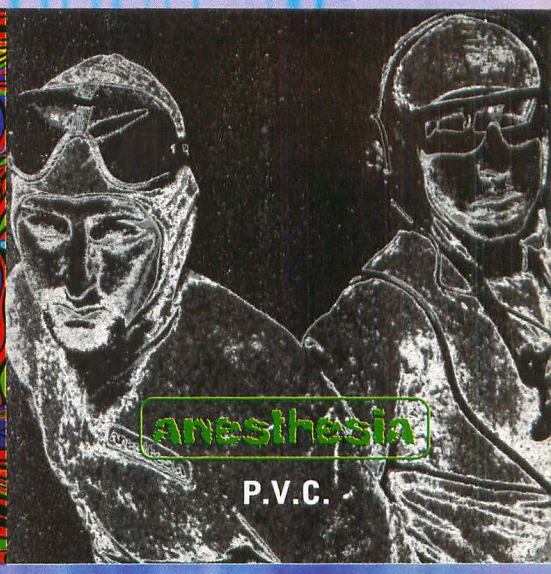

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trainspotting

hiphop

Reviews by Will Ashon

VARIOUS ARTISTS
Beats & Lyrics (Album)
Industry, USA
vital release

Heading westward, Las Vegas-based Kool DJ EQ has put together an in-depth survey of left-sided MCs and producers for this stunner of a collection (as well as producing two of the standout tracks). The Pharcyde, Aceyalone and Ab Rude, Mucho Hieroglyphics, Living Legends and Mystik Journeymen. There's no weak link here. 9

singles

NADANUF
The Breaks
WEA
The girl duo from Cincinnati launch their career with a facsimile version of Kurtis Blow's "The Breaks" even featuring the man himself on choral duties. It's fine, but you're obviously much better off with the original. **5**

KOOL DJ EQ
Three MCs
Industry, USA
The "Three MCs" in question are Xzibit, Del Tha Funky Homosapien and Casual, but if that isn't enough to convince you this is pure class, check EQ's production – a drum beat that sounds new and funky, piano samples mixed up with sinister synth and cutting from the toppermost top drawer. **9**

NATURAL ELEMENTS
Bust Mine
Dolo, USA
Latest from Stretch Armstrong's label comes from the phenomenal Natural Elements crew. What's their secret? Deep, dub-influenced basslines, musical immediacy and a variety of voices who can convey a sense of urgency without resort to shouting. Grimy and verging on cliche yet strangely moving. **8**

ABSTRACT RUDE & TRIBE UNIQUE
My Experience Is . . .
Big Dada
One of the LA Underground's finest, Ab Rude brings you deep, soulful, conscious grooves and quirky delivery as he represents life out on the Left Coast without recourse to cliche. **8**

LATYRX
Muzapper's Mixes
Solesides, USA
Delayed over here to tie in with a fresh album in the new year, the "Muzapper" EP is still out and about Stateside. This is Latyrx at their most West Coast, electrofunk-influenced, popping 'n' lockingest. And one party hearty finger in the eye of those who accuse of them of being too intellectual for their own good. **8**

VARIOUS
4 X 4
Hombre
Bristol's newest label brings four tracks from four different crews. Onecut are all freeze frame junglist sub-bass, the Sicilian contributes a hard break and string cut-ups, Nex Level go all soulful and Bodyrock turn in a b-boying epic. Oh Yeah. **7**

MASS INFLUENCE
Life To The MC
Elemental, USA
Straight out of Atlanta (slowly transforming itself into a hip hop powerhouse), Mass Influence produce a mellow, reflective, East Coastish sound – waves of piano lapping against beatbox squirts – and complement it with intelligent vocals. Very smart. **8**

PARADISE
Boomerang
Fas Forward
Mean 'n' moody, Fas Forward's latest single ups the crime ante, "Boomerang" being a Mobb Deep-meets-Wu Tang affair, rhymes spat from the side of the mouth over some falling Godfather melody. Spooky. **7**

RAW TRIBE KILLAS
Ill Europeans EP
Raw Tribe
Straight outta Brighton, the Raw Tribe Killas are coming up with hard hitting British hip hop very much in the tradition. "Evolve" contrasts the different rhymers' styles nicely and "Odemagwan" brings through the reggae thing strongly. **6**

JEEP BEAT COLLECTIVE
Return Of The Wildstyle Beatfreaks EP
The Ruf Label
JBC are back after a fairly lengthy sabbatical with more of their stinky-humoured cut-ups and neat scratch work. What you get for your money is about three hundred excursions on the version plus a collection of samples on which to try out the Jeep Beat's tricks. Ho ho. **8**

MOOD
Secrets Of The Sands
white label
Odd odd odd. Take a white label with the most basic of information on it, cut a latino-meets-Funboy-Three chorus onto it and then get a couple of clever mutterers to wank on about conspiracy theories, the millenium and all that tosh. Good good good. **8**

ACEYALONE
Faces
Project Blowed, USA
The Ace One returns with three tracks of pure, unadulteratred, silky class. With production from the highly estimable Cut Chemist, Aceyalone goes a little introspective on his audience, but once again adds weight to the claim that he's one of the best MCs in the world. **9**

WILL SMITH
Just Cruisin'
Columbia
Solid gold superstar Will Smith, in case you've forgotten, used to be a talented if commercial rapper known as the Fresh Prince. Now he's... just cruising. But it's funny to hear him putting on a deeper voice. Barry White he certainly is not... **3**

GREEDY FINGERS
Themes 9000
Greedy Fingers
Greedy Boy and DJ Grazzhoppa return with an EP bursting with a mixture of varied beats and cutting. "Theme 1" is all electronic sparseness, then you move through a little mellow funk to Grazzhoppa's sharp scratches on "Megatron". Flip over and the journey continues. So just who ate all the pies exactly? We should be told. **7**

CHOCLAIR
What It Takes Remix
Knee Deep, Canada
An extremely sharp little remix which is slightly marred by a pressing error at the start. But if you missed it first time round, this sparse vibes and sub-bass take on the original will show you why people are getting hot under the collar about the patisserie man. **7**

albums

VARIOUS ARTISTS
RapEssentials Volume 2
Beat Factory, Canada
An overview of some of the up-and-coming talent on the Canadian scene, "RapEssentials" features sixteen tracks by sixteen different artists. It would be highly surprising if every single one was brilliant, but there are nonetheless some fine performances here and a good proportion of tearing female MCs. **7**

WITCHDOCTOR
A S.W.A.T. Healin' Ritual
Universal
Latest up from Atlanta's Dungeon Family (the loose collective centred around producers Organized Noize), Witchdoctor talks about his life on the streets in that melancholy-yet-funky ATLian way. His main claim is that he sounds different on nearly every tune, and that and the stately pace give this record its distinctiveness. It's not a patch on Goodie Mob, but ain't at all bad. **7**

LL COOL J
Phenomenon
Def Jam/Mercury
There's a simple equation with LL albums – good tracks over cack tracks. This one works out about quits (just), partly for the amusement factor of the pudgy Gap-wearer still selling himself as a sex god. Still, he's made a lot worse. **5**

VARIOUS
Bomb Worldwide
Bomb, USA
The Bomb's Dave Paul continues his obsession with hip hop as a planet-wide phenomenon with this collection of material from the States, Canada, Germany, Britain, Australia and Japan. It's hip hop-obsessed, skills-based stuff that shows, once again, that beneath the commercial hype there are always people whose first loyalty is to the culture. **8**

ULTRAMAGNETIC MCS
Critical Beatdown
Next Plateau/Roadrunner
It's actually been available on import vinyl for some time, but Roadrunner have now stuck this classic album on CD so those that don't know can catch what all the fuss has been about. If you don't have it, have lost it, or just haven't listened to it for nine years, dig out "Critical Beatdown" and revel in the Ultras doing it like only they could. Utterly seminal but still exceptionally fresh today. **9**

state of the nation

To the home of Mounties and maple leafs we go, in search of Canada's renewed hip hop scene

THINK that the Dream Warriors were the only Canadian hip hop act ever to break out and make a mark worldwide? Prepare to change your mind. As Dave of up-and-coming hip hop label Knowledge of Self points out, "right now we're at the highest point so far for hip hop. And it's all independent.

"The whole urban scene in Canada is funded by the independents. Majors have no say whatsoever."

This has led to a broad scene in Canada with producer/rappers leading the way. In Toronto itself, artists like Frankenstein (on Knowledge of Self and with his new "UV EP" due soon) and the Figures of Speech crew (Saukrates, Choclair, Kardinal Offishal and others) are leading the way. Saukrates has caused considerable excitement on the underground scene in the States, while Choclair has performed on Stretch and Bobbito's show in New York. He's also won a Juno award (a Canadian Grammy) for best rap recording and his production partner Day is turning heads, too.

Out in Vancouver, the Rascalz (pictured) are making a reputation with a harder sound, though still very East Coast-influenced. Their Figure 4 label now has a deal with BMG Canada, while Toronto's Beat Factory are putting out strong compilations through EMI. The main star to emerge from Canada's other big city, Montreal, is Kid Koala, the fresh-faced turntablist now accepted by the likes of Q-Bert and signed to our own Ninja Tune. Other DJs tend to concentrate on rocking parties. One of the best known is DJ Mastermind, who has a popular radio show on Energy 108FM. But Saturdays between 1am and 4am, Toronto's hip hop community check for DJ X on college radio station 88.1FM.

"The scene two years ago was about releasing singles," Dave explains. "The scene last year was about releasing singles and doing shows. The scene now is about releasing albums. So it's starting to pick up real lovely. And I don't see any stop to that".

Rascalz

also released

singles

LL COOL J – "Phenomen" (Def Jam)
JUNGLE BROTHERS – "Jungle Brother" (Gee Street/V2)
KALEEF – "Sands Of Time" (Jive)

albums

REDMAN – "untitled" (Def Jam)
VARIOUS ARTISTS – "Soul Food" (Arista)
GRAVEDIGGAZ– "6 Feet Deep" (V2)
VARIOUS ARTISTS – "Money Talks" (Arista)

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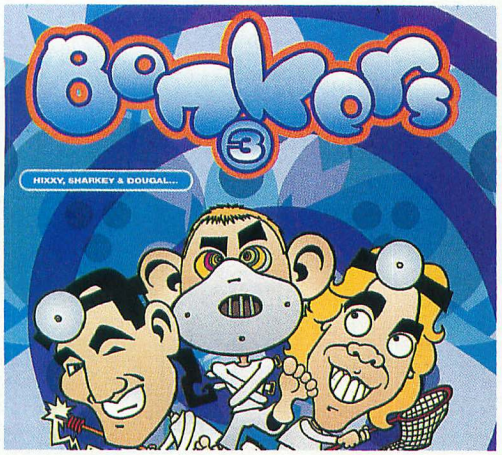
Key 10=Everest 9=H2 8=Kanchenjunga 7=Kilimanjaro 6=Mont Blanc 5=Eiger 4=Ben Nevis 3=Snowdon 2=Scafell Pike 1=Tryfan 0=Primrose Hill

hard core

trainspotting

Reviews by Slipmatt

HIXXY, SHARKEY AND DOUGAL
Bonkers 3
React
vital release
The third in the massive "Bonkers" series definitely keeps up the quality of the first two. Tracks include a remix of "Together Forever", "Return To Toytown", "Cloudy Daze" and a remix of "Steamtrain". The mixing is spot-on all the way through, which makes the latest "Bonkers" an album shining so much brighter than the rest of the field. 10



singles

FADE & MELODY
Is This Love
Essential Platinum
A very sparse intro of kick drum, hi-hat and clap, and then the Amen break joins in. The first breakdown sounds quite familiar with a good selection of interesting techno sounds which move swiftly on to the vocal section which also sounds familiar, back into more techno sounds and then vocals to round off a simple but effective track. **7**

PAULO
Uprising Anthem
Uprising
A very simply bouncy hardcore number with an extremely catchy riff that literally everybody will recognise. The percussion is easy and so are the stabs, but it's one of those tunes that will get any hardcore raver jumping. Just go to the excellent Uprising events in Sheffield and you'll be able to check out the response to this one for yourself. **9**

DEMO & MICKEY SKEEDALE
Come Together
Vital Element
The first release for DJ Demo's new flagship label and what an excellent release it is with, Class A production and seriously good vocals. The percussion is crystal clear with a rolling Amen breakbeat and the music is intelligent with a nice touch of class. Tucked away somewhere in the middle is some wrenching bassline and funky break programming. Can't wait 'til the remix turns up. **9**

VINYLGROOVER FEATURING LENNY
Feels Like Magic
Alpha Projects
A big sound here as usual from Vinylgroover with a hard edge and all the right catchy stabs and synth sounds to work around a vocal, plus loads of energy from start to finish. The flip side is a trance cut by M-Zone and Fade. **8**

TECHSTEP
World Of Make Believe
Techstep
Back to the old school rhythm of percussion and breakbeat here with strange effects on the vocals and uplifting strings. The acid breakdown is what stands out with an effective tempo change. **7**

THUMBS UP
How Low Can U Go
Thumbs Up
Full-on energy all the way with this one with its offbeat bass and some great effects. The first breakdown is in a house style with pumping acid and constant strings. Timestretched Public Enemy vocals link into a full-on piano line guaranteed to raise those hands. A definite crowd pleaser from start to finish. **9**

SY & UNKNOWN
Dream Surprise
Maverik
Sounds like Sy & Unknown from the first bar of the first riff of the intro which builds with vocals and drums. A quick pause and then bang, we're off with stabs and bassline. The main hook is a catchy horn sound which contrasts well with the rest of the track. Good production with a hard edge. **8**

DJ ECLIPSE
Ultraworld 5
Bonkers
Yet another top quality futuristic tune from Sharkey's label with top techno stabs, heavy effects and a Bonkers-style arrangement. Tranced-out synths make this different from the average happy hardcore with some good key changes and vocal inserts. **7**

DJ RUSH
Overdrive
Krafty
An ultra-clean futuristic sound with a slightly slower tempo than average but with a funky beat and bouncy bassline. The acid kicks in and then a constant aeroplane type sound similar to the classic "Tronik House" bass sound. No real main hook but an interesting journey through sound. **7**

THUMBS UP
Show Me The Way
Thumps Up
Another stomper from Thumbs Up with excellent sounds and beats including some good bongos and a rap vocal stab the same as "95 Style". The stab riffs are intense and the vocal and piano section is bright and uplifting. The arrangement is well worked with good rolls and fills to work the dance floor. **7**

DEMO, HAM & TIME
The Big Spill (Slipmatt remix)
Jal
It's hard to review your own tune, but here goes anyway. All the same elements of the tune are still there but with added production, a few new sounds, and a slightly different arrangement. The main difference is the big extra bassline which rumbles under certain sections of the beats. Check it out for yourself. Flipside is the already popular Demo remix. **8**

JHAL FEATURING LISA
Please Be Mine
Alpha Projects
Some interesting sounds feature in the percussion along with some deep stabs moving swiftly into an ultra-happy piano breakdown. The vocals are complimented by a chirpy synth line, before a stack more breakdowns with different sounds including some subtle acid noises. **6**

albums

VARIOUS ARTISTS
The Sound Of Happy Hardcore Volume 2
Rumour
It seem unusual to have a Force & Styles mix album without any of their own tracks on, but the mixing is still spot on. One CD is mixed, one unmixed, with 12 tracks, including Triple J's "Follow The Sun", DJ Slam's "Dreamin'" and Sy & Demo's "Devotion". **7**

VARIOUS ARTISTS
Hardcore Mission – A Futuristic Journey
Beechwood
A futuristic journey, this certainly comes up trumps with a combination of hardcore and hard-trance tracks from artists like DJ Energy, GBT, Slam, Ramos & UFO, Ron Vanden and many more. There's 24 tracks in all, many of them exclusive mixes. **8**

break beat

trainspotting

Reviews by Adam Freeland

JUNKIE XL
Saturday Teenage Kick (album)
Roadrunner
vital release
This isn't an underground album, it's pop, but you won't be able to ignore it because this lot are going to be huge. It's a phenomenally well produced and superbly executed fusion where Rage Against The Machine meet jungle, house and The Prodigy. Out of 11 tracks, there are three hit records here. If they work live I'd put money on them becoming massive. 10

singles

DUB PISTOLS
Best Got Better/Blaze The Room
Concrete
Call me fickle but rock guitar riffs rarely do it on dance records. "Best Gets Better" has nice beats and other elements but the guitar licks turn me off. Preferable is the deeper vibe of "Blaze The Room", especially the "Horn Mix". The Bassbin Twins remix of the former is the best, beefing up the breaks and adding in simple funky vocal snippets and basslines very much in the Twins' style. **7**

PIGFORCE
Doin' Jobz 4 Tha Mob
Island
Already released earlier this year, now re-done and fattened up with additional vocals from blast from the past Silver Bullet. The result is very Prodigy-esque. Unfortunately the tracks aren't quite strong enough for Prodigy-sized success. The Bassbin Twins get experimental for their remix with the focus mainly on the beats. **7**

BOOM BOOM SATELLITES
Rokno
R&S
Second EP from the Japanese tech-rockers who seem to be creating a storm with their live gigs around the world. The trio have coined their own organic live sound by using live drums, guitars, moogs and so on, but the production also has strong techno undertones. Different, but worth checking. **8**

UMO
Half Price, Full Value
Pharma
Some pretty heavy industrial strength breakbeats have hatched out of Germany's Pharma label since its conception. This four track EP chills considerably for some dancefloor-orientated grooviness. Nothing outstanding, but some grow-on-ya funk-fed plodders. **6**

WITCH DOCTOR
Crack Attack
City Of Angels
Glad to hear fellow label artists Crystal Method are making it big time in the States. Their latest single has been nationally playlisted and apparently is selling 10,000 a week! Witch Doctor maintains that tradition of acid charged mayhem, taking things hard yet keeping it funky with some rock solid beats. **8**

ALMIGHTY BEATFREAKZ
Sampler 3
Related
Once in a while a fresh bit of plastic find its way into your life that you feel was purpose-made for your ears. This does it for me, with its low down electrafunk bass hook, slamming drum & bass-style breaks, electro licks, chops and edits, all topped off with a hilarious Cheech & Chong sample. Wicked. **9**

CRUSTACEAN
Purple (Freestylers Mixes)
Jive
Rather unsurprisingly the Freestylers turn out another rough (that's rough meaning smooth) remix. "Just Another Stoopid, Dope Mix" opens up, then the A grade sculpted breaks fire into full flow. That said, it's the monster-sized jump-up bassline that truly kicks things off. **9**

DEEDS PLUS THOUGHTS
Television Has Been Good To Me
Sophisticuts
A four track EP from Brighton of breaks and downbeat excursions. Both break tracks "Beatnik Mack" and "World Made Up Of This And That" are worth checking. The latter is the stronger with great crashing drum breaks and a catchy hip hop vocal hook. **7**

also released

MR NATURAL – "That Green Jesus" (Critical Mass)
ENVIRONMENTAL SCIENCE – "Nonsense Pt 3" (Kickin')
MOBY – "James Bond Theme" (Dub Pistols mix) (Mute)
SPARKY LIGHTBOURNE – "Sparky's Secret" (Skint)
KINKY ROLAND – "B4" (More Protein)
ANORAK – "Manik" (More Protein)
BLACK MAGIC EXPERIENCE – "Slam" (More Protein)
PHRACK R – "Computer Deck Aid" (Fused & Bruised)
PROPELLER HEADS – "Bang On" (Wall Of Sound)
JUNKSTER – "Slide (Thursday Club mix) (RCA)
DJ ICEY – "Valley Of The Big Bass" (Tree)
KELLY REVERB – "Come Out Steppin'" (Lone Stars)

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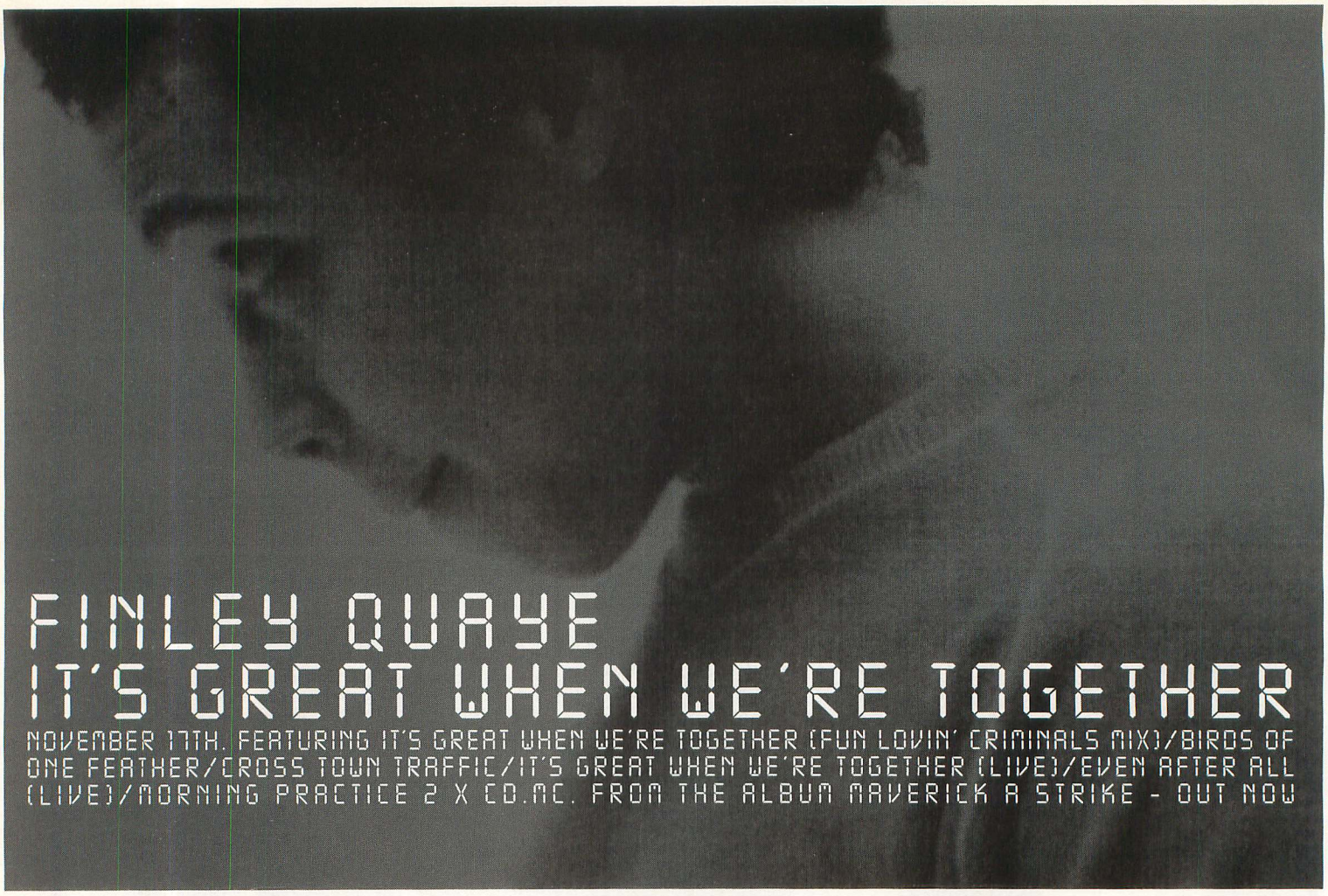
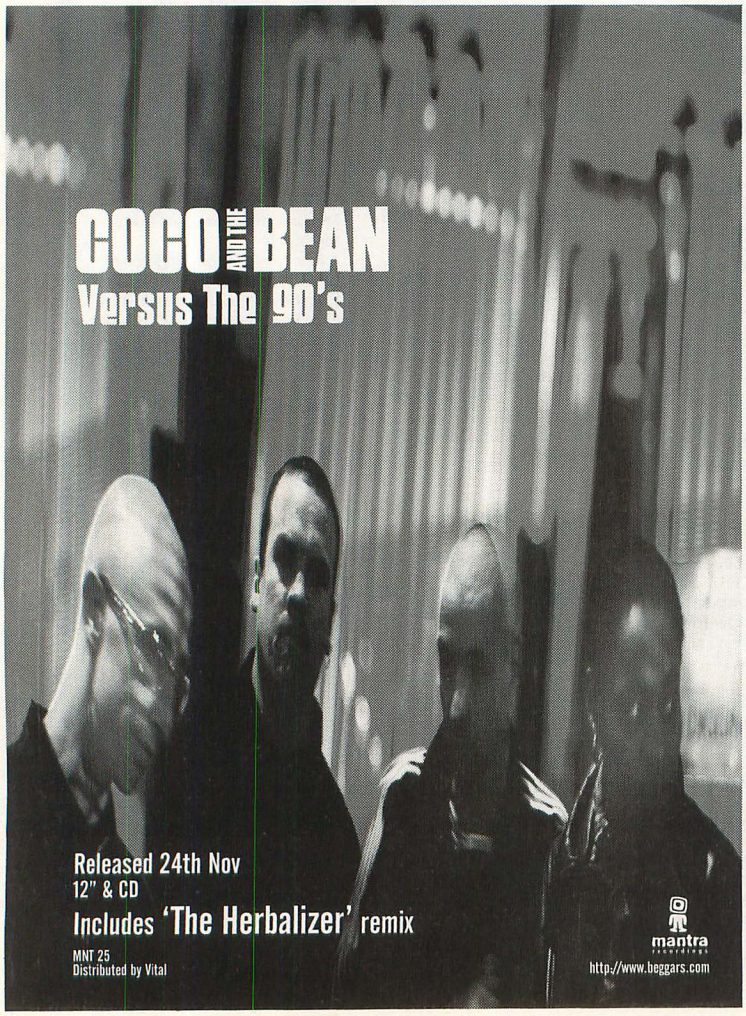
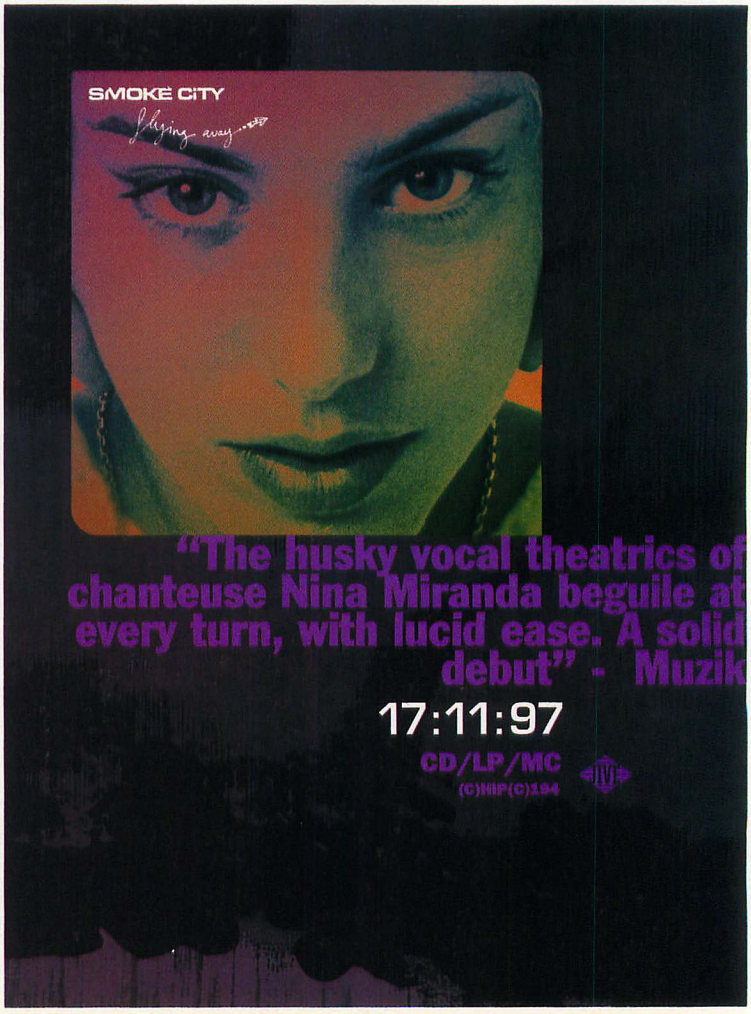

FINLEY QUAYE
IT'S GREAT WHEN WE'RE TOGETHER
NOVEMBER 17TH. FEATURING IT'S GREAT WHEN WE'RE TOGETHER (FUN LOVIN' CRIMINALS MIX)/BIRDS OF ONE FEATHER/CROSS TOWN TRAFFIC/IT'S GREAT WHEN WE'RE TOGETHER (LIVE)/EVEN AFTER ALL (LIVE)/MORNING PRACTICE 2 X CD.MC. FROM THE ALBUM MAVERICK A STRIKE - OUT NOW


COCO AND THE BEAN
Versus The 90's
Released 24th Nov
12" & CD
Includes 'The Herbalizer' remix
MNT 25
Distributed by Vital
mantra recordings
http://www.beggars.com


SMOKE CITY
flying away...
"The husky vocal theatrics of chanteuse Nina Miranda beguile at every turn, with lucid ease. A solid debut" - Muzik
17:11:97
CD/LP/MC
(C)HIP(C)194

trainspotting

reggae

Reviews by Bob Jones

SIZZLA
Praise Ye Jah (Album)
Exterminator
vital release
Just when you're starting to question the quality of contemporary reggae, along comes Young sing-jay Sizzla to take dancehall roots to another level. Whilst his tortured soul vocal style is peerless, his lyrics command as much attention. Producer Philip 'Fattis' Burrell doesn't compete either, providing instead mellow accompaniment and space to breathe. 10

singles

ROBIN & BOUNTY KILLER
Love Don't Live Here Anymore
Greensleeves
This broody lovers' remake of the Rose Royce classic is the perfect end of session dance tune. New female singer Robin provides the sexy bitch vocals whilst the granite voice of Bounty Killer again excels on another singer-DJ combo. 7

PINCHERS
Enough Is Enough
Greensleeves
The man best known for the classic dancehall hit "Bandolero" still has one of the sweetest voices in reggae. Riding Dennis Brown's "Westbound Train" riddim, this must be one of the most underrated tunes of the year. 8

albums

SIZZLA
Black Woman & Child
Greensleeves
If "Praise Ye Jah" is the album of the year so far, "Black Woman & Child" isn't too far behind. The biggest difference between the two is in the production. It's a matter of choice between Bobby Digital's versatility and Fattis' traditional vibes. The lyrics remain just as potent and the title track has to be the reggae tune of the year. 9

VARIOUS ARTISTS
The Egg Files
Universal Egg
Eclectic dub label Universal Egg returns with a motley compilation of independent British dub. Gathering some of the most creative dub of the Nineties, "The Egg Files" features a selection of exclusives, limited editions and unreleased material. Featured artists include the Mad Professor and Zion Train on this eclectic and enthralling celebration of progressive dub. 8

THE TRUTH
I & I A Deal Wid Roots
Good Times
The Truth (Kiss 100's Joey Jay, Skin and Soul II Soul's Daddae) use modern day studio techniques whilst still coming from a Seventies roots base. Many of the tracks are bass heavy on the mix, and rework old basslines such as "Earth Wind & Fire" by Augustus Pablo on the track "Renk". Wonderfully creative and open minded. 8

POWER YOUTH
Starky Banton Meets The Dub Organiser
Fashion
After the success of earlier releases "I & I Saw Dem Coming" and "Weeping & Wailing", conscious DJ Starky Banton returns with the backing of some heavyweight (and I mean heavyweight) roots riddims courtesy of the Dub Organiser. A unique piece in that such heavyweight roots never usually chaperone a vocalist. A very, very bold record indeed. 8

WINSTON RILEY & THE TECHNIQUES
Techniques In Dub
Pressure Sounds
"Techniques In Dub" is a selection of dub versions from singer and producer Winston Riley's Techniques label. The album goes back to an era when there was more conviction, pride and innovation in reggae production. Not to mention the use of real instruments. A real classic. 9

VARIOUS ARTISTS
Under The Pressure
Bus Brains Connections
The first offering from Dale and Darren Nelson's newly launched Bus Brains label sees them accommodating a number of name brand DJs (including Mad Cobra and Ninja Man) on this one riddim album. The Shocking Vibes-style riddim track itself is nice, and the fact that the DJs chat pure consciousness is a bonus. However, there is the impression that for a whole album, it's all just a little too much. 5

in the bag

He's Kiss 100 reggae DJ JOEY JAY, and we're checking his top sound selections

THE Truth's "Forward On & On" is something coming from the original school up to now really. It's a blend, plus the bassline was based on a well known Erykah Badu track ("On & On"). It's just that combination of the jazz bassline. . . but it's traditional steppers. This one's a DJ tune, Sizzla's "Praise Ye Jah". It's just the way that Phillip 'Fattis' Burrell in Jamaica mixed it. It's still got that traditional feel, but it's modern. So they're not following the usual drum patterns. It's riding on, rhythmistic. Wayne McArthur's "Dancing On A Rainbow" was produced by himself with Rasta Disciples. He's from Luton and the way he's mixed the tops and the bass, it's crisp, crisp production. His voice is not 100 per cent, but the production of the tune makes it very modern. The way the tops section and that was mixed, it was like a tambourine like Tubby's. He's done it well. I like "Freedom Of Speech" by Yellowman, believe it or not. It's a Jack Scorpio production. Well, Yellowman's decided to talk some sense and it captured me. The riddim is not bad either. Before he was 100 per cent on the women tip, but now I think he's probably come to some realities because he's been sick. Y'know people always do when they become cynical – they start talking the right words. The final one I'd choose is called "Jah Pretty Face" by Culture. It's just Bingi. Me love me drumming and chants. It's just the way Joseph Hill kinda sings along. It has a sing a long melody with the Bingi riddim.

Catch Joey Jay's show on Kiss 100 every Sunday 6pm to 8pm. The Truth's 'I & I A Deal Wid Roots' is out now on Good Times

CHECKLIST
THE TRUTH – "Forward On & On" (Good Times)
SIZZLA – "Praise Ye Jah" (Exterminator)
WAYNE McARTHUR – "Dancing On A Rainbow" (Moon Wave Music)
YELLOWMAN – "Freedom Of Speech" (Ras)
CULTURE – "Jah Pretty Face" (Ras)

trainspotting

soul

Reviews by Derek A. Bardowell

VARIOUS ARTISTS
A Taste Of Internal Bass (Album)
Internal Bass
vital release
From a humble beginning two years ago, this Surrey collective have proved you don't have to be part of the UK's in-crowd to produce quality black music. This compilation is a superb hybrid of jazz, funk and soul that deserves bigger things. Faultless. 10

singles

HINDA HICKS
I Wanna Be Your Lady
Island
Well, well, well, this young voice is certainly going to give the Americans some competition in the slow 'n' low r&b stakes. UK-born and undiscovered 21 years old, the bottom line here is that for a young siren, Hinda can wail alongside the best of them. Arrangement is as you'd expect, raw, slow and to the point. But then again it's today's code of the streets. Awesome is one word that definitely springs to mind. 9

JOE
The Love Scene
Jive
Intro sounds like the Isleys (no bad thing) then it proceeds into r&b cliches on "Sipping Champagne", "Steamy & Blue" and "Let The Foreplay Begin". It all looks, or rather sounds like a storyline from some dodgy film on the adult channel. R&b is pure sex and we all know sex sells. But it all seems too crass, not subtle enough, too full in the face. 8

LUTHER VANDROSS
I Wouldn't Let You Do That To Me
Epic
This guy has so much to give, yet sometimes he's produced with as much feeling as a wet lettuce. No content just full of nothing. But put him alongside Jam & Lewis, those two with their fingers on the pulse, and the result is credible. Not absolutely stunning but enough substance to make you smile. 7

LISA SHAW
If I Could
Sirkus
This is truly special, one of those songs that you only get to hear every once in a while, where all the ingredients are measured carefully and put into the mix to create a meal of stunning proportions and one that leaves a pure taste in your mouth. One of the most haunting slabs of soul food I've tasted in a long time. 10

albums

YVETTE MICHELE
My Dream
Loud
R&b divas seem to grab a spotlight every other day. Is there some factory turning them out with those whining unsoulful lilts to their vocals? Well, even this head hasn't stopping nodding in appreciation of Ms Michele, whose vocals are top of the tree. With Flex on production, the sound is so ruff 'n' tight, this is undoubtedly a real force to be reckoned with. 9

MANNY
Voice Of Cuba
Mr Bongo Recordings
With Nu Yorican Soul being the in-flavour on our dancefloors last summer, to get down with a true Cuba style you really have to go to Havana and sample some of that hot Latin salsa. As authenticity goes you can't get much older than Manny's latest Cuban masterpiece. It's crammed full of mambos, bachatas and all the salsa your feet and ears require. Absolutely superb! 9

RAD
Higher Plane
7 Bridges Recordings
Two years on from their first stirrings on the underground scene and RAD are still here, only this time the songs are a little deeper and the maturity shines through. To use the word lovely would be too much of an insult. Each cut follows a similar pattern, each beat is stripped and not over-produced and each song tastefully sung. 9

BRIDGETTE McWILLIAMS
Too Much Woman
Virgin
This last twelve months have definitely been the ladies' choice with the females coming through with voices of pure soulfulness and distinct individuality. One such sublime siren is Bridgette McWilliams, the daughter of that Seventies icon Paulette McWilliams and a lady whose mother's pedigree has been nurtured and preserved. This is a faultless collection of all things warm and tailored made to hit those cold wintery nights. 9

VARIOUS
Let The Minstrels Play On
Barely Breaking Even
A dip into one of jazz-dance's collectible imprints that never quite reaches the spotlight – Muse Records. As an introduction to the left side of jazz fusion you'll be extremely hard pressed to find better. Dip into Dave Pike's "Swan Lake" and you'll see where I'm coming from. A pot of gold from Grant Green to Carlos Garnett – it's for those who want to get rich quick – this is pure jazz dance for those who want to get down. 9

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trainspotting

garage

Reviews by Seamus Haji, Matt 'Jam' Lamont & Karl 'Tuff Enuff' Brown (Tuff Jam)

BLACK MAGIC
Do That Thing
Strictly Rhythm, USA/Diffusion
vital release
This extremely catchy new Black Magic single is now licensed to AM:PM's Diffusion offshoot. Earth People's "Dance" provides the main loop on the original mix with female vocals which command dancefloor action. The "MAW Mix" adds rhythmic chords and synthy stabs backed with "Da Strictly Dub". Smokin'! 10 (SH)

singles

T & A ON THE ROKZ
Take You Up
SLD, USA
The first release on all round nice guy, Ed "Gusto" Greene's label is this inspirational song which features the vocal talents of the Philly Singing Fillies. Deep, black and underground is the vibe which flows over the glorious vocal, dub and jazz mixes. Music for the mind, body and soul! **9 (SH)**

FREEFORM FIVE FEATURING CAROLINE HARDING
One Day
NRK
One of the original garage divas provides the vocals to the deep soulful production of Anu Pillai for the reputable NRK label. The original mix has a live bass led groove, subtle disco drums, warm Rhodes and would be well suited to the Guidance label. "Freeform Reform" vox and dub mixes add plenty of variety. **8 (SH)**

BIG MOSES
Brighter Days (Remix)
Sony 3
Mousse T is certainly Mr Fix It Man at the moment and he manages to turn what was a superb song and vocal into a much more club friendly mix which will give it the push it deserves. A high octave bassline and phat drums are layered by smooth pads and strings that build as the track progresses to dancefloor delight. **9 (SH)**

VARIOUS ARTISTS
DJ's DJ EP
Catch 22, USA
The second release for DJ Disciple's label features tracks by four different producers. There's the driving M&S cut "Da Beat", Disciple's melodic fusion dancer "Latin Love", 95 North's pumping bass heavy "I Need You" and the mellow, jazzy sounds of Naleem Johnson's "Kalas Paradise". An EP for the working DJ. **7 (SH)**

ULTRA NATE
Free (Remix)
AM:PM
Surely this record peaked as high as it possibly could in the national charts so why remix it now? M&S turn out a classy MFSB inspired mix which retains much of the parts and vibe of the original Mood II Swing production. But shouldn't this have been included on the original package the first time around? **8 (SH)**

KAMASUTRA Featuring JOCELYN BROWN
Happiness
Sony 3
If you like the sound of big diva vocals over a disco charged club track then you need to check this. Produced by Alex Neri in a highly polished peak time vein and sung by the ever powerful Jocelyn Brown this comes in a more soulful full vocal version and deep bass, stomping drum driven dub version for full effect. **8 (SH)**

BACKROOM BOYS
Trouble
Flatline, USA
If you're a fan of the Backroom production sound then you won't be disappointed by this sweetly snug female vocal cut. This is more energetic than their previous "Runnin'" and "Funky" releases with an Afro-beat groove driven by a repetitive guitar and bass hook. Infectious! **8 (SH)**

THIRD EXIT
Da Chant
Catch
We can't really give this a score because it's a follow-up track collaboration between ourselves and good friends Banana Republic. This time round, we've taken a more tribal groove to the underground circuit which we reckon will work with all types of crowds in and out of the garage scene. **(TJ)**

DEPARTMENT OF SOUL FEATURING TONEY JONES
Love Will Find A Way
Narcotic, USA
This follow up to "Stand Up" is equally as powerful and the L.A. production duo Deep Swing create a tuff industrial-fuelled jerky synth type groove that avoids the cliched garage format that America's been churning out for far too long. Strong vocals delivered with conviction by Jones make this a must. **9 (SH)**

THE FUNKJUNKEEZ
Got Funk?
Strictly Rhythm, USA
vital release
This tune is PHAT, PHAT, PHAT. Roger Sanchez is the man behind it, mixing his own funky flavours with a British underground feel. This one is going to tear it up. 10 (TJ)

ROBBIE CRAIG
We Can Make It Happen
Public Demand
This tune has been revisited by New Horizon. Their unmistakeable drums and fat bassline combined with Robbie Craig's excellent vocals make for a simple but effective remix. **8 (TJ)**

DAJAE
Fun
Subliminal
Eric Morillo has a brand new label and has very wisely signed Chi-town's Dajae. I've only been sent one mix on a cassette but I can tell you that this uplifting club gem has been produced by Eric, Jose Nunez and DJ Sneak in a classic party vibe. Strong vocal and production, *full* review next time round. **9 (SH)**

ALEX P SUTER
All Night Long
Hipbone
This US production comes in four mixes with New Jersey producer Filthy Rich giving us the best of the bunch. This will appeal to the more adventurous of DJs on the London garage scene who love their vocals but want to still keep it underground. **8 (TJ)**

THE BRAND NEW HEAVIES
You've Got A Friend (Remixes)
ffrr
Keeping to their usual high standards, The Brand New Heavies provide us with a package to appeal to all. But it's Booker T's UK garage remixes that stand out as having much more of a dancefloor feel than his normal smooth production. **9 (TJ)**

M-DUBS
Over You/Breakbeat Mix
Media Records Promo
First played this mix at Sun City and it went down a storm. Rewinds were in demand (which are few)! The mix is simple, repetitive but very infectious, showing that you don't need complex production to create a good track. **6 (TJ)**

D.S.K.
What Would We Do (Clay & Dellers Dub)
Fresh Promo
Clay & Deller breathe new life into this old classic with smooth as a baby's bottom skippy drums, a driving organ riff which pushes the track along nicely and the extra touch of the psycho Rhodes sweetening the track. Also, check out Grant Nelson's mix. **8 (TJ)**

NOVA
There it Goes Again (Twyce As Nyce Vocal Mix)
Sweat
This track gets straight to the point with its gi-normous drums and a vocal scat hovering over the beats. This is definitely a mover with its bouncy riff and slow pads. In a word, ruff! **9 (TJ)**

ULTYMATE
Need Good Love (Todd Edwards Mix)
UVM
Going back to basics, Todd fires up this one, forthcoming on our label, Unda-Vybe Music, giving it a funky disco lick with his usual eclectic mix of samples, all skilfully fused together to create musical art. Much respect from Tuff-Jam! **9 (TJ)**

needs must

The things that ADEVA, the diva par excellence and lady responsible for such classics as 'Respect' and Paul Simpson's 'Musical Freedom' simply couldn't live without

My Son
He's my spirit and heart, he's 14 and his name's Parris. Whenever I'm not on the road, I spend most of my time with him.
Money
You need money for survival and power.
Love
There'd be an awful lot of hate in this world if it wasn't for love.
Rice
It's a family tradition. I've been eating rice since I was one year old and have never looked back!
Ten black pairs of g-strings
Because it's about time they made g-strings for big girls. They're so comfortable and sexy, I can't be without them.
My collection of old r&b and jazz records
They give me inspiration and get me going. My records bring me out of blue moods and into pink moods, especially my Phyllis Hyman collection.
My minimiser bra
My breasts are so big I need something to tie 'em down and when this came along I thought whoever invented it knew what they were doing!
A teddy bear named Mo Better
He gives me comfort when my boyfriend's not there, I snuggle up to him and use him as my security blanket.
My silver and shades collection
I'm so into silver at the moment. I used to be all gold but I love the way silver tints on my complexion. I also love collecting shades from all over the world, I've got around 100 pairs so far.
My boyfriend's penis
It's so good, unbelievably good. I've never had it so good! [giggles uncontrollably]

'New Direction' by Adeva is out now on Distinctive

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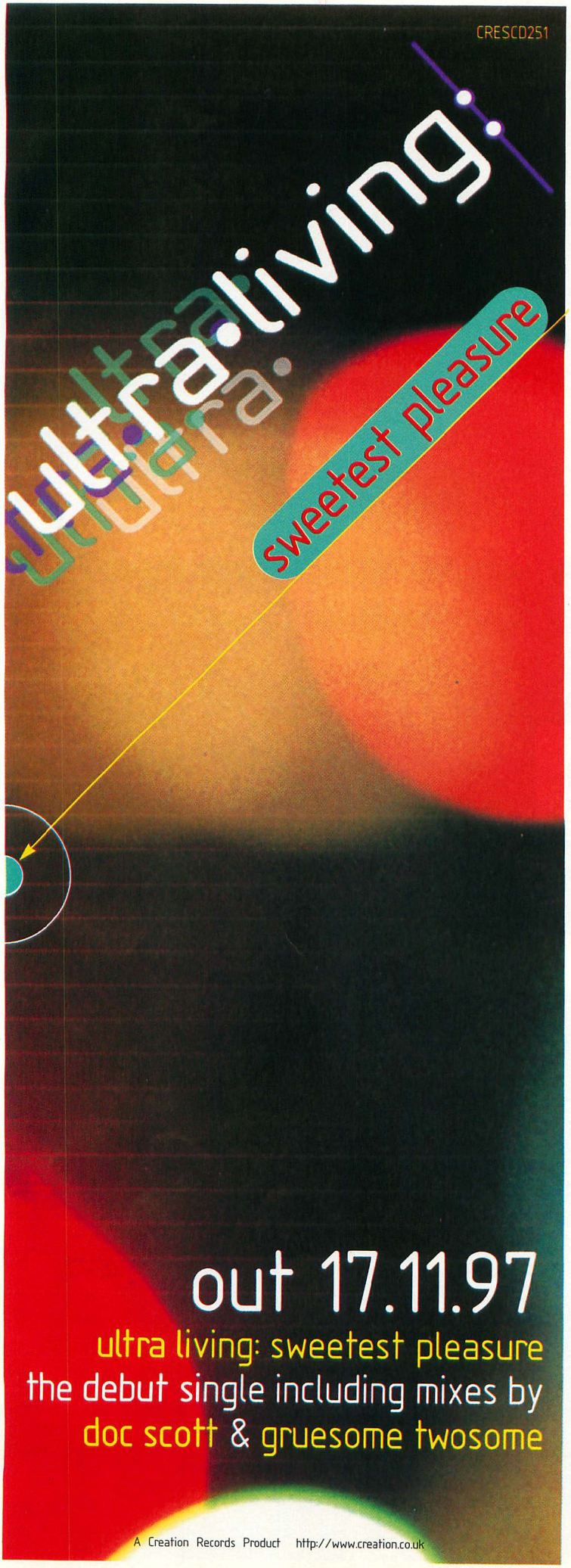

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P

Paul Van Dyk

UK dates

FRI , 10 Oct
The Gallery, @ Turnmills, LONDON

SAT, 11 Oct
Cream, LIVERPOOL
(5th Birthday Party)

FRI, 31 Oct
Fantazia @ G-MEX, MANCHESTER
(mit Carl Cox)

SAT, 1 Nov
Radio 1 - Sound City, OXFORD
(mit Pete Tong)

FRI, 7 Nov
Sublime, EDINBURGH
(mit Nick Warren)

SAT, 8 Nov
Lush @ PORTRUSH, N.IRELAND

FRI, 21 Nov
Sugar Shack, MIDDLESBORO'
(Renaissance)

SAT, 22 Nov
Cream, LIVERPOOL

SUN, 23 Nov
Meltdown @ Turnmills, LONDON

SAT, 6 Dec
Golden, MANCHESTER
(Stress Records)

SAT, 12 Dec
Ministry of Sound, LONDON
(Renaissance)

SAT, 20 Dec
Temple, DUBLIN, N.IRELAND

from the album:
'Seven Ways'
DVNT14CD • 14LP

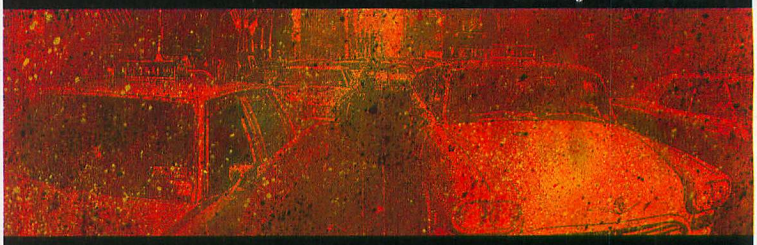
NEW single

Words

mixes by Curve, Qattara, Mana and PvD.
All formats include "**Moonlightning**" -
a new track from **Paul Van Dyk**.

DVNT26X • 26CDS • 26CDR

witchman : heavy traffic



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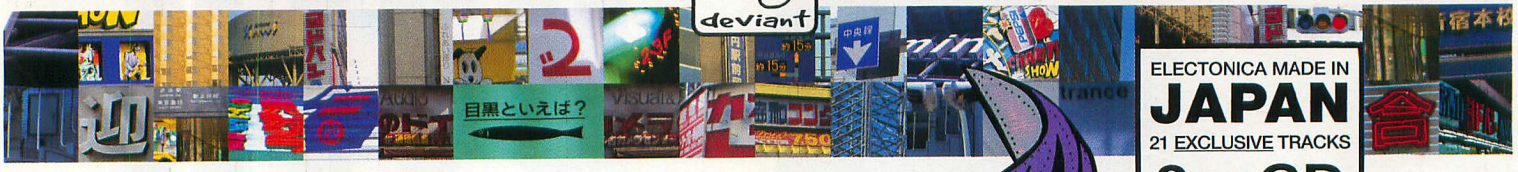
2.bullethead 8.20	2.primal skin 5.23
3.heavy mental 5.55	3.offbeat 10.24
4.bone music 7.38	4.arcane radio 8.07
5.amok II 5.27	5.red demon loco 9.59
6.chemical noir 12.59	6.offworld (fire mix) 10.41
7.kada nostra 5.54	7.hand of god 9.58
8.light at the edge 14.07	8.destiny 9.43

DVNT27CD - 27LP

deviant



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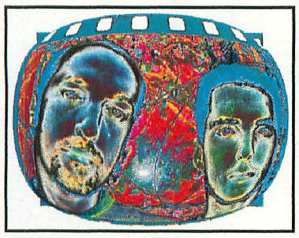
hardbag

Reviews by Joey Bolsadura



DA JUNKIES
Want You
Tripoli Trax
vital release

Junkies Micky Shiner and DJ Ziad get all ruff 'n' tuff on a hard US ghetto house trip. Their third outing on top imprint TT sees the boyz massage an Armand Van Helden-style pumper into priapic proportions, before climaxing with a quick lick of flip "Get Wicked". You'll want a few goes on this one before wiping up the warm porridge. Fierce. 10

singles

PF PROJECT
Choose Life
Positiva
It was only a matter of time before someone took Ewan McGregor's opening monologue from "Trainspotting" and laid it over a pumping house groove. That "someone" was Jamie White and Moose, and between them, they've created one of those tracks you're destined to hear *ad nauseum*. Choose moderation, DJs, pur-leese. **8**

BEATNIK
From The Dizzy Heights Of Love
Cheeky
Hand the boy Rollo a demo cassette in a club, give him a wink, and who knows what might happen? Young Beatnik did just that and secured an old-skool style release on the imprint. For a fiercer kick up the jacksy (or is that Jap's eye?), check out Distant Drum's reworking. Tuff. **7**

COMIX
I Need Ya... Humm
Malarky
"I Need Ya... Humm" was Number One on the Belgian dance chart recently and now this carefully crafted breakbeat-progressive track gets its full UK outing with retouchings from the excellent Hybrid posse. Nice and chunky, with curves in all the right places. Spin the decks, and oil yer pecs. Gorge. **7**

POPPERS
Every Little Time
VC
Flip the lid and queue up for a snort of Baby Blue's (Tin Tin Out) nu-NRG mix of this Urban Hero cut. Greenlight and Quiet Storm provide more banging mixes for straighter floors, but whatever your inclination, this reeks like a hit to us and we've even got the yellow thumbs to prove it. **8**

K-GROOVE
Starburst
Juice Groove
Sparky Marky Moore gets his mitts on this quirky groover from the "Voodoo Ray" label stable and whips it into shape with a pumpin' Seventies groover with string hooks and tribal chants over the top. Should be massive if the Juicers have squeezed the right distribution deal. **8**

SOUL D'ZIRE
Seasons Of Love
White
What is that gorgeous Lewis Dene like? Not content with producing Danny Rampling's Radio One show and knob-twiddling Pump Friction's Billboard Dance Chart Number One smash "That Sound", he's massaged a Steve "Silk" Hurley stunna into the realms of the divine. Scorchin'. **9**

DJ DERO
The Horn
Manifesto
28-year-old Dero has been giving clubbers in his native Argentina the horn for quite some time and now it's the turn of UK groovers. Four pumpin' mixes make this Fresh Fruity-esque work-out a must-spin slice for happier floors everywhere. Rather nice. **7**

JON THE DENTIST
Shindo
Additive
Harder than a donkey's dick and twice as satisfying comes this spectacular trancer from Hippo resident Jonny. DJ Misjah of "Access" fame serves up a pumper for rulin' floors, while the sublime "Dexterous" reworking completes the package. Fuck-me fantastic and quite unmissable, you may conclude. **9**

VICTOR CALDERONE
Beat Me Harder
Eightball
Tut tut! What is Victor like? He's back after "Give It Up" with a tuff 'n' nasty workout aimed at S&Mers and D&Gers alike. Massive with Junior Vasquez and Danny Tenaglia, who've caned this on acetate since day one. Spin and grin, girls! **8**

S-CLUB
Lexicon Fusion
Suburbia
Plastic City's offshoot imprint serves up a trashy disco number with chugging percussion and the phattest of basslines. Flip "Club Confusion" winds through funky breaks and cool synth lines before exploding into a disco-house supernova. Tasty. **7**

WHITE TRASH
We Need Each Other
Additive
Top jocks like Steve Thomas has been throwing this big-beater into party sets for some weeks now, with unpredictably awesome results. The work of Craig Limech and Dino Lenny, give "We Need Each Other" a whirl if you fancy a taste of something deliciously different. A real winner for dinner. **7**

KARLTON
Terrordome
TEC
Karlton has been resident at DTPM for the past four years, prior to that he spun at E-Werk, Trade and Pride. With a CV like that you know you won't be disappointed with this stonkin' slice of tough house. Big with Jon The Dentist and all the usual suspects. Quality all round. **8**

GRANDMASTER FLASH & MELLE MEL
White Lines (Don't Do It) (Remix)
Sugarhill/Deepbeats
The *"million magic crystals, twice as sweet as sugar"* classic gets retouched by New Yorkers Davidson Ospina and Kid Chris for a Nineties club audience. Only slightly less ironic than the Duran Duran version, one might conclude. Snowstormin'! **8**

SIMONE JAY
Wanna Be Like A Man
Virgin
Couldn't get away from this in Sitges last summer, and now the Euro-garagey groover has invaded the UK's shores with mixes from Stonebridge to complete the package. Will break the Top Forty or I'll start shaggin' Slipmatt to the sounds of happy hardcore. Tut! **7**

MO & SKINNY
Relentless
Subversive
Head straight for the Burger Queen mix where the Scot jocks with a penchant for camperie take a cool cut deeper and harder with quite spectacular results. The original is an interesting melange of house and beats, by the way. **7**

albums

VARIOUS ARTISTS
Deeper Shades
Hooj Choons
"Beachball" from Nalin & Kane, "Everytime" by Lustral and Energy 52's "Cafe Del Mar" are just three of the many gorgeous tracks on this expertly compiled and sequenced album. Less bouncy than previous Hooj Choons products, "Deeper Shades" still effortlessly pushes the dancefloor hot-buttons. Most popular with the bosh and go brigade, no doubt. **9**

VARIOUS ARTISTS
Mad About The Boy 2
Klone
The latest compilation from NRG specialists Klone catches the flavour of lesser cruising bars from Mykonos to Mitchum with its brand of campathonic jiggery-pokerie. Kamouflage's "Say What You Want" and Boys Of A New Age's "Drop Dead Gorgeous" are the two top tracks on this double CD. "Mad About The Boy 2" is for queens who still remember Ian Levine. **7**

VARIOUS ARTISTS
Access All Areas 2
Positiva
The hit factory wheel out DJ Quicksilver, Hypertrophy, Boris Dlugosch and a firmament of other stars you'll have already bought on vinyl for volume two in the series. Top marks for VFM, though, and the perfect stocking filler for younger club-bound siblings. Worth a check. **7**

also released

JANICE ROBINSON - "Earthbeat" (Manifesto)
SANDY B - "Ain't No Need To Hide" (Champion)
KGB - "Scorchio" (Tripoli Trax)
DJ X-CITE - "X-Hale" (Metropolitan)
GOLD DUST TWINS - "Luver" (99 North)
LOUISE - "Arms Around The World" (EMI)
GTB - "Entropy" (Sperm)
DSK - "What Would We Do?" (Fresh)
LUCID - "I Can't Help Myself" (Delirious)

Records supplied by Pure Groove London N19 5SE. Telephone: 0171-281-4877

in the bag

The next Tony De Vit we reckon. Gorgeous RICH B opens up his magic box to let us peek inside

1. Mrs Ping And Mr Pong – "Ping Pong (Your Serve)" (Enriched)
"This one's an innovative house record which uses a ball bouncing as a percussion loop. It's set to be a hit, even if it is on my own label! I licensed it from Mighty in Germany after buying it in Tag Records on import."

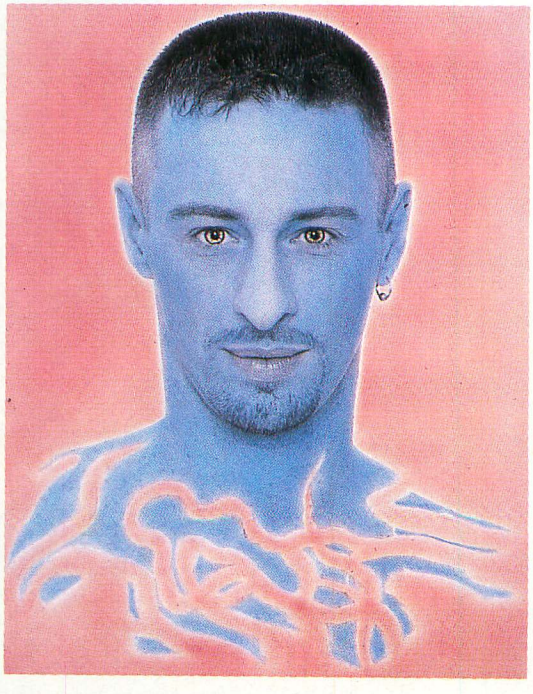
2. TR Junior – "Don't Try And Hide" (Praha)
"I don't know anything about this, but it starts as a regular hardish house tune with an enormous bassline and finishes with a funky feel which never fails to raise a cheer. This goes down particularly well at the Fruit Machine, where it has become a bit of a fave."

3. Uplift – "Dark Forces" (South Of Sanity)
"Emma and Choci's label serve up a trancey techno number that's both hard and fast... Exactly the way I like it! An inviting female voice beckons the dancefloor to join the dark voices. I think I've already joined them, actually, but that's another story altogether."

4. Loving Loop – "Listen To That Fat Bass" (Space Flower)
"There are two mixes on here. The one at 164bpm is only really useful at those exceptionally twisted gigs. The main mix at 142bpm shakes the bass bins in a more conventional fashion."

5. The Fanclub – "Rockers' Delight" (Hi-Life)
"Uplifting gorgeousness and camperie! This is very accessible but never, ever tacky, and absolutely huge wherever I play it. It's bound to be a really huge hit, and there are harder mixes in the pipeline. I'd love this one for Enriched, if you're reading Hi-Life!"

Rich B's 'The Bass Goes Boom', a collaboration with Matt Koochie, is out soon on Enriched. He's resident at The Fruit Machine, Wednesdays at London's Heaven and spins regularly at Kapow and Sherbert in London, Speed Queen in Leeds, The Chapel in Leicester, The Hippo in Cardiff, Ultra Vegas in Milton Keynes and Nice in Newcastle



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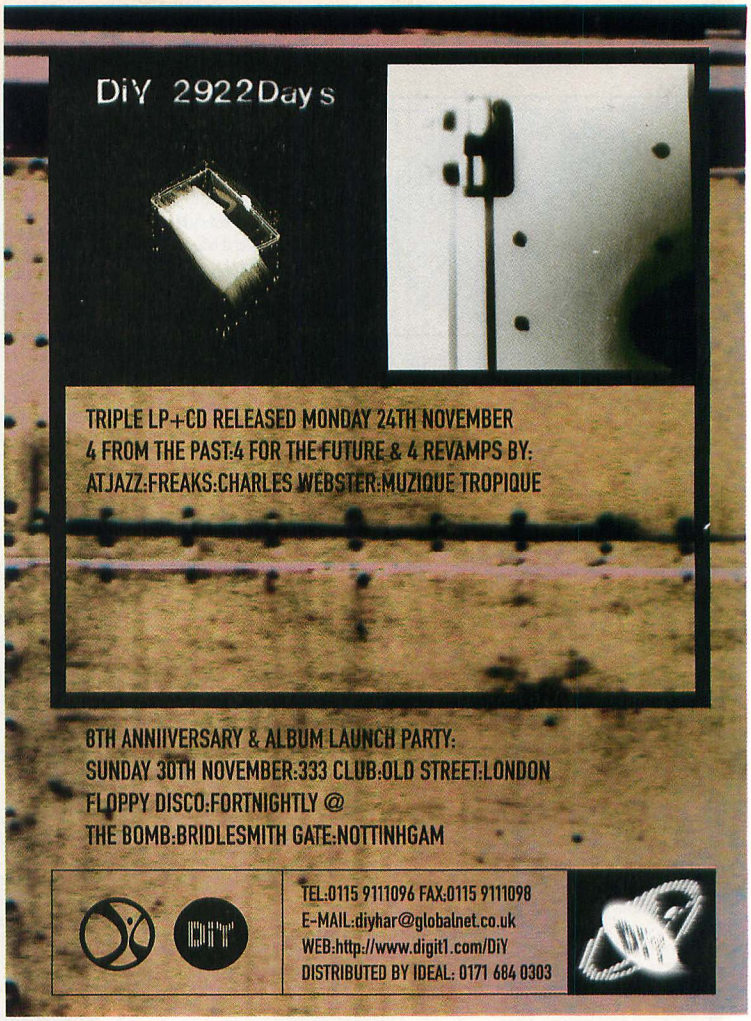

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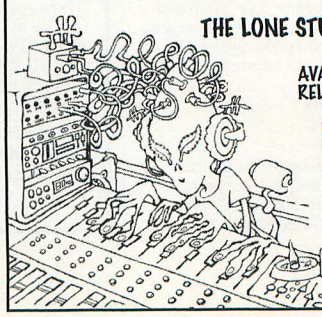

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down tempo

Reviews by Calvin Bush

AS ONE
Planetary Folklore
Mo'Wax

vital release

The jazz album that Kirk De Giorgio has always been wanting to make, his Mo'Wax debut is as steeped in the arcane rituals of jazz masters such as Hancock and Davis as it is in the sublime textures of modern electronica. Deeply soulful vocal tracks, lysergic acid jams, funky voodoo techno, cacophonous freestyle, it's not an easy listen. But persevere, because "Planetary Folklore" is an essential landmark on the jazz-techno fusion highway. 10

singles

MOOG
Moog Attacks
Dust II Dust
More inspired lunacy from the label that consistently reduces dancefloors to ashes II ashes. Best is the original, which starts out as a devilishly funky shuffler before working itself into a Pierre Henry-style frenzy of analogue shrieking. As for the Terminalhead reworking, however, they should just call themselves "Tribute To The Prodge" and be done with it. **7**

FREESTYLE MAN
Port Arthur EP
Puu, Finland
Sahko offshoot Puu continue to make a bit of a jazzy stink with more superb late night groovery from DJ Sasse, aka Freestyle Man. There's some cool house tracks too, but it's the gorgeously meandering "On Vibes" with its, yes, vibes solo which takes the prize, while "Westshore Drive" and "Vibes Revisited" are of an equally dulcet nature. **8**

MR Y
Neanderthal Man
Loud And Slow
The bastard son of Daft Punk and punk droners Suicide? "Neanderthal Man" is lo-fi, repetitive, primitive, constantly looping hard-thudding simplicity itself and still, somehow, it rocks like Jimi Tenor on amyl. All the more surprising considering it's the work of German nut-nut meister, Westbam. **7**

LE ROSBIFS
BSE Mon Ami
Push Recordings
Deranged post-mod French funk shenanigans. The lead cut sounds like a thousand John Barry car-chases compressed into one psycho track, Dust II Dust's rising star Mr Dan toughens up "Le Temps Du Fete" while "L'Untitidier" is a storming funkathon that all "Bullitt" wannabes should be driving to. **8**

FREQ NASTY
Boomin' Back Atcha
Botchit & Scarper
From a label which seems to run entirely on loopy juice, a Freq Nasty single that's as stone cold evil as it is deviant cool. Over a dull, relentlessly thudding rhythm, more alien frequencies and deranged squealing analogue pitches than are audible to human ears are sliced into the mix. It's bad like a black panther and it rules. **8**

DIGITAL SCIENCE
Snowie White
Tantrum
A brand new label and a release to treasure from a producer previously knocking out jungle for Reinforced. Orchestrated to milk maximum emotional content from soft-hearted listeners like us, resistance is hard as the beats shuffle, the dreamy strings ache and the kung-fu vocals drift into the mix. Dreamtime dopiness *par excellence*. **9**

BUCKFUNK 3000
3000
Language
Best record from Language for quite some time, this is the multi-sonic Si Begg at his very best. Unlike anything else you've ever heard, "3000" can only be described as G-Funk colliding head-on with The Electro Drummers from Planet Wibble at a downright nasty jungle club. Superb stuff. **9**

SONS OF SILENCE
Back On Your Head EP
Leaf
Three tracks of sheer brilliant loungecore-gone-bonkers from the masters of the cheeky sampledelic groove. "Bobby Dazzler" wears its influences like a cheap velvet three-piece suit, while "Moving Target" is what Austin Powers shakes to when he's on his love-pad. Shagadelically wonderful stuff from one of the best new bands this year. **9**

LE HAMMOND INFERNO
Formula 1
Bungalow

DOB
Planet Dob
Bungalow
A thoroughly bizarre new label whose every release should be filed under Incredibly Strange Music. Not everything's a winner, but check out "From Imola To Monaco" on "Formula 1" for a brilliant piece of stoopid getting fresh funky beat lewdness that wiggles its hips like a chemical prozzie. And don't miss out on the strange planet of Dob, where kooky Japanese electronica-meets-ska-meets-gentle jungle - it's a real treat. **8**

HUBBLE
Reaffirmation EP
Holistic
While The Herbaliser and The Egg simply offer up dopey, refried funk for student hoe-downs, the Holistic imprint has consistenly pioneered a whole new futuristic take. Hubble (aka the Isle Of Wight's Rupert Brown) continue that proud record with these four mutated, yet utterly live jams that freak the funk from the downright laidback to tripped-out and freakin'. **8**

THE MONEYPENNY PROJECT
Delicatessen
Pulp Flavour Recordings, France
The follow-up to the splendid harp-hop of "Clarisse", as licensed to Nuphonic, is more of the same. But who's complaining when that means gently narcoleptic dope beats shot through with golden strands of strings, gentle chimes and sparkling filaments of melody. Shounds shimply shtoo-pendous, Miss Moneypenny. **8**

FUNKY MONKEY FEAT DENISE JOHNSON
Lord Have Mercy
Funky Inc
"Lord Have Mercy", the latest outing from Soho's spiffing Monkey-man, is a return to the pumpin' indie-dance of "Escape From Alcatraz", though a little rougher than is comfortable. Flip over, however, for the sleazy *Franglais* smooch that is "Theme From Treecastle", another essential Sixties revisited moment from a producer who's got to be due the big hit soon. **7**

albums

DJ STIX
Different Worlds
Kingsize
Unadulterated, hip hop-based instrumental dope jams can be a real drag sometimes, but somehow DJ Stix has infused this debut album with enough genuine flair and stoner cool to lift it into the realms of the excellent. At times moodier than a Stegosaurus on downers, at others funky as a gibbon on a bong, it's got the suss of, say, DJ Cam but without all the minimal ethics. Check. **8**

VARIOUS ARTISTS
Beats By Dope Demand 4
Kickin'
Just when this series was fading into "just another endless compo series" oblivion, bang! Slinki Merlinki's selection covers beats chemical, big, bustin', dopey and breakin', while exclusives from the likes of (deep breath) Fatboy Slim, Meat Katie, Laidback, Tim Love Lee, Lo Fi Allstars, Mr Dan, Elite Force and more wipe the floor with the competition. **8**

VARIOUS ARTISTS
Audio Alchemy 2
Ubiquity, USA
While the first "Audio Alchemy" was a Vital Release, this follow-up snapshot of American beatnology and trip hoppery falls a little short of the mark. Best stuff is Thievery Corporation's avant-garde take on Latino, Q-Burn's ever-psychedelic beat-frugging and DJ Ming's plangent "Sugar Kane", but there's too much here which drifts aimlessly by. **6**

TOSCA
Fuck Dub - The Remixes
G-Stone, Austria
Tosca squeeze the final juice from the seemingly never-ending orchard of "Fuck Dub" remixes with a CD that includes not only all the original, four-volume remix EPs but a few extra from Gambusa and Auinger. Top marks especially to Pork's Baby Mammoth and somebody called Daniel Haaksman. **8**

KID LOCO
A Grand Love Story
Yellow, France
An utterly sublime debut album from a French producer who's clearly been to visit Lady L'Amour more than is proper. Soaked in the sweetest soundtrack balms and sculpted with an attention to emotional detail that would shame most, the Kid's giving those Air boys a serious run for their money. Miss at your peril. **9**

MAD DOCTOR X
Picnic With The Greys
Freskanova
Coming on like a cross between DJ Food's earlier "Jazz Brakes" series and all those classic Mark The 45 King breaks albums, Mad Doctor X is actually Jason from the Blapps Posse diddling and doodling all over crush-heavy breakbeats. Rapping, freestyle jungle, jazz freeforming – it's all there. Looks like Kool Keith's got an equally certifiable brother of hip hop. **7**

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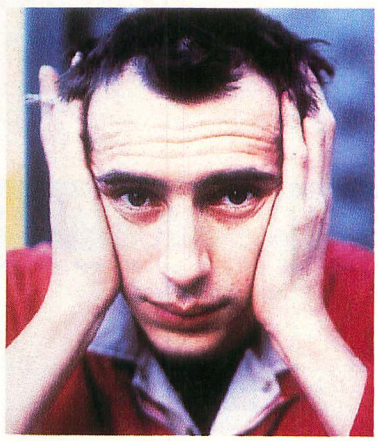
state of the artist

Last of the international playboys? Or just a sleazy Frenchie out for leurve and lay-deez? Dim the lights, please. It's KID LOCO



SERGE Gainsbourg? An uncouth foul-mouth with all the charm of a slug in a dinner jacket. Casanova? Jumped-up historical figure who was probably invented by some Lady Muck as an excuse for not bedding down with Lord Muck on a nightly basis. Kid Loco? Ah, now you're talking.

A fragrant stroll through the apparently crazy one's debut long-player "A Grand Love Story" and if this man's strike rate with the opposite sex is as successful as his music is at seducing you into a state of sensual bliss, well, the rest of us might as well give up right now. So, Kid Loco, are you the incurable romantic that your album would have us all believe?

"Well, I do the cooking at home" is the somewhat disappointing answer from the 43-year old (!) producer. "That's my way to be a lover. I don't like flowers or chocolates. But champagne? Yes. Last week, when I received my finished CD, I gave my girlfriend a copy with a bottle of champagne."

Should she want to chose just the one item to save for future investment, she'd be strongly advised to go for the album. In spite of his punk background running one of France's premier Seventies and Eighties punk labels, Bondage, these days, Kid Loco's reinterpreting the sophisticated sound of the swinging Sixties with audacious panache. And that punk background?

"I know the album's not very punk, but to me punk is more of an attitude. Sampling is a punk thing to do and the album's mainly samples".

The ultimate seduction tool, tunes like "Grand Love Theme" and "Alone Again So" are almost drunk on their own swooning wooziness, a combination of classic Gallic chic with Loco's love of 1967-73 psychedelia. Hence (like fellow Parisians Air) the rather timeless sheen to the whole project.

"It's music you can listen to when you're in bed with your girl" claims Loco, a trifle bashful.

And it's a lot less messy on your MIDI than Spanish Fly or Rhino horn too.

Kid Loco's album 'A Grand Love Story' is released this month on Yellow/east west, France

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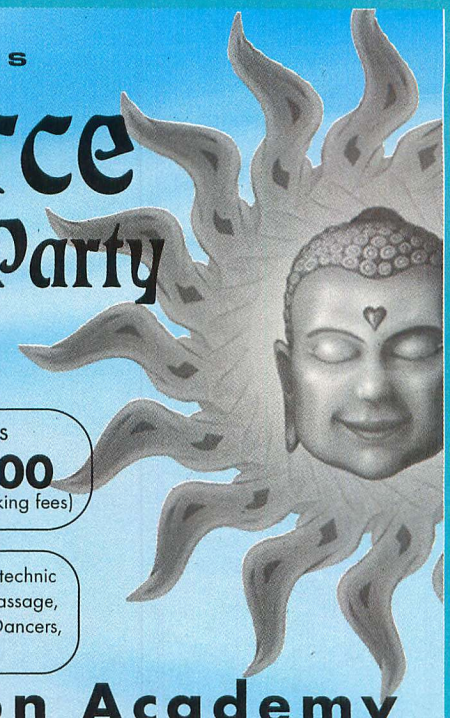

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Dear Daniel, The response from our first classified advertisement in Muzik Magazine by far exceeded our expectations, when the best responses in one day were more than the number of responses we expected to receive in total! We have no hesitation in supporting Muzik as it is a way to reach the people that matter.

Keep up the good word... Mick, George & Lorien

eq

green fingers

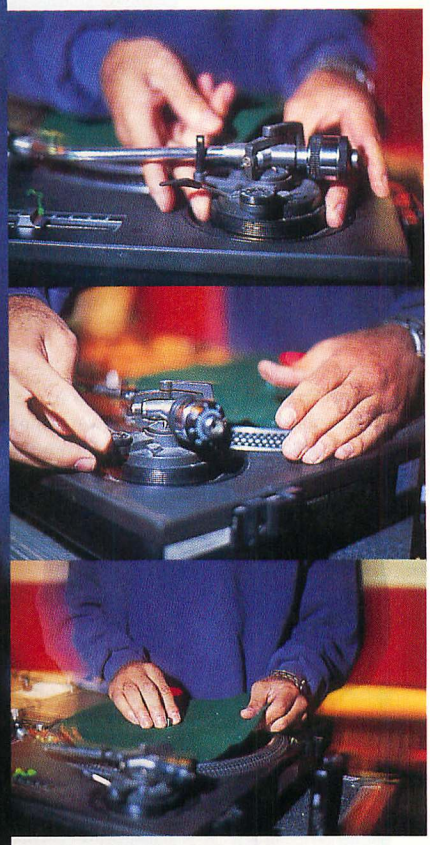
learning to scratch with hip hop grandmaster cash money

EVER since man first set eyes on a record deck, boys and girls all over the world have endeavoured to push their equipment to the limit, make the craziest sounds and perform the best mixes. Scratching is the original artform that first let DJs show off their skills, but it's still a mystery to many. So to help guide us through the art of moving a needle back and forth across vinyl, Muzik met up with the legendary DJ Cash Money, as he dropped into the UK's premier hip hop night, Scratch at The Crossbar in London.

Mr Money is more than qualified to show us the basics – he's been scratching since 1984 – and despite having been laughed at back in the day for turning his decks to the side (now almost compulsory), Cash persevered and is now rated as one of the world's finest.

His advice to anyone starting to scratch is, "If you're going to duplicate someone else's style, copy it, then take it to the next level. You have to be different if you are ever going to be anybody". Cash discovered most of his scratching tricks by making mistakes. So don't be shy. Adjust the wheels of steel according to the set-up instructions (listed opposite) and try out some of these mixing ideas...

words ROB DA BANK pictures RAISE-A-HEAD



a

b

c

adventures on the wheels of steel

10 Million BC: The first man on earth scratches his balls

1974 AD: DJ Kool Herc cuts two records together in the Bronx, New York, in effect inventing DJing on two decks. The record he first used was James Brown's "Give It Up Or Turn It Loose"

1976: Afrika Bambaataa is given his first set of decks by his mum, while Grand Wizard Theodore invents the art of scratching at the tender age of 13

1977: Joseph Saddler, aka Grandmaster Flash, borrows his dad's records and starts DJing

1981: The first hip hop radio show, "Zulu Beats", starts up in New York and Grandmaster Flash's "Adventures On The Wheels Of Steel" single is released

1982: Afrika Bambaataa & Arthur Baker's "Planet Rock" sells over 600,000 copies in the US alone, reinforcing the rise of hip hop and b-boy culture

1986: DJ Cheese becomes the first DMC World Mixing Champion

1988: Cash Money becomes the Champion

1997: 15-year-old Alain Macklovitch, aka DJ A-Trak, wins the DMC Mixing Championships in Rimini, beating old hands Cash Money, Roc Raider, Q-Bert and Cutmaster Swift

set-up

Set-up is all important when preparing to scratch. Every DJ, however, has a different style so it's important to be aware that the set-up will vary. Try this out, though, and if it doesn't work, don't give up but try again!

1) Cash Money uses a Shure M44G cartridge. This and the Shure SC35C are at the heavier end of the range and very chunky, meaning they're less likely to jump. Cash stresses the importance of having the correct weight of cartridge.

2) Take the lock off below the axis of the arm and adjust the height ring to between 4.5/5 (see pic a). Then put the lock back on.

3) Adjust the counterbalance weight on the arm by first reversing it to give you more downwards force on the needle and then turning it to 3.5. This keeps the needle as close to the vinyl as possible.

4) Cash Money has his anti-skating wheel (see pic b) set to 3.

5) The decks should also be turned at 90 degrees to the usual position with the mixer jammed in between. This ensures the arm isn't knocked when scratching and brings the decks closer together.

6) Cash likes to show off his home-made felt slipmats (green for cash) which help the record glide when scratching (see pic c).

7) The silver Technics 1200 Mk 2 deck appears to be the deck of champions, but it won't hurt none to use the black variety!

cash money's tricks of the trade

1) Turn one record backwards in time to an identical record going forwards on the other deck. The easiest method is pulling backwards on the side of the record at the same time as turning the pin in the middle of the deck.

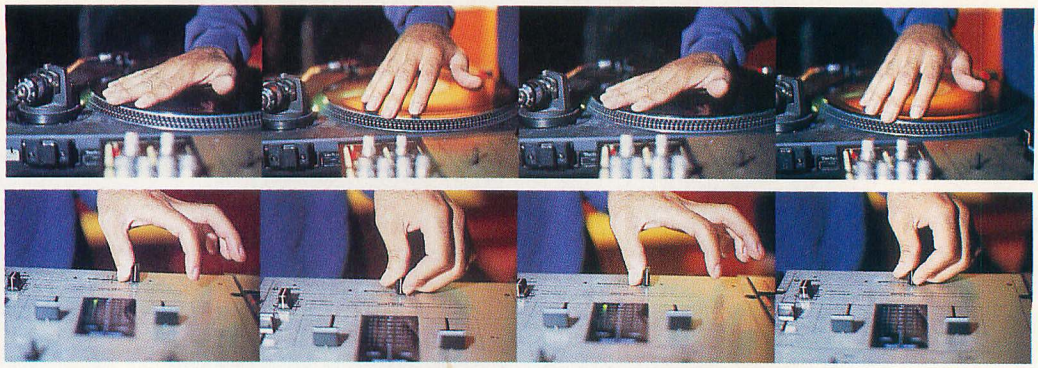
2) Take the level of the deck the record is playing on and fling the level up and down quite radically to "staccato" the sample being used.

3) Changing the speed on the deck (between 33 and 45) while scratching will alter the tone of the scratch higher or lower.

4) Fade out the record that's playing while scratching on the other deck, then bring it back in to increase the impact of the beats.

5) Mark your records with a white sticker (see photos overleaf) to pinpoint a specific break or sample. You need to know your record really well or find the exact spot with your headphones. You can then see where to pull the record back to during scratching.

eq



scratch number one - ba-bigga-bus

The theory of the ba-bigga-bus is that the scratch goes ba-bigga-ba-bigga-ba-bigga-bussss, slowing off towards the end. It's a good basic technique to start with. DJ DST invented it years ago and Cash likes to double or triple the speed of the beat to make it funkier.

Place your palm on the pin in the middle of the deck and put your hand flat onto the edge of the record. Pull your hand back and raise it from the pin as you bring the crossfader across to the middle. Then cut the crossfader off before finishing the backwards movement. The next stage is to let the record go forward again using the same technique with the fader, cutting it back out again before the record comes back. Repeat ad nauseum. If you're lucky, the end result should be a short staccato scratch.

scratch number two - the shiver

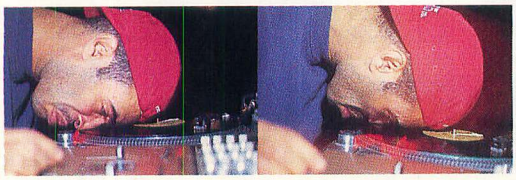
A simple scratch which can produce a good effect used with the right record. Place your finger on the edge of the record and jiggle backwards and forwards in the space of a few millimetres. The record will produce a shivering effect which can be high or low, depending on the tone on the vinyl. Another record should obviously be playing at the same time.

scratch number three - the stutter

Ideally use two copies of the same record for this. Have one running continuously while letting a vocal or instrumental sample off on the second deck. Bring the fader from the side of the continuously playing record in when you let the sample go. The fader must then return to the side of the continuously playing record. Meanwhile, pull the sample back (use stickers to mark the sample) and let it go again. You can alternate between decks when the beats or samples line up.

scratch number four - the transformer

The transformer scratch is very effective when used in the right context, ie in a club full of hip hop junkies. Scratching back and forth continuously on the side of the record quite slowly while tapping the fader in from the side and back should produce an uh-huh-huh-huh-huh-huh noise. Six cross-fades in all, three forwards, then three on the way back are required. In other words, push the record forwards through three taps of the crossfader always returning it to the side. The pull-back is identical.



scratch number five - novelty nose

The name says it all really. This is Cash's speciality, though unfortunately it didn't help him triumph at this year's DMC finals. But it's fun and does actually work. As the X-Men, America's scratching superheroes insist, "Whenever we scratch, we're just doing it for the moment. We never sit down and try to make up a pattern".

scratch number six - beat juggling

Cash Money calls this the chi-ching (as in a cash till). The champagne of mixes uses both hands, both decks and a whole lot of skill. Mark two identical records in the same spot. Cue them up so they both point in the same direction and you'll always know where they need to come back to. Be fast on the fader, let go of one deck to cross to the other, let that go, then back and on and on. The tunes can slip forwards if you want and explore different parts of the track. Notice old six-hands Cash Money moving faster than a speeding camera!

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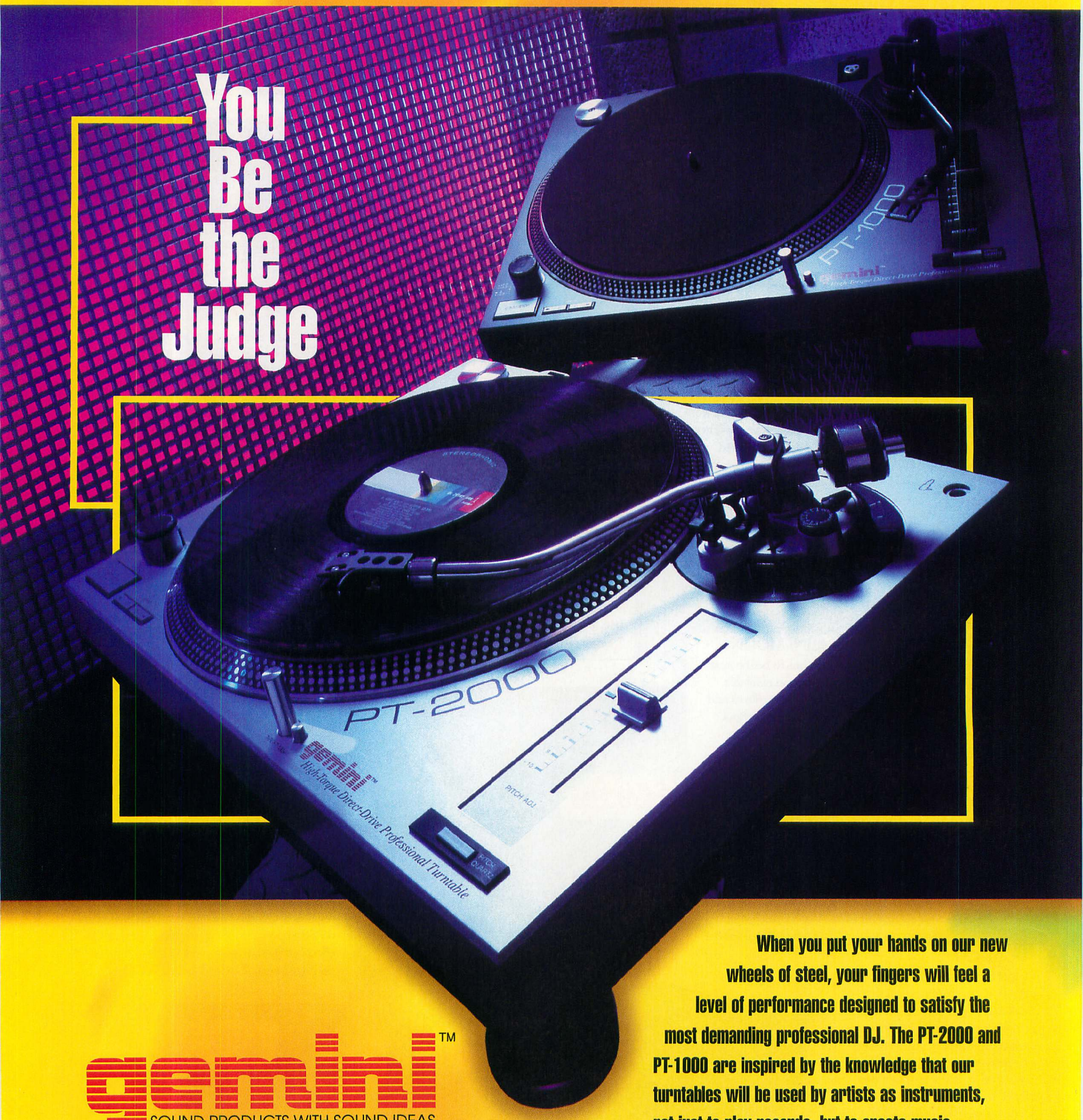

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BBC RADIO ONE 97-99 FM

bedroom bedlam

edited by BEN TURNER

TOMORROW'S DJS TODAY

Bedroom Bedlam has come of age with the launch of a weekly slot on Judge Jules' new Friday night show on Radio One. As of now, each issue of Muzik will feature a Bedroom Bedlam winner for every week of the year in an attempt to help break more young talent into the DJ arena. In addition to appearing on Judge Jules' selected winners will also play at Muzik club nights across the UK. So if you sweat more than Carl Cox, mix better than Laurent Garnier or dress better than Jon Pleased, this could be just the opening you need...

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BROADCAST ON FRIDAY NOVEMBER 14

HOUSE

NAME: Paul Doherty
CONTACT: 0171-263-4378
BORN: Glasgow, 1973
EXPERIENCE: A friend of mine was into house, so I took the influence from him. I then managed to get gigs at Bar 10 in Glasgow and I also once played at the Sub Club on a Sunday. I've moved down to London as a programmer because I was just bumming around in Glasgow. I decided to do a proper job!
FAVOURITE DJS: Claude Young, Green Velvet, Slam
FAVOURITE CLUBS: Sub Club and The Arches (both Glasgow) and The End and The Complex (both London)
FAVOURITE LABELS: Underground Resistance, Soma, Offshoot
CLUB CLASSIC: Red Planet - "Red Planet 5" (Red Planet)
WINNING TRACKLISTING: Dream 2 Science – "Dream 2 Science" (Power Move)... Mode-M – "Cohesion" (Void)... Eddie Flashin' Fowlkes – "Check One Boy" (City Boy)... Maus & Stolle – "Adore" (Klang)... Round Three – "Acting Crazy" (Main Street)... King Britt – "Untitled" (Scuba)... Skymaster – "Free Your Mind" (Offshoot)... Fresh & Low – "No Going Back" (Westside)... Essentials – "Gimmie Some Horns" (Digital Dungeon)... Blake Baxter – "Party Tonight" (Digital Dungeon)... Deep Dish - "Stranded" (Deconstruction)... DJ Sneak – "You Can't Hide From Your Bud" (Classic)... Minos Pour La Main Basse – "Le Patron Est Devenu Fou!" (Solid)... Masterbuilders – "Bonus Beats" (Matrix)... In Touch – "The Fabulous G Spot" (Defender)... Maas – "Fallen Arches" (Soma)... New Century Soul – "Lunar Jazz" (Low Pressings)... Aubrey – "Marathon" (Offshoot)... Underground Repairs – "Untitled" (Underground Repairs)... Chord Symbols – "Glitch City" (CC Records)... Bushflange – "Toe Tapper" (Offshoot)... UR – "Codebreaker" (Underground Resistance)... Future Monument – "Messages" (Ugly)... The Modwheel – "Moroccan Jack" (Heard)... Esser'ay – "Forces" (KMS)... Peace Division – "Move" (Stoopidness)... Black Justice – "Short Fuse" (Reflection Music)... Peace Division – "I–Jam" (Stoopidness)... Force Universelle – "Captivator" (Purpose Maker)... Green Velvet – "Land Of The Lost" (Music Man)...
MUZIK'S VERDICT: *An impeccable three–hour set and one of the smoothest mixes we've ever been sent. The tracklisting features some of the best underground records from recent years including "Check One Boy" by Eddie Fowlkes and Esser'ay's "Forces", which help link the liquid techno with the deepest of house. Doherty shows great diversity by bringing in Deep Dish's "Stranded" and impeccable taste with Fresh & Low's awesome "No Going Back". Musically, this is as beautiful as electronic music gets in 1997 and this is the kind of set which Laurent Garnier couldn't have programmed better. A set at The End is what Doherty needs to kick-start his career in the capital and judging by this keen three hour set, we should hear a lot more from him in the future.*

BROADCAST ON FRIDAY NOVEMBER 21

JUNGLE

NAME: Harry Agnew
CONTACT: 0114-225-8777
BORN: Sheffield, 1980
EXPERIENCE: I was given my first pair of turntables on my 15th birthday and a year later I bought Technics. I started off listening to hip hop, then jungle and now I buy records regularly and make tapes for my friends. I've played at a couple of house parties but never in a club. I haven't made much effort yet to further my career, mainly because there haven't been many jungle nights in Sheffield. I also thought I was a bit too young for people to take me seriously!
FAVOURITE DJS: DJ Hype, Darren Jay, Grooverider
FAVOURITE CLUBS: Urbanizm (Sheffield), AWOL (London), D.O.P.E. (Leeds)
FAVOURITE LABELS: True Playaz, V Recordings, Dope Dragon
CLUB CLASSIC: Apollo 2 – "Return To Atlantis"
WINNING TRACKLISTING: Optical - "Cyrogenesis" (Prototype)... Digital & Spirit – "Shockwave" (unreleased)... Dillinja – "Unexplored Terrain" (V Recordings)... Johnny L – "Piper" (XL Recordings)... DJ Krust – "Soul In Motion" (Full Cycle)... Dilemma – "Spring Box" (Narcotix Inc)... Adam F – "Circles" (Andy C Remix) (Positiva)... Nasty Habits – "Shadow Boxing" (31 Records)... Kitachi – "Spirit" (Dope On Plastic)... Dillinja – "Acid Track" (Pain)... Shimon & Andy C – "Recharge" (Ram)... Renagade – "Midnight" (Dread)... DJ Die – "On Time" (V Recordings)... DJ Die & DJ Suv – "War & Peace" (V Recordings)... Adam F – "Metropolis" (Metalheadz)... DJ Red – "Nasty" (Trouble On Vinyl)... Roni Size – "Brown Paper Bag" (Talkin' Loud)... Ganja Kru – "Plague That Never Ends" (Parousia)... Alex Reece – "Pulp Fiction" (Metalheadz)... Aquasky – "Dezires" (Moving Shadow)... Genotype – "Angry Business" (Renegade Hardware)... Flatliner & DJ Freedom – "Deeper Levels" (Ram)... Dom & Optical – "Concrete Shows" (Moving Shadow)...
MUZIK'S VERDICT: *As jungle cruelly gets shoved aside by the speed garage explosion, it only takes a night out at Movement or a mix tape like this to remind you of how good this shit really is. Harry Agnew is just 17 years old, and he's typical of many kids today who have not been brought up on house music but have found jungle through hip hop. And for a guy who has never played at a club, this is one hell of a debut. The tracklisting is, as all jungle aficionados will testify, a spot-on reflection of the true jungle underground. His programming here is near-perfect, the mixing is tight, the mood intense and the outcome one of sheer delight. One for the beat(en) generation. We call on Movement at Bar Rumba in London to give this man a slot...*

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Saturday 11th October, The Arches, Glasgow
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Friday 17th October, Archaos, Glasgow
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Saturday 18th October, Aquarium, Irvine
DJ HEAVEN & JON MANCINI

Saturday 25th October, Inside Out at The Arches, Glasgow
SASHA, JOHN DIGWEED, JOHN KELLY & SISTER BLISS

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BBC RADIO 1 ONE 97-99 FM

bedroom bedlam

TOMORROW'S DJS TODAY

BROADCAST ON FRIDAY NOVEMBER 28

SPEED GARAGE

NAME: Charlie O'Sullivan
CONTACT: 0171-813-2684
BORN: London, 1978
EXPERIENCE: None at all. I'm just a bedroom DJ who has been clubbing at places like Heart & Soul and generally listening to garage and house in its various guises. I've actually never played out anywhere! I got all my early inspiration from early hardcore stations like Pulse FM.
FAVOURITE DJS: Karl "Tuff Enuff" Brown, E-Z, Matt "Jam" Lamont
FAVOURITE CLUBS: Heart & Soul, Ministry Of Sound, Cookies & Cream and Love Injection (all London)
FAVOURITE LABELS: Ice Cream, Confetti, Industry Standard
CLUB CLASSIC: Grant Nelson – "24 Hour Experience EP"
WINNING TRACKLISTING: The Dreem Teem – "The Theme" (Deconstruction)... Nu-Sweet-Thing - "I Don't Need Your Love" (London Vibez)... DMS – "Trapped Again" (Oxygen)... End Of The World – "No Badness" (white label)... Missing In Action – "Untitled" (white label)... G.O.D. Three – "What You Want" (Nice 'N' Ripe)... Faithless – "Insomnia" (Armand Van Helden Remix) (Arista)... N7 – "You Got Me Running" (Ice Cream)... Same People – "Dangerous" (white label)... Artist Unknown – "Untitled" (Oxygen)... Artist Unknown – "Quality" (white label)... Todd Terry – "Something Goin' On" (Mercury Records)... 24 Hour Experience – "Together" (Nice 'N' Ripe)... Kwesi – "Lovely" (Dreem Teem Remix) (Sony)... New Horizons – "It's My House" (500 Rekords)... 187 Lockdown – "Gunman" (Nujack)... Dangerous Dubz – "Volume Two" (Mo's Music Machine)... Second Crusade – "May The Funk Be With You" (Freeze)...
MUZIK'S VERDICT: *The Muzik mailbag is now overflowing with speed garage mix tapes, as the mood of the nation turns in favour of basslines and quirky house productions. As the scene is still in its infancy, the club classic count is limited to tunes from the past two years but this just proves why young clubbers like Charlie O'Sullivan are so enthused by the scene – it's the only genre of dance that has not been handed down from older generations. His enthusiasm shines through on this winning tape which proves his knowledge of the London underground, as well as an understanding of the importance of records like 187 Lockdown in breaking the scene open to the entire nation. This mix reflects all of this, even if the mixing leaves a lot to be desired. If O'Sullivan turned up to Gatecrasher or Cream with a better-mixed version of this tape he'd be a local hero. If he turned up to Cookies & Cream with this tracklisting, he'd be up there with EZ and Timmi Magic. All in all, this guy is on the case. He just needs to spend a little more time getting those mixes better. Still, he's got time. He's 19.*

SEND ALL BEDROOM BEDLAM TAPES TO BEN TURNER AT MUZIK MAGAZINE, King's Reach Tower, Stamford Street, London SE1 9LS. All tapes *must* include a passport-sized photo and a full tracklisting with artist, track title and label

THE CREAM OF BEDROOM BEDLAM

WINNER'S DIRECTORY

CHILL OUT: Simon Cross (01582-766-748)
DRUM & BASS: Matthew Anderson – The Maestro (Essex 01255-671-395)
Mark Ball (London 0171-633-0186/0958-632-499)
Philip Jones and Sean Martin (Birmingham 0121-749-3069/0121-747-6207)
Paul Wallace (Norfolk 01553-774-796)
ECLECTIC: Steve Bridger (Birmingham 01527-521-067)
Lindsey Edwards (Coventry 01926-429-264)
Pete Ludden (Liverpool 0151-235-3547)
Colin Millar (Edinburgh 0131-659-5192)
Joseph Shanks (Camberley 01276-646-63)
Tat – Andrew Tattersfield (Chesterfield 01246-205-489)
GARAGE: Martin Lodge – Housemartin (London 0956-955-277)
HARDBAG: DJ-K – Kevin McDiarmid (Widnes 0151-424-0901/0797-067-8206)
HOUSE: Cliff Chaudhury (London 0181-314-5270)
Alison Marks (0181-208-0789)
Gian-Paolo Arpino (Cardiff 01222-495-046)
Dave Purnell (Leicester 0116-270-6955)
PROGRESSIVE HOUSE: Marcus James (London 0976-899-674)
TECHNO: Rob Collman (London 0181-200-6620)
Rick Hopkins (Stevenage 01438-362-775)
Tony Jones (Portsmouth 01329-280-266)
Simon J (Dumfries 01557-330-343)
Andew Morrison (Oxford 01865-726-795)
Timmy S (London 0181-856-8549/0958-290-976)

scanners

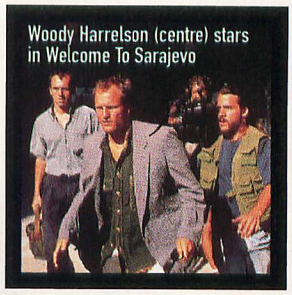
SCREENADELICA

This month's films reviewed by Pike Bishop

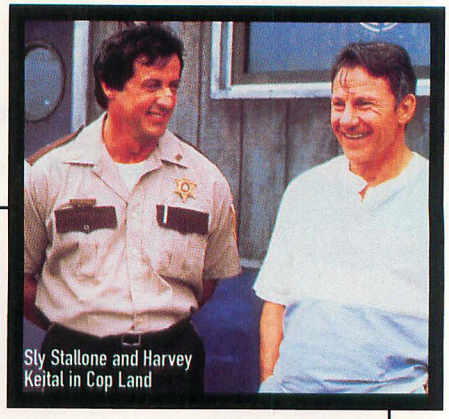
FIRST up this month are a pair of short films from up-and-coming Brit director, Shane Meadows - **"Where's The Money, Ronnie?"** and **"Small Time"**. The first sees a trio of wired, hopelessly stupid petty-crooks pleading their innocence in police custody. "I had to get the cash cos I had to do my own decorating," claims one lamely. "Small Time" is like a Paul Calf story directed by Mike Leigh, following a bunch of shell suit-wearing, mullet-headed losers as they attempt to fill the vacuum in their lives with crime and wife-beating. "We're sort of like Robin Hood," claims one. "We rob from the rich and sell it to the poor at half price." Fantastic. **7** ("Where's The Money Ronnie?") **8** ("Small Time")

Sigourney and Winona in Alien: Resurrection

Have you ever played the "Sigourney Game"? This is where you and your mates sit down on a drizzly Sunday afternoon and try to name five films starring Sigourney Weaver which don't have the word "Alien" in the title. Hmm. Hard. **"Alien: Resurrection"** won't help you win, but it's a serious return to form for the franchise. Freshly cloned Sig, in the company of android Winona Ryder (a reflection of her acting abilities, perhaps?) and a group of space mercenaries, must get from one side of a space ship to the other. Why? Because aliens have taken over the ship and... It's heading straight... For... Earth... Eek! Check out the really nasty underwater bit and you'll never go near a swimming pool again. **8**



Woody Harrelson (centre) stars in Welcome To Sarajevo



Sly Stallone and Harvey Keital in Cop Land

"Chasing Amy" is latest offering from Kevin Smith, he of the excellent "Clerks" fame. Here we find more disaffected 20-somethings sitting around discussing their navels and the problems of men falling madly in love with lesbians. Like you do. Righteously funny stuff. **7**

Not as funny, and a bit worthy if the truth be told, is **"Welcome To Sarajevo"**, a "harsh", "hard-hitting" (fill in your own adjectives) look at everyone's favourite Eastern European warzone. Nowhere near as good as, say, "Salvador", it follows an ITN correspondent's attempts to bring a 10-year-old girl to the safety of Britain. **6**

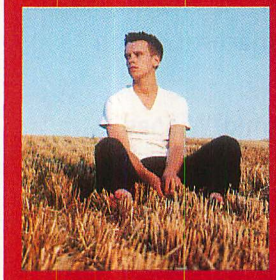
Big fanfare now for the Film Of The Month, which is **"Cop Land"**. With a grotesquely overweight Sylvester Stallone playing a useless sheriff in a corrupt town lorded over by very bad lieutenant Harvey Keitel and his motley bunch of coked-up, gun-toting psycho cops (come on down Ray Liotta, Michael Rapaport and Peter Berg), it's a cross between an urban-Western and "Goodfellas". Robert De Niro turns up as an Internal Affairs officer, people die, much gun play ensues and Stallone is amazing - nay, revelatory. A cast to die for and a script which manages to incorporate nods to everything from Martin Scorsese to "High Noon", it doesn't get much better than this. Positively perfect. **9**

CHECKLIST

"Small Time" – 8
"Where's The Money, Ronnie?" – 7
"Alien: Resurrection" – 8
"Chasing Amy" – 7
"Welcome To Sarajevo" – 6
"Cop Land" – 9 (Film Of The Month)

man about the house

Nick Bracegirdle from CHICANE takes us on the guided tour of his inner sanctum



On The Stereo
Rabbit In The Moon's "One Nation Under". It came out about four months ago and it's really wicked. It's in my vein of music, with a really lovely trancey vocal going through it. Very different.

On The Video
I've got my very own Ren & Stimpy collection which I watch a lot. Apart from that, "The Big Blue" and "Betty Blue" are two of my favourites from the archives. Anything with "blue" in the title, I guess!!

On The Playstation
I've just bought the new "F1-97". I was a big fan of the first version. I still use it with the Murray Walker commentary, there's loads of new extra phrases.

On The TV
Every now and again, I try and watch the "Sifl & Ollie Show" on MTV. It's completely demented. It's just one-minute sketches with these sock puppets talking complete bollocks.

On The Bookshelf
Roald Dahl's "The Wonderful Story Of Henry Sugar".

On The Floor
A lot of clothes and boxes of promos of my album.

Chicane's 'Far From The Maddening Crowd' album is out now on Xtravaganza

the dial council

Radio DJs get their frequencies tweaked

This month PAUL WELSH from Glasgow's Clyde One FM

How long have you been doing your show?
The times have changed, but I've doing my Sunday night show for the last 11 years.

Are you the region's answer to Gilles Peterson?
Nope, he's the London answer to Paul Welsh! No, he probably was an inspiration when I was younger, getting me into jazz through his own show.

Rangers or Celtic?
I'm a Celtic fan. A diehard.

What's wrong with Scottish football? Why do all your club teams do so badly in Europe?
To be honest, I think we need to train more. Football's changed, and we still seem to be a bit backwards.

What was the last record you made?
I haven't actually made any records yet, but I'm in the process of making some tracks which I'm going to shop around.

What's the most embarrassing record in your collection?
Well, it wasn't actually mine, but as a kid I remember playing my Gran's copy of "Val Doonican's Greatest Hits" all the time!

You can play one rock tune on your show tomorrow. What would it be?
"The Drugs Don't Work" by The Verve. A classic track.

What are your favourite clubs?
Bar Rhumba in London on a Monday night, Glasgow's Sub on a Saturday with Harri. Anything a bit more adventurous than the norm.

Do you know how to mix cocktails?
Very badly. My special? A Slow Comfortable Screw. I can't remember the ingredients, though, but I know I like the taste.

How come you've been at Radio Clyde for so long?
I like to spread the word as much as I can in Glasgow and Scotland. Things can tend to get a bit staid in Glasgow sometimes, especially on the radio where they're cutting down on specialist shows.

Favourite labels?
Talkin' Loud, Mo'Wax and Good Looking. And classic labels like Tamla Motown, Stax and Blue Note.

Where do you stand on speed garage?
Indifferent to be honest. It's just another category that can border on the cheesy.

Biggest names you've interviewed?
Massive Attack, Lalo Shiffrin, Gil-Scott Heron (he was horizontal at the time!), Roy Ayers, Isaac Hayes, Public Enemy and DJ Shadow.

One DJ to get you out on a Saturday night?
Gilles Peterson.

Paul Welsh's show is every Sunday, 7pm to 10pm on Clyde One FM, 102.5fm

10 FOR TODAY
Paul Welsh's Current Top 10

1 D-Note – "Lost & Found" (Joe Claussell Mix) (VC Recordings)
2 Common – "Reminding Me" (Roots Remix) (Epic/Relativity)
3 Various Artists – "Spiritual Life Music" (Nuphonic)
4 Omni Trio – "Skeleton Keys" (Album) (Moving Shadow)
5 Aricia Mess – "Super Legal" (Far Out)
6 Missy Elliot – "Hit Em Wit Da Hee" (east west)
7 Major Force – "Original Artform/SDP Theme" (Mo'Wax)
8 UFO – "Planet Plan" (Yellow Productions Remix) (Talkin' Loud)
9 DJ Crystl – "183" (Northwestside)
10 LTJ Bukem – "Presents Earth Volume 2" (Album) (Good Looking)

The Playpen

This month's games reviewed by Matt McEwan

THOSE pieces of plastic you used to shove up your nose which put you in casualty because you couldn't get them out again come to life with Mindscape's **"LEGO Island"**. Relive LEGO heaven in a 3D interactive world where you have to stop the evil Brickster from taking the island apart. Explore buildings, build jet skis and bikes and deliver pizzas. This is the answer to what to do after a heavy night on the town. Designed for children, this title will find itself in more adult living rooms than anyone will admit. Hugely embarrassing when you're trying to impress a member of the opposite sex, it'll have you instantly hooked. 7

Ever wanted to know what it feels like to lose your false teeth? Thought not. Load our Game Of The Month **"Dementia"** into your PC and you'll experience just that as the world warps away quicker than it takes an old lady to say "when I was a gal...". Step into the surreal, senile world of an OAP with this title. "Dementia"'s elderly star stores her possessions in her bra and has large white rabbits mucking up her attempts to reconstruct some sort of reality. A very weird and multi-layered adventure that'll have you reaching for the diuretic pills faster than you can say "Arthritis". 8

"Rapid Racer" for the Playstation takes the old format of the racing scenario and gives it a speedboat twist. It's been designed so the game engine can randomly generate up to 250 000 tracks, but you'll probably only get to 57 in one session before your eyes start dripping down inside your head. Excellent two-player option, fast tracks and plenty of opportunity for high speed watery collisions. 7

If you like your console action a bit more aerial, then try your hand at **"Air Combat 2"**, a superior flight shoot-'em-up that lends much of its appeal to its simulator qualities. Without getting too bogged down with flaps and ailerons, there's a host of missions and enemy aircraft to contend with. Depending on how crap you are, various new stages will open up. It takes a while to get the hang of but it's a definite buy for anyone who always wanted to be a fighter pilot when they were a nipper. 8

The little blue critter from the Sega camp is about due for retirement but they still keep trundling him out. **"Sonic R"** for the Saturn puts him into a full 3D realm. There's a good multiplayer mode with tag, relay and time attack variations. As usual it has the obligatory hidden levels. Cutesy graphics and annoying soundtracks are the order of the day and Sonic's not giving up the ghost just yet. 6

CHECKLIST
LEGO Island (PC CD Rom, £29.99) - 7
Dementia (PC CD Rom, £39.99) - 8 (Game Of The Month)
Rapid Racer (Playstation, £34.99) - 7
Ace Combat 2 (Playstation, £34.99) - 8
Sonic R (Saturn, £44.99) - 6

BYTES AND PIECES

All the Net news from Jim Carroll

Find

*Most interesting electronic cyber celebrity spotted this month is Todd Edwards, the US legend worshipped by the speed garage crew. Asked by a correspondent what he thought of the scene he inadvertently kickstarted, Edwards was quite charming and nonplussed about it, simply describing his sound as "choppy beats". Also on the subject of speed garage, plenty of American DJs are agreeing with Tony Humphries' comments on the sound in that infamous DJ magazine interview. All the correspondents to the various US DJ forums seem to be following the party line on this issue.

***Much ado about nothing, part one. Proof that sometimes the Net is home to the most anal of trainspotters when a bit of a barney broke out on alt-techno, over a couple of days, about the merits of the 303. Some claim that it's the classic dance music tool, others that it needs some serious enhancement now that it's 1997. Needless to say, the to-ing and fro-ing kept everyone amused for days.**

***One cyber-celeb who has resumed making noises is DJ Gripper. This is the chap who was regularly treating UK-Dance subscribers to pecks into his global gigging diary (with dates worldwide from Ibiza to the USA) and accounts of his close friendships with Carl Cox and Jeff Mills. Problem is Gripper appears to be something of a virtual reality DJ. Has anyone actually seen a flyer/preview/review relating to Mr Gripper which he didn't write or create himself? All goss and grass-ups on Mr G to the usual address.**

*Much ado about nothing, part two. LTJ Bukem may be keeping a low-ish profile these days but he was still at the centre of a silly row about where the Logical Progression name came from - one subscriber claiming the name was nicked by the Good Looking Boyos from a long forgotten Scottish club.

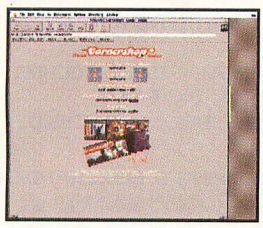
*http://ww.ftech.co.uk/~sugarman is home to The Dead Pool where you pick 10 celebrities likely to snuff it in the next twelve months and sit back and wait for the floral tributes. It seems that following the death of Princess Diana there's been a rash of new additions. Liam Gallagher, for some reason, is now a very popular choice.

***Biggest online moan of the month concerned the Slam live show in Glasgow during In The City. It wasn't the live show, the DJs or even the bar prices but the queuing system outside which caused the complaints. Thanks to a rash of queue-jumpers, many queued for two or three hours and still didn't get in. A spokesman for the club later apologised and said the problem would be looked into for future events.**

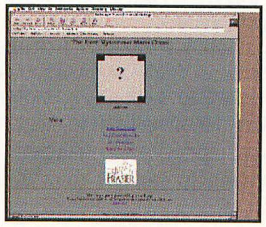
*You've heard of Hotmail, Rocketmail, Spice-mail (yourname@spicegirls.com) and Beer mail. Now there's Iname mail. At http://www.iname.com, you can create a unique e-mail address for yourself which can be yours for life. So if you ever fancied being caner@largeit.com or anorak@spotter.com, your time has come. You lucky people...

CLICK!

Web-sites of the month
reviewed by Jim Carroll



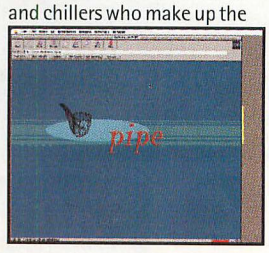
Cornershop
http://www.wbr.com/cornershop
In terms of reinventions, Cornershop take all the gongs in 1997, so their website on David Byrne's Luaka Bop site is well worth a look. Concentrating on this year's monster "When I Was Born for The 7th Time" long-player, there's all you've ever wanted to know about Tjinder Singh and friends' audio output. Cool design and one of the better band sites around at the moment.



Frasier
http://members.aol.com/MarisFan
http://www.manzione.com/KAT/fraisergame.html
Two takes on Channel 4's Friday night neurotic brothers. The Maris Fan site takes a look at Niles' elusive other half, while the Frasier Drinking Game involves a lot of alcohol and some close tube watching. Both sites have obviously been put together by some quite "Frasier" obsessed fans. Occasional viewers of the show may wonder what the hell it's all about. The dedicated, meanwhile, will laugh until they drop.

Club'Dup
http://www.pine-cone.demon.co.uk
Easily the site with the most swank this month, Club'Dup promises a style for life. In other words this means plenty of bits and pieces on shopping, club culture, music, DJs and drugs. A lifestyle e-zine, Club'Dup tends to stay on the glammier side of the clubbing fence but the links page allows you bounce to a couple of rather interesting techno and trance stop-offs.

The Pipe
http://www.obsolete.com/pipe
Home to the various thrillers and chillers who make up the



world-famous Ninja Tune team, The Pipe is a lesson to other labels in how to do a web-site. Of course, it helps that the content is slightly warped and off-kilter in the first place and that you have some resident multi-media experts. All you need to know about Coldcut and such newcomers to the fold as Kid Koala and Animals On Wheels.

Jim Henson
http://www.henson.com
Manna from heaven for fans of Gonzo, Miss Piggy, Kermit, Animal and chums at this shrine to the late Jim Henson. Containing ace Muppet

biographies, video clips, background info, plenty of trivia and an online merchandise shop, this site is a bit of a must. It's only a shame there's no soundfile from that culinary genius *extraordinaire*, the Swedish chef.

LOST RECORDS

INTERNATIONAL DANCE MUSIC MAIL ORDER SPECIALISTS.

LET LOST RECORDS (EST 1995) HELP YOU FIND THE RECORDS THAT YOU REALLY WANT.MAYBE A TRACK FROM AN OLD TAPE/CD OR A NEW RELEASE THAT IS JUST PLAIN DIFFICULT TO GET.BELOW IS JUST A SAMPLE OF CLASSIC TITLES FROM OUR EXTENSIVE RANGE OF OVER 35,000 RECORDS. NEW-OLD-RARE-PROMO-DELETED-IMPORTS-WHITE LABELS AND UK RELEASES

SEND OFF TODAY (WITH 38PSAE) FOR OUR FREE GLOSSY CATALOGUE WITH OVER 5,000 TITLES LISTED.

HIP HOP
TOP 15

1.MAN PARRISH-HIP HOP
2.NWA-EXPRESS Y'SELF
3.KING B-DOPE DEMAND
4.YOUNG MC-KNOW HOW
5.DJ MINK-CAN U RELATE
6.HERBIE HANCOCK-ROCK IT
7.BAMBATTA-PLANET ROCK
8.HOUSE OF PAIN-JUMP.....
9.DE LA SOUL-ME MYSELF
10.SHANTE-LIVE ON STAGE
11.ICE T-NEW JACK HUSTLER
12.G'MASTER FLASH-W LINE
13.MASHIM-AL NAAYFISH
14.WHODINI-MAGIC WAND
15.NITRO DELUXE-BRUTAL

ANTHEMS
TOP 25

1.JIMI POLO-BETTER DAYS
2.LAST RHYTHM-L RHYTHM
3.CLUBLAND-LOVE STRAIN
4.CE CE ROGERS-SOMEDAY
5.F KNUCKLES-TEARS
6.E'TRIC CHOC-SHOCK THE
7.KKLASS-R'THM IS A.....
8.FPI-EVERYBODY
9.INNER CITY-PENNIES.....
10.HYPER GOGO-HIGH
11.CHARVONI-ALWAYS.....
12.KATHERINE E-ALRIGHT
13.OUTRAGE-TALL +.....
14.LISA LISA-BEAT HIT 'EM
15.GAT DECOR-PASSION
16.N'WRITERS-LET THE .....
17.FPI-RICH IN PARADISE
18.ASHA-JJ TRIBUTE
19.EDWARDS WORLD-SOUL...
20.LINDA RICE-OUT OF CO..
21.SELECTOR-MOVE UR .....
22.SECCHI-EASY TO LOVE
23.J OF RHYTHM-EDEN
24.FOG-BEEN A LONG TIME
25TNT-PIANO PLEASE

BALAERIC
TOP 25

1.CHRIS REA-JOSEPHINE
2.CODE 61-DROP THE DEAL
3.ELECTRA-JIBARO
4.ELECTRA-AUTUMN LOVE
5.POPPY FACTORY-STARS
6.M ATTACK-UNFINISHED....
7.BOCCA JUNIORS-RAISE
8.STONE ROJES-FOOLSGOLD
9.SUENO LATINO-SUENO
10.V OF AFRICA-HOOMBA
11.ORBITAL-BELFAST
12.ONE DOVE-TRANSIENT
13.808 STATE-PACIFIC
14.ST ETTIENNE-ONLY LOVE
15.P'TIME TOONS-SHAKER
16.P'MAL SCREAM-LOADED
17.JAMES-COME HOME
18.JB ORCH.-COME ALIVE
19.BBG-SNAPPINESS
20.AMGA-BAREFOOT.....
21.W'IAM PITT-CITY LIGHT
22.SHAMEN-PROGEN
23.GRID-FLOTATION
24.BELOVED-SUN RISING
25.BLOW MONKEYS-LAPASS

OLD SCHOOL
TOP 25

1.EDGE 1
2.RACHAEL WALLACE-WHY
3.COLLAPSE-MY LOVE
4.MANIX-FEEL REAL GOOD
5.TOGETHER-H'CORE U'ROAR
6.TOXIC2-RAVE GENERATOR
7.NJOI-ANTHEM
8.MANIC-I'MCOMIN.....
9.ORBITAL-CHIME
10.BIZARRE INC-KNIVES
11.RHTHYM QUEST-CLOSER
12.BITIN' BACK-BREAKIN UP
13.PYCHOTROPIC-HYPNOSIS
14.SL2-ON A RAGGA TIP
15.LOVE DECADE-DREAM
16.CARL COX-WANT U.....
17.JUAD-RAVIN IM RAVIN
18.4 FOR MONEY-MOMENT
19.FLIPPED OUT-LOVEBOMB
20.LIQUID-SWEET HARMONY
21.ISOTONIC-DIFF STROKES
22. DOC SCOTT-NHS EP
23.HOUSE CREW-FIRESBURN.
24.BUKEM-LOGICAL PROG.....
25.SKIN UP-BLOCKBUSTER

PROGRESSIVE
TOP 25

1.F.S.O.L-PAPUA NEWGUINEA
2.JAYDEE-PLASTIC DREAMS
3.EVOLUTION-METROPOLIS
4.HYSTERIX-TALK TO ME
5.GOLDEN GIRLS-KINETIC
6.FLUKE-SLIDE
7.HAVANNA-ETHNIC PRAYER
8.JUDY CHEEKS-JO IN LOVE
9.MEGATONK-BELGIUM
10.DOP-GROOVY BEAT
11.FRANK DE WULF-THETAPE
12.EMF-THEY'RE HERE
13.DR ATOMIC-S'FLOSS
14.EAGLE'S PREY-TONTO'S
15.LAZONBY-J'RED CYCLES
16.VIRTUALMISMO-MISMO..
17.CASTLETRANCEALOT.....
18.AGE OF LOVE-AGE OF.....
19.WESTBAM-WIZARDSOF.....
20.REMAKE/INNER CITY
21.UNDERWORLD-REZ
22.LEFTFIELD-CUT FOR LIFE
23.DUM DUM-ONE EARTH ...
24.REACT2 RHYTHM-INTOX
25.BLUE AMAZON-NO OTHER

US CLASSICS
TOP 25

1.BELTRAM-ENERGY FLASH
2.R IS RHYTHM-STRINGS
3.MAYDAY-SINISTER
4.YO!BOTS-I GOT IT
5.MIKE PERAS-KEEP MOVIN'
6.CYBERTRON-CLEAR
7.DUPREE-BRASS DISC
8.NEAL HOWARD-INDULGE
9.KAOS-DEFINITION OF LOVE
10.O LEMON-DREAMS OF.....
11.MODEL500-THE CHASE
12.LANDLORD-I LIKE IT
13.BLACK RIOT-DAY INLIFE.
14.M JEFFERSON-ANTHEM
15.J SMOOTH-PROMISED .....
16.STERLING VOID-IT'S ALR.
17.PFERNANDEZ-KICKIN IN..
18.D LOPEZ-WANNA B MINE
19.CUEVAS-HIP HOP
20.SANDEE-NOTICE ME
21.L'RTY CITY-SOMELOVIN'
22.DAN HARTMAN-RELIGHT..
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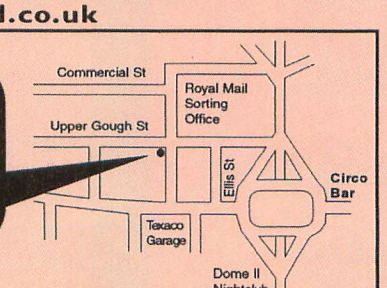

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karl 'tuff enuff' brown	lloyd life	mark (4-hero)
frankie 'fabulous' foncett	fitzroy the buzz boy	strech (reinforced)
micky simms	jakes	
bigga		

THE GALLERY

FRIDAY 14TH NOV (ladies night)
sister bliss
lisa loud
dj sonique
lottie
anne savage
eclectronica
carla clarke
annie nightingale

FRIDAY 21ST NOV (up yer ronson)
tall paul
danny rampling
graeme park (3hr exclusive set)
steve lee
paul murray
eclectronica
carl clarke
dan & jon kahuna

FRIDAY 28TH NOV
paul oakenfold
judge jules
seb fontaine
steve lee
craig richards
eclectronica
carl clarke
sean rowley

FRIDAY 5TH DEC
tall paul
brandon block
matthew roberts
steve lee
lottie
eclectronica
carl clarke
kevin andrews

FRIDAY 12TH DEC
jon pleased wimmin
chris & james
angel
steve lee
darren christian
eclectronica
carl clarke
fungle junk

HEAVENLY JUKEBOX

HEAVENLY JUKEBOX

SATURDAY 15TH NOV
jon carter
barry ashworth (dub pistols)
kevin andrews
jonny chandler
fat tony

SATURDAY 22ND NOV
jon carter
richard fearless
steve howard
lo fidelity all stars
kris needs
irvin welsh

SATURDAY 29TH NOV
richard fearless
richard norris
the psychonauts
the phantom beats
paul hart

SATURDAY 6TH DEC
jon carter
andy wetherall
jonny moy
DIY collective
richard sen

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design MDC

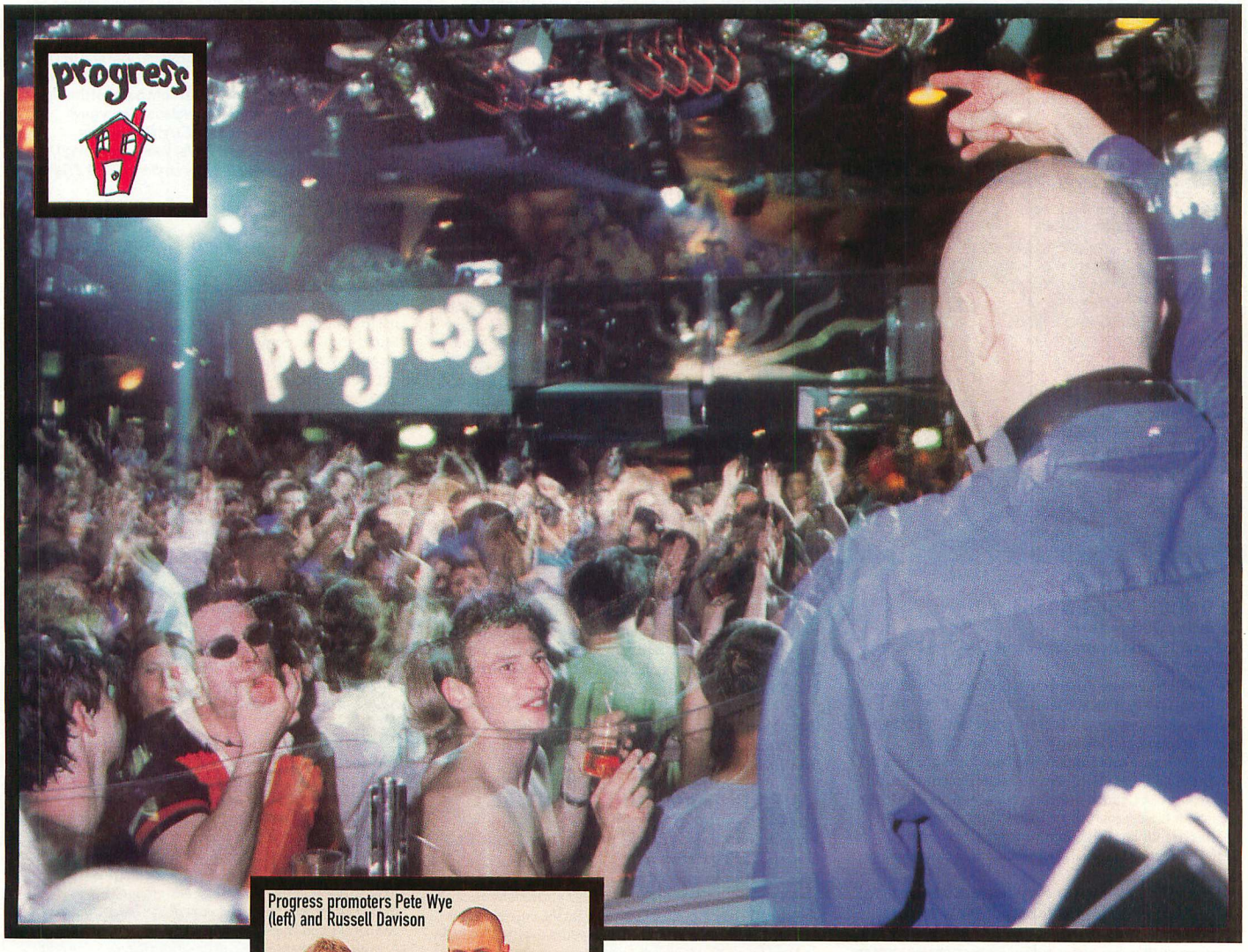
INSOMNIA

EDITED BY ROB DA BANK

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

MUZIK TOP 50 NIGHTS OUT

WHERE TO GO OUT THIS MONTH: NOVEMBER 12 – DECEMBER 9



Progress promoters Pete Wye (left) and Russell Davison

1

DERBY: PROGRESS

Saturday December 13

Eclipse, Babington Lane. 01332-600-700. 9-4am. £10/£8 members.

"Almosphere, friendliness and fun are everything." That's the motto of Progress, five years old on December 13 and still going strong.

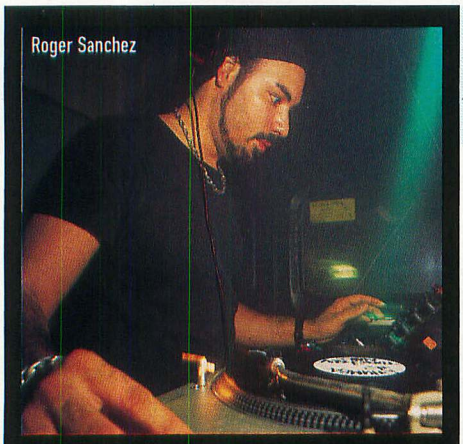
Starting life in The Wherehouse Club in 1992, club promoters and resident DJs Pete and Russell moved through the Conservatory in 1995 and then onto the 1200-capacity Eclipse where it now resides. Not only do they run Progress every Saturday night, but the boys seem to have taken half of the North over with monthly (Hot To Trot) and other weekly clubs (Horny) as well as running a Progress studio, merchandising firm and DJ agency.

But what about the music? Well, with nearly 1200 DJ appearances plenty of big (and destined to be big) names have passed through the doors providing the club with its classy house music policy. Regular guest Jon Pleased Wimmin says "It's tip top and smashing. The crowd don't really have any preconceived ideas and it's still refreshing to go there after five years. There aren't many clubs of that ilk which are still going. It's definitely time some of the others passed the baton!" Not only are the guests important but check out the spectacle of Pete and Russell playing the last sets of the night accompanied by the house band of guitar, saxophone and percussion. If that doesn't moisten your gusset, grab some fresh fruit from the club's fruit 'n' veg stall or listen to the harpist in the foyer! The DJ booth will be camper than a row of pink chiffon tents for their birthday party with Tony De Vit, Boy George and Jon Pleased joining vinyl forces, so whack on the slap, put yer glad rags on and trundle down to Babington Lane. Divas to the dancefloor, please.

Other Progress dates for your diary: Graeme Park and Mark Moore (November 15), Brandon Block and Angel (22), Tom Wainwright and DJ Dimitri (29) and Judge Jules and Paul Gotel (December 8)

INSOMNIA

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND


Roger Sanchez

THOSE WHO ROCKED IT

- Roger Sanchez at Cream/Ballantines, Valencia
- DJ Ron and Nicky Blackmarket at Roast, London
- DJ-K (Bedroom Bedlam) at Shimmy, Keele
- DJ Lee at Metalheadz, London
- Green Velvet at The Escape, Amsterdam
- Tuff Jam at Goldsmiths, London
- Matt "Jam" Lamont and MC Rankin at The Fruit Club, Swindon
- Derrick Carter at Freaky Disco, London
- DJ Rap at The Fruit Club, Swindon
- Timmi Magic at Twice As Nice, London
- Mr C at Zouk, Singapore
- RIP at The Temple, Dublin
- Derrick May at The Buds Of May, London
- CJ Mackintosh at Hard Times, Leeds
- Scott Garcia's PA at Twice As Nice, London
- Carl Cox at Cream, Liverpool
- DJ Heaven at Frisky, London

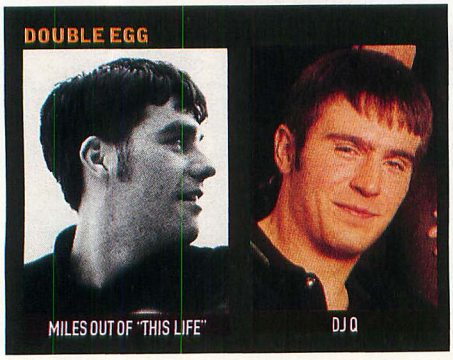
2 LONDON: THE END IS TWO

Saturday December 6

The End, 18 West Central Street. 0171-419-9199. 10-7am. £13/10.

The Shamen's weekend hangout has its second birthday and it can already walk and talk. Cutting-edge music collides with an extremely cool but unpretentious crowd eager to (cough, cough) 'ave it. Ultra-modern yet comfortable, you could happily live behind the bar here if only they had a restaurant. Praise aside, December 6 will vibrate through London's underground for days with (deep breath) Mr C, Basement Jaxx, Darren Emerson, David Holmes, Headrillaz (live), Tom Middleton, Matt Silver, Weird Beats, Layo and Matthew "Bushwacka" B. A child prodigy, without a doubt.

Other The End dates for your diary: Baseball cap-wearing, water-skiing, all-singing and dancing New York house legend Danny Tenaglia and Cajmere (November 14), Kerri Chandler (15), Gemini and Derrick Thompson (22), Roni Size and Krust (28) and Skint Records Night (December 5)


DOUBLE EGG

MILES OUT OF "THIS LIFE"

DJ Q

3 BOURNEMOUTH: BUMP 'N' HUSTLE FIFTH BIRTHDAY

Saturday November 29

The B.I.C. 01202-456-456. 8-2am. £12/10 members and NUS.

One of the most respected and sexy garage nights around moves en masse to the conference centre to debate the scene through music. The hustlers celebrate their fifth birthday with the godfather of Italian house Ralf, plus Jocelyn Brown doing a PA. Expect "Keep On Jumpin'" and "Something's Goin' On" among other such screamers. R&B, hip hop and old skool collides on the funky floor and Aitch B and DJ Dodge host The Jazbah. Residents Simon Dunmore, Rob Acteson and Jon Coomer will of course be there plus hundreds of amazing ladeez judging on past visits. Miss it and weep.

4 LEEDS: BACKBEAT

Saturday December 6

Think Tank, Call Lane. 0113-244-9474. 10-4am. £8/£7.

"It's not big, it's clever" is Dave Beer's latest war cry as once again he marches forth upon a quaking clubland. Not sure whether it's quaking from fear of competition or from the monster they call Beer. Resident DJs are The Dub Pistols, Simon Mu, Moose and the Beer-boy himself and December 6th sees Dean Thatcher stroll on. The line-ups look pretty varied – or should we say ugly varied – with Arthur Baker, Kris Needs and Irvine Welsh all pencilled in. Guaranteed to follow in the footsteps of former glories and good to see a promoter who isn't scared of trying out new formulas. Be afraid, be very afraid...

Other Backbeat dates for your diary: Kris Needs and Irvine Welsh plus Related Records (November 15), Hardknox and Turbo Derango (22) and Dub Pistols (29)

5 LEEDS: HARD TIMES

Saturday November 15

Nato, Boar Lane. 01924-488-220. 10-very late. £12/10 members.

The man like Danny Rampling jumps in his motor straight after his Radio One Show and hot-foots it up to Leeds for his Hard Times debut. Joining him will be a residents mixed bag of Dave Piccioni, Dr Bob Jones and Jason Boardman. Stll consistently better than a poke in the eye with a hot pin and not a bad club either.

Other Hard Times dates for your diary: Frankie Foncett and JazzyM (November 22), Kenny Carpenter (TBC) (29), Muzik party with CJ Mackintosh, Dennis Valentine, Jason Boardman and DJ Tat (December 6)

6 BIRMINGHAM: SUNDISSENTIAL

Sunday November 30

Pulse, Hurst Street. 0121-633-9272. 2pm-12am. £7/5 Members and guests.

Those brummies have got all mixed up and started a club which kicks off after your Sunday roast and finishes just as you're getting going. Local boy Tony De Vit and rising star Anne Savage swing their pants and yours too if you're lucky on November 30. Members and guests only, but be sneaky and get around that by phoning beforehand. Having celebrated their first birthday recently, this night or – should I say day – goes from strength to strength in a worrying fancy dress and tipsy fashion. Rock 'n' roll.

Other Sundissential dates for your diary: Seb Fontaine and Luke Neville (November 16), Tall Paul and Darren Stokes (23), Pete Wardman and James Fierce (December 7)

7 LONDON: CAMOUFLAGE

Saturday November 15

The Complex, 1-5 Parkfield Street, N1. 0171-209-1100. £10. 10-5am.

Still the best smelling club in Britain, so launder those grundies before trying to get in (it actually has one of the friendliest door policies). November 15 sees legendary sound system action with Carnival stars KCC and Ty Holden. Mellow out with Tony Farsides in the Love Lounge or jump up to the Firin' Squad in the Rotating Records Room. Fresh.

Other Camouflage dates for your diary: Catch Records, Ken Boots and DJ Swing (November 22), Brian Norman, Glyne Braithwaite and Cleveland (29) and Spoony and Jerry Bascobe (December 6)

8 NOTTINGHAM: DROP THE BOMB

Saturday November 29

45 Bridlesmith Gate. 0171-482-5488. 10-3.30am. £8/6 with privilege card.

Andrew Weatherall plays a four-hour set with Bob Jones coming on as sub when Wevvers gets tired. The Bomb boasts one of the finest clubbing line-ups in the Midlands and is set to cause widespread damage. Tim and Dave Congreve reside in the main room, Richard Frost mans the back room and the hilarious joke room name of the night is the Cafe Del Martin with Martin Watson. Crazy guys.

Other The Bomb Dates for your diary: Bugged Out (November 13), Idjut Boys (15), Heavenly Jukebox (21), Skint (27), DiY (28), Jon Carter (December 4), Back 2 Basics (5)

9 MANCHESTER: BUGGED OUT

Friday November 21

Sankeys Soap, Beehive Mill, Jersey street. 0161-950-4230. 10-3am. £7/£6.

Fresh from their blinding third birthday party, they're all probably buggered out. Soma should lift spirits, hopefully not from the bar. The amazing Maas plays live alongside Stuart and Orde from Slam, while the Disco Kings-cum-pish artists Kris Needs and Irvine Welsh throw televisions out of the window in the upstairs room. Should be a whole lotta fun.

Other Bugged Out dates for your diary: Gemini and The Psychonauts (November 14), The Advent and James Ruskin (28) and Nathan Gregory and Moonboots (December 5).

10 SWINDON: THE FRUIT CLUB

Friday November 21

Brunel rooms, 1 Havelock Square. 01793-531-384. 9.30-3am. £7/6/5.

Keeping all bases covered speed/underground/raggage/cabbage DJ and pioneer Karl 'Tuff Enuff' Brown and MC Rankin join Doc Scott, Mickey Finn, DJ Lee and Intensity at one of the most firin' nights about.

Other Fruit Club dates for your diary: Lisa Pin-Up, Sy, Dougal and Cridge (November 14), John Kelly and Vinylgroover (28), DJ Sonique (December 5), Sasha, John Kelly and Anthony Pappa (12).

11 SHEFFIELD: GATECRASHER

Saturday November 22

The Republic, 112 Arundel Street. 01902-837-007. 10-6am. £12/10 members and NUS.

Tall Paul, Jon Marsh, Scott Bond and Matt Hardwick join Gatecrasher residents Andrew Clarke and Nathan Wind bashing down the gates on Saturday. Watch out for the swoonsome duo of Sasha & Digweed taking the Northern Exposure 2 Tour there on Friday November 21.

Other Gatecrasher dates for your diary: Judge Jules, John Kelly and Tom Wainwright (November 15), Seb Fontaine, Mark Moore, Scott Bond and Guy Ornadel (29), Judge Jules, DJ Sonique, Tom Wainwright and Matt Hardwick (December 6)

12 NOTTINGHAM: ZERO G

Saturday November 22

Essance, Goldsmith Street. 0171-357-0004. 9-3am. £11/9 members and NUS.

Allister Whitehead (ironic really, when you know he doesn't have spots) continues his weekly residency after celebrating their first birthday. Bow and scrape for the transatlantic Tony Humphries who heaves his long-haul ass to the main floor. Guests in the Basement play month-long residencies with November's guests being the Ballistic Brothers and December's The Psychonauts.

Angel Moraes (November 15), John Acquaviva (29), Karl "Tuff Enuff" Brown (December 6)

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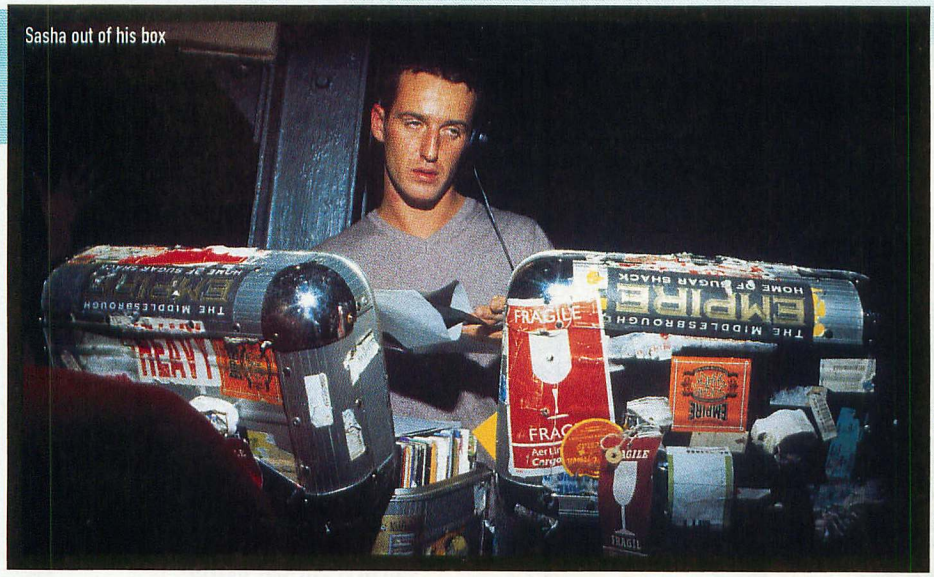
MUZIK'S ESSENTIAL GUIDE TO CLUBLAND



Sasha out of his box

pic: Ronnie Randall

13 LONDON: GAME OVER
Thursday December 4
333, Old Street. 0171-424-0405/0171-357-7180. 9-4am. £8.
The Coldcut wagon train grinds to a halt after months on the road with an end of year party. Coldcut versus Hex in a sound-and-light clash with Stealthy support from DJ Food, the ambidextrous Kid Koala, Si Begg, Richard Thair, Chantal Warp, Mixmaster Morris, Vadim, Gerry Lyseight and The Herbaliser. Visual trickery provided by Hexstatic and The Light Surgeons. Press reset to begin again.

14 LIVERPOOL: VOODOO
Saturday November 22
Clear, 1 Mount Pleasant. 0151-733-6097. 10-3am. £8/7/6.
Detroit legend Claude Young plays at one of England's remaining clubs for techno stalwarts. Apparently they're going speed garage next year (only joking boys). No dress code and no eardrums left either after Claude plus residents Andy Nicholson and Steve Shiels have finished with you.
Other Voodoo dates for your diary: Billy Nasty and Alex Handley (November 15), Paul Daley (29), James Ruskin and Alex Knight (December 6)

15 LIVERPOOL: CREAM
Saturday November 29
Nation, Wolstenholme Square. 0151-709-1693. 9-3am. £10/£7 NUS and members.
The Essential Mix Live from everyone's favourite night out. Prepare for a Clash Of The Egos when Pete Tong, Paul Oakenfold, Nick Warren, Danny Rampling, Paul Bleasdale, Dave Ralph and Les Ryder all get it on. The VIP room here looks like a "who's who" of house and smells like a toilet. The punters, though, are one of the funnest crowds about, even if the bar does shut at 2 am.
Other Cream dates for your diary: Paul Oakenfold, Nick Warren, Tall Paul, Tony De Vit (November 15), Paul Oakenfold, Nick Warren, Paul Van Dyk (22), Allister Whitehead, Graeme Park, Jon Pleased Wimmin, Tall Paul and CJ Mackintosh

16 LONDON: LOST
Saturday November 29
A new secret warehouse location. 0171-791-0402. 11-7am.
Millsy machine-gun techno alert when Jeffrey himself joins Steve Bicknell and Fumiya Tanaka in the nosebleed room. Autechre play live with Mark Broom and Steve Stasis in the bathroom and there are more DJ's to be confirmed. Phone to reserve tickets and the privilege of seeing underground techno legends and to enjoy music that's like driving a tractor over ploughed fields with weights tied to your scrotum. Lovely. Don't forget to tell everybody it's a secret.

17 SHEFFIELD: RISE
Friday November 21
The Leadmill, 6/7 Leadmill Road. 0114-221-2840. 10-4am. £9/7 members.
Diesel, Tom Wainwright and Danny Hussain (hopefully) rise to the occasion down t'mill. They haven't disappointed yet.
Other Rise dates for your diary: Trade Tour with Sharp, Anne Savage andf Pete Wardman (November 14), React Tour with Blu Peter, Mrs Woods, Princess Julia and SJ live (28) and Sister Bliss (TBC), Ian Ossia and Danny Hussain (December 5)

18 LONDON: VOYAGER
Friday November 21
The Complex, 1-5 Parkfield Street, N1. 0181-961-0693. 10-3am. £10/12 after 11.30pm or £2 off with NUS.
LA Williams (Phuture 303, Chicago), Paul Daley (Leftfield), Colin Dale (Kiss) and Andrew Curley smash up levels two and three with Mad Ash, Feline and DJ Face providing the junglist bidnit downstairs. Get horizontal with Steve Millar's fluffy ambience on the fourth floor.
Other Voyager dates for your diary: Justin Robertson, Jay Denham and Bios (Live) (November 14), Dino Psaras, Trevor Rockcliffe and Jeff Mills (28) and Kikoman, Dave Clarke and Billy Nasty (December 5)

19 PORTRUSH: LUSH
Saturday December 6
Kelly's Complex, Bushmills Road, Portrush, N.I. 01265-823-539. 9-2am. £8/6.
Currently the biggest club in Northern Ireland with its 2500 capacity playing host to some of the UK's biggest DJs Tong, Sasha et al. Mr Promoter tells us it's "mainstream house without going too hard". Let's see what Boy George and Dave Ralph say about that when they join up with resident Col Hamilton on the sixth. We know George hates it when he can't go hard.
Other Lush dates for your diary: Luke Neville and Laurence Nelson (November 15), Ian Ossia (22), Lush's "Gold" Single Party and Gordon Kaye (29)

20 LONDON: FREAKY DISCO
Saturday December 6
The Cross, Kings Cross. 0171-837-0828. 10.30-6am. £13.
Deep, underground house monthly which has seen a succession of guests from Basement Jaxx to Derrick Carter rocking it and nearly f***ing capsizing it. Kings Cross in December ain't pretty but Craig Richards aims to brighten the disco up with Terry Francis and John Acquaviva.

21 HAYWIRE: COVENTRY
Saturday November 15
Planet, Cox Street. 0113-293-4666. 9-4am. £8/5 NUS and members.
Wired-up Coventry blokes/birds hold their first birthday. Ectomorph from Detroit play live with old-hands Andrew

CLUB NEWS

The club guaranteed to take us into the next millennium before time, THE END is two years old on Saturday December 6. The club "designed by clubbers for clubbers" and dedicated to taking underground music to the next level will be celebrating in style too (see Top 50). With all residencies running on a monthly basis and with a veritable smorgasbord of collectives such as Skint, Full Cycle, No U-Turn, V, Athletico plus gay nights like DTPM all runnin', this club needs to be seen to be believed.

Saturdays in Leeds will never be the same again after R&B CONNEXION were chucked out of Harvey's Nightclub for playing speed garage and were told to play "Seventies music" instead. Get your priorities right people.

THE BIG CHILL returns to the scene after a break. Legal wranglings after the Big Chill Festival are over, and Pete has had another case of childbirth too. The posse return to play in London, Manchester and Belfast. Call Pete on 0171-281-8106 for more info.

House label JACKPOT have started a club night in conjunction with The Mean Fiddler at London's Subterania every Saturday night, unimaginatively-titled Jackpot. Fortunately guests have been more interesting with Carl Cox, Bukem, 187 Lockdown and Basement Jaxx all passing through the doors.

PROGRESS celebrate their fifth birthday on Saturday December 13. Proving the old adage about lies, damned lies and statistics, they boast 260 Saturday nights under their belt, 10,522,200 repetitive beats, 4 million flyers, 215,840 punters through the door, 1199 DJs and 14,5656 records played. Here's to the next five.

PHIL PERRY 'calls it a day' shocker. Seven years after the birth of Full Circle the fat lady has sung. Every DJ imaginable has played there at one time and as Phil says "Full Circle has gone as far as it can possibly go. I've decided to call it a day and do something else. Seven years is a long time to run a night although we've had some amazing nights" The seventh birthday saw Phil Perry, Danny Howells, Justin Robertson, Farley & Heller, Ashley Beedle and Rocky & Diesel each playing a tearful tribute half hour. Adieu.

REINFORCED RECORDS start their monthly "R Solution" parties on November 14. Dego (4 Hero), Gilles Peterson, Phil Asher, Lady Miss Kier, Ian from Reinforced and DJ Stretch will all play at a club where the emphasis is on new music and no bullshit. More info from Sahra on 0171-424-0405.

Steve Raine took a break from selling a couple of sheep to tell Muzik about HARD TIMES. The club continues to surge forwards, after a hugely successful tour including selling out the Ministry Of Sound. Contrary to many promoters, Steve reckons the Northern garage scene is alive and well. "US House is going from strength to strength. The house club scene here is going too commercial and people want more choice. We're stepping back into the underground, we've never chased the crowd and have always had a unique musical policy." Got it.

Skint and miserable? Head down to Glasgow's Arches on a Thursday night for their OVERDRAFT night. Present your statement proving you're more than one hundred pounds overdrawn and you'll get free entry. Just buy the £86 train fare from Plymouth and get yourself up there.

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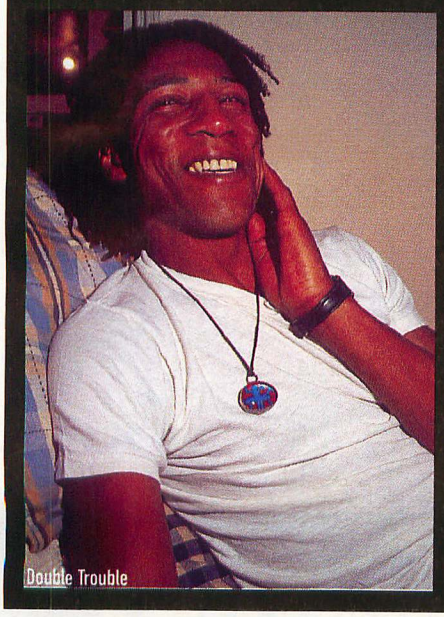
CLASSIC CLUBS

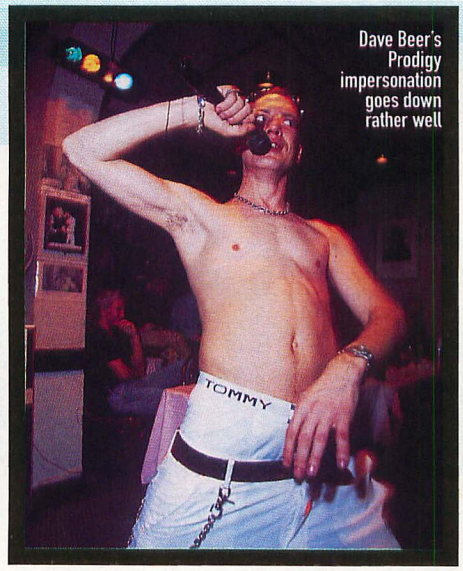
Despite having all his records locked in his old flat and no keys, PAUL "TROUBLE" ANDERSON found time to tell us all about the days of THE JAZZY-FUNK DOUBLE DISCO

THE Jazzy-Funk Double Disco ran from around 1980 to about 1984/85 in the Electric Ballroom in Camden, London. It really came out of Crackers, a club run by George Power where I was the warm-up DJ on Friday lunchtimes and Sunday evenings. In 1980 George Power was the man on the underground club scene. The Jazzy-Funk Double Disco was all about serious dancing and music, there were no gimmicks like other clubs at that time. It was the early electro days and our club was big for electro. We were one of the first places to play Planet Rock in the UK. Abby who now works at Release The Groove worked at Bluebird Records at the time. The manager of the shop had one copy which he didn't like so he gave it to Abby who gave it to me. It was a well pumped tune down at the club. A lot of body-popping used to go down, groups like Sidewalk coming down and there was a real go-go scene too. I was the only DJ playing go-go at that time, records from Chuck D and The Soul Searchers through to Hot And Cold Sweat and Trouble Funk. I've got every record Trouble Funk ever made, that's where I got my name from. Electro and go-go were underground music at the time but it was a club night, not a specific kind of music night. We had Paul Murphy playing jazz upstairs, then when electro slowed down we had Richie Rich up there cutting up electro and hip-hop. Downstairs became more boogie orientated and then towards 1985 a young Gilles Peterson started playing jazz upstairs.

We used to have loads of foxy girls down there and the boys would love showing off. The boys and girls would have burn-ups on the dancefloor, making circles to show off their new moves. There was always a king and a queen of the dancefloor and we had competitions now and again. People would go away and practice their back-flips from week to week! I used to put records on and get on the dancefloor myself, and I still do. Basically the Jazzy-Funk Double Disco was a good-time club with no musical barriers where we played what we loved. There were no people glassing each other or taking drugs, maybe just a few spliffs. I was only 16 when it started and I was drinking blackcurrant and lemonade. I might get my bus fare home for playing from George Power. Respect to him for giving me the breaks.



Double Trouble



Dave Beer's Prodigy impersonation goes down rather well

pic: Jamie B

Weatherall and Daz Quayle man-handling the vinyl. Psychonauts and Crash and Burn mix up electro, hip hop and weird shit in the other room. Watch out for their imminent Sunday nighters too.

22 PORTSMOUTH: VURT

Friday November 14

Harry Limes, Granada Road, Southsea. 01705-426-025. 9-2am. £6/5 members.

The up and coming South Coaster welcomes Portsmouth's musical cogniscenti and tries to avoid playing anything those sailor chappies might like. That's why they're playing host to their first exclusive European guest with Edam-eater Orlando Voorn supported by Cheap Knob Gagster Aubrey and Bedroom Bedlam winner and local resident Tony Jones. The second room sees Ruff Neck Ting DJ Dazee join local boys Ed Real and Curry for de bass an' drum action. The third room sees another Bedroom Bedlam winner Jo Shanks playing deep house. Go on, be a convurt.

23 LONDON: TWICE AS NICE

Sunday November 16

Colosseum, 1 Nine Elms Lane, Vauxhall. 0171-272-4185. 8-3am. £8/£6 members.

The speed garage night to be reckoned with. The champagne's flowing, the shirts and shoes are out and the formation dancing's starting up. The DJs are also cream of the crop with DJ Spoony, Jason Kaye, Mickey Simms and DJ Natty manning the garage room. Chris Phillips, Steve Sutherland and Fitzroy The Buzz Boy host the Reminisce Room where you can guess the musical style.

Other Twice As Nice dates for your diary: DJ Spoony, Dave Howard, Funky Smith and EZ plus The Boogie Bunch

24 NOTTINGHAM: FUSION

Friday November 21

Deluxe, St James Street. 0468-490-252. 10-4am. £8.

One of Britain's premier techno nights runs fortnightly at the deluxe Deluxe and it's only been going ten months. Think the Orbit in Leeds meets Voodoo in Liverpool and you've got the gist. The Space DJ'z, Grooverider, Ade Fenton, Fergus, Tony Global and The Chillout Support System all come together tonight.

25 EDINBURGH: TRIBAL FUNKTION

Saturday December 6

The Venue, Calton road. 0131-550-3716. 10.30-3am. £7/5.

The more than able residents take over in November and December after the likes of Cajmere and Angel Moraes rocked October's funktions. The Tribal All-Stars George T, Simone and H play house while Dr John and Johnny Uncut spin disco and hip-hop. Ritchie Rufftone sticks his drum & bass oar in too. There's no dress code to crack either, you scruffy gits.

26 BIRMINGHAM: FUN

Saturday December 6

The Steering Wheel, Wrottesly Street, Chinatown. 0121-622-1332. 9.30-late. £10/8.

Jon Pleased Wimmin and Pearl & Dean from Pushca join the crazy gang in Birmingham's Chinatown for some noodly house and saucy handbag.

Other Fun dates for your diary: Norman Jay and Patrick Smoove (November 15), Darren Darling and Danny Technici (22) and Judge Jules and Steve Lawler (29)

27 MILTON KEYNES: HARDCORE HEAVEN

Saturday November 29

The Sanctuary and The Rollers. 01525-222-352. 8pm-7am. £23 (plus £2 booking fee).

7000 ravers converge on two different venues in Milton Keynes. "Never has anyone spent the time or the money on an old skool event of this scale" boasts the traditional eight-foot square flyer. Two chill-out areas, funfair, fire-eaters, fireworks, candyfloss, chicken in a basket, cuddly toy.

CLUB GOSSIP

- SUNDISSENTIAL is still going strong as ever. A couple of weeks before celebrating their first birthday, two female members of the crazy gang were discovered "'avin a go at each other" in the private orifices, sorry offices. Their excuse was chemical, but they were swiftly ejaculated from the premises.
- CAJMERE played his third appearance at Tribal Funktion last month, where hundreds of eager punters were turned away. He proceeded to play a blinding set, went to bed and refused to get up. Missing his flight back to Chicago, Caj stayed for a couple of extra days as he apparently always does and behaved like a perfect party animal DJing all over the manor. Bloke.
- Big boy AFRIKA BAMBAATAA recently paid a trip to Golden in Manchester to play his old skool funky fusion. His rider included goat curry. Eager to please the big one, Golden dispatched a minion to Mosside to collect the curry. He arrived, turned his nose up at the curry and didn't eat it. Apparently it was a wild goat chase. Ho ho. . .
- At the recent TSUNAMI event in Brighton, Skint had a tent (more a marquee, perhaps) on the pier. Too many people crammed alerting safety officers to the fact that the pier was actually bending. Norman Cook was shunted off the decks, then someone got on the decks while he was having a jar backstage and played on one of Cook's own tunes. Ejected swiftly by Cook, the event got back under way with the pier still bending like a banana!
- Skint's regular night THE BIG BEAT BOUTIQUE saw Mick Jones (of The Clash and Big Audio Dynamite fame) play a starring role recently when he did an impromptu toasting/MCing session through the headphones. Meanwhile 30 punters climbed through windows and the normal mayhem ensued.
- The ever saucy ADEVA shocked punters at Paul "Trouble" Anderson's The Loft night in London. Singing her classic anthems with Paul's jazz dancers prancing alongside, she started bump 'n' grinding with them. One of the dancers laid his head on her quite ample bosom and she said over the mic "you'll have to get closer than that" and pushed his head between her cleavage, then asked him to lick the tattoo on her chest. The dancer's still in Accident & Emergency, allegedly.

INSOMNIA

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

Tyrant at The End, London

pic: Ronnie Randall

teasmaid etc. Old Skool masters playing in the Sanctuary are Lime (SL2), Phantasy, Ratty, Seduction, Ellis Dee, Rat Pack, Sy, Top Buzz, Slipmatt, Grooverider and Mickey Finn. Harcore Heroes playing back to back in The Rollers are Unknown vs Demo, Dougal vs Vinyl Groover, Clarkee vs Brisk, Slipmatt vs Seduction, Billy Bunter versus Ramos and Vibes versus Sy. Heaven in Milton Keynes.

28 BRIGHTON: CLUB FOOT

Friday December 5

10, Marine Parade. 01273-606-906. 9-2am. £6/£5.

Justin Robertson straps on his built-up heel for Club Foot. Hosted by Kenny Fabulous and Andy Mac, it should be a right royal knees-up. "The best in underground dinner jackets from the cutting edge of the cosmos." Get a grip, Footman.

Other Club Foot dates for your diary: Wiggle meets Foot. Terry Francis and Nathan Cole (November 14), Billy Nasty (21), Colin Dale (28)

29 LONDON: FREE FREE FREE

Sunday November 23

333, Old Street. 0171-482-5488. 7-2am.

Eight years after Harry DIY celebrated his birthday in Nottingham by throwing the first ever DIY party, he's bringing the crew down to London for their eighth birthday. Digs & Woosh, Simon DK, Jack, Emma, Callun, A Man Called Adam and Crispin Glover spin. The best part is it's completely free! 333's bogs should remind the free party stalwarts of every run-down warehouse they've ever squatted. It also coincides with the first ever DIY compilation '2992 Days" being released. Ravers, travellers and poseurs ahoy!

Other 333 dates for your diary: Off Centre with residents Patrick Forge and Ross Clarke plus guests Mr Scruff, Fat City and State Of Bengal (November 22) and Fabio and Mark Rae (December 6)

30 MANCHESTER: GOLDEN

Saturday November 22

Sankeys Soap, Jersey Street. 10-4am. £12/10 members and NUS

A right screamer with Boy George, Mark Moore and Paul Harris. Residents Pete Bromley and Dean Wilson are still behind the decks of the longest running Saturday night in Britain since Back To Basics closed. Will someone please let them take a break, they've been up there for years. The sort of dodgy dive the Stone Roses and Black Grape can be ogled in... Or you can drink, dance and listen to the music.

Other Golden dates for your diary: Jon Marsh (November 15), Judge Jules (29), Stress Night with Dave Seaman, Paul Van Dyk, Scott Bond, Hustlers Convention and Adam Goldstone (December 6)

31 BIRMINGHAM: WOBBLE

Saturday November 15

The Venue, Branston street, Hockley. 0121-233-0339. 11-6.30am. £10/£7 members and NUS

Underworld's Darren Emerson comes overground with his underground style joining Wobble's host DJ's Phil Gifford, Si Long, The Lovely Helen and Matt Skinner. Can we be expected to be greeted by canapés and champagne at the door then if they've got hosts?

Other Wobble dates for your diary: Problem Kids (November 22), Norman Jay and John Aquaviva (29), Dave Clarke and Elliot Esatwick (December 6)

34 LONDON: THE GALLERY

Friday November 28

63b, Clerkenwell Road. 0891-516-666. 10.30-6am. £10/£7 before 11pm.

Tony Hart shows us through The Gallery with some papier maché from Paul Oakenfold and Judge Jules, a lego set from Seb Fontaine and Steve Lee with Craig Richards on the Meccano. Carl Clarke and Sean Rowley show us their abstract Electronica and special guest DJ Morph on plasticine decks. Funny, ha ha. Etc.

Other Turnmills dates for your diary: The Heavenly Jukebox with Wall Of Sound's Jon Carter, Barry Ashworth (Dub Pistols), Kelvin Andrews, Jonny Chandler and Fat Tony. We'd wondered where he'd got to. Also check Needs and Welshy on the 22

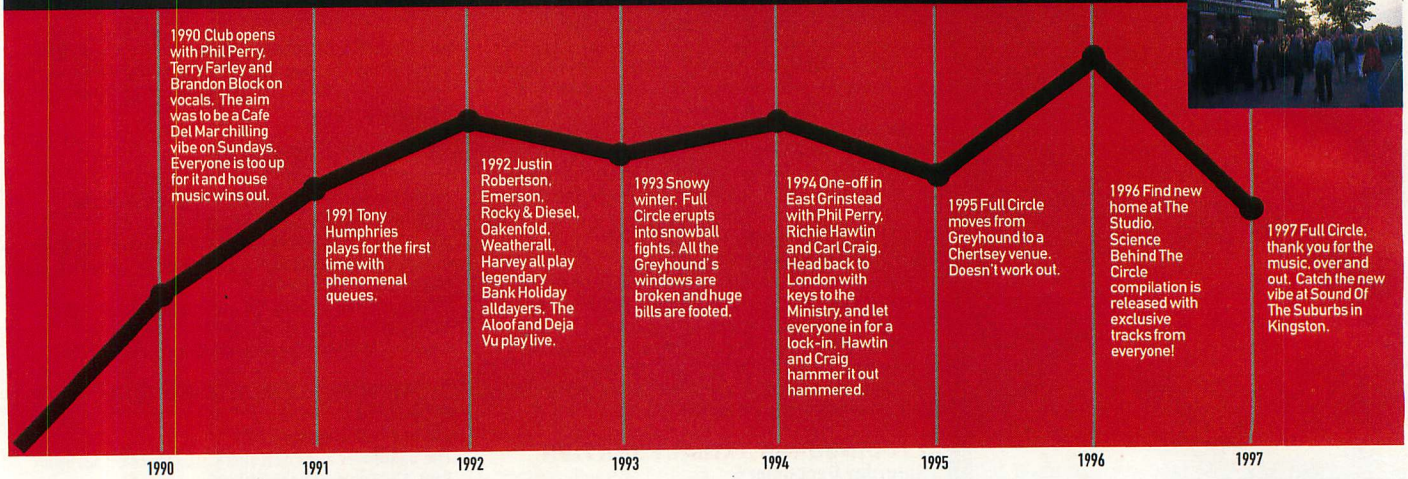
35 PAISLEY: 69

Saturday November 29

Under the Koh-I-Noor Restaurant, 40, New Sneddon Street. 0141-552-5791. 10-4am. £5.

The Irish gave bagpipes to the Scots for a joke but the Scots haven't seen the joke yet, nevertheless they have got 69. DJs Pish and Shite (Martin and Wilba) are joined by Plaid live. We're also promised live performances from Universal Language, Passerani 209 and an up and coming young chap called Jeff Mills.

UPS & DOWNS OF FULL CIRCLE



Tune into ITV and go to page 363

Teletext

CLUBZONE NETWORK

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

INSOMNIA

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

Other 69 dates for your diary: Mark Broom mixing up the muffins (December 6)

36 LONDON: NEW HARD LEFT

Friday November 14

The Blue Note, 1 Hoxton Square. 0171-729-8440. 10-5am. £10/£8

Happening every second Friday of the month and the kids can't wait for it. Seven hours of the party animal's gamekeeper Harvey who releases a horde of ravishing guys and gals onto the floor to burn it up with some disco-tinged house, funk, Led Zeppelin, Deep Purple and Kiss among others. The headbanger's ball for adults.

Other Blue Note dates for your diary: Ocularis and Club Ocular, a multi-media event with films by The Light Surgeons and music from Faze Action, The Herbaliser and The Karminsky Experience (November 28)

37 LONDON: FAZED

Thursday November 13

309 Finchley Road. 0181-420-6489. 9-4am. £7/£6.

Cambridge's Fazed crew travel to London for a no-holds barred tech-house fracas with south London's finest, the Reverberations massive, for the first in a series of monthly bouts. Stacey Pullen, Pierre from Fused in Belgium, Asad (Reverberations) and Nathan Coles (Wiggle) spar in the main room. Meanwhile the Bar sees Ben Simms, Ravi (Reverberations), Nikki Lucas and the Scratch DJs battling it out.

38 BOURNEMOUTH: OUTER LIMITS

Friday November 21

Ryvals, 176 Old Christchurch Road. 01202-265-473. 9.30-2am. £6/5

Colin Faver hammers out the jackin' techno as Bournemouth's Outer Limits come up to their Sixth Birthday at this 180-capacity boxroom. They'll be shutting the doors early, let's hope the residents Paul Edge and Charlie Tear get in first!

Other Outer Limits dates for your diary: Alison Marks (November 14), Mark Dale (28), Daz Saund (December 6)

39 BRIGHTON: LEGENDS OF THE DARK BLACK

Tuesday November 18

The Escape Club. 01273-888-787. 10-2am. £5.50

The south coast's premier jungle night moves from the Zap to the bigger Escape Club this month and further helps itself by getting the best DJ roster since Tony Blackburn's days. Residents upstairs are the scratchaholic The Runaways joined by Wall Of Sound's Derek Dahlarge (no doubt larging it up some), while DJ Hype, Kemistry and Storm run the business upstairs. Meanwhile MC GQ. Mickey Finn, Kenny Ken, Richard Fearless and Ollie Herbaliser are promised in the future.

40 LONDON: SPACE

Wednesday November 26

Bar Rumba, 36 Shaftesbury Avenue. 0171-287-2715. 10-3am. £5/£3 before 11pm.

"The deepest cosmic disco house" every week at this midweek institution. Moodyman – aka Kenny Dixon Junior – from Detroit joins Kenny Hawkes and Luke Solomon. Get your best anoraks on for that one.

Other Bar Rumba dates for your diary: Movement every Thursday, Friction with Adam Freeland, "Nice" Tayo Popular, Rennie Pilgrem and The Jedi Knights (November 21), The Next Level with Ross Allen, Phil Mison, the simian-like Rob Da Hair and Mark Moore (Balearic Set) (December 5) and That's How It Is with Gilles Peterson, Ben Wilcox and James Lavelle every Monday

ESSENTIAL MIX

1 ONE 97-99 FM

SEPTEMBER 28

COLIN HAMILTON 0000-0030

Lush- "Gold" Colin Hamilton Remix (white label)... Dominion- "Outsider" (Whoopi)... Da Hool- "Meet Her at the Love Parade" (Cozmo)... Transa- "Enervate" (Hook)... Capricorn- "20HZ" (R&S)

PETE TONG 0031-0200

Skinny- "Friday 10pm -4am" (white label)... Goldie- "Digital" (ffrr)... Poppers- "Every Little Time" (VC)... The Heartists- "Belo Horizonti" (VC)... Dave Angel Versus DJ Tonka- "Funkmuzic" (Island)... Lucid- "I Can't Help Myself" (Delirious)... Plastic Noise- "Los Ninos Del Parquits" (Urban).. Club Brothers- "Ain't Nobody" (ffrr)... Y-Traxx- "Mystery Land" (ffrr)... Beat Foundation- "Foundations 97" (Skinny Malinky)... Nalin & Kane- "Beachbell" (Motor/ffrr)... Mel owen & Coby Johnson Remix- "Park" (Urban)... Marmion- "Schoenberg" (white label)

OCTOBER 5

ADAM FREELAND

Bilin' Back- "Boom box" (Fokus)... BT- "Orbitus Terranium" (east west)... Southside Reverb- "Reverberation" (Southside Reverb)... P.S.S.- "Miami Breaks" (Coast)... DJ Punk Rock- "My Beatbox" (Acetate)... Almighty Beat Freaks "Sampler 3" (Related)... Phiadelphia Bluntz- "Sister Sister" (Autonomy)... Ills- "About That Time" (Fuel/Acetate)... Thursday Club- "Blow Pipe" (R&S/acetate)... Freestylers- "Lower Level" (Fresca Nova)... Single Cell Orchestra- "Blockhead" (Fuel)... Crustacian- "Purple" (Jive)... Oliver Bodd- "Way Out" (Party Rock)... Oricom- "Overload" (Rugged Recordings)... Sabotage- "I Saw The Future" (Acetate)... Collective- "Mercury Uno" (Brain Candy Enterprise)... David Holmes- "Grilly Shaker" (Go Beat)... Drably Frond- "Heavily Crated" (Verb Audio)... Bilin' Back- "She's Breakin Up" (Fokus)... Tipper- "Get Up Off Your Feet" (Fuel)... Hybrid- "Friendly Fire" (Push)... Headless Horsman Rides Again- (Botchit & Scarper)... Semi Detatched- "Bassline" (Boom Box)... Freestylers- "Spaced Invaders" (acetate)... Tsunami One- "No 43 with steameed rice please!" (Fuel)

OCTOBER 12

PETE TONG 0000-0015

The Heartists- "Belo Horizonti" (VC)... Gloria Gaynor- "Mighty High" (W/L)

CLAUDIO COCCOLUTTO 0015-0100

Voices of Life Feat Sharon Pass- "The Word Is Love" (Silk Ents)... Black Note Allstars- "An International Fear of Bongos Mix 1" (Stronghouse)... Kabbala- "Ashewo Ara" (Mama)... Spectrum- "Squalk Talk" (Laj W/L)... Barefoot Boogie- "Do Watcha Wanna" (W/L)... Easydelics- "Berimbau De Osahna" (Leonoril)... Gary Chris- "Rio" (W/L)... Bizzi- "Bizzi's Party" (DMC Italy)

PETE TONG 0100-0130

Sex-O-Sonique- "I Thought It Was You" (ffrr)... Jazzy M- "Be Yourself Be Free" (W/L)... All Saint- "Never Ever" (W/L)... Wildbeat presents Houseclash- "Burnin Up"... 187 Lockdown- "Gunman" (Nujak)... DJ Dada- "Coming Back/Baby Blue Vocal Mix" (W/L)

OCTOBER 19

PAUL OAKENFOLD

Talisman & Hudson- "Warmth Reheated" (CSFM)... Way out West- "Blue" (Deconstruction)... Zoe- "Skarlet, Red & Blue" (Big Life)... 16B- "Water Ride" (Eye Q)... Lamb- "Goreckie" (Mercury)... Ennio Morricone- "Once Upon A Time In America" (Virgin)... Bob Marley- "Waiting in Vain" (Island)... Corrina Joseph- "Lonely" (Atlantic)... 187 Lockdown- "Gunmen" Natural Born Chillers Mix (east west)... Virus- "Earth" (Perfecto Flouro)... Omni Trio- "Trippin" Carlito Mix (Moving Shadow)... Vancouver Symphony Orchestra- "Adagio for Strings" (Atalntic)... Depeche Mode- "No Good" BT Mix (Mute)... Mansun- "Wide Open Space/remix" (Mercury)... Led Zepplin- "Baby I'm Gonna Leave You" Remix" (east west)... Vangelis- "Rachels Song" (east west)... Dimitri From Paris- "Souvenir De Paris" (east west)... Talisman & Hudson- "Leaving Planet Earth" (CSFM)... Man With No Name- "Treacle" (Perfecto Flouro)... Vangelis- "Main Titles" (east west)... Amoeba Assasin- "Roller Coaster" (Perfecto)... BT- "Remember" LP Mix (Perfecto)... Vangelis- "Tears in Rain" (east west)... Alaska- "Alaska" Paradox Mix" (Inter City Road)... Beatles- "Flying" (Parlophone)

41 DUBLIN: QUADROPHONIC

Friday November 14

The Kitchen, East Essex Street, Dublin 2. 00-353-87-2342080. 11-3am. £10

Randall is the special guest in the Kitchen tonight cooking up a rollin' stew of drum & bass cuts. Residents Nemo and Razor lay the table and do the washing before and after the main meal.

42 COALVILLE: PASSION

Saturday November 15

67 Belvoir Road. 01530-815-278. 9-2am. £10/9 members and NUS.

Monthly resident Jeremy Healy, Lisa Pin-Up and Junior Perez head to Leicester for steamy passion under the decks. Residents JFK, Nick Correlli and Andy Weaver line-up on the subs bench in case Healy's pigtails come loose.

Other Passion dates for your diary: Angel, Brandon Block and the Lisa Marie Experience (November 22), Tony De Vit and Andy Ward (29)

43 BRISTOL: SHIMMY

Saturday November 22

Club Loco, Hepburn Road. 0117-908-5966. 10-6am. £5/4

Anyone for a shimmy at their third birthday? Nope, oh well read on in any case. Full-on techno downstairs with Fluid (live) joining Maxwell George (yes, him from the DJ capital of the world, Luxembourg) and residents Stuart and Simmer. It all gets a bit more eclectic upstairs as anything goes with residents Lurch and Fluid being joined by Mike Plugged and Iain Lazy Smith.

44 LONDON: THE BIG CHILL

Sunday December 7

The Spitz, Commercial street. 0181-372-9735. 6.30-12am. £8/6 concs.

The Chill-Out Strikes Back. Joining pilot Pete Lawrence are Tom Middleton (Global Communication), Hoax from Moving Shadow and the crazy Phantom Beats lads from Plastic Raygun. The unbelievable VJing of Hexstatic illuminates proceedings. Cold turkey.

INSOMNIA

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

Other Bug Chill dates for your diary: Earthtribe (live), Sounds From The Ground and Pete Lawrence in Manchester (November 15), Spacer, Tom Middleton and Pete Lawrence in Belfast (29).

45 MANCHESTER: THE ELECTRIC CHAIR

Saturday November 29

Manchester Roadhouse, Newton Street, Piccadilly. 0161-907-0602. 10.30-4am. £6.

Ashley Beedle joins residents The Una Bombers at their monthly party mash-up. Expect drum & bass, hip hop and house with a whole bunch of flava. The last Saturday of the month will never be so electrifying (oh dear). Also check out weekly Fridays at Electric Blue at Kaleida, Oldham Street. This is the sister night of the chair, "a bit deeper and jazzier" but still "quality music from every genre". Capital punishment.

46 LEICESTER: STRAWBERRY SWITCHBLADE

Friday November 14

Flaming Collossus, Welford Road. 9.30-2.30am. £8/7 nus/6 members.

The Goodbye Cruel World crew bolster their bank accounts with another venture into clubland. The Flaming Colossus apparently "takes the piss on decor" with leopard skins and lush fabric hangings' adorning the gaff. Perhaps they've got wildebeest and gnu grazing at the bar as well! Japing aside, the all-dancing, singing Robert Owens joins Chandrika and Paul Harris for a right old knees-up. As they themselves say "this ain't no school disco".

Other Strawberry Switchblade dates for your diary: Seb Fontaine, Simon Owen and Lisa Lashes (November 21), Ann Savage and Anthony Pappa (28)

47 BRIGHTON: VIBEZ EXPRESS

Saturday November 29

The Concorde, Madeira Drive. 01273-606-460. 10-3am. £5/4

Mr Scruff plays a five-hour set at the scout hut across from the pier for an up-for-it leave-yer-prejudices at home kinda crowd. The music policy as described on the flyer is 'lots of music'. Should bloody well hope so.

Other Vibez Express dates for your diary: The Unabombers and Robert Luis (November 15)

48 MIDDLESBOROUGH: RENAISSANCE

Friday November 21

The Empire, Corporation Road. 01782-711-888. 9-2am. £10/8

A special one hour live performance by BT and then he's gonna play live in the club. Paul Van Dyk's playing three hours, so what happens to the other hour? Whatever, it's sure to thrill.

Other Renaissance dates for your diary: B.T, Chris & James and Phil Perry (Manchester Academy) (November 15), Dave Seaman and Anthony Pappa (Newmarket temptation) (21), B.T, Sister bliss, DJ Heaven (Bristol Lakota) (22)

49 DERBY: TECHNIQUE

The Loft, 110, Friargate. 01332-381-169. 9.30-2am. £3.50/3.

Note that concessions get 50 pence off so bring your UB40 or old student card with you and you can still afford half a shandy. Right? Anyway, funky breakbeats and jungle meet head on here at Technique with various guests reflecting those two spectrums and a whole lot more in between. Treva Whateva and Aim from Fat City guest on November 27.

Other Technique dates for your diary: Andy Smith (Portishead) (November 13), Babble (20) and Nicky Blackmarket (December 4)

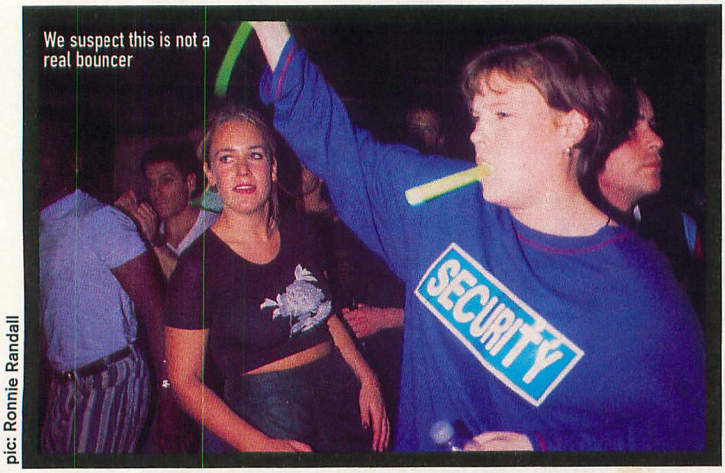
50 EXETER: LOST IN BASS

Friday November 14

Rumours, Summerland Street. 01392-494-069. 8-1am. £5/4 advance.

Currently runnin' tings on the South Coast is A Girl Called Bob Promotions. Whatever that means. Their Lost In Bass night takes place at various locations around the South Coast and this one in Exeter sees Cutmaster Swift, Adam Freeland and OZF1 join resident Forensics, Matt D and McV. Free water, a cloakroom at only 50 pence and no dress code means we'll certainly be there. From hip hop to acid funk through to the dreaded speed garage.

Other Lost In Bass dates for your diary: A night of jump-up with Jumpin Jack Frost and residents as above at The Pavilions, Exmouth (November 28)



We suspect this is not a real bouncer

pic: Ronnie Randall

MUZIK CLUB NIGHTS

WHERE TO LOSE YOUR INNOCENCE THIS MONTH

BIRMINGHAM — NOVEMBER 11
SUNDISSENTIAL — MUZIK NIGHT

Pulse Nightclub, Hurst Street
0121-633-9256. 2-11pm. Members only 0121-454-9560
DJK, Tony De Vit, Adam Farley, Fergie, Lisa Lashes and Nick Yarman

SHEFFIELD — NOVEMBER 15
GATECRASHERS — MUZIK NIGHT

Republic, 112 Arundel Street
0121-605-8970. 10-6am. £12/10 members
Marcus James, Danny Tenaglia, Judge Jules, John Kelly, Tom Wainwright, Andrew Clark

STANFORD — NOVEMBER 21
CREATION — MUZIK NIGHT

Central Nightclub, 9 Silverlane Road
01780-482-662. 9-2am. £4.50/3.50 members
Luke Neville, DJK (Muzik Bedroom Bedlam DJ), Geoff Hawkins, Nicky P, Steve Monroe

BIRMINGHAM — NOVEMBER 29
WOBBLE — MUZIK NIGHT

The Venue, 22-30 Brunston street, Hopley
0121-233-0339. 11-6.30am. £10/7 students
Norman Jay, John Aquaviva, Phil Gifford, Si Long, Lovely Helen, Matt Skinner

VAUXHALL, LONDON — NOVEMBER 30
TWICE AS NICE — MUZIK NIGHT

Colosseum, 1 Nine Elms Lane, SW3
0171-272-4185/0976-319-690. 8-3am. £5/6 after 10pm. £4/5 members/after 10pm
Dreem Teem, Bruce Dyer

DERBY — DECEMBER 6
PROGRESS — MUZIK NIGHT

Eclipse, Badington Lane
9-3am. £10/8 members
Judge jules, Paul Gotel, DJK (Muzik Bedroom Bedlam DJ)

OXFORD — DECEMBER 9

Park End Nightclub, Park End Street
01865-244-577. 9.30-2am. £9.50
Sasha, Mike Cosford, Marcus James (Muzik Bedroom Bedlam DJ)

Kamasutra

Featuring Jocelyn Brown
Happiness

Mixes by Eric Kupper
Formats CD &12"

10—11—97

INSOMNIA

FLOORFILLERS

CLUBS AND LIVES

DROP THE BOMB

The Bomb, Nottingham

Nottingham at closing time on Saturday night is much like closing time in any other town centre. Herds of pissed lads rove sheep-like around town, dribbling down their Ralph Lauren shirts and dropping mad cow kebabs on their loafers. The Bomb could be the antidote to all this social *malaise* and a welcome refuge from Nottingham's marauding Ritzy hordes.

It's like a vast white space station on three floors with big circular holes exploding into the pristine walls where folk sprawl in space-age furniture. There are lots of white circular alcoves to hide in, snog, smoke, booze, pick and powder yer nose in. Very 2001, indeed. The last time Nottingham had a club which looked this good was back in the hazy Balearic days of Venus. Which isn't really surprising, because The Bomb is the brainchild of Venus promoter and all round good egg James Baillie. Opened in early October to fill a gap in Nottingham's burgeoning but house-orientated club scene, the 600-capacity club has witnessed queues down Nottingham's pedestrianised streets ever since.

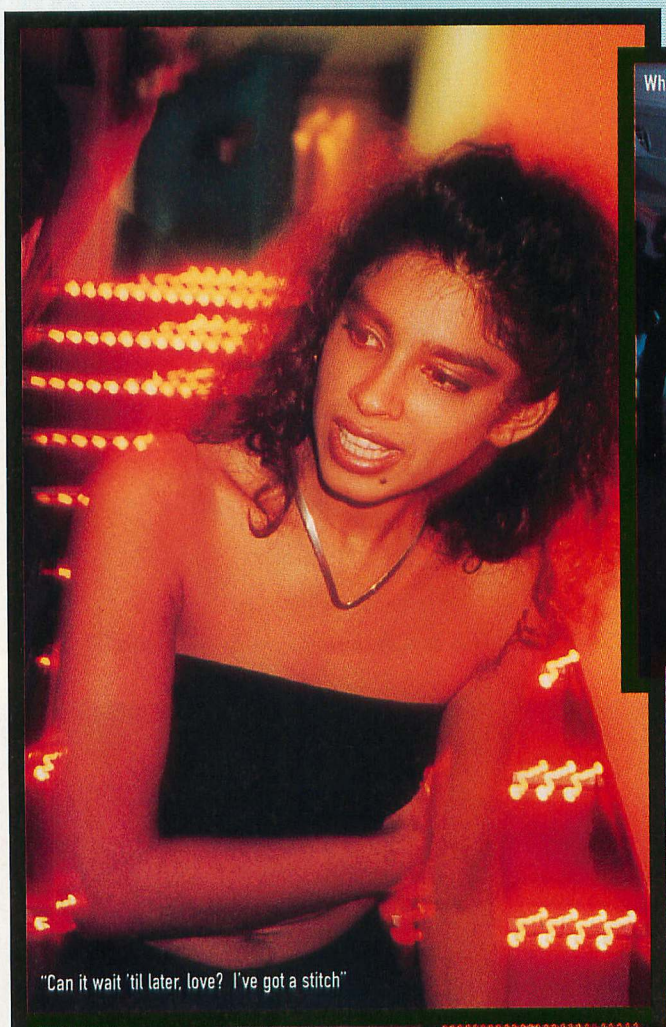
In the chill-out bar upstairs the DJ drops Busta Rhymes, The Pharcyde and a bunch of old-skool hip hop to an appreciative crowd. On the main floor, garage historian and irrepressible party firestarter Harvey is packing the crowds in, and there's a definite house party atmosphere around. Cigarettes are accidentally stubbed out on people's backs, pints go over, blokes experiment with appaling chat-up lines and such like. The low vaulted ceilings leaves little room for big egos.

Harvey drops Roy Davis Junior's "Gabriel" and the crowd go mental. Then KC & The Sunshine Band's "Get Down Tonight" loads them all into a huge white ambulance and drops them off at the asylum.

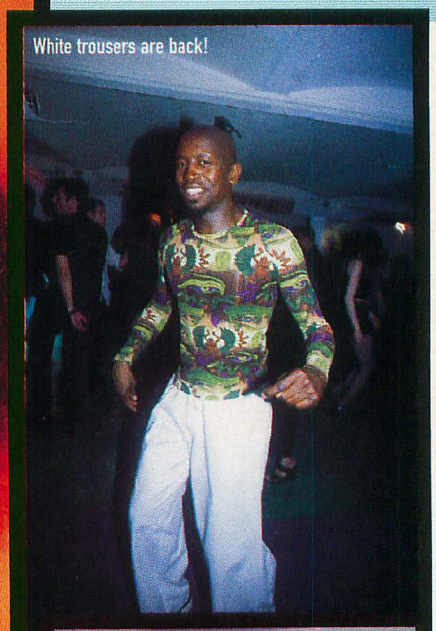
We ask Baillie whether The Bomb is a new superclub for The Midlands. "Nope," he replies, "its just a superb club." Exactly.

Rob Da Bomb

Drop The Bomb is on every Saturday at 45 Bridlesmith Gate. Call 0171-482-5488 for more details



"Can it wait 'til later, love? I've got a stitch"



White trousers are back!

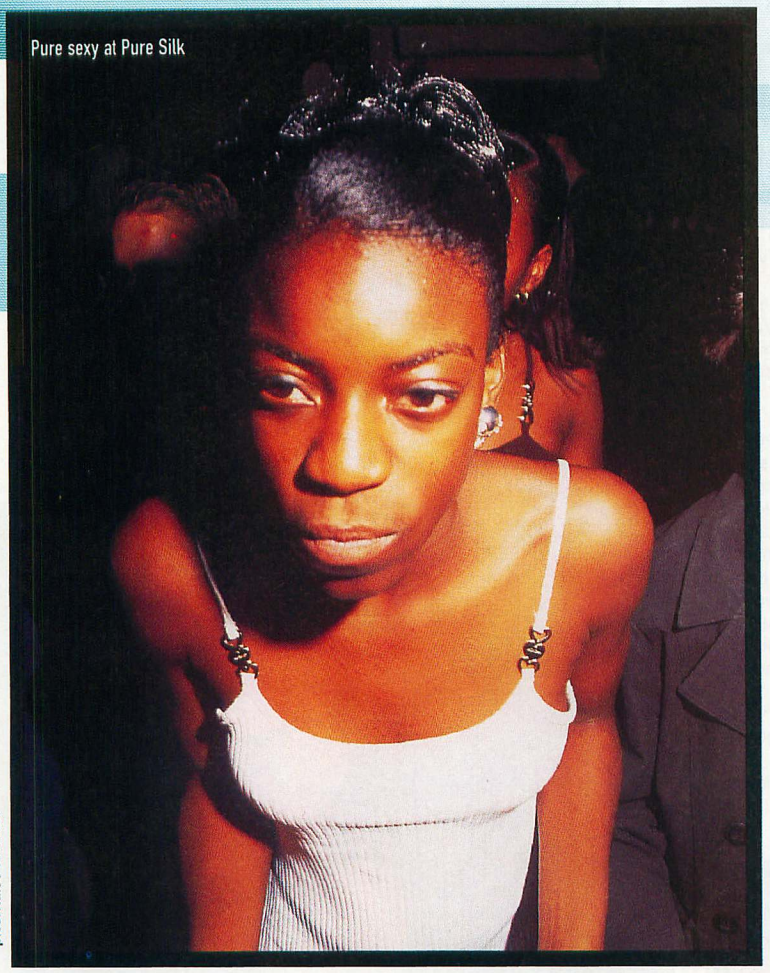
Dropping bombs: Harvey at work

(Clapping) "Fight, fight, fight, fight. . ."

pics: Ronnie Randall

FLOORFILLERS

CLUBS AND LIVES



Pure sexy at Pure Silk

pics: Raise-A-Head

PURE SILK

SW1, London

"We have some people turning up in stretch limos," says Reece, promoter of Saturday night speed garage institution Pure Silk, "and others who feel they've lost face if they order any less than 15 bottles of champagne at the bar." Think glamour. Think hard-edged glamour. Intricately-coiffed hair. Sculpted weaves. Leather trenchcoats. PVC trousers. Lace-up tops. Bottles of Moet. South London attitude. At Pure Silk the look is smooth (think extras in a Blackstreet video). The dancing is understated. Girls flex their legs seductively on the spot and wiggle their shoulders in a pared down version of the jungle two-step. And the vibe is "hold it down" and "cool" as opposed to party nutter central. As a result, it's fast established itself as the byword for sharp dressing and soulful garage in central London. Weekly line-ups usually include at least one of the big names – Matt "Jam" Lamont or Spoony or Norris "Da Boss" Windross or Mike "Ruff Cut" Lloyd – and pirate faves like Hermit, EZ and Madness. This New Year's Eve, their garage spectacular at Wembley looks a cert. As a venue, SW1, formerly home to jungle institution AWOL, is well suited to underground garage. Slightly shabby round the edges, there are plenty of shady corners. Upstairs there's a VIP gallery which overlooks the main dancefloor with lots of wood panelling and huge red leather Chesterfields where you can lie back and watch the floor like a TV screen.

Cross the main dancefloor, an evil Reese bassline is snaking into the recognisable strains of industry standard Number One *"Why don't you tell me?/what you want, what you need/why don't you tell me?"* and three girls line up on stage swaying their hips ever so gently.

But it's the backroom female DJs-only policy that makes Pure Silk a truly inspired club night. At one point, while the dancefloor in the main room is dwindling, the back room is packed as a fierce female DJ is playing some of the ruffest, most abrasive garage dubs I've ever heard. The best thing about it isn't the sight of hard-looking raggas and ponytailed white guys nodding their heads in approval at the back but the group of girls intently watching her mix, crowded round the turntables. Total proof girl power really does exist beyond Spice Girls videos.

Bethan Cole

DAFT PUNK

Southampton Guildhall

You could probably count the number of truly functioning live house acts on the cuticle of Mr Fingers' smallest digit. It's computer music, no fancy instrumental frippery, right? It's about blokes looking not entirely rivetting behind banks of keyboards. Only when it falls back on those hoary old rock clichés like guitar histrionics and a drool-inducing singer does it ever make any sense.

Trust Daft Punk then to boot the " live house music is yawnsome and pointless" cliché straight into the dustbin of history. This, after all, is the French twosome who've rewritten the rules on new jack cool their own way. Citing as influences the Beach Boys and Kiss alongside DJ Sneak and Jeff Mills. Chucking bottles of irascible teen spirit down the throat of pure underground house sounds. And, (oh bugger, not again!) still refusing to let anyone take their photos live.

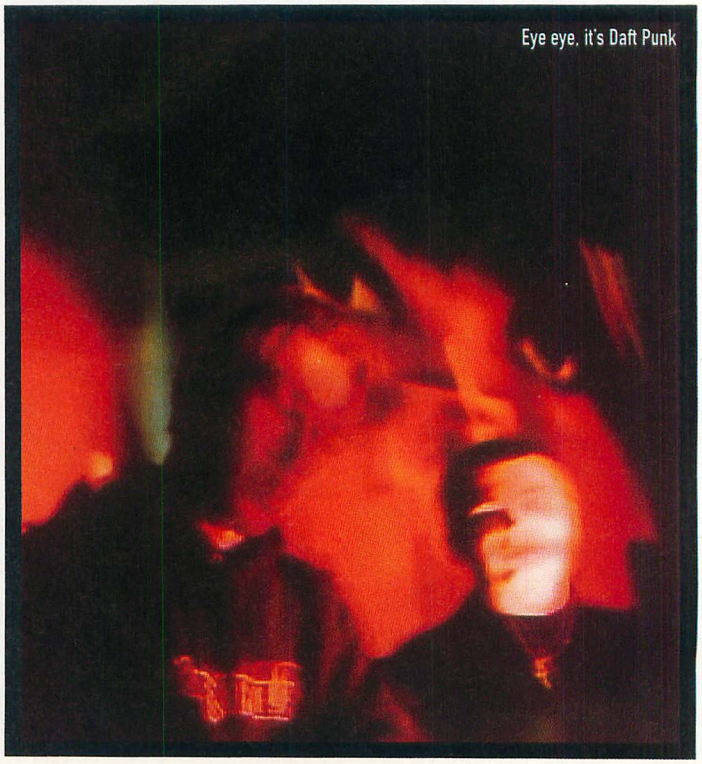
Oh well, at least there's the spectacular light show to gawp at to compensate for Guy-Manuel and Thomas being just shadows behind, er, a few keyboards. Howie B-type cartoon doodles, Super-8 footage of breakdancers and the neon lights of Paris' red light district morph and envelop the vast stage. It's a visual feast that's easily matched by the Punksters new, extended 90-minute set. Imagine if, every time you went to see your favourite band, they remixed all their tunes completely differently to the previous night and you've got Daft Punk's brilliance in one. So we get all yer "Homework" faves – "Da Funk", "Revolution 909", "Rollin' And Scratchin'", "Musique" and "Burnin'" – tweaked to new heights of sonic wonder.

They even cleverly segue their own finest moments like "Alive" and "Around The World" into house music's greatest hits, Todd Terry's furious CLS "Can You Feel It" and Lil' Louis' eternally wondrous "French Kiss".

There are new tunes too. No names, naturally, but suffice to say one sounds like the perfect marriage of white boy Seventies P-funk and acid breakbeat, while the another two prove success has compromised the Punk's awareness of new, hard, fast Chicago cool not one jot.

House music shite live? Never mind that bollocks.

Calvin Bush



Eye eye, it's Daft Punk

INSOMNIA

FLOORFILLERS

CLUBS AND LIVES

GENASIDE II

Temple Bar Music Centre, Dublin

The sign on the door reads, "Afrika Bambaataa is not playing due to illness". The phat one may not be here, but hey, who needs the godfather of hip hop when you've got its future?

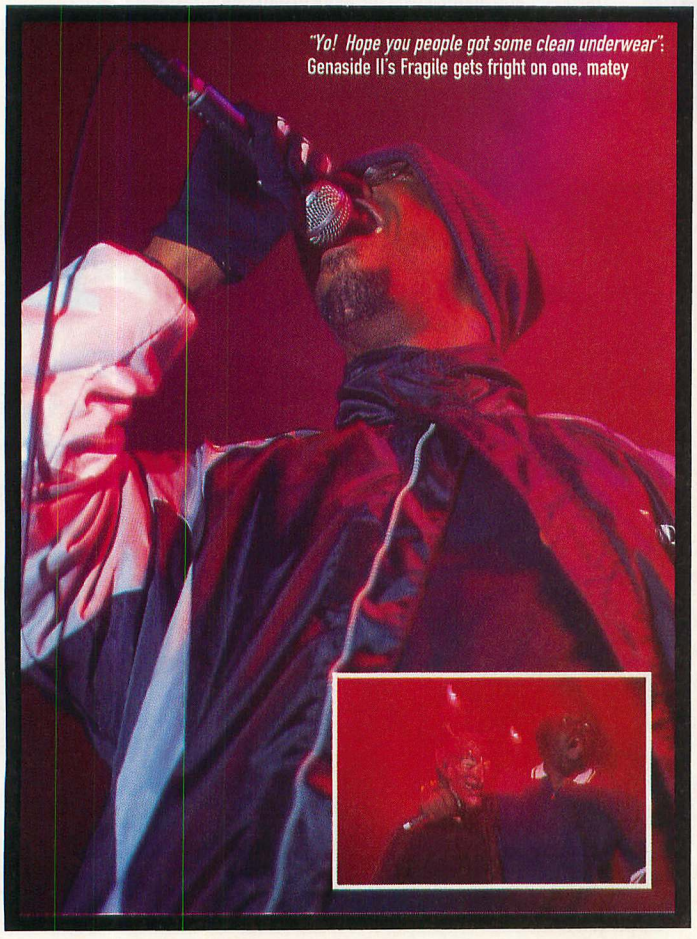
Genaside II have come across the water from their native Brixton to play only the fifth gig ever in their eight-year history, and Dublin's youth are out in force. Many may never have heard of Genaside II, who hide themselves deeper underground than Swampy, but since their first two dimly-lit shows and a support gig with the Prodigy in Moscow, they now seem to be breaking into the light.

As local breakbeaters Phonic grind to a satisfying halt, Genaside begin the dirty, deep, bass-heavy thudding intro to the anarchic rap-metal of "Scandalous". A bemused crowd observe as rappers Fragile, Jaz, Paul and Chris Bones saunter onto the stage (they look moody, but they're pussycats really) and kick off their four-man rapping contest. Huge walls of bass, beats and terrifying rap snatches fill the cavernous Music Centre, literally shocking the kids into action and scaring the hell out of the bar staff. Fiery, dark beasts they are too, prowling the stage and spitting out lyrics old and new. From the full mental racket of "Bring The Madness" with it's *"Cut 'em up"* refrain, to the insane breakbeats of their latest single "Mr Maniac", Genaside II work harder than the Prodigy onstage and play harder than Shane McGowan off. "Waistline Firecracker" from their last album is the red rag to the bull which kicks the crowd off and breaks the quiet of Dublin's sleepy night air. Jaz and Chris don devil masks and clown around on stage as Mantronix's "King Of The Beats" mid-way through causes a mini riot.

As Genaside II leap off the stage at the end of the show, Chris Bones comes over with a warning. "Wait 'til our next record if you think that was baaad," he bellows. "I'm gonna show you what heavy is".

Look in the dictionary if you don't believe him. Genocide: The deliberate extermination of a people or a nation. Believe.

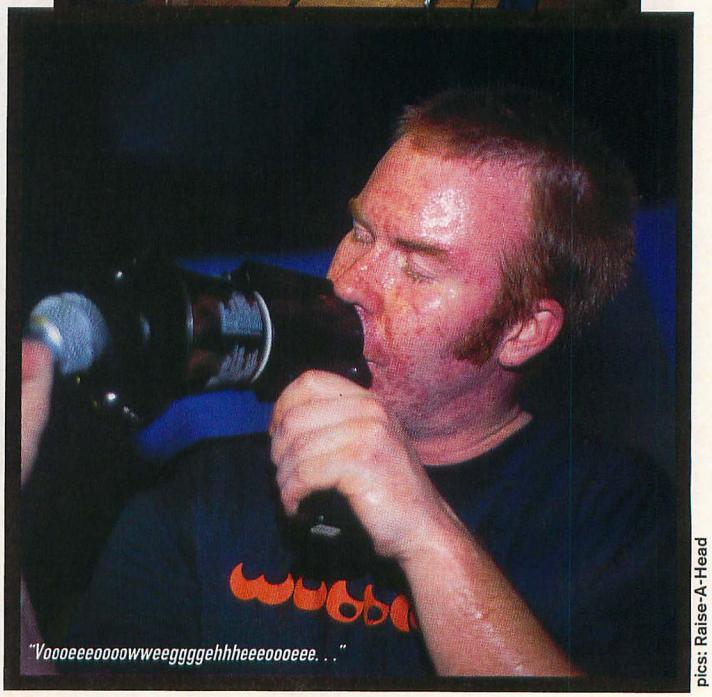
Rob Da Bank



"Yo! Hope you people got some clean underwear": Genaside II's Fragile gets fright on one, matey

pics: Jamie B

Wubble U in full wock 'n' woll action



"Voooeeeoooowweeggggehhheeeoooeee. . ."

pics: Raise-A-Head

WUBBLE-U

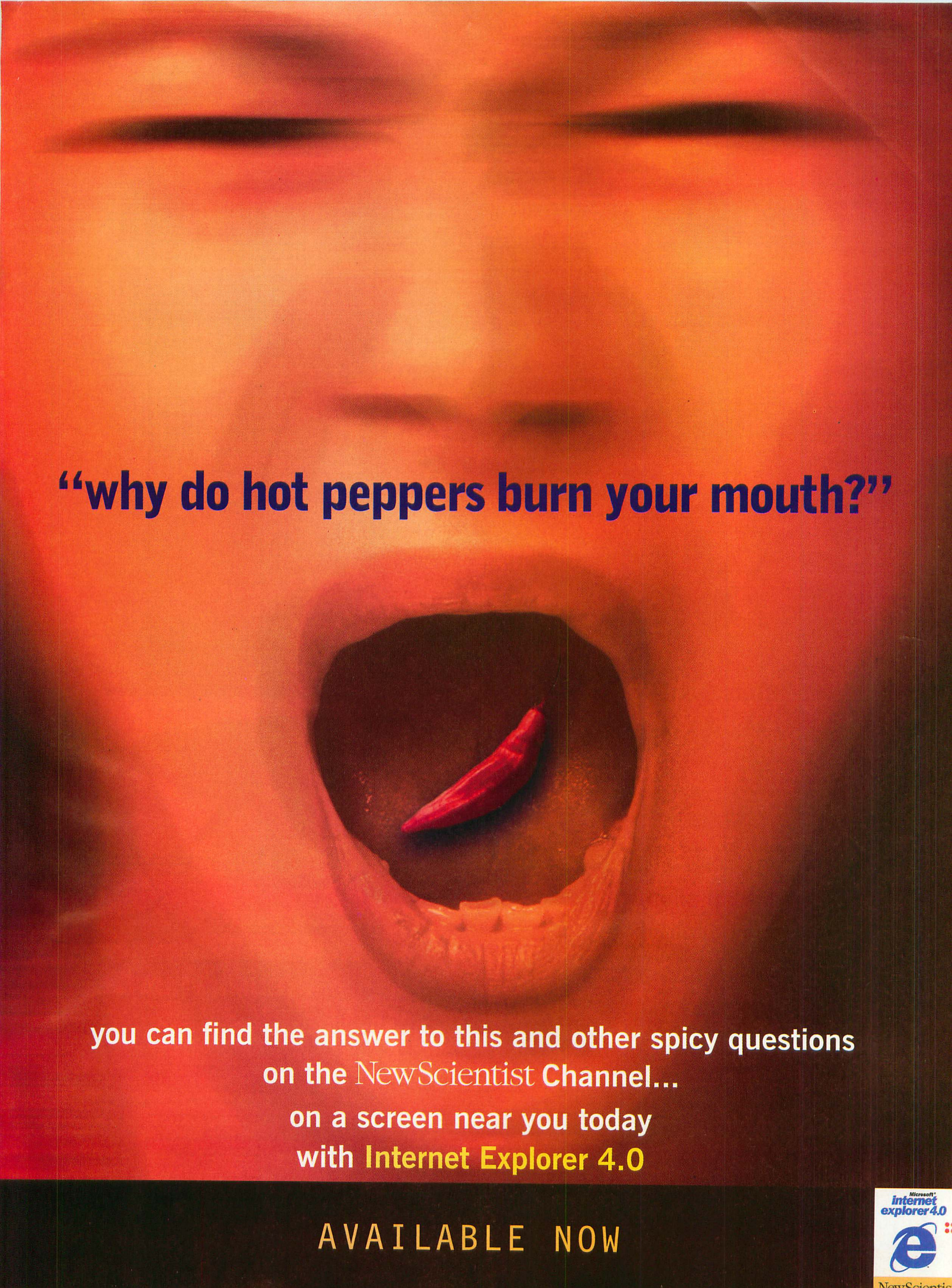
University of Buckinghamshire Student Union, High Wycombe

The plan: One of the most obscure student unions ever (stuck in a small town outside Reading) gets invaded by one of the most outrageous live acts since Spinal Tap. The mission, by the way, is later accomplished. Strolling into the hi-tech plastic and glass union at the beginning of the night it's all rather disconcerting. The resident DJ is hammering out student-like disco and breakbeat while a smattering of girls shoe-gaze on the dancefloor. Wubble-U, meanwhile, are spotted slouching in the corner surrounded by bottles, cans of beer and combustible vegetation.

You might not be allowed to take your plastic pint glasses in the toilets, or on the dancefloor but they're still let the maddest band since Mike Mad & The Madmen on stage. Millwall supporters, crazy-eyed loons and professional beer drinkers, Wubble-U are all of these things and probably a few less besides.

It's a mystifying stage spectacle. Four geezers alternately bashing away on guitars, synths and drums, with a sweaty man blowing into a kazoo over chilled-out drum & bass. Like a modern day Flowered Up, Wubble-U are purveyors of lager techno, unique, fun and something to get pie 'n' mashed to on a Friday night. When the band hit their stride with club classic "Petal" and encore with the insane "Jellied Eels" you feel like you may be watching the Next Big Thing. U heard.

Rob Da Bank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ATLAS EARTHED

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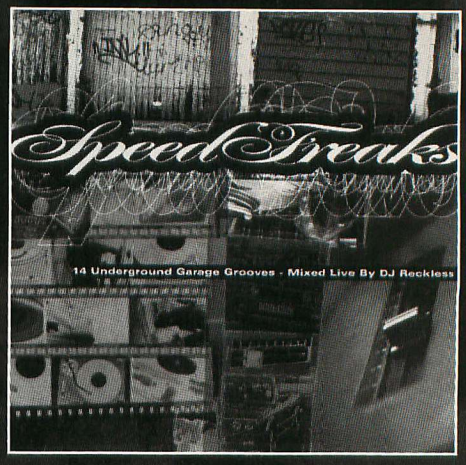
JUMPIN' & PUMPIN'

NOD TO N20 RAINER
HAZE RISING SON
DIRTY KAY FUSION
DON'T JUDGE THE SILENCE EDGE OF EMOTION
INFUSION YAMA & KENNY FUTURE
WORK HARD THE CHARISMATICS
LOVIN' THE VERSION PRESSURE DROP
LUNA SWELL IAN SIMMONDS
CHICKEN FEED BUSHFLANGE
SCOOBS IN COLUMBIA PLAID

CD/LP TOT 50



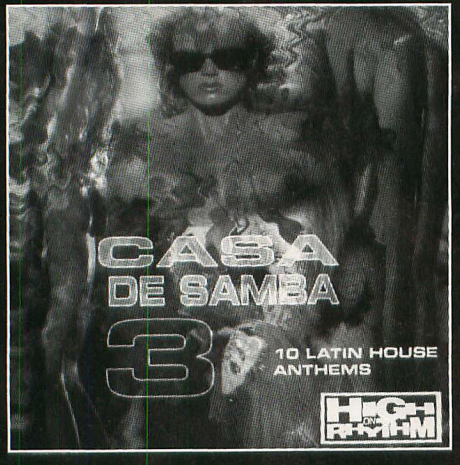
SPEEDFREAKS

underground garage grooves mixed by dj reckless

HIGH ON RHYTHM

FUTURE DREAMS MAXIM
DON'T HOLD BACK DANGEROUS DUBZ
DO IT BABY MILES FONTAINE
GET UP ON YOUR FEET VISSAL
FIND A WAY DANGEROUS DUBZ
BAD BOYS A BAFFLED REPUBLIC
METRONOME FREAKS OF NATURE
BEST FRIEND FLAVA
SHABEEN AND GONE feat SOPHIE
I NEED YOU PART II
LET ME TELL YOU JUMP UP CREW
GIVE ME JOY KATHY WOOD
ON MY KNEES SKIFFLE
ROLLERCOASTER GROUND CONTROL

CD/LP HIGH 8



CASA DE SAMBA 3

10 latin house anthems

HIGH ON RHYTHM

SUENO LATINO SUENO LATINO
CHILLI IN RIO NO TENSHUN
ASHEWO ARA KABBALA
WISH TONITE CORRINA JOSEPH
REACH INSIDE BAH SAMBA
ESTA E LA VIDA EL CUBANO
MOODS SHIFT DARK NIGHT TRIPPERS
LAZZY JATING TRANSFUSION
WHOLEMEAL GROOVE ARMADA
OLA-LE TAKADA

CD/LP HIGH 9

BUMP'n'HUSTLE

14 speed and gangsta garage grooves

HIGH ON RHYTHM

IT'S A LONDON THING SCOTT GARCIA
GUNMAN 187 LOCKDOWN
GIVE IT TO ME MILES FONTAINE
THINGS ARE NEVER OPERATOR & BAFFLED
KEEP IT WARM ANDY MOWAT
JAZZ IN THE HOUSE SMOKIN' BEATS
THE WORLD DOM MAXIM & DEAN SAVONNE
HOUSE CAT WILDCAT
ONE MORE TIME DIVAS OF COLOUR
BAD BOYS A BAFFLED REPUBLIC
SHOW YA LOVE SOFT BUTTER PRODUCTIONS
NEW LONDON ALLIANCE MAXIM & DEAN SAVONNE
FLYTRONIC MILES FONTAINE
LET ME TELL YOU JUMP UP CREW

CD/LP HIGH 10

Distributed by Sony/3MV

FLOORFILLERS

CLUBS AND LIVES

A right load of knobs: Way Out West's Jody (l) and Nick in full tweak mode

pics: Jamie B

WAY OUT WEST

Rise, The Leadmill, Sheffield

Banging. Banging. Banging. Ian Ossia. Way Out West. John Digweed. Class. Class. Class. Any band who can hold the crowd, keep arms in the air, make whistles blow louder and horns blast longer while slipping on stage in between two DJs famous for their ability to fill floors must be something quite special. Tonight, Way Out West prove they are all that and quite a bit more besides.

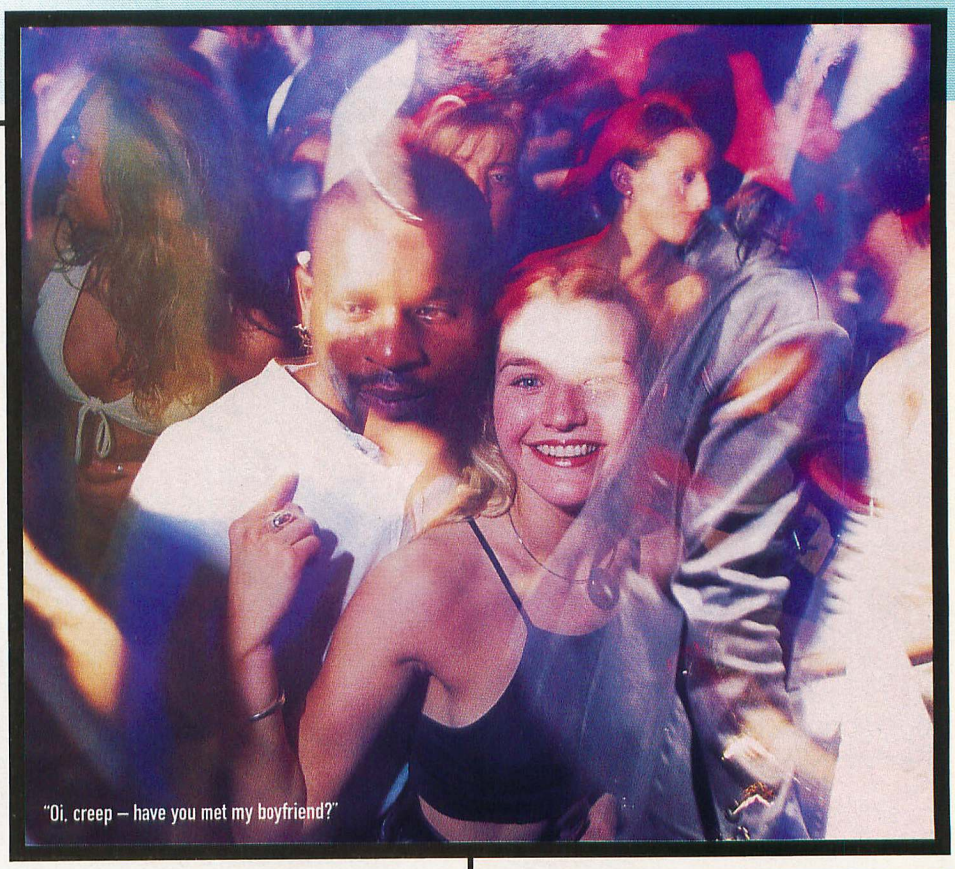
Ossia's sublime sounds have got Rise's dancefloor rammed with regulars. Gorgeous tranced-up house is getting cleverly beaten by heavy-weight basslines and a smattering of speed garage. It's rocking. And this can be bad news for a band. How many times has an early ecstatic club vibe been vapourised by a piss-poor PA or noodling live electronica? Way Out West, though, born and bred in clubland, know how to work it. Nick and Jody seem wired, inspired... And the crowd go completely fucking mental. The hits are belted out brilliantly. "Ajare"'s dream-nonsense vocals and pounding Euro-beats fly through the sky while eyes get bamboozled by spectacular psyche-cinema from south west visuals crew Subvision. "Domination" and "The Gift" are both delectably distorted for maximum dancefloor delight. But it's album tracks like "Drive By" with its scuzzy hip hop intro slamming into full-flowing trance and the ballistic breaks and scratching of "King Of The Funk" that steal the show. And what a show to steal. True. "Questions Never Answered" starts off screeching like a sonic storm, DATs out of sequence and all hell breaking loose. But Way Out West bring it back from the brink to play a blinder – the tune's Dave Clark-style techno stabs resonating right where it hurts. Even the poseurs on the podiums go mad for that one. When Digweed eventually hits the decks, the roar from the floor for the boys from Bristol is still drowning out The Leadmill's superb sound system.

Way Out West. Way up North. Way ahead of the game.

Tobias Peggs

PREMIER LEAGUE CLUBS

MUZIK'S LEAGUE TABLE OF THE BEST CLUBS IN THE LAND

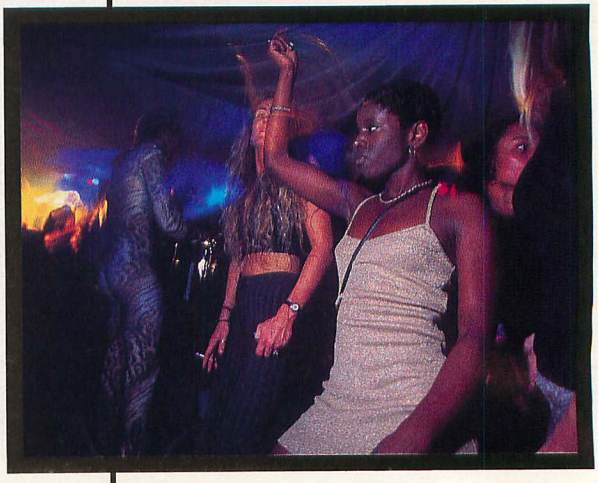


"Oi, creep – have you met my boyfriend?"

1 (1) TWICE AS NICE (Sundays, Colosseum, London)
For the first time, the club in pole position in Muzik's Premier League manages to stay top for more than one month. It's hardly surprising. Twice As Nice at London's Colosseum continues to strive forward with six hours of the speed garage sound in all its many incarnations. Hosted by The Dreem Teem's Spoony, the club is regularly packed out with one of the friendliest crowds around (who dared call this scene gangster garage?) with the past month seeing Scott Garcia perform "It's A London Thing" and The Dreem Teem spinning back to back. Gorgeous girls and smart boys are draped all over the dancefloor, which rocks to exclusive slates that are tried and tested on this tastemaking crowd. And champagne producers must love clubs like this as well, with over 200 bottles sold at £35 a throw in one recent week here. See you at the Muzik party on November 30!

2 (2) SUNDISSENTIAL (Sundays, Pulse, Birmingham)
Also holding its own in second place is Sundissential, which last month celebrated its first year in existence with an awesome birthday bash. It's shaping up to be one of the best clubs of the late Nineties. Thank God for Sundays...

3 (4) LOVE BOUTIQUE (Saturdays monthly, The Arches, Glasgow)
Jon Pleased Wimmin returned last month and again proved how special the Love Boutique atmosphere really is. Watch out for a special report next month.



4 (–) DROP THE BOMB (Saturdays, The Bomb, Nottingham)
Club promoter James Baillie bounces back in very fine style indeed. Based around good music of all genres, Drop The Bomb has Bedroom Bedlam winners on every weekend and is shaping up to be one the finest nights in the Midlands.

5 (3) THE GALLERY (Fridays, Turnmills, London)
Slightly slipping while you save your pennies for the mammoth New Year's Eve party in conjunction with The Heavenly Social and Radio One's "Essential Mix" show, The Gallery still remains one of the finest party clubs in the land. But Frisky is finally beginning to give them a run for their money. We're watching this one closely...

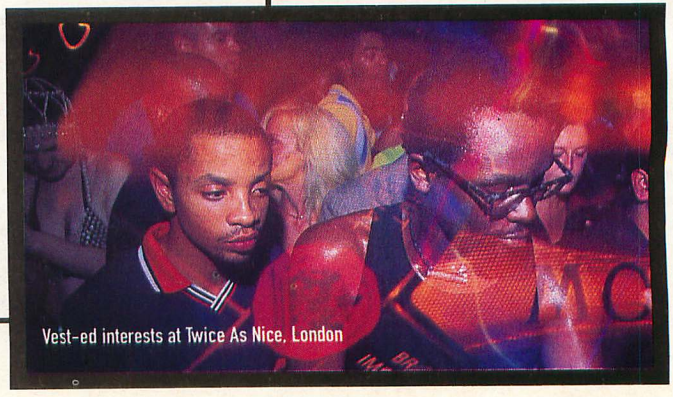
6 (6) HARD TIMES (Saturdays, Nato, Leeds)
A non-mover at six, Hard Times continue to fly the flag for American garage and house music, even if the rest of the UK has gone bassline mad. Get ready for the big one on New Year's Eve!

7 (7) CREAM (Saturdays, Nation, Liverpool)
Their slightly downbeat birthday weekend suffered from being open until 6am on both nights. Still, the club was rammed and Oakey's room was astonishing. But will Oakey renew his exclusive Cream dates for 1998? Watch this space.

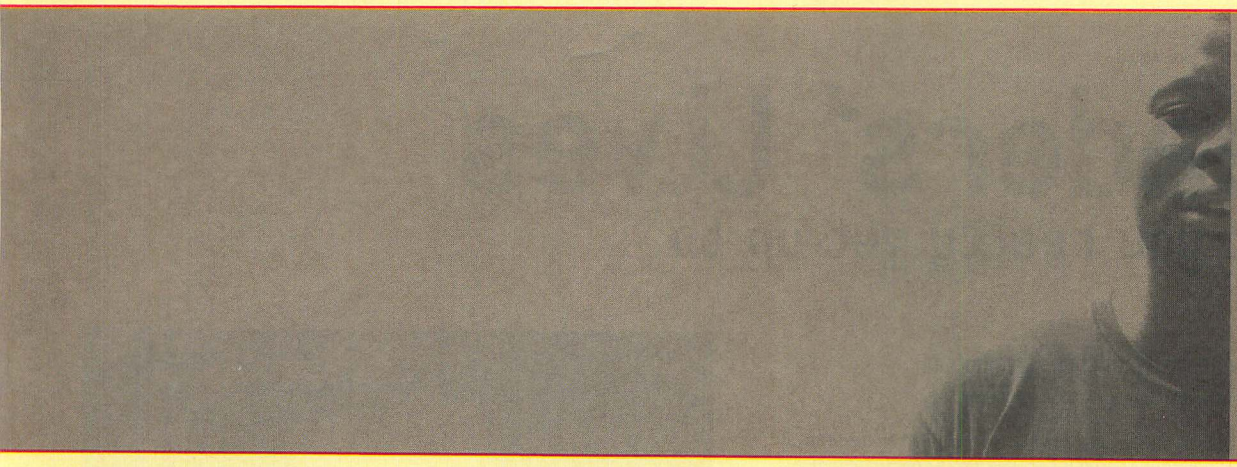
8 (10) TRADE (Saturdays, Turnmills, London)
Trade continues to be the biggest and best gay club in the country – if not world – with the highly marketable name recently packing out Time in Amsterdam. Can you take the pace?

9 (8) BUGGED OUT (Fridays, Sankeys Soap, Manchester)
Bugged Out slips one place because so many DJs have failed to show. Still, nobody can blame Darren Emerson, who arrived just as the doors closed after his plane was diverted back to London! Still, respect for trying his hardest to be there.

10 (–) THE FRUIT CLUB (Fridays, Brunel Rooms, Swindon)
Having just celebrated its fourth birthday, The Fruit Club is now firmly established as one of the best clubs in the land. Based in Swindon, its support of jungle, hardcore and now speed garage is vital to the expansion of dance in the UK.



Vest-ed interests at Twice As Nice, London



GEMINI

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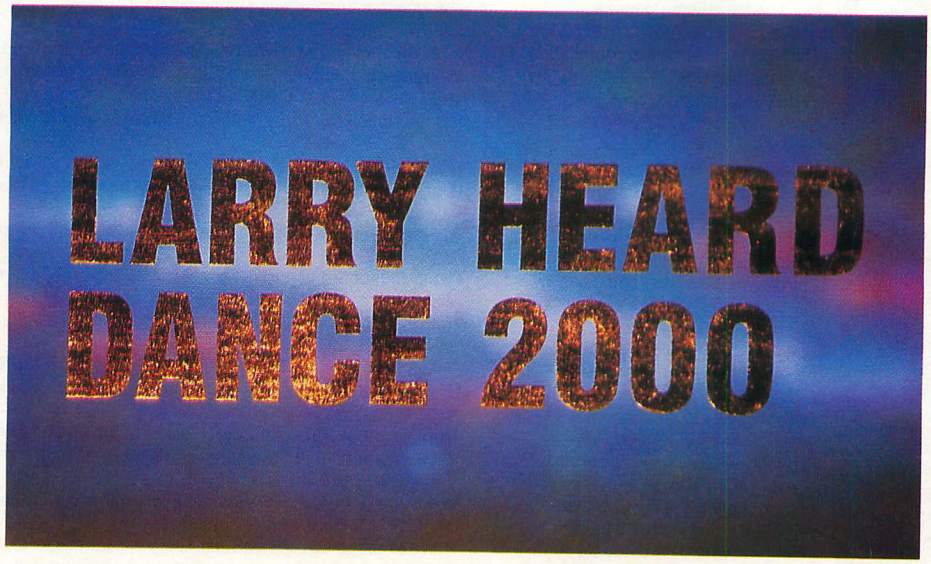

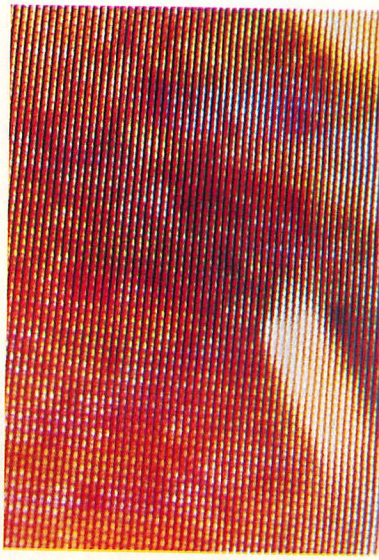

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words KIERAN WYATT pics JAMIE B

readers' lives

what you really get up to

LISA SIDEWELL as spotted at Decadence, Birmingham

PERSONAL DETAILS: 23-year-old hotel receptionist from Birmingham.

WHAT WAS YOUR FIRST REAL CLUBBING EXPERIENCE?

Wobble about four years ago. It was the only club that went on until 7am and full of really cool people. I was actually quite nervous because it was a new experience and the club was in the middle of nowhere.

WHAT ARE YOUR FAVOURITE CLUBS?

SLAG and Crunch [both in Birmingham] are my favourites. You can dance how you want, wear what you want and they're just really friendly.

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

I usually go out with the girls, to SLAG and Crunch every Friday.

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

As long as someone is driving and we've planned it out, I'll go anywhere. We've been down to Bournemouth and up to Golden in Stoke.

WHICH DJS DO YOU ALWAYS TRY AND HEAR?

Anyone banging like Tony De Vit, Carl Cox, Seb Fontaine and sometimes Jeremy Healy. I saw him a few weeks ago but he was playing drum & bass, which I like to listen to at home, but can't bloody dance to it.

AND WHICH DO YOU ALWAYS AVOID?

Just drum & bass DJs really. I don't know their names but I steer clear of them.

WHERE DO YOU NORMALLY END UP AFTER CLOSING TIME?

If it's a Friday we'll go on to a club and then on to the West End bar which opens in the morning. After that my fiancé and I will go home, have a smoke and a cup of hot chocolate and then have sex for about three hours.

WHAT'S BEEN YOUR BEST NIGHT OUT IN THE PAST SIX MONTHS?

In June we went to San Antonio in Ibiza for two weeks. Manumission was the best club in the whole wide world that I've ever been to. We also went to Cafe Mambo every day from sunset to about midnight and there was this mad bloke in the corner playing bongos. I've got to buy some bongos, he's got me going.

WHAT WOULD YOU DO IF YOU WEREN'T CLUBBING ONE WEEKEND?

Laze about the house and get some friends around. We watch all the soaps and sitcoms. We really like "Friends" and "Eastenders".

HOW MANY RECORDS DO YOU BUY EACH MONTH?

I don't buy many, my fiancé buys a lot though. I usually tape the Essential Mix if I want to listen to music.

WHAT WERE THE LAST FEW RECORDS YOU BOUGHT?

The Miss Moneypennys' compilation "Glamourous One", "Kiss In Ibiza" and a Fantazia "Club Classics" CD.

WHAT'S YOUR FAVOURITE DANCE RECORD OF ALL-TIME?

I really like "Plastic Dreams" by Jaydee. It always gets us going.

WHAT'S THE BEST THING IN YOUR LIFE?

My fiancé Steve. We're all lovey-dovey. We go out with all our friends and we've never had a bad night.

IF THERE WERE NO CLUBS WHAT WOULD YOU DO WITH YOUR TIME?

We'd listen to our tunes at home and blast it all the way. I'm into horse riding and used to do gymkhanas. I've got a few rosettes at home.

WHAT WILL MAKE YOU STOP CLUBBING?

Probably when I hit the age of thirty. Nothing against them, but when you see older people in the clubs, you think 'I'm going to live it while I'm young and when I reach the big three-oh, I'm going to stop and have kids!'.

WHAT PLANS HAVE YOU GOT FOR NEW YEAR'S EVE?

It's Steve's Birthday on New Year's Eve so it's a bit of a big one. We might go clubbing down in London or hang out in Century Square in Brum.

CHRIS H as spotted at Ultimate BASE, London

PERSONAL DETAILS: 23-year-old website designer from London.

WHAT WAS YOUR FIRST REAL CLUBBING EXPERIENCE?

Tudor Rose in Southall with Jumpin' Jack Frost, Stuart B and Alex Hazzard in 1990. I remember being totally intrigued by the whole experience.

WHAT ARE YOUR FAVOURITE CLUBS?

The End, because it has loads of different nights on. I really like drum & bass, but I also like dancing to techno. Most of my mates are into techno so I tend to go along to those nights. Occasionally I drag them along to drum & bass nights.

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

I'm always interested to hear different guests, maybe ones from America or up North who haven't played in London before. And I always rate a good resident.

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

I went to the Neptunis festival in Portugal where The End and Cream had a tent. I'm off up to the Que Club in Birmingham for Atomic Jam next month.

WHICH DJS DO YOU ALWAYS TRY AND HEAR?

I like to hear LTJ Bukem. As far as I'm concerned he never ceases to please and always plays a smooth and balanced set. Laurent Garnier is another favourite.

AND WHICH DO YOU ALWAYS AVOID?

I don't like anyone who plays cheese. It really winds me up. I'm not into swingbeat or happy hardcore DJs either. They drive me round the bend.

WHERE DO YOU NORMALLY END UP AFTER CLOSING TIME?

I usually crash round my mate Lee's house at about six or seven in the morning.

WHAT'S BEEN YOUR BEST NIGHT IN THE PAST SIX MONTHS?

I saw Daft Punk at Tribal Gathering and they were excellent. I went out and bought tickets for their tour, even though I haven't been to a gig for years.

WHAT WOULD YOU DO IF YOU WEREN'T CLUBBING ONE WEEKEND?

I try to go out and about. I've got a mountain bike and like to get some air.

HOW MANY RECORDS DO YOU BUY EACH MONTH?

I'll buy four or five 12-inch singles a month and the odd compilation album.

WHERE DO YOU BUY RECORDS FROM?

Trax, Tag, HMV and Blackmarket, all in London.

WHAT WERE THE LAST FEW RECORDS YOU BOUGHT?

"Tokyo Stealth Fighter" by Dave Angel, "Purveyors Of The New Groove" by Earl Grey and the Roni Size remix of "Nu Yorican Soul" by Jocelyn Brown.

WHAT'S YOUR FAVOURITE DANCE RECORD OF ALL-TIME?

The Arthur Baker mix of Robert Flack's "Uh Uh Oh Oh". I heard it first at Tudor Rose back in 1990. It's stayed special to me and brings back great memories.

WHAT'S THE BEST THING IN YOUR LIFE?

My girlfriend Reneé. She's just brilliant, really cool and easy to get on with.

IF THERE WERE NO CLUBS, WHAT WOULD YOU DO WITH YOUR TIME?

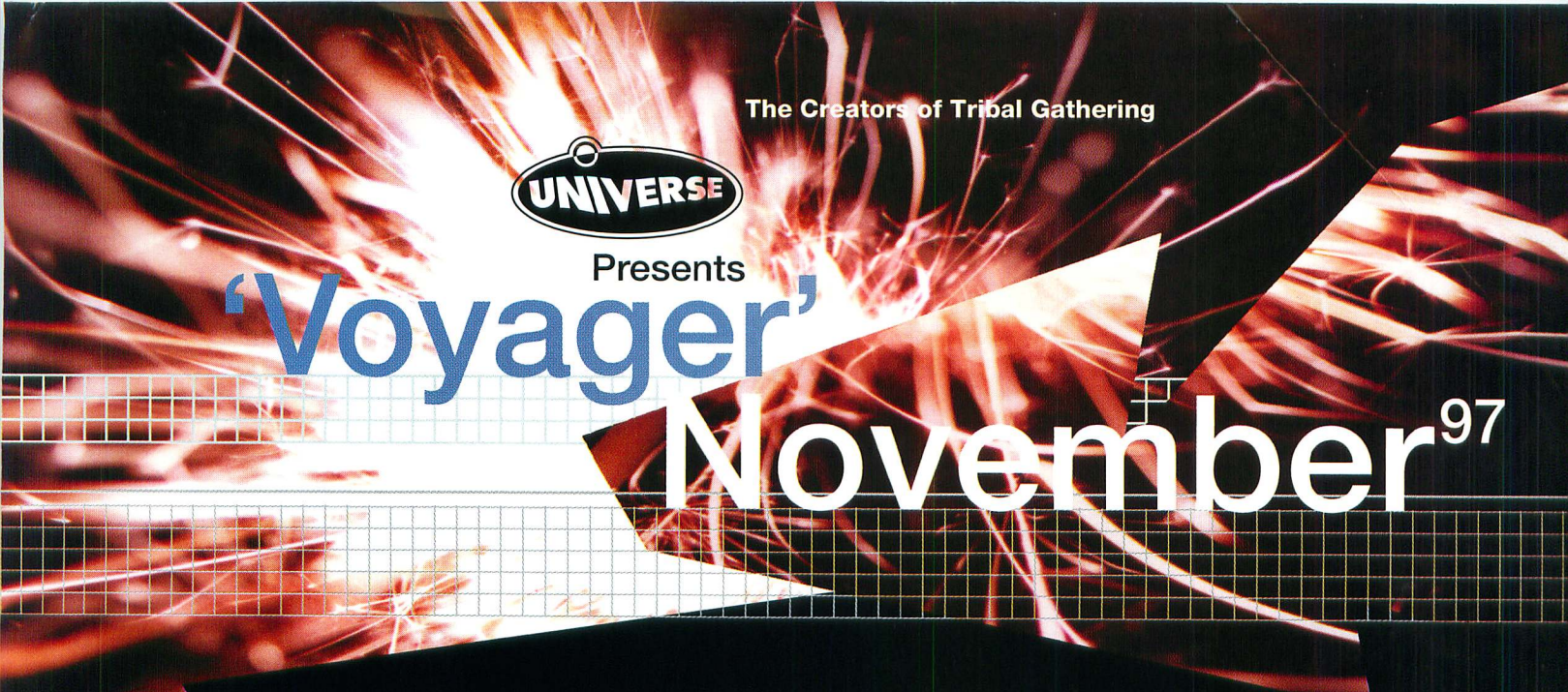
That's a really tricky one because I design websites for clubs! I suppose I'd be part of a collective of some sort. Something creative definitely.

WHAT WILL MAKE YOU STOP CLUBBING?

If everything changed, the music, the people, the venues, the atmosphere.

WHAT PLANS HAVE YOU GOT FOR NEW YEAR'S EVE?

It's my birthday on January 1 so it's a bit of a mad one! On New Year's Eve I tend to go to a different place. It'll be a bit a double whammy, actually, probably a triple!



The Creators of Tribal Gathering

UNIVERSE

Presents

'Voyager' November 97

7th November

Level 1
Jazz Fusion & Drum and Bass
No. 9, Headstrong & Johnny 5

Level 2
From deep spatial techno to dark underground beats
10-1 **Mat Carter**
1-3 **D Wynn** (Transmat, Detroit)
3-5 **Gayle San**
5-7 **Jon Cooke**

Level 3
Filthy Acid Techno
10-12 **Matt Tangent**
12-2 **Chris Liberator**
2-2.45 **Cluster** - Live
2.45-4.30 **Aaron Liberator**
4.30-5.15 **Halo** - Live
5.15-7 **Julian Liberator**

Level 4
Ambient Co-ordinator - **Steve Millar**

14th November

Level 1
Jazz Fusion & Drum and Bass
Feline (Interface Radio),
Earl (Jadoo Records),
Junior Buzz (Interface Radio)

Level 2
From deep spatial techno to dark underground beats
10-1 **Scott Fraser**
1-3.30 **Jay Denham** (Black Nation Records)
3.30-4.30 **Bios** - Live (Black Nation Records)
4.30-7 **Jon Cooke**

Level 3
Deep House, Hard House & Twisted Funk
10-1 **Andrew Curley**
1-4 **Justin Robertson**
4-7 **Alan Chamberlain**

Level 4
Ambient Co-ordinator - **Steve Millar**

21st November

Level 1
Jazz Fusion & Drum and Bass
Feline (Interface Radio),
DJ Face (Catch Records),
Mad Ash (Interface Radio)

Level 2
From deep spatial techno to dark underground beats
10-1 **Mark Dale**
1-3 **Colin Dale**
3-5 **Paul Daley** (Leftfield)
5-7 **Jon Cooke**

Level 3
Deep House, Hard House & Twisted Funk
10-1 **Andrew Curley**
1-4 **LA Williams** (Phuture 303, Chicago)
4-7 **Steve Johnson**

Level 4
Ambient Co-ordinator - **Steve Millar**

28th November

Level 1
Jazz Fusion & Drum and Bass
Feline (Interface Radio),
DJ Kane (Trouble On Vinyl),
Vlad (Interface Radio)

Level 2
From deep spatial techno to dark underground beats
10-12 **Andrew Curley**
12-2 **Trevor Rockcliffe**
2-4 **Ampo**
4-7 **Jeff Mills** (Axis Records, Detroit)

Level 3
The Blue Room Present
10-12 **Simon G** (Ambient)
12-3 **Dino Psaras**
3-4 **Cydonia**
4-6 **Simon G**
6-7 **Dino Psaras**

Level 4
Ambient Co-ordinator - **Steve Millar**

5th December

Level 1
Jazz Fusion & Drum and Bass
Feline (Interface Radio),
Dom & Roland (Moving Shadow),
DJ Face (Interface Radio)

Level 2
From deep spatial techno to dark underground beats
10-1 **Craig Thomas**
1-3 **Dave Clarke**
3-5 **Billy Nasty**
5-7 **Jon Cooke**

Level 3
Deep House, Hard House & Twisted Funk
10-1 **Andrew Curley**
1-4 **Kikoman** (Chicago)
4-7 **Steve Johnson**

Level 4
Ambient Co-ordinator - **Steve Millar**

All line-ups subject to change.
For further information call:
0181 961 0693

Admission:
(Before 11.30pm)
£8.00 NUS/Members,
£10.00 Non-members.
£7.00 between 2.30am and 3.00am.
For booking tickets in advance call credit card hotline
0171 344 0044
Nearest tube: **Angel**.
Free local parking.
Nightbuses (1 minute walk) **N19**. **N38**, **N45** run to trafalgar square.

1-5 Parkfield Street, Islington, London, N1 0PS.
Telephone: **0181 961 0693**
Facsimile: **0181 961 0739**
Doors open 10pm - 7am
(no entry after 3am)
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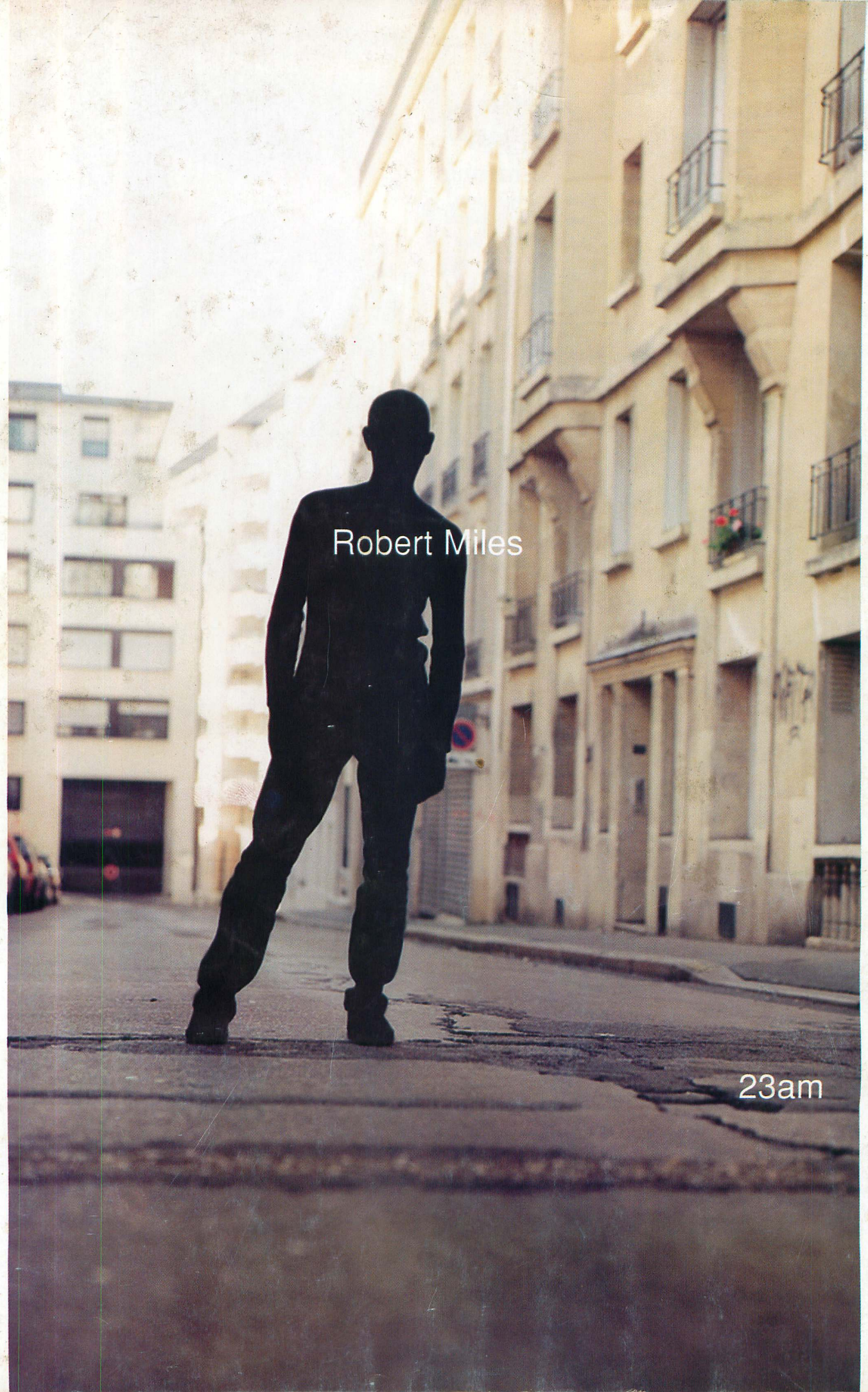
24.11.97 the new album.
features the current single
'Freedom'