

21 PAGE REVIEW SECTION: ALL THE LATEST DANCE MUSIC RELEASES RATED AND SLATED

MUZIK

the ultimate dance music magazine

No33 FEBRUARY 1998 £2.40

**Ecstasy
testing
hits the UK**

Air
Meet the French Beatles

Green Velvet
He's a mentalist!

Gang Starr
Has Guru gone mad?

The Freestylers
It's a breakdance party

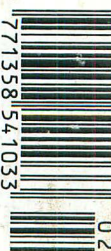
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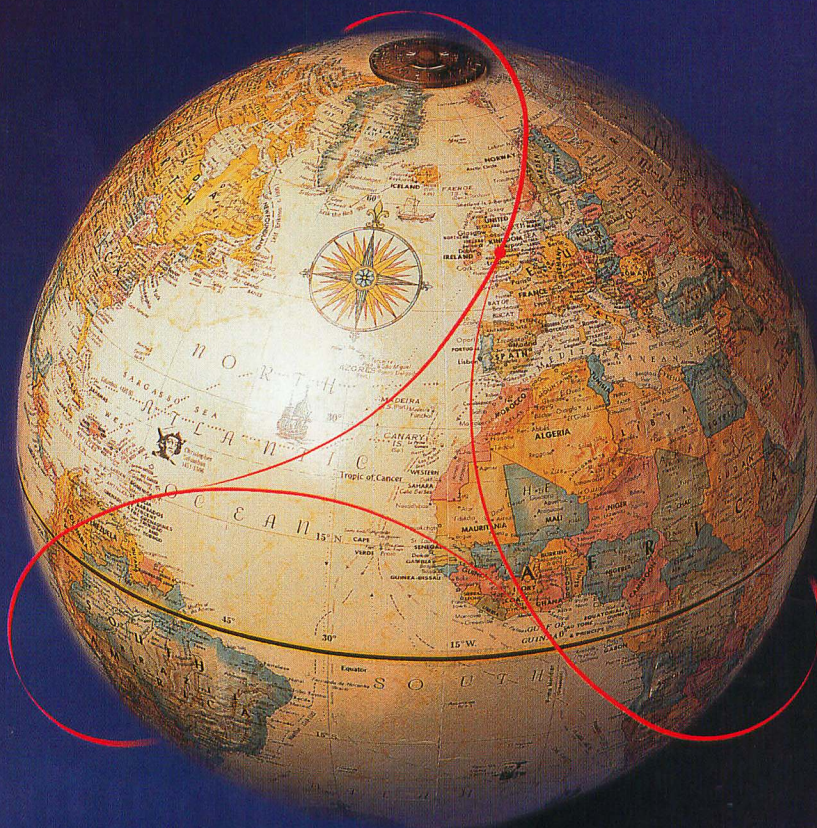
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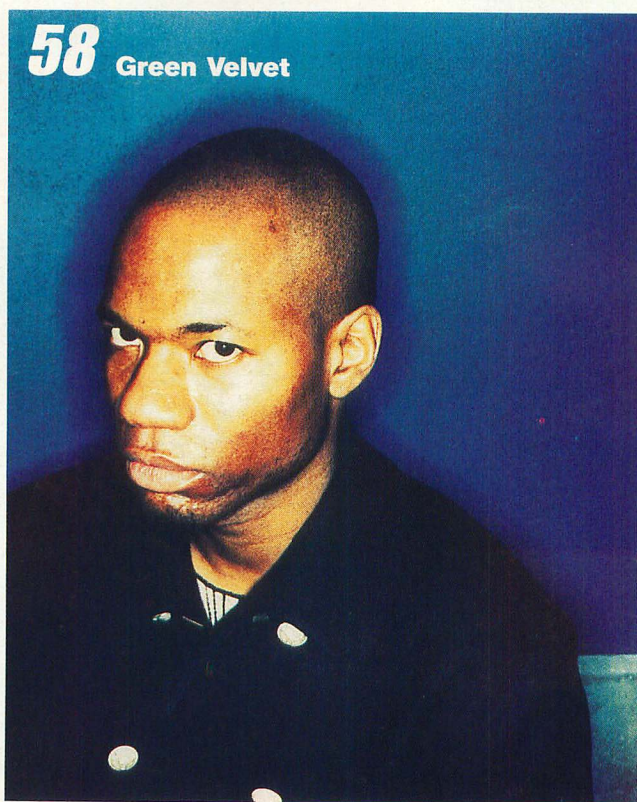
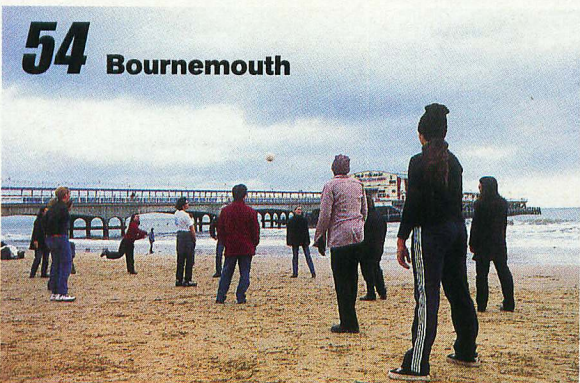
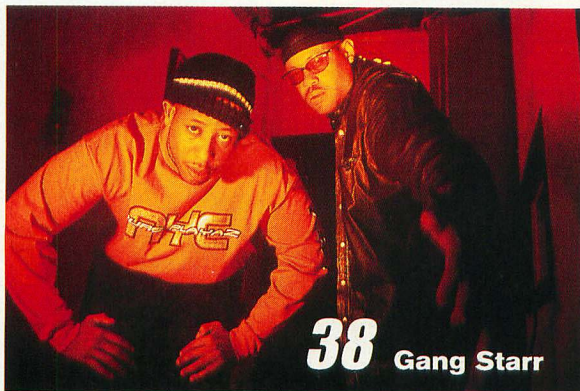
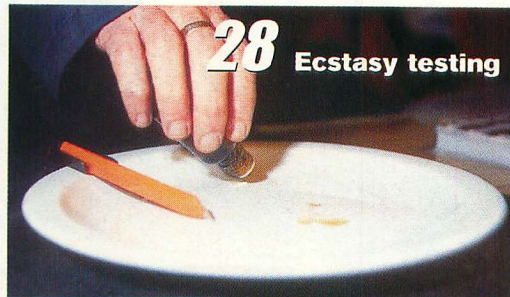
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Apologies to **Jamie B** for the uncredited photographs in the January issue.

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

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

ipcmagazines
"A commitment to excellence"
Distributed by Marketforce

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

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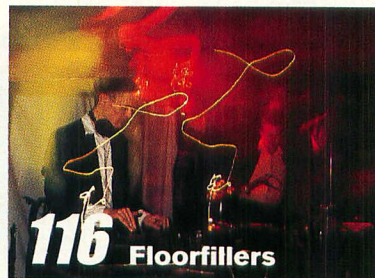
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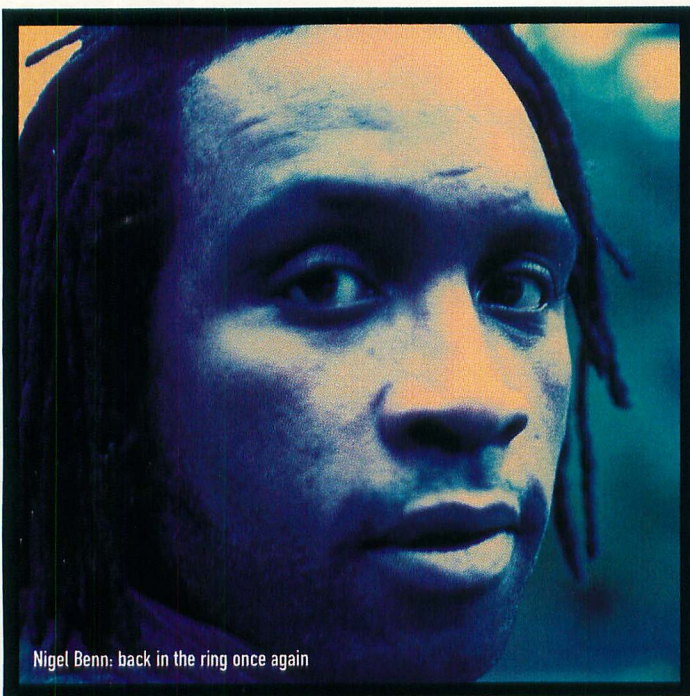
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YOUR LETTERS MOUTH OFF

Bile wanted -- rant this way! Mouth Off, Muzik, King's Reach Tower, Stamford Street, London SE1 9LS. Or e-mail us at muzik@ipc.co.uk Please include your name and address



Nigel Benn: back in the ring once again

ROUND ONE

NIGEL Benn reviewing the singles (Muzik 31)? Why? Does he have a clue? I don't think so.

Nigel didn't listen to half of the tracks and his comments weren't even musically critical. As soon as a decent speed garage tune came up, though, it was a different story. Fair play, speed garage is kicking off in the right direction, but it doesn't need him jumping on the bandwagon and trying

to look trendy, just because he has nothing better to do. I mean, he doesn't even know who The Jungle Brothers are! ROSSYS, Oxford

ROUND TWO

ASKING Nigel Benn to review the singles was a joke. And not a very funny one at that.

When talking about Surgeon's "Basic Tonal Remakes", he stated, "I'd have to

be fucked up to get into this". No shit, Sherlock. And on the subject of Christopher Just's "I'm A Disco Dancer", he said, "This isn't my cup of tea, so I'm not going to listen to it". Hello? Nigel? You're the guest reviewer. Listen to it and give us your opinion. Then, to top it off, when reviewing Roni Size's "Brown Paper Bag", he came up with, "What do you call this? Jungle? Drum & bass? I don't know, I'm just a boxer". You said it.

Nigel, now your boxing career is finished, you should get ringside with Harry and Frank to talk about something you know. Because you certainly don't know shit about this. GRAHAM G & THE LAUGHING LOST GROOVES CREW

IT'S (PROBABLY) A KNOCKOUT!

NIGEL Benn's performance on the singles pages confirms my belief he became a DJ for the love of money, not music. Why do you think he's playing speed garage? Because, of course, it's so trendy.

The big problem I have with him is he has no roots. Not in house, anyway. He doesn't know anything about the glorious history of this music and is therefore showing disrespect to everyone who subscribes to the faith. He's getting by as a DJ just because he's an ex-boxer and he has no more musical talent than being able to mix two records together. (Which, let's face it, I could teach my mum to do).

Nigel Benn will probably read this and, frankly, I don't give a shit. Maybe he will offer me a fight. He can beat the hell out of me if he wants, but it won't

change the fact that he knows (or cares) nothing about dance music. DJ JAY-5 (address withheld for his own safety)

MORE BATTLE LINES

I TOTALLY agree with the comments made by the Timber Sound System guys regarding the authorities' intolerance of parties (Mouth Off, Muzik 31).

This summer, myself and a group of friends set up an outdoor party. But even though we had permission from the landowner, there were no house within at least two miles and our rig was only 2K (not exactly loud), the police complained and threatened the DJs with arrest. We were forced to turn the volume down so much that the main noise was the hum of the generators, but we still partied.

The main point of this letter is to tell people to keep partying. Don't let the Criminal Justice Act stop you. Don't give up on a worthwhile fight.

Sound systems unite. Remember that there's safety in numbers. PH12, Bedford

LARGING IT

IT'S a tough job being Derek Dahlarge. What with upholding my reputation via copious quantities of beats, beers and birds, I don't have a lot of time to fit in a decent day's work (apart from the bit of DJing I do as a hobby), so I was quite pleased to undertake a mix of Ministry Of Sound's "FSUK" album.

I was, however, getting worried about all the positive press the album was receiving. Being perceived as a

EBD... by MAD JYM





competent professional could have set my career back years. But I might have known I'd be in safe hands with Muzik, that progressive journal of the dance world. I appreciate it is hard for magazines to be radical these days, so further degrading my name (a feat in itself) by accusing me of not mixing the album (Saints & Sinners, Muzik 31) was plainly a cleverly conceived move on your part to stay one step ahead of the other useless rags who insist on taking DJs and their projects rather more seriously.

Never let it be said that Muzik is predictable or reactionary. Keep up the good work, guys...
MR D DAHLARGE ESQ, London

ECOUTEZ ET REPETEZ

I AM writing in reply to Linsey Dixon's letter complaining about her friend not winning your acclaimed Bedroom Bedlam competition (Muzik 32). She stated that her friend's style of DJing is exactly the same as Mr Oakenfold's and I think that sums it up! I mean, what is the point of sending in a tape which is exactly the same as a top jock's? In order to go forward, you need to draw from the past and the present, and reshape for the future, hopefully moulding your own personal, unique sound along the way.

Respect to all those who have set their sights on the future and not on the annexe!

BEANE, Peterborough

TONGY? OAKY? NO THANKS

ONE of Pete Tong's recent Essential Mix radio programmes have inspired me to write a letter bigging up all the innovative bedroom DJs out there. Several connotations to the old "It all went a bit Pete Tong" saying sprang to mind that evening. What was all that about, then? For someone who was voted as one of the UK's Top 10 DJs in a recent poll, you should be taken out and shot on, Tongy. A game of spot the duff mixes, anyone? You've got no competition, Pete? I'd sort that ego out if I were you.

It's also be worth noting that the relentless screams of "Go Oaky!" in the annexe at Cream probably just means "Pack up yer trance and leave, fool!" Tedious, melodic breakdowns, unoriginal 303 build-ups complete with simulated handclaps, spiritual dolphin wails and, just when you thought it couldn't get any worse, clippety-clop, clippety-clop. But, alas, I wasn't at Shoom in 1988, so I cannot even begin to comprehend, can I? Why did you bother to bring Ibiza back to a country which "never really understood the island", you condescending twat?

Let's see a Bedroom Bedlam DJ on

the cover of your magazine. These are the ones with real talent.
ROB CALCUTT, Melksham

SPECIAL K

MY friends and I (a crew of anything between six and 15) travel a fair way to go to Sundissential at least once a fortnight to see the cream of UK DJs creating havoc on the dancefloor. We had a nice surprise a couple of weeks ago, though.

At one point during the night, a DJ nobody knew came on. This man caused mayhem and, by the fourth tune into his set, I was off my head with joy. All of our troop loved it so much, we decided to do some investigating to find out who this unrecognisable geezer was. I headed for the pulpit but, being a shy and not-wearing-very-much 20-year-old, I was far too embarrassed to speak to the brilliant man himself. So I talked to the nearest individual that wasn't in the booth instead.

The mystery spinner turned out to be Muzik's own DJ K. So I now have a little request to Sundissential. Please, please, let's have him back soon. It was a banging set and I bet a lot of other regulars will agree with my request.

Thank you Muzik for bringing DJ K to us. And thank you Sundissential for keeping the night fresh.

GILL, London

BUDGE UP!

I'M really fucked off with promoters trying to squeeze more and more people into their clubs. In the last month or so, I've been to Passion, Progress and Gatecrasher, and I'll bet each one of them was over the regulation capacity. How can you swing your handbag when you're packed in so tightly that your arms are virtually pinned to your sides?

DANNY SCOTT, Sheffield

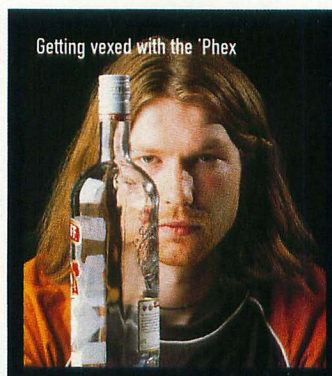
OWF WITH HIS HEAD!

THIS letter is for Aphex Twin, sorry, Twin. Your comments on the death of Princess Diana (1997, What The F**k Was Going On?, Muzik 32) were despicable and unprofessional. I do not know enough about you to insult you, but the small portion of your music I have heard was noisy and lacking in soul. In fact, it was shit. When you can't even muster the brain cells to answer a simple question, why bother answering anything at all?

LD, Hertfordshire

AGAIN! AGAIN!

I READ your list of reasons to remember 1997 (Muzik 32) with interest and noted the inclusion of Aphex Twin's "Come To Daddy" video.



Well, if this is what music is all about these days, I want no further part in it. After coming home from a good night's clubbing recently, I had the misfortune to see this sick piece of rubbish on MTV. The video and Aphex Twin's ill choice of words about Princess Diana in the same issue of Muzik are, I would think, reasons to forget 1997.

On a more positive note, respect to Paul Van Dyk for an excellent night at Lush in Portrush last month. Without a doubt, he's the best DJ I've seen yet, and that includes Sasha and Digweed. All the best to him for 1998.
COLM FUREY, Eire

MUZIK LETTERS PAGE IN HEADING WITHOUT AN EXCLAMATION MARK SHOCK

IN response to C Main (Mouth Off, Muzik 31), I'd like to say there are many drum & bass artists deserve recognition for their innovation, but I can think of a few better ones than LTJ Bukem.

Okay, granted, "Music" is a beautiful piece, but his records have been second-rate since then. Most of them consist of that tinny little beat he always uses and 1994 boom basses, followed by some girl singing with too much vodka inside her. If you think I'm being a bit OTT, I suggest you buy 4 Hero's "Parallel Universe" on Reinforced and find the true meaning of innovation.

L. DANIEL, London

BOG BEAT

ERM, Graham Bates of Gloucester (Mouth Off, Muzik 32), how come graffiti upsets you so much? If you are so outraged, I suggest you contact your local MP and start a "Plain Wall" campaign. I'm sure you'd be very successful and beat the young scallywags who have ruined your lovely brickwork.

Personally, though, I'd rather read the walls in toilets than look at other men's private parts.
BEN, East Sussex

ANYTHING TO DECLARE?

MY job involves lots of travel. Over the last few years, European borders have all but disappeared and we feel we can travel from country to country without immigration or customs hassles, right? Not so.

Last weekend, I flew from Amsterdam to Paris to Nantes (in the west of France). When I got to Nantes (on a domestic flight), two customs officers pulled me over and subjected me the most thorough search I have ever had, just because I was carrying a record bag and had a mixer in my luggage. I protested that I was flying within the EC, but I was told to shut up. They even chemically tested my talcum powder and took my mixer apart! The search took more than an hour and, although I had nothing to hide, the experience really rattled me.

The lesson of this is not to do drugs and, if you must, for God's sake don't travel with them. It's just not worth the risk. If these cretins find a pill or a joint on you, they'll make your life seriously miserable for a long while. You have been warned!

NICK MCGEACHIN, Numark, USA

WE'RE SHEEP

WHAT is it with Muzik and speed garage? I know you're going to cover it, but you're going over the top on something which really isn't very revolutionary. In fact, it's frankly pretty dull. So why are you hammering the fuck out of it?

Everyone's hooked on speed garage, eh? Baa! Baa!
KATHY MYLET

WE'RE WANKERS

THE CD free with your latest issue (Muzik 32) was, for the most part, tragic. If you think all that jazzy disco stuff represents the best of dance music in 1997, I suggest you start a golfing magazine in 1998.

Ironically, I think you yourselves said it best in the R.I.P. interview: "As a form of immediate tension relief, speed garage is a winner". In other words, it's just music for tossers.

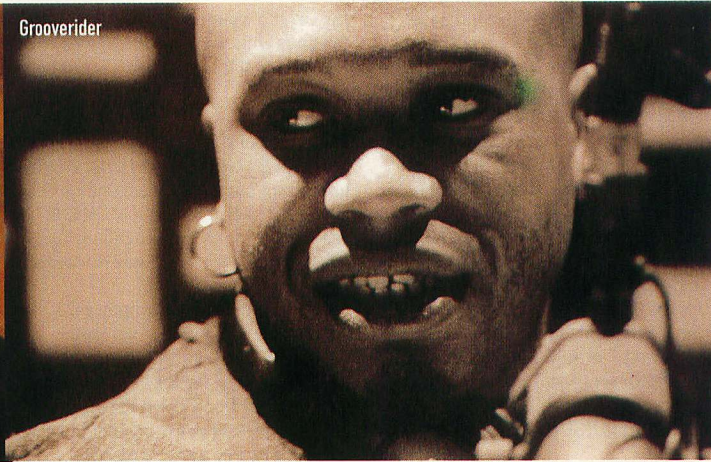
Wise up you guys, forget the designer labels and get your finger off the swing button.
KERRY PRICE, London

ERM, WE'RE JUST PLAIN CONFUSED NOW

WIBBLE, wibble, wibble. Watch out all you speed garage sucking nutters or I'll run you down in my Fiat Panda. Be warned, I have a Chas 'N' Dave album and I ain't afraid to use it.
THE MAD BAXTER CHARACTER, Wye
PS Lathering soap is the renaissance of now, and that's just the seventh reason!



Fabio



Grooverider

Pics: Colin Hawkins

FABIO & GROOVERIDER JOIN RADIO ONE

FABIO AND GROOVERIDER have taken up the Friday night 2am-4am slot on Radio One. It was previously occupied by the "One In The Jungle" show.

Formerly with Kiss FM, Grooverider from the pioneering drum & bass duo explained they'd always dreamed of getting a show on the station.

"Like Judge Jules said, it's every DJ's ambition to get onto Radio One and it's been mine ever since I used to listen to the Top 40 on a Sunday as a kid."

Despite the fact that Muzik spoke to Grooverider just two weeks before the new show's start date (January 3), he admitted he hadn't thought much about what the show would be like.

"I don't know," he laughed. "I'll probably still be thinking about it right up to the

second we go on air. But we'll be getting all sorts of people in for a chat - DJs, producers, club promoters, you name it.

"The long-term aim will be to get the show an earlier slot, but I'm not that concerned," he added. "Outside of London 2am is the time most clubs finish, so in a way we'll be the perfect soundtrack to coming home after a good night out."

The drum & bass veteran also confirmed that he was hoping to collaborate with one member of Wu-Tang Clan shortly, but would not reveal who.

At the time of going to press, Kiss FM were yet to announce who would replace Fabio & Grooverider on the station. Speed garage DJs The Dream Team will be hosting a new show on Kiss FM shortly.

MODERN ART IS SICK

CELINE Keating, a London based photographer and artist, is planning to take pictures of people being sick in nightclubs and bars, and then intends to show the project in a gallery!

"I'm not mad, I'm just fed up with magazines showing pictures of people looking glamorous in clubs all the time," she explained. "I reckon the sizzly side of nightlife is far more interesting and I don't think I'm the only one."

Celine said she came up with the idea after photographing one of her friends mid-vomit at a house party.

"I didn't mean to. I thought I was going to get this daft picture of a group of my friends larking about, then one of them spewed up all over the place!"

When asked how she intends to identify potential up-chuckers, she replied: "It'll be easy. You can usually tell by the look on their faces, so all I've got to do is keep the camera trained on them until it happens. Of course, there are those who are dancing normally one second then throwing their guts up the next. They're going to be harder to track down, but, haha, I reckon I'll develop a bit of an instinct for sick in the end."



'COMING DOWN' STARS WEREN'T ACTING

SOME of the cast of D*Note's feted "Coming Down" promotional video were on Ecstasy during filming, according to reports which emerged after the film received its first television screening on Channel Four last month.

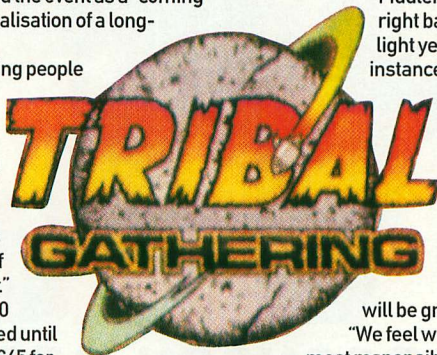
A source close to D*Note said: "Well, you know, it would've been a bit of a crap film if they hadn't tried some substances. I bet they'd just put it down to method acting - something all the best stars do."

THREE DAY TRIBAL GATHERING

TRIBAL GATHERING this year will be a massive three-day festival at Knebworth, on the weekend of May 22-24. Paul Shurey from Tribal described the event as a "coming of age for dance music and the realisation of a long-term dream for us."

"We want to get back to that feeling people had when they were driving in convoys to raves and seeing the lights in the distance. That real build-up of adrenaline which you never really forget. After the mudbath that was last year's Glastonbury, we're confident this won't only be the dance festival of the year, but the festival of the year."

Though the line-up for the 60,000 capacity event won't be announced until early February, tickets (priced at £65 for the weekend, £35 for Saturday and £25 for Sunday) go on sale in mid-January.



"We're back on our own two feet again," Shurey continued, speaking of Tribal's split from the Mean Fiddler company. "We're ready to get right back to that position when we were light years ahead of the opposition. For instance, we've had loads of production ideas in our heads for ages that we can now bring to life. There's going to be a Tropical Tent with wind machines, lightning, thunder, the lot."

Tribal Gathering will hear this month whether they're to be granted a license for the event, but Shurey is in little doubt they will be granted one.

"We feel we've proven ourselves to be the most responsible promoters in country. It really mystifies me that Glastonbury somehow manages to get its license every year. I mean, people die there."

TRIBAL '98 - THE LOW DOWN

FESTIVAL-GOERS will be allowed onto the 2,500 acre site on Thursday and won't have to leave until Monday. Camping facilities will be available and it will even be possible to rent a bed in a dormitory tent.

"Friday," Shurey explained, "will be the warm up day." "We'll be trying to capture the unified dance vibe of old. There'll be some DJs playing around the site but mainly other events like cinema and techno troubadours roaming the site."

"Then on Saturday the festival will hit full throttle, with seven tents and one outdoor stage of music. Following a performance from the headline band, the outdoor stage will close down at 11 pm."

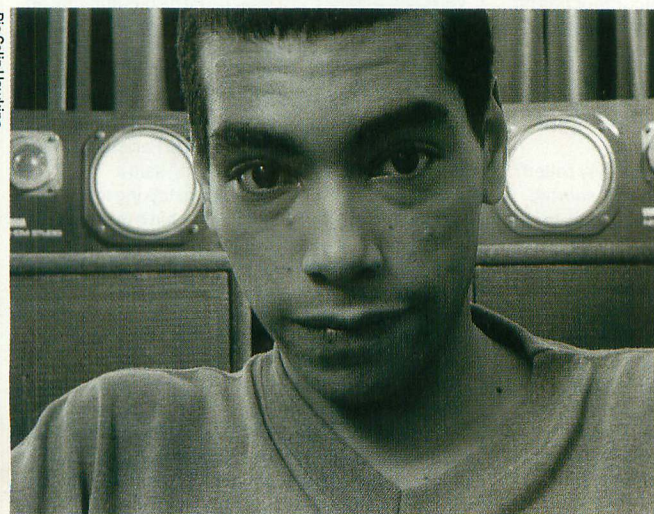
"Saturday's going to be full-on, except with people

arriving at Tribal Gathering in a more chilled state of mind than normal... without having driven thousands of miles to get there, basically."

Sunday will see yet more DJs and bands playing, with the outdoor stage reopening for the grand finale firework display at midnight.

★ Essential's annual Brighton festival will again take place on the same weekend as Tribal Gathering. Rumours also persist that Mean Fiddler will stage a dance festival this year. "At the end of the day, Mean Fiddler was responsible for getting the license for the last two Tribal Gatherings and for 95% of the production," commented a spokesperson for the company. "I'd expect Mean Fiddler to wait until later in the year, though. Until the weather's a bit less shit."

DAVE ANGEL DROPPED



Pic: Colin Hawkins

DAVE ANGEL has been dropped from Island Records, just months after the release of his second album, "Globetrotting". A spokesperson for the label, which has just hired DJ Ross Allen as a new dance A&R, denied this was part of policy to dramatically alter their dance roster.

"There's no hidden agenda. There are going to be changes but we're still continuing with many of our existing dance signings, such as Alex Reece, for instance."

"The situation with Dave is that the music he wants to do this year isn't really in keeping with what Island wants. It's an amicable split, though. His Rotation label will be firing on all cylinders again shortly and I'm confident he'll be happier there."

Angel was unavailable for comment.

SNAPSHOTS

WAY OUT WEST re-release their "Domination" single next

month. Also on Deconstruction, Dreem Teem are readying their second single, Deep Dish's album is due in May and - gasp!

- it's reported Sasha might get round to finishing his album shortly... Ambient savant

DAVID MORLEY releases his "Tilted" album through Apollo on January 19... **MALIBU**

STACEY have changed their name to Spacey and plan to instigate a more underground music policy... Radio 1's

"**ESSENTIAL MIX**" heads out on tour this month with Carl Cox.

They'll be recording highlights of the big fella's month-long, round-the-world DJ excursion, which includes stop-offs in South Africa, Australia, Japan, Columbia and the USA...

The **EMOTIF** and **BOTCHIT** & **SCARPER** labels have started up a website: www.underclass.co.uk/botchit/or/emotif/...

"Reactivate Classics", a collection of React label classics from the likes of **HARDFLOOR**, CJ Bolland and Age Of Love, comes out on January 26... "Spiritual

Cleansing", a round-up of tracks from the Clean Up label - home to Sneaker Pimps, Line Of Flight and Control Freaks - comes out on February 16...

SVEN VATH has signed a deal with Virgin... Jazz junglist **JAMES HARDWAY**'s "The Neon Lounge" long-player comes out through Recording Of Substance on February 23...

SNAPSHOTS

"DOPE ON PLASTIC 5", with tracks from Mark The 45 King, Indian Rope Man and Freestylers among others, is duo out shortly. . . Dave Lee aka **JOEY NEGRO** has compiled another volume of "Jumpin'", featuring class disco oldies from Teddy Pendergrass, Roy Ayers, Sylvester and Inner Life. . . **SOMA** are releasing a cover of Lonnie Liston Smith's "Expansions" with Roy Ayers on vocals. Also, Soma's Chaser have had you've-nicked-our-name-mate-related words with Quad's Chaser. . .

FRESKANOVA would like to apologise to a certain Irene from Brondsbury who, after a printing error on a press release, was inundated with calls concerning the Freestylers. Irene was too busy plotting her revenge to comment. . . **REINFORCED** round up cuts from the likes of Doc Scott, J Majik and Aquasky on the latest in their "Enforcers" compilation series. It's out this month. . . Hip hop supergroup GRAVEDIGGAZ release "The Night The Earth Cried" this month on Gee Street. . . **DAVID HOLMES** has remixed "Skullcrusher" by Scottish indie combo Dawn Of The Replicants. Blimmin' superb it is, too. . . Originally on Strictly Rhythm, "Got Funk" by **ROGER SANCHEZ**, in disguise as Funk Junkee, comes out through Evocative on February 2. . . "Eleven Phases", a compilation of Detroitian techno including tracks from **K-HAND**, Eddie



RICHARD BRANSON SIGNS DEAL WITH JUNIOR BOY'S OWN

JUNIOR BOY'S OWN, the top independent dance label, have signed a deal with Richard Branson's V2 label. The two labels will own 50% of a new imprint called JBO, with Underworld confirmed as first signings.

"We met Mr Branson and can confirm he loves techno," laughed Junior Boy's Own founder, Steve Hall. "We signed to V2 as they're not actually a major corporation – because we didn't want to get sucked into a massive company and turned into nothing more than a little A&R department, like this year's Hi-Life or something."

"I find it a bit alarming how quickly styles are changing, so I'm looking for people who can transcend all that and just make great music," Hall added, stating that former

Junior acts Dylan Rhymes and Sycamore are now on JBO.

Underworld's third album has been pencilled in for an April release, with a single set to precede it in March.

"They've recorded 20 tracks and now it's a case of fine-tuning them," said Hall. "Compared to the last album, which was pretty dark, this one's a bit more jaunty."

Junior Boy's Own co-founder and DJ Terry Farley will continue the independent label, under the name Junior, concentrating on the kind of club-friendly underground house and garage releases pioneered on Junior Boy's Own's Jus' Trax offshoot. His own Fire Island cover of the Style Council classic "Shout To The Top" will still be released on JBO.

CHOOSE... SOMEONE ELSE NEXT TIME

Pic: Liam Longman



Ewan gets feisty

"TRAINSPOTTING" star Ewan McGregor has hit out at the PF Project and the use of his famous "Choose life. . ." monologue in their chart storming track of the same name.

"What are they called? PMT, isn't it?" snorted McGregor, who is to star as Obi Wan Kenobi in the new "Star Wars" trilogy. "I'm sure somebody's given them permission but nobody asked me and now everyone's

saying I've got something to do with it. I wouldn't be seen dead on 'Top Of The Pops'."

PF Project issued a terse statement saying that, in fact, Positiva had McGregor's permission for use of the sample in writing. "Maybe the light sabres have gone to his head," they added in conclusion.

CAFE DE PARIS – THEY'RE BANKERS



POSH London club Cafe De Paris has announced terrifying plans to put cash dispensers inside the venue!

"We've decided we'd extend the decadence of Cafe De Paris by putting one in," said a

spokesman for the venue. "We're talking to two banks at the moment and hope to have machines in by February. They won't be a normal dispensers, though. We're getting a top design group to change the exterior of machine."

Cafe De Paris has also become the first club in the world to launch a credit card. With a huge credit limit of £25,000 it's issued through the MBNA international bank – the second biggest lender after VISA.

"It's another way to express yourself through your choice of brand names," the spokesman explained. "Some people might be content to slap down a Abbey National card or something like that. Others, though, want to make a bit more impact."



That evil haircut and its owner, Keith Flint

KEITH'S HAIR IS 'EVIL'

"KEITH PRODIGY has evil barnet," claims, um, God.

Christians have accused Prodigy star Keith Flint of possessing a Devil's haircut.

"When people are bored with normal, decent life they do things like this," barked one clergyman. "It's the first step towards a terrible obsession with the occult."

However, Muzik decided to contact some real experts on the subject. That's right, hair stylists.

- Chris & Tony's Hair Salon in Battersea: "Is it the work of the Devil? Nah, it's the work of a hairdresser, innit!"
- Razors of Milton Keynes: "Some of the blue rinse and sets that old dears ask for are more scary than his style. He could definitely learn a thing or two from the grannies."
- The Village Barber in Godalming: "This is a trick, isn't it? Would you go away, please."

But the controversy didn't end there for the band last month – wack this way, rumpus fans, for a whistlestop tour of recent Prodigy-shaped altercations.

After the fuss over Keith's hair, the Los Angeles-based National Organisation Of Women heard "Smack My Bitch Up" and accused the band of "using violence against women as a form of entertainment." Consequently, the massive US chainstores Wal Mart and K-Mart decided to removed all copies from the shelves.

Back in the UK, the video for "Smack My Bitch Up", was

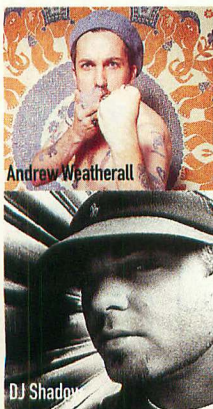
finally shown in all its drugs, blood and vomit-soaked glory on Will Self's Channel 4 show. Winding up sensitive types even further, it featured scenes of lesbian sex.

Then 15 MPs called for the poster advertising the single to be removed. The Advertising Standards Authority received 45 complaints and Labour MP Barry Gardiner said: "I was driving along with my 10-year-old daughter and she saw the billboard. She turned round to me and said 'What does Smack My Bitch Up mean, Dad?' Now, how is one supposed to explain that. A poster like that is in your face. You cannot escape it."

Adding further fuel to the controversy, a music journalist told Radio One: "Originally it was quite a specific club culture term for a rush of energy, but outside of that small sub-section most people find it plain offensive – as a message about domestic violence against women."

The band finally responded to all the accusations with the following statement: "'Smack My Bitch Up' is not a lyric, it's a sample taken from an old hip hop track called 'Give The Drummer Some' by Ultramagnetic MCs. However much the media want to make an issue out of this, the Prodigy credit their audience with enough intelligence not to literally interpret or act out their songs. Nobody committed arson after hearing 'Firestarter' or hyperventilated after hearing 'Breathe'."

WEATHERALL, DJ SHADOW, SPIRITUALIZED AND DR JOHN – ALL IN ONE STUDIO!



SPIRITUALIZED's vocalist Jason Pierce has voiced interest in collaborating with Andrew Weatherall, DJ Shadow and blues legend Dr John. Spiritualized's press officer said details of the proposed project were sketchy but added: "Jason Pierce has known Andy Weatherall for quite some time, so I can see this project happening." Spiritualized previously demonstrated their interest in dance music by making Spring Heel Jack the support DJs on their tour last year.

CREAM TO PUT HOUSE BACK ON THE MAP



Cream's DJ line-up for '98

CONFIRMING that Paul Oakenfold, Nick Warren, Les Ryder and Paul Bleasdale will remain resident DJs this year, Cream have also announced details of a 'support team' of house DJs.

"DJs like Phat Phil Cooper, Steve Lawler, K Klass and Dave Ralph," Cream's Darren Hughes elaborated. "Not names which will mean that much to everyone, but they're all dedicated to house music and I think we need that music back on the map, now there's so much fast and trancey stuff being played in big clubs."

Oakenfold will be playing in the courtyard this year. "It'll give me the chance to push more experimental music, like drum & bass," Hughes stated. "I'm looking forward to having junglists jumping around at Cream."

SNAPSHOTS

Bell, comes out through Sublime in mid-February...

LIONROCK release a single called "Rude Boy Rock" in late February... SOFA SURFERS

more talent from Vienna's burgeoning dance scene, have signed to MCA. "Transit", their first album, is expected next month... You want more compilations? No problem.

"Freestyle Files 3", with tracks from BASEMENT JAXX, Jedi

Knights, Coldcut and Aphrodite, comes out through Studio K7 on January 19. RENNIE PILGEM's

"Nu Skool Breakz" collection is duo on Kickin' this month, while the not entirely imaginatively titled "Block Bustin' Beats" and

"Big Beat Elite Repeat" are out on Solid State and Lacerba respectively... Those Bassey-assisted beatmongers

PROPELLERHEADS release

"Decks and drums and rock and roll", their debut album, through Wall Of Sound on January 26...

LEMON D and Future Past both have albums lined up for a

March release on R&S... CARL CRAIG and Sasha have remixed

Gus Gus's "Polyesterday". The Icelandic multi-media freaks also play live at London ULU on February 13... Cardiff's HIPPO CLUB was raided last month.

Clubbers have complained of heavy-handedness by the police... Renting flats above FUNERAL PARLOURS – don't do it. A "rave music fan" from Okehampton had his stereo seized by the police, as the music was vibrating the coffins in the chapel of rest below...

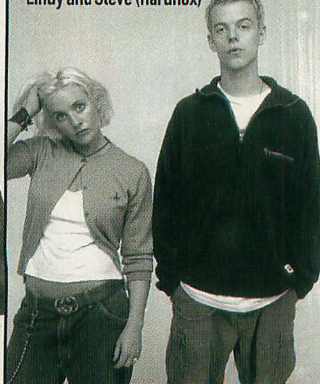
Sav Remzi, Dave Hill, Ashley Beedle and Simon Lee



Richard Warren, Jon Carter and Spencer (Hybirds)



Lindy and Steve (Hardnox)



DANCE LABELS UNITE ON VAPOUR '98 TOUR

XL, Nuphonic, Skint, Wall Of Sound, Soma, Warp, Concrete, Athletico, Heavenly Grand Central and Emissions Audio Output are all appearing on the Levi's-sponsored Vapour '98 "eclectic collective", a club event and multi-media gallery (displaying the labels' artwork) which will tour the country.

"It's about showing how united everyone can be, about defining and celebrating the scene, including the unsung heroes like photographers and graphic designers," enthused a Vapour '98 spokesperson. "We'd like to make it an annual event and to venture in Europe, eventually."

The tour is launched at London's Adrenalin Village on February 7, with displays from Heavenly, Wall Of Sound, Warp and Soma. Bands confirmed to play include Monkey Mafia, Beth Orton, Propellerheads, Plaid and Slam, with Jon Carter, Richard Fearless, Dirty Beatniks, Aphex Twin and Gene Farris among the DJs.

Which labels will be visiting which clubs is yet to be confirmed, but the tour then goes to Glasgow Arches (March 6), Manchester Sankey's Soap (April 9), Sheffield Music Factory (18), Birmingham Sanctuary (May 9) and Dublin Red Box (July 4). A date in Brighton is also looking likely.

BLACK GRAPE IN TURMOIL



BLACK GRAPE's future is in doubt after the band came close to splitting last month.

Rumours of discontent within the Black Grape camp had been circulating in the music industry for some time, but things came to a head when a show at the Dome in Doncaster was cancelled at the last minute, with Ryder apparently suffering from nervous exhaustion. A massive row then erupted between Ryder and the rest of the band, before the singer stormed out and caught a plane back home to Ireland.

"They're a volatile bunch at the best of times, but tell me a single band that isn't?" said a spokesperson for Black Grape.

The band, who pulled out of the Essential New Year's Eve event following the bust-up, are said to be "keeping their distance from each other" at present. "They're all feeling a bit frayed around the edges," continued the spokesperson. "They need to take it easy for a while."

★ Essential's build up to New Year's Eve was further hindered when posters in London advertising the party had "cancelled" stickers slapped across them. "It was done by a bunch of wankers and you can quote me on that," fumed an Essential spokesperson. "It was a professional job, someone paid for it to be done. But I'll leave everyone to guess for themselves who it was."

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, ffr 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.

NAME:

ADDRESS:

tick one box only





with **Ballantine's**
LAGER HIGH

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

saints & sinners



green velvet

A last minute cancellation from Danny "my residency's sooooo important" Tenaglia to play at The End left the London club in a right pickle. No fear, wigged out techno nutjob Cajmere aka Green Velvet flew in from France at his own cost, paid for his own hotel, turned up at The End and rocked it!



tenor fly

The Freestylers' ragga MC was missing in action recently when his band played London's Blue Note. We were going to coat him, but we changed our minds, since he's in prison. Apparently, something to do with unpaid parking tickets. Perhaps.



danny howells (jackpot)

Being resident at Jackpot's new London Saturday night doesn't stop one of the country's best upcoming DJs doing voluntary work in a mental ward looking after some of the South Coast's biggest nutters. And no, we're not talking about Norman Cook.



phil gifford

The Wobble DJ's latest recently carried out a raiding party on some London music biz Christmas parties, drank more liquid than a thirsty buffalo and called us at nine the next morning from the Ministry Of Sound's offices with a fresh can of beer for breakfast. Cool!



harvey

The London guru was sent former-Stone Roses singer Ian Brown's new single to remix. Expressing doubts about the production, he expected a rude rebuff for his pains, but instead he was sent the master tapes to see if he could make a better job of it.



richard welch

The Scaramanga promoter turned up at the Sunday Best Christmas party with a heap of Christmas "cakes", baked to his own special recipe. No wonder guest DJ Harvey was spotted wandering confused around in Clapham at 2am on Monday morning.



judge jules

Oh dear. Judge Jules appeared to be driving the decks while well under the influence at Sundissential the other week. Still, props to the bloke for actually struggling through to the end of his set, whereupon he promptly fell out of the DJ booth. Steady on, man!



aphex twin

Mr Twin was recently spotted in a London hostelry, engaging in a tequila drinking competition. So great was the man's thirst that he polished off all the loony juice, then started on the lemons and the water in the finger bowls. Oh yeah, then he was sick.



kale moss

Great was the gnashing of teeth in the office when we read that everyone's favourite supermodel strumpet was stepping out with Jeremy Healy. So it's with great relief that we give her a halo as soon as we found out that it was all a load of tabloid bollocks.

the daily star

The home of balanced reporting recently ran a front page expose on the "Evil Nazi Menace" of the gabba night at Brixton's Club 414, along with evil gabba DJ Dark Raver. Who is black, as is the manager and half the club's staff. Sort. It. Out. NOW.



dj zinc

The True Playaz DJ has been disappointingly slack in giving us his dub plate for the winner of last year's dub plate competition. Three months down the line and still our poor winner's decks are a Zinc-free zone. Hmm...



some clubber at voodoo

When Laurent Garnier made a welcome return to the North East's longest-running techno club, a disgruntled punter decided to throw a full pint of lager over the French DJ. And then legged it out the door before anybody could catch him. Strange.



jim muotone (rejuvenation)

The Glasgow producer has been a little too proud of his new Nokia phone/fax/organiser. He actually got somebody to fax him a favourable Rejuvenation review on it so he could say, "Oh look, I can receive faxes too! And, hey, what a great review of my band!"



nathan cable (tenth chapter)

A recent night out with label mate Amethyst ended up in one London's best curry houses. When the bill came, neither had any money, so Amethyst legged it, leaving Nathan to pay the bill by handing over his brand new trainers and walking home barefoot.



jon carter

The big beat boss was on his very worst behaviour at the Big Beat Boutique Christmas party. Special guest DJ he might have been, but he ended up being kicked out and given a caution by the police after he was caught misbehaving behind the decks.



carl cox

Dear oh dear. Techno's big man is now sponsored by Diet Coke and appearing in adverts in all manner of teeny magazines encouraging the readers to "feel the rush". Ooer. We'll have a Big Mac happy meal with that, then mate.



the met bar

The "trendiest bar in London" seems to have become the local for every sad fuck in dance music who thinks its more important to be seen sitting alongside Liam Gallagher than it is to be checking out DJs in proper West End clubs. You know who you are.



two muzik journalists

Again? We're afraid so. Who were the Muzik hacks who thought they'd keep going after our office party, and were spotted sitting in on frozen park benches at 11 the next morning drinking cans of Special Brew? Thank God for the Sally Army soup kitchen.



madders

So why was Judge Jules so mashed at Sundissential? Could it be that resident club loony and/or promoter Madders slipped something untoward into Jules' glass of Champagne. Madders himself would like to take the fifth on that one.



natural born chillers

What next for the jump up wunderkind after "Rock The Funky Beat"? Collaborating with Goldie? Nope. Producing the next Roni Size album? 'Fraid not. Or how about remixing Chumbawumba's "Tubthumping" in a junglist stylee. Cheese award of the month.

★ 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're
keeping
tabs on you!



blaggers ^{plc}

compiled by Lucy O & Lucy B

So that was the season to be merry, was it? Unfortunately, yes. Harumph. You've already thrown Auntie Doris's socks in the bin, fed the chocolates to the cat and your little brother just chewed up the "Viz" annual. So much for the all the fun of Chrimbo. But wait! 1998 is mere minutes old and Muzik is already on your doorstep with more toys, tat and trinkets than Hamleys and it's all yer top quality gear, guvnor. job's a good'un!

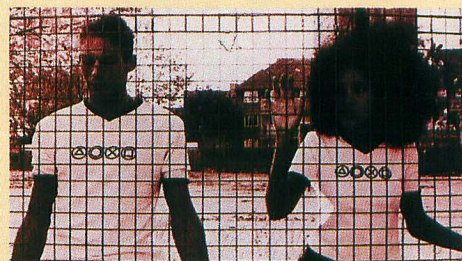


trainerwatch - keep your laces clean

Adidas Equipment Water Moccasins

As silver Air Max rapidly become the Gazelles of the late Nineties, it's only natural that the more dedicated trainerhound would want to search out ever more esoteric designs to separate them from the Olympus sheep. Crossing the futuristic design of last year's Equipment line with the flat, low and frankly slipper-like design of those ultra rare Nike slip-ons, Adidas' transparent-soled Water Moccasins fit the bill nicely. Guaranteed to get Air(Max)heads sniffing derisively and totally missing the point. Which, in the aesthetic one-upmanship world of the trainer buff, is exactly what you want.

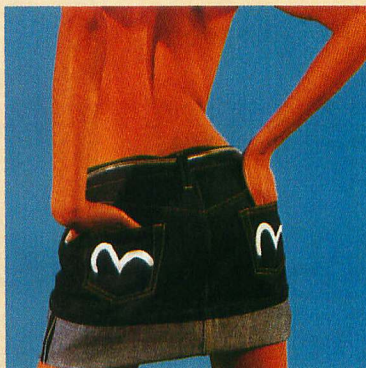
Adidas Equipment Water Moccasins from all good sports shops, £49



Playstation Clobber

There is life beyond your games computer. At least Sony think so, since their new range of Playstation-branded T-shirts, fleeces and bags provide the perfect attire for those brief moments of fun away from the games console. And we should know. Literally every second spent away from the toil of magazine work finds us twiddling our knobs and watching lurid images on bright screens. And we occasionally play games on the Playstation!

For a brochure contact 0990-998-877



Evisu girl gear

The morally-indefensible but extremely enjoyable practice of paying more than £150 for a pair of jeans continues apace, and now girls can get in on the act with the launch of Evisu's range of selvedge-seamed jeans, skirts, T-shirts and denim paraphernalia for women. Can anyone lend us several hundred quid?

For stockist enquiries call 0171-580-8600

From left to right: Swatch (for stockist enquiries call 0171-351-2400), Hysteria Glamour (promotional gift), Timex (0171-724-6777), Pulsar (0171-409-0066), Casio G-Shock (0171-287-7799)



most wanted... Watches

You just lost your job, missed the train, didn't make it to the florist on Mother's Day, miscalculated closing time at the pub, caught "China 1924 - The Revolution Years" instead of "I'm Alan Partridge" on BBC2 and entered the pub to see England walking off the pitch at the end of the World Cup Final, and it's all because YOU HAVE NOT GOT A WATCH. HAVE YOU?! Some advice: get one. Now.



From left to right: Mambo (for stockist enquiries call 0171-792-5100), Mambo (0171-792-5100), Seiko (0171-409-0066), Storm (0171-723-9994), Storm (0171-723-9994)

Ben Sherman for Birds

Girls can have skinheads and hang around with fierce dogs looking hard as well, can't they? Of course they can - and it's so easy. Simply don one of the new Ben Sherman range of shirts for women at wallet-friendly prices from £30, and no barman will ever again assume you only drink Babycham.

Now that's handy!

For stockist enquiries call 0171-494-1383



mini vespa

Vespa scooters - glorified hairdryers for sad mods with funny shoes and names like Ricky to ride around on, right? Right. But they look cool all the same. Avoid costly insurance, public ridicule and certain death on the highways by investing just £12.50 in a mini version of Piaggio's Italian classic. Ciao!

Available from American Retro, 0171-734-3477

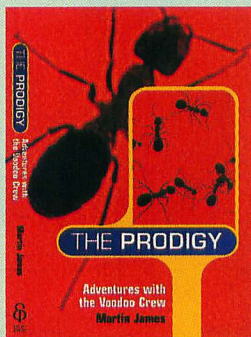
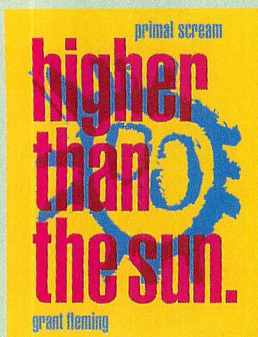


win stuff

freebie jeebies

Write then. for as long as we can remember, we've been chucking all kinds of cool gear in your direction in this section. Arcade games. Records. Clothing gear. All manner of stuff for you to idle away your leisure hours and fritter away your brain cells.

this month, we're making amends. it's time to get educational. Stimulate the old grey matter. the winter's drawn in so we reckon the right thing to do is to settle down in your trusty armchair, pull up your pipe and slippers, stoke the fire and settle down with a good book or two. And if, like us, you haven't bought one of those since the pictures were large and preferably cartoon-like, you might need a helping hand. Here are four of the best reads around right now and it's your chance to win one of them.



primal scream and the prodigy

"Adventures With The Voodoo Crew" was written by top Muzik journo, Martin James and is without doubt the best biography of the Braintree boys yet. Ignore other books on the Prodigy - Martin's been a friend of theirs for ages and this was written with the help of the band, so it's the inside nitty-gritty you're after, look no further. It traces their rise from the early days on the rave circuit to world-conquering metal muthas and it's an awesome read.

"Higher Than The Sun" is the Primal Scream you've always wanted to see and read about. Grant Fleming was their on-the-road photographer for several years and this is his warts 'n' all diary. It's about trashing hotel rooms and rock 'n' roll mayhem, but it's also about the inner workings of one of the greatest dance-rock bands ever.

We've got FIVE copies of each to win. To grab both, just tell us the name of Primal Scream's Mercury Prize-winning album.

- (a) *Screamadelica*
- (b) *Dreamadelica*
- (c) *Creamadelica*

Mark your entries "If I Win I'll Scream My Pants" and get them in by Friday, February 13



the rough guide to reggae

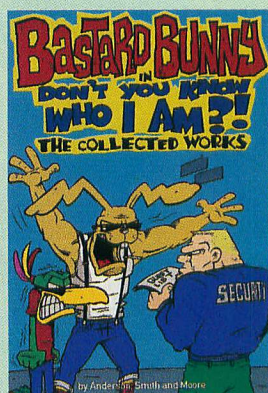
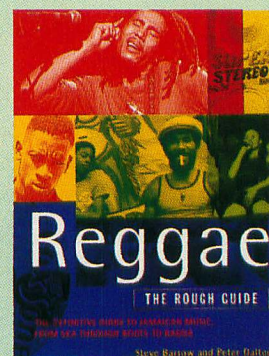
This unique work is the definitive guide to the music of Jamaica. Everything you could ever need to know about reggae is here. There's more than 1,000 selections, thousands of reviews, features on everyone from Lee Perry to Bob Marley and Buju Banton.

To accompany the release of the book, World Music Network have compiled a CD soundtrack with 18 reggae greats, including tracks from Augustus Pablo, Aswad, Burning Spear and Buju Banton.

FIVE winners will each get a copy of both the CD and album. Just tell us what Burning Spear's lead singer was called?

- (a) *Bob Marley?*
- (b) *Tinky-Winky?*
- (c) *Winston Rodney?*

Mark your entries "We're All Going To A Punky-Reggae Party" and get them in by Friday, February 13



bastard bunny

He was the coolest, drug-snorting, mega-violent, clubgoing psychotic rabbit in the world. He hated posers, prats, techno and taxi drivers, but loved weed, punk rock and senseless GBH. He's appeared as a comic strip in loads of magazines but now he's gone to that great two-dimensional hutch in the sky.

Luckily, though, his previous exploits are now available in book form. "Don't You Know Who I Am?" is the crucial adventures of the wuffest bunny wabbit around and it's out some time in February.

We've got FIVE copies to give away. Just tell us what you probably call a bloke with loads of rabbits up his bum?

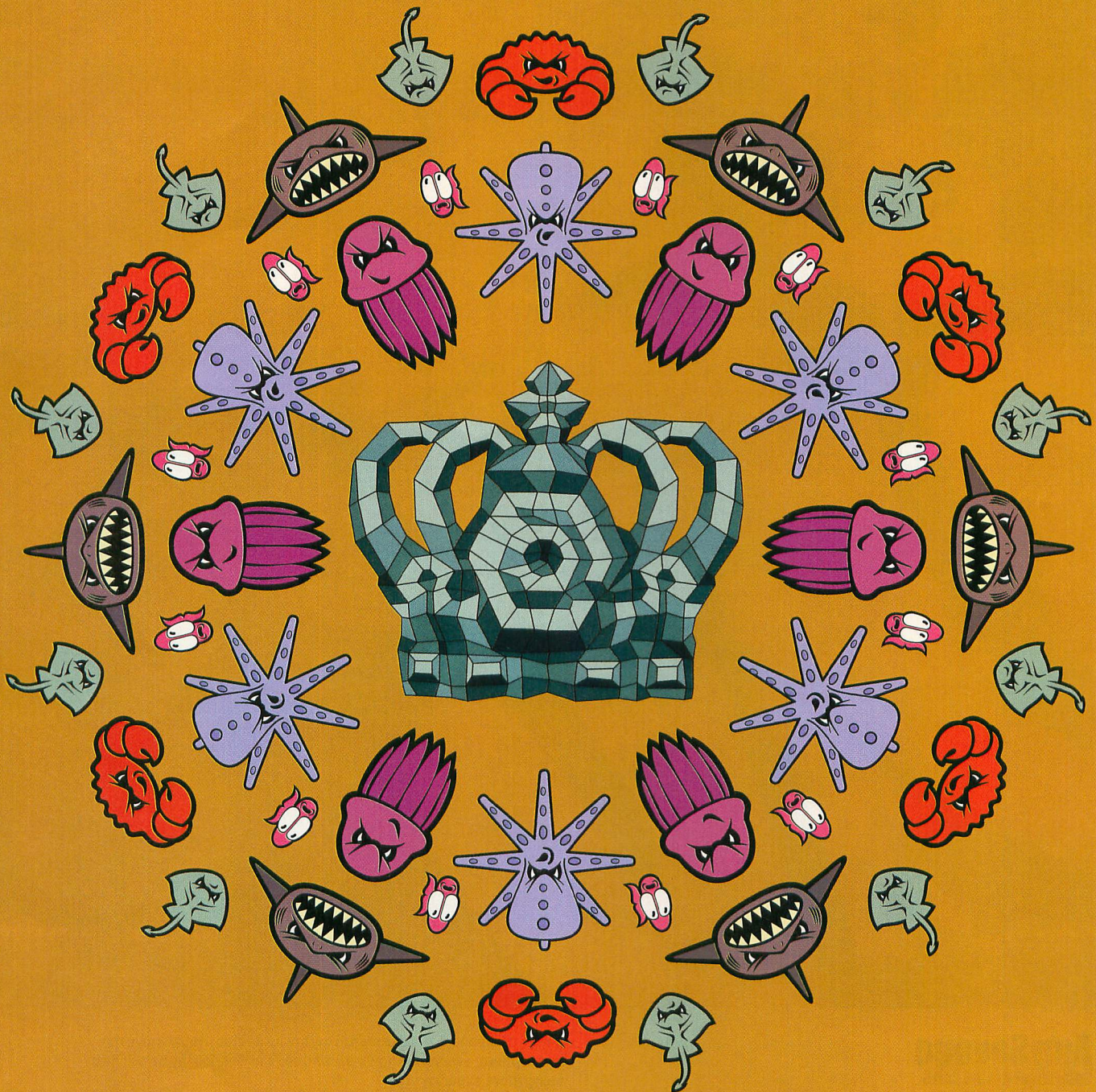
- (a) *Dave*
- (b) *Warren*
- (c) *Fred*

Mark your entries "Bunny Master! Bunny Master!" and get them in by Friday, February 13

Answers to all competitions should be sent on a postcard only to: Muzik Freebie Jeebies, King's Reach Tower, Stamford Street, London SE1 9LS. The closing date is Friday, February 13. Please use a separate postcard for each competition. Winners will be drawn at random from the mailbag. The editor's decision is final. Them's the rules round these parts, hombre!

last month's winners
 groovetox competition: **winner:** Theo Tjempoulos - London. **runners-up:** John James Kane - Newcastle, Jake Reeves - Hoddesdon, Chris Batty - London, Glen Wood - Northants, Mark McPherson - Stenhousemuir, Stephen Tillyer - Middlesex, G Bunt - Borehamwood, Paul Comper - Herne Bay, S Foreman - Barnsley, Terry O'Neill - London. **strictly rhythm competition:** **winners:** Frederick Walton - Bradford, Rik Tilly - Portsmouth, Martin McAleer - Liverpool, Mark Bunce - Hull, William Green - York. **lonely competition:** **winners:** Matthew Duffield - London, Paul Hutchinson - Enfield, Ashley Brown - Benstead, Phil Renoldson - Consett, Lee Oliver - Hove.

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class of '98 these just in ...



Ann Savage

Speed queen of the North

FORGET being a female fork-lift trucker or a women's wrestling champ, being a female DJ can be really tough.

"I was DJing at Wobble in these metal Gucci stilettos when I fell off the stage because my heels got caught in the wires. I knocked out the power plug so the whole system blew," exclaims Leeds *femme fatale* Ann Savage. "What a nightmare!"

Setting dancefloors ablaze from her monthly residency at Sheffield's Rise to touring with Trade, her skill, when not falling out of DJ booths, is blending hard house, techno, breakbeat and garage into a non-stop sonic rollercoaster. Savage digs Jeff Mills, Carl Cox, Judge Jules and Wall Of Sound, and is so smitten by music that she gave up a full time job just to immerse herself in it more. "My Dad thought I was mad," she groans. But Savage's real love is speed garage, which she champions up north through her residency at Leeds Warehouse' Speed Queen night.

"I absolutely adore it!" she grins. "If I was going out to dance, it's the only

thing I'd listen to. Speed Queen is my favourite club to play. I love the atmosphere, everyone knows me and so I can develop my own style by being more experimental."

All this seems like several million light years away from Savage's first residency where she appeared spinning rave tunes as DJ Fresh in 1993. Everything changed when she was spotted DJing at Angels in Burnley by Vague promoters Rob Tyrell and Suzie Mason and instantly whisked away to play at the vampiest, trashiest, hippest shindig north of Watford between 1994 and 1996.

Ann's open-minded attitude has paid dividends – a new residency is lined up for when Sundissential moves to Leeds. She's also been tinkering in the studio as Destiny Angel for Automatic Records. Doesn't she ever get pissed off by the attention from all those adoring club boys with perhaps more than just a passing interest in her EQ technique?

"Well," pauses Ann, "they always come up to shake my hand and tell me how good I am. But I always have my boyfriend with me – and he's six foot four!"

words RACHEL NEWSOME



Chris Gray

Chicago deep man

FOR all the sensitive-souled deep house lovers still shedding the occasional tear over Larry Heard's recent "retirement", a 26-year-old Chicago resident called Chris Gray could well prove to be the ideal medicine to mend broken hearts. Just like Mr Fingers himself, Chris Gray specialises in the kind of emotional mood music that tugs gently at the hidden chords situated somewhere warm within us all, tracks that go deeper than Jacques Cousteau's flippers in their quest for a pure, untainted self-expression strung together over the 808.

He namechecks Blaze, Glenn Underground, Wamdue and Ron Trent, and 1998 looks set to be the year his own brand of astral house sees him up there among such exalted company. In conversation he's philosophical, revealing that he didn't DJ on his recent trip to London because, "I like to experience different aspects of the country – the culture and the people – before spinning in a club."

With his debut album, "A Deeper Level Of Understanding", recently given a UK release on Music Is... plus two EPs on Fragmented ("Intelligent Emotions" and the forthcoming "Probe Of The Outer Mental"), it looks as if a lot more people are soon going to be discovering for themselves just how Larry Heard's legacy is being reinterpreted and redefined for the next millennium by a new breed of Chicago producers. Chris Gray is most definitely right at the front of the queue.

words CAL GIBSON



Optical

Visionary drum & bass professor

MATT Quinn started playing the violin at the age of five. At 11 he was playing the ketchup bottle on his mum's kitchen table. Now 25, he's Grooverider's right hand man with a handful of acclaimed drum & bass singles to his name. How the hell did he do that?

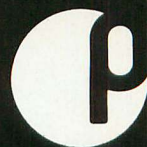
As a jungle engineer, Matt's big break came when he worked on Leviticus's renowned "Burial" with Jumpin' Jack Frost. Since then, he's been immersed in engineering and worked on Goldie's new album, where he spent two painstaking weeks to complete a hard-earned 20 minute section of music.

Recent work with Ed Rush has given Matt the chance to further alter his ever-changing sound, a lighter version of Rush's music. He admits to getting bored very quickly when he's working on his own. "I still do hard tracks," he shrugs. "I know it's just my reckless streak trying to get it out of my system. I don't like to be categorised, though, so I keep moving the goal posts." Which translates roughly as releases on V, 31 and Prototype, not forgetting the Optical & Ed Rush single "Funktion" upcoming on V Recordings.

His future seems ever brighter with an album slated for 1998, as well as a major label Ed Rush/Optical project and evenings tinkling the ivories on Grooverider's forthcoming tour.

Busy is hardly the word for a man who admits, "I haven't even got time for my friends at the moment". Shame really, but all the better for us.

words ROB DA BANK



Uppers & Downers

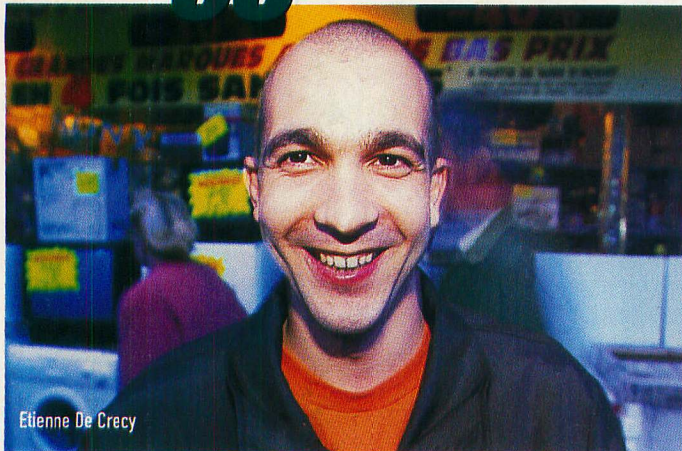
muzik's guide to modern clubbing

Uppers

- Being a mentalist
- Progress' fifth birthday – a full-on, 1992-style club night with a full-on, 1992-style atmosphere
- The Vocoder revival continues with IF, Christopher Just, Sex-O-Sonique and the rest. Do the funky robot!
- Techno breakbeat? Swingbeat-style two-step garage? Oh well, new year, new fusions. It's the new style!
- Todd Terry making jungle records – and good ones at that. Now if he could just sort his house tunes out...
- Running into Afrika Bambaataa stuffing his face with Scotch eggs and Cornish pasties at a motorway service station. Near Leicester. On a Sunday morning. And there was us thinking Alan Partridge was surreal
- The E-Dancer remix of Lighthouse Family – Kevin Saunderson right on point for 1998
- Breaking all those health-conscious New Year's resolutions at around 10 minutes past midnight on New Year's Eve
- "Tomorrow Never Dies": a big dumb film with loads of big dumb explosions and that. Smart
- Neurofen Cold & Flu with a Vitamin C chaser. Chemical cocktail of the month and no mistake

Downers

- The day after the day after New Year's Day
- Goldie getting arsey over his supposed fling with Naomi Campbell. Christ, if it was us we'd all be shouting from the rooftops whether it was true or not
- The Jedi Knights DJing on eight decks. Any more than six is just plain greedy
- Cashpoints in nightclubs: all too horribly convenient for caning that overdraft
- Coming up at Gatecrasher just as that Sheffield powercut kicked in. Where were you when the lights went out?
- The Back To Basics' New Year's Eve party: this time it really positively is the last one ever
- Getting a cigarette stubbed out in your face at the Progress birthday party. A few less people and a few more ashtrays next time please
- Wearing that new designer poloneck to a drum & bass night. Without using that new deodorant Auntie Maude gave you
- The "I'm reet daft, me" east-London-fashion-student-look: Birkenstocks with socks? Back to front Evisu jeans? Stop this madness right now, you hear
- Have you ever noticed how many coppers there are with goatees these days? Just take a look. Pretty frightening, huh?



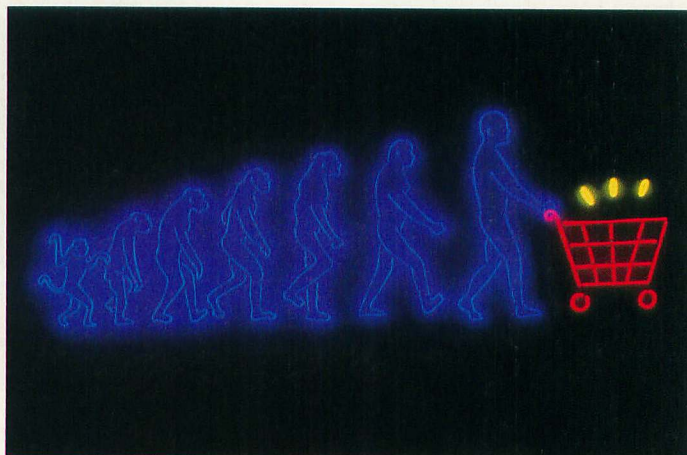
Pic Raise-A-Head

Poumtchak

C'est le nouveau style, quoi?

"THE plan is, I think, to put a stop to Poumtchak sometime in 1998. I want to finish it before anyone has a chance to have two releases out on Poumtchak." Typical, isn't it? Etienne De Crecy is informing us that Poumtchak, his hot new Parisian offshoot of the ultra-hip Solid label, is to cease trading very soon. Still, since the whole ethos behind Poumtchak has been one of speed and surprise, an early demise is perhaps only fitting in a perverse, romantic, Left Bank kind of way. With three releases so far from Etienne himself, Alex Gopher and La Funk Mob's Boombass, and three forthcoming singles from Dimitri, Harrison Crump and Etienne's Motorbass partner Phillipe Zdar, Poumtchak's method—giving one side over to the dancefloor while the flip gets the nod for some freestyle slackness—has found favour with DJs and home listeners alike. Whether it's Etienne cutting up Esther Phillips classics or Boombass dropping the fattest of basslines on his Supabeatpusher outing, Poumtchak is further evidence that Paris is set to remain at the forefront of freshness in 1998. Should it all go belly-up, however, there's always the second Motorbass album that Etienne has just started work on...

words CAL GIBSON



Straw Donkey

Last night a VJ saved my life

1997 was the year of the VJ without a doubt. Visual jockeys rode into town, dropped the drapes and rolled the projectors. Straw Donkey, along with crews like the Light Surgeons and Ikon, currently lead the field of club visuals demanded by most of today's fussy clubbers who want more than just a musical experience. Alan, Adam and Molly, who make up Straw Donkey, met at the Royal College of Art and won the college business prize of £5000 which allowed them to set up Straw Donkey. Their first job was for an American Nike advert, their second for U2's huge stage set. They might be in a position to drop the low-paid club work, but Molly insists it's still important.

"It's a strange situation, but we want and need to stay in touch with the club scene." Understandably, they prefer to illuminate club nights rather than ponce around through 15 channels to talk to U2. "We were launched straight into the industry at a high level, but we still prefer small creative things. We need to know what's going on at ground level, but also make videos and shows for people who really want them." Straw Donkey: coming to a nightclub near you soon.

words ROB DA BANK



Anthill Mob

Junglist garage terrorists

TRADITIONALLY, garage respects continuity, the undisrupted flow of the melody. East London speed garage veterans Anthill Mob, conversely, revel in disruption. Seek out their "Promise Of" EP and you're hit by the short, sharp shock of the new: each sound clipped down to its absolute minimum, chords edited into staccato rhythms, crisply cut sax stabs that chisel through the speakers.

"There's a happy element to speed garage," elaborates Justin Jones, one half of the duo, "and there's also a poignancy and a charm. There's a lot of charming quirky things about it and I think that's what I like most." Justin, who is 30, and Tosh first met when they were 12 in North London. Like many of speed garage's finest exponents, they started out producing jungle, but they became quickly disillusioned with the way the genre became "gimmicky", so they started raving to the sounds of premier league garage at the Ministry around 1993.

"I read somewhere that the Americans have lost the art of the beat," muses Justin. He should not despair. Anthill Mob have most definitely found it.

Anthill Mob's "Set You Free" is out on Makeshift records in January

words BETHAN COLE



Aphex Twin's "Come To Daddy" Video

Chris Cunningham

Video nasty

A DESOLATE tower block estate, anytown. Deserted, save for a solitary pensioner walking her pitbull. From nowhere, a tribe of kids spill onto the playground and begin terrorising the estate. And they all have the sandy pony tail and frozen smile of electronic maverick, Richard H James.

This is not the description of some tortuous nightmare. It's the fertile imagination of 26-year-old video director Chris Cunningham, who recently conjured up this scene for the video to Aphex Twin's blackest single yet, "Come To Daddy". "I got in contact with Richard because I'd heard his music and really liked it", he explains. "Richard and I are cool mates and we're into the same things." Such as the comforting sound of screaming children for instance.

Chris cut his teeth making special effects for feature films. You may be familiar with his gory mutant which bursts out of people's chests in "Aliens".

"I've got a disturbing lineage," he offers. "When I was a kid I used to watch films and the music was always so good. Music used to be 50% of what films were about, but now it's a lost art. What I do is completely determined by the music."

words RACHEL NEWSOME



Interdimensional Transmissions

Reports Of Detroit's death have been greatly exaggerated

IF's "Space Invaders Smoking Grass" was undoubtedly one of 1997's maddest records. The track that rewired the circuits of Gary Numan, Front 242 and Juan Atkins and set them hurtling off into outer space.

If it hadn't been for Interdimensional Transmission's extravagantly named Brendan M. Gillen III, the record may never have come out. In a year where techno sank ever deeper into the mind-numbing mediocrity of the two bar loop, Brendan's was probably the only label in the world with enough imagination, vision and balls to release it. He cites Parliament, Trevor Horn and Detroit's legendary radio DJ The Electrifying Mojo as major influences, and these disparate elements make his label one of the most exciting in the recent history of techno. It may be based in his native Detroit, but Interdimensional Transmissions is truly global. Soul Oddity, Sluts 'N' Strings and Mike Paradinas have already graced him with their presence and there's loads lined up for 1998. "Electro is the indigenous music of Detroit," he says. "But techno is a worldwide phenomenon and we want to reflect that, and at the same time take the funk into the future." Transmitters set to stun!

words DAVE MOTHERSOLE



Pure Science

Blinding us with Science

YOU'RE ON the floor at your favourite party, dancing. Really dancing. Dancing like you haven't danced for ages. The music's amazing. New, dynamic and totally overpowering. It feels as if you've heard it before, like the sounds that buzz round in your head for hours after a good night out. So, trying your hardest to seem cool and nonchalant, you saunter over to the DJ booth, only to be greeted by a lone figure stooped over a keyboard. Welcome to the one-man electronic whirlwind that is Pure Science. The future sound of house and quite possibly the future sound of DJing.

Phil started playing with synths aged 11 after hearing Depeche Mode, and was on stage before his 14th birthday. By the time he was 17 he'd sold over 70,000 records alongside DJ Hype as proto-hardcore outfit The Scientist.

Hype, as anyone who has been reading these pages will know, went on to become one of jungle's most talented, charismatic and outspoken DJs. Phil was picked up by Rehab and now also records for his own Pure Science Communications label. 1998 will be his year. OH YES IT WILL!

words DAVE MOTHERSOLE



Ramsey & Fen

The future sound of garage

OPTIMISM simply isn't the word. Ramsey & Fen can take the heightened, delicious energy of speed garage and compress it into one immaculate curl of vocal. Or programme an interplay of soft organs and squeaky sax that is more precise, more concise and more utterly ecstatic than a legion of more meandering songs.

"We do have our trademarks," observes Ramsey as they play their new track "Love Bug" and a couplet of chiming bells slip in. "Next year you'll hear something else we'll put in our track." "We do like to be inventive", adds Fen. While they're relatively new to fast-forwarding the sound of speed garage into the next century, Ramsey & Fen have been instrumental in the development of speed garage's strong network of clubs and pirates. If the hardcore influence still resonates, it's in their intricate programming and high impact beats. As for the optimism, it's how they're living. "We're happy people," says Fen. "You've gotta be. We've all got our dreams and goals." You can hear Ramsey & Fen's on vinyl. 'Love Bug' is out early 1998 on Bug Records

words BETHAN COLE



Rawkus

Sucker MCs beware

RAWKUS have taken New York's underground hip hop scene and shown it to the world. Their first move was to sign the ultra-hardcore, super-underground act Company Flow for an album. It put out the message to other underground, industry-suspicious artists that these were people you could do business with. Mos Def followed with the widely acclaimed and utterly dope single "Universal Magnetic". Reflection Eternal kept up the pace. Sir Menelik (or Cyclops 4000 as he is known in Europe) added another flavour. Suddenly it seemed like a week didn't go by without a great Rawkus release.

But 1998 is going to be the big year. First up there's the excellent "Sound Bombing" compilation which will allow you to catch up on anything you missed in 1997. Then there's a mini-album with tracks by both Mos Def and Talib Kweli's Reflection Eternal. Rawkus are going to be big because they've got the best artists and given them the money and room to do what they want to do. No wonder people are calling Rawkus the Def Jam of tomorrow.

words WILL ASHON



Pic. Jamie B

DJ La-Di-Da

Prague

Eight reasons why you must club in PRAGUE in 1998

1. It's dirt cheap. A two-hour flight should cost around £150, with cheap accommodation available all over town. Once in Prague, nightclub entrance reaches a maximum of £3 and the drinks... Well, the drinks. A pint of beer in a club will cost 25 pence, and a bottle of good champagne £3. Fair enough?
2. You can purchase any chemical on any street corner in the city centre. Sadly, the cost is closer to home. So why not stay at home, you say?
3. Well, Prague is the most beautiful city in the world, for a start. If you visit in the winter months, when the city is covered in snow, you will be left stunned by its architecture. Visit the Charles Bridge region for full confirmation. But we don't want to see the bloody architecture – we want to have it in the clubs!
4. Calm down, calm down, as the local Scouse drug dealer will say. Two clubs alone are a reason to visit Prague. Radost has the likes of Richard Sen, Terry Francis and Eddie Richards regularly spinning deep and twisted tech-house sounds. And around the corner is The Roxy, where local Prague jocks drop pumping hard house and techno. But aren't Czech DJs crap?
5. Certainly not. Let us tell you about one in particular. DJ La-Di-Da is a 19-year-

old sex kitten whose passion for purist techno is up there with Mad Mike. When Nick Warren spun in Prague one year ago, all she could do was slag off the beats and the cheesy nature of his music. She also produces great tunes too.

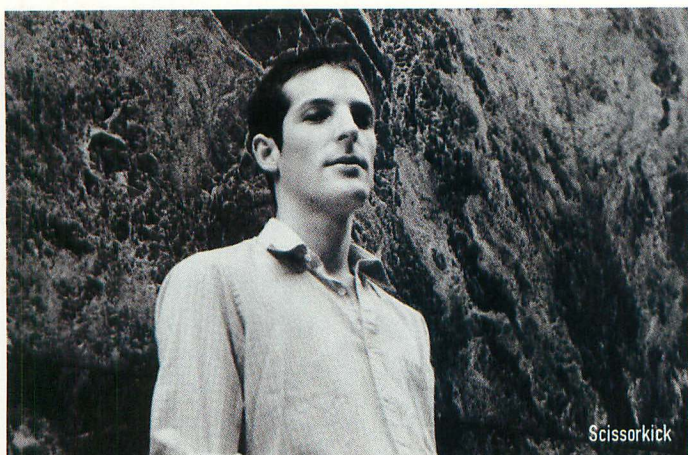
6. If, by any chance, you get bored of banging beats, cheap drinks and pure MDMA powder, then jump into any taxi cab and reach for the driver's collection of call-cards by the steering wheel. On a recent Muzik trip with a bunch of British nutters, the entire squad ended up in a Czech whorehouse. By mistake, of course. But we hear the taxis are fairly dangerous out there?

7. Again, you're not wrong. But if you like a good row with cheeky cab drivers then Prague is once again your city. With very few police officers anywhere to be seen, were convinced that the taxi mafiosi run the city. Beware. So how long will Prague be rocking for?

8. Well, the club scene has been building for five years and right now you can pretty much pop over there any weekend and hear a world-beating DJ. Over the past three years, we've seen The Prodigy, Roger Sanchez, Darren Emerson, Richard Sen, Nick Warren, Josh Wink, Kris Needs and Oasis. Not bad, eh? But listen, Muzik lovers, get there soon because this time next year, you know we're gonna be raving about Budapest.

words BENTURNER





Scissorkick

Fused & Bruised

Be very afraid...

EVER stood at the back of a dodgy rave and had your brains scrambled by the distorted decibels booming from the speakers? That's what The Mild Mannered Janitors on irreverent London label Fused & Bruised sound like. "It's a real fucking headrush," enthuses Shack, who runs the label alongside Simon Lewin.

The two met when Shack was in a band called Flickernoise. He advertised for a new band member and Simon answered. Somehow they couldn't escape their old hip hop and electro influences, and 18 months ago they set up Fused & Bruised, now operating from their office in Soho.

"I love the random style that you don't usually get with a lot of clinical dance music. I like it dirty," Shack grins. The Fused & Bruised ethic is one which shoves formatted beats through a shredder, and the end result is the aural equivalent of being battered around the head with a banana by the Tango man on speed.

Alongside The Mild Mannered Janitors, there's Elite Force, a 24-year-old graffiti artist from South London, Phrack R, a deviant one-man act from Dalston and east London beat exponent Scissorkick. You *will* buy their records in 1998...

words RACHEL NEWSOME



Massive

Better by degrees – why Oxford has got the best record shop in Britain

PAUL Oakenfold, Sasha, John Digweed, Dave Seaman, Anthony Pappa and Nick Warren. What do they all have in common? Well, for starters they're all DJs. Secondly, and far more importantly, they all shop at Massive Records in Oxford. Why? Because since Joanna Massive first dabbled in selling vinyl ten years ago, she has vowed to create the best specialist dance store ever. And she has.

Massive's success lies predominately in its mail-order service. We're not talking delivering a copy of Sash! to John Smith in Hull, but upfront cuts to the likes of Oakie and Sasha. Putting their trust in Joanna, the DJs on her Gold service have hand-picked boxes delivered as often as every day. Joanna calls it a consultancy where the DJs trust her to select what they need to hear. "DJs live all over the place and don't have time to visit shops," she explains. "I liaise with all the important labels to keep ahead of the game and that's why DJs come here to shop."

Massive Records is at 13 Friar's Entry, Oxford

words ROB DA BANK



P'tangyangkipperbang. Yeah!

Cardiff collective in crazy-named club capers

NONSENSICAL names aside, P'Tang *does* actually exist in Cardiff, and it rocks. Having started life in The Warm As Toast (T.W.A.T – hur hur...) cafe in May 1996, after a cry for help from the owner to shift his backlog of fried eggs, Johnny Acid, Neil Hinchley and Matt Jarvis began playing anything from Vera Lynn to dodgy disco and big beats with an assortment of up to nine DJs each playing 25 minutes. After nine months in the 100-capacity cafe, Cardiff demanded more, and in March last year the boys moved uptown to start a new night at the Emporium. With guests like Jon Carter boozing behind the decks, it's been a swinging success. The highlight so far was when Roni Size's gig down the road was cut short by fire alarms. Undaunted, the diminutive drum & bass don grabbed his records and jumped on the decks at P'Tang for a blistering set.

A fortnight later, Kris Needs spun, and Boyzone turned up pleading to see the record collections so they could have a go. Their dream guest would still be Norman Cook. "We sit here listening to Housemartins records," they say. "We love everything he touches." Norm, if you're out there, get in touch.

words ROB DA BANK



Campag Velocet

rock/dance/hair fusion

THERE is a small corner of clubland which forever will be Camden, or, more specifically, an annexe of Camden where the howling spirit of the Happy Mondays dances to Funkadelic till 5am every morning. This is the part of the world inhabited by Campag Velocet, a rattlingly good axe-wielding foursome who are very clearly, erm, hang on minute – *just what kind of band are Campag Velocet, anyway?* "We're sort of a drum & bass rock band," muses guitarist and general Campag visionary Arge. "A techno Public Image Ltd with Ed Rush in there somewhere. Um, yeah..."

If Spiritualized's "Ladies & Gentlemen We Are Floating In Space" and Primal Scream's "Vanishing Point" went any way to ringing your bell last year, Campag Velocet should resolutely clang your Big Ben this year. "We come from a casual background," explains Arge, "and we grew up with soul, disco and hip hop. We're a rock band, but what we think of as rock are Rick Rubin's productions – LL Cool J, Run DMC and Public Enemy. For us, rock is all about a groove".

Proof, then, that rock & roll music is the new dance music – arguably!

words KEVIN BRADDOCK



Jimpster

Jazz. Great. Superb. Wonderbar. Etc...

"I WANT to be a Weather Report for the 21st century" proclaims Essex boy via Manchester, Jamie Odell. A bold statement of intent, but as anyone who's heard either his Jimpster or Audiomontage projects will readily attest, if anyone's going to emulate the Seventies fusion pioneers in a post-jungle style, Odell's the one. Imagine the headspace between Fabio and Kirk Degiorgio, a parallel universe explored by few with any true feeling.

"There's not really been anyone since Weather Report", he explains, "who's been able to get that mix of technology and decent musicianship."

In less than 12 months last year, Jimpster's "Martian Arts" and "Perennial Pleasures" singles proved his singular talent for fusing the intricacy of cosmic jazz with syncopated drum & bass soundscapes. It's dangerous territory, of

course. The fine line between innovation and tedious noodling that too many fall foul of. But Odell has neatly sidestepped potential pitfalls thanks mainly to a background which includes piano hardcore tunes in the early Nineties, a degree in popular music and (yup, another one) a famous dad. For Odell Senior was drummer with early Eighties Brit-funksters, Shakatak.

With pedigree like that, it's no wonder he was asked by Coldcut to help out on last year's album. Plus his Jimpster project (Jamie plus assorted musos from Manchester's jazz circuit) have been proving that jungle live doesn't have to jack up the beats to energize.

"People are tending to lump us in with things like Squarepusher and Hospital, but we're very different. It's just that all of us are opening up to loads more stuff than before. Anyway, winter's here now, so the music might get much darker. Until I get my central heating anyway!"

words CALVIN BUSH

CD-uctive

Compile your own CD. K-Tel employees please stop reading now

THE end is nigh! Vinyl is once more under threat with the latest stateside invention, the custom CD service. Basically a service which will allow the lazier (and poorer) of us to access, via the Internet, assorted labels and put together their own CD compilation. You access the site, browse by style such as house or techno, or you can even choose a pre-assembled CD. Listen to the sound samples at your leisure and then choose up to 74 minutes of music before ordering it and designing your own artwork. The CD will be delivered within 24 hours. CD-uctive, an American company who came up with the concept in May 1996, will be the company that's most important to us dance fans, having signed labels like SSR, Fused & Bruised, Magick Eye, Ninja Tune, Transmat and Fragile and another 30 labels on the way. Old fogies can access other sites for everything from a best of Bing Crosby to a country & western selection. The cost is about the same as a normal CD. Paying \$8 for the first track, it's then a measly 99 cents for each extra one, so for a full CD were looking at \$20, or £13. If this idea kicks off like the hype (across the Atlantic) we might just be reviewing your compilations for the rest of time. Check up on the progress at www.cductive.com.

words ROB DA BANK





KMA: (l-r) Madness, Melissa Kaye and Six

Pic: Raise-A-Head

KMA

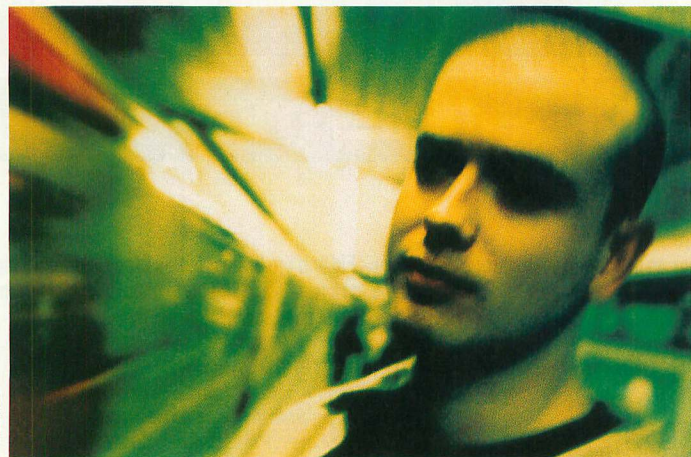
Speed garage: the dark side

TWO records was all it took to thrust KMA into the spotlight. Two records that bucked US garage convention, drew heavily from 1991 hardcore and ensured that brothers Six and Madness (from Walthamstow and Plaistow) are now among the most hotly sought-after production teams on the speed garage underground. "Cape Fear" and "Kaotic Madness" are both heavy, dark and foreboding – think early Nightmares On Wax or LFO. But also light and naive with their strained twists of high vocal.

"Both singles are still selling for us," says Six, emphasising the fact that "Cape Fear" has been around for 18 months and "Kaotic Madness" six. Madness, 20, who started out as an MC for jungle pirate Defection is now one of the hottest

radio jocks on the UK garage underground. His Friday night show on Freck (8pm to 10pm) is essential listening with its confident chat, catchy jingles, unrivalled dub plate selection and erudite interviews with the scene's main producers and DJs.

"I'm not looking at Kiss, I'm looking at Radio One," says Madness. And the rate his name is moving to the top of rave line-ups is ample proof he means business. The two singles actually started out as jingles for the show: "Kaotic Madness" was partly the brainchild of vocalist Melissa Kaye one night. "She sang it in the studio then we cut it up and made the track," recounts Six. Next single "Blueprint" features a rock guitar. "It's got a rock guitar in it and real drums. I've gone off in another direction again!" For KMA speed garage is a malleable concept rather than a fixed audio agenda. Which is exactly why they're so downright exciting. KMA's 'Recon Mission' EP Featuring Blueprint is out early January
words BETHAN COLE



Pic: Jamie B

Paul Mac

The Scarlet Pimpernel of techno

Eddie Fiola, Pablo Duddrucker, Hubertus Drantz and Ralph Farquar. Just some of the bizarre pseudonyms used by Colchester's lo-fi techno magician Paul Mac.

"Eddie Fiola is an old BMX freestyle champion," he says. "I was really into BMXing when I was a kid, it's just a cool name. Whenever I see a good name I write it down 'cos I release a lot of stuff and don't want it all going out as Paul Mac."

"Release a lot" is something of an understatement. In just over two years Paul's already made sixteen records. And crucially the music is as varied and colourful as the daft names and song titles. Mac is a freestyle electronic alchemist, as capable of making beautiful, string soaked escapades as he is at straight up Lost-style stompers or wickedly funky house grooves.

"It's just boring doing the same thing. I'm into all styles of black music – techno, jazz, electro, hip-hop... whatever, but I suppose house means more to me than anything else, probably 'cos of the nights out, but also 'cos it's got everything in it."

Bearing in mind these disparate influences, it's unsurprising Paul rates Luke Slater as his favourite UK producer. Both hurtle from one extreme to the other and both have an instinctive understanding of what makes a crowd move. So if you thought Slater put some feeling back into techno last year, just wait until you hear what Mr Mac's got up his sleeve for 1998.

words DAVE MOTHERSOLE

Shari (l) and DJ Syze-up



Desert Eagle Discs

Hip hop from over here that's doing rather well over there

THEY might be named after a gun (The Desert Eagle), but Desert Eagle Discs aren't a rap group obsessed with gangsta lifestyles. Singer Shari relays stream-of-consciousness lyrics with the sublimity of a jazz singer, but they aren't jazz funk. Although DJ Syze-Up honed his skills on sound systems, they're not concerned with soundclashes. Desert Eagle Discs are part r&b, part rap, part jazz. A sonic melange of the recent past blessed with present day attitude. Bygone craft with contemporary zeal.

With a level of anonymity that is rare on the remix scene, DED are based in both London and the US and have been responsible for remixing the biggest stars in hip hop, from Missy Elliot and Busta Rhymes to Lil' Kim. On their own records Shari's crystalline vocals interject the vinyl scratches, rap samples, combustible reggae basslines and arid atmospherics to create a sound that is more melodic and edgy than the original and gives a clear indication of what to expect from their forthcoming debut album, "The Eagle Has Landed". In a scene all too dominated with cliques and wannabe players, one thing is for sure. The fakers will be running for cover when DED cock the lock.

words JACQUELINE SPRINGER



Where and when were you born?

Brazil! Only joking, I was born in Hackney in 1973.

How did you start DJing?

I started mixing when I was 12 with a tape deck and one turntable. I then started listening to hip hop on the radio. At the age of 15 I started sending demo tapes to pirate stations. It was Dance FM who took me on. I also learned a lot from watching Mr C, Rob Acteson and Kenny Ken.

How did you get the name E-Z?

I started out as Easy O, then changed it to Easy. And now it's E-Z. I'm not telling you what my real name is!

Cheers, Otis. How much do you charge and how can we book you?

Man, you can't ask them sort of questions. I get paid what I'm worth! You can book me through my agent Sarah from Tuff Stuff on 0966-163-869.

How do you feel about being compared to Laurent Garnier?

Who?

One of the best DJ programmers in the world, that's who.

Thank you. I do try to do something that is original. Far too many DJs just play their set without bothering to watch the crowd. I basically like to be known as a crowd pleaser.

When you're not DJing, are you by the bar or on the dancefloor?

I don't really socialise. But when I do, I'm on the dancefloor. I don't drink, take drugs or smoke. I'm teetotal. I just concentrate on the beats.

What was the first record you bought?

An early Mantronix album from the hip hop days.

And the last?

Amira's "My Desire", for the Boris Dlugosch remix.

Where do you buy your records?

Baseline Records [Kilburn, London], Criminal Records [Walthamstow, London] and Record & Tape Exchange [Camden, London]. I tend to buy more from HMV.

Which record never leaves your box?

"Jazz In The House" by Smokin' Beats has been in my box since 1995. I've actually put a sticker over it, which I realise is a bad thing to do for the punters. DJ Disciple's "Keep On Moving" has also been in there for a long time.

Do you play requests?

Now and then, but being the kind of DJ I am they don't tend to ask too much. I tend to play the tunes people want to hear, anyway. Some DJs think that's a bad thing, so I've heard. I've been called a Top 10 DJ by certain people on the scene.

Describe your mixing style?

Different from the rest. It's not your basic fade-in and fade-out style. I like to play with the tunes and experiment with two records. I love to mix two copies of "24 Hour Experience" on Nice 'N' Ripe. They sound wicked together. I also love mixing in



DJ OF THE MONTH

e-z

He's the leading deck-handler on the superlative garage pirate Freek FM and the brains behind Club Z, London's big midweek garage haunt. The structure of his long and eclectic speed garage sets are similar to those built by Laurent Garnier, and his recent sets at Twice As Nice are up there with the finest in UK clubland. Watch him fly in 1998!

loads of old hardcore such as "Drum Trip" on Moving Shadow.

What are your strengths and weaknesses?

I don't have enough get up and go. I need a right kick up the arse. I'm not lazy, just laidback. All that will change in 1998! My strengths are in thinking ahead. I've started my own productions, and I'm also trying to launch my own record label.

Favourite labels?

500 Rekords, Confetti, Bug Records, i Records and Nice 'N' Ripe.

Favourite DJs?

Karl "Tuff Enuff" Brown, Matt "Jam" Lamont, Norris "Da Boss" Windross and Mike "Ruff Cut" Lloyd. Richie Fingers is one of my all-time favourites.

Favourite clubs to play?

For some reason, my sets always work at The Gass Club. Me and their decks seem to get on! Twice As Nice also has a great set-up for me, especially with that rocking sound system.

Which club would you love to play?

Cream and The Hippodrome. Why not?

DJ ITINERARY FROM JANUARY:

16/1 Housequake, EC1 Club, London
17/1 One Night Stand, Gass Club, London
23/1 Garage Fever, Poverhouse, Stratford
6/2 One Night Stand, Middlesex & Herts Club
14/2 Groove City, Nottingham Ballrooms
21/2 Experience 3, Camden Palace, London

words BEN TURNER picture RAISE-A-HEAD

e-z's current top 10

- 1 JUST GETS BETTER (TODD EDWARDS REMIX) — TJR Featuring Xavier (Multiply)
- 2 RIDE — Skyjuice (Money Muzik)
- 3 BABY Y — Tribe (white label)
- 4 JUST CAN'T GET ENOUGH — Caution Featuring Tuff Jam (i Records)
- 5 24-7 — Dem 2 (New York Soundclash)
- 6 ALL OVER — Slip By (white label)
- 7 EASY (I CAN DO IT) — Nuff People (Catch)
- 8 SOMEBODY (BAFFLED REMIX) — Green Trousers (Mo's Music)
- 9 OVER YOU M — Dubs (Mo's Music)
- 10 ANYWAY — Matlock (white label)

Perfect for 98



PERFECTO MAINLINE PRESENTS:

BT Flaming June

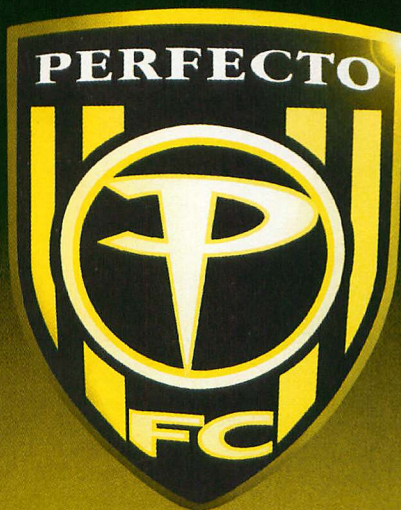
29.12.98 on 2 x CD and Vinyl includes:
Chicane Mix
H.H.C. Remix
BT and PVD Mix
BT and PVD Original Mix

Tilt featuring Zee Butterfly

26.01.98 on 2x CD and Vinyl includes:
Tilt's Mechanism Mix
Tilt's Masked Mix
Sons Freebassin' Mix
plus the Quadrophonic Mix of
Rendezvous (Tilt v Paul Van Dyk)

DJ Scott Project Y(How Deep Is Your Love)

02.02.98 on 2 x CD and Vinyl includes:
De Zenk Mix
Heavy Journey Mix
H.H.C. Remix
Talla 2XLC Remix



PERFECTO FLUORO PRESENTS:

Mystica Ever Rest

12.01.98 on CD and Vinyl featuring:
Mystica Mix
Brain Bug Remix
Tour De Force Remix

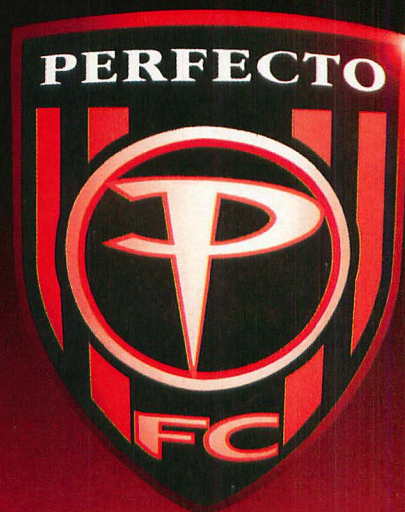
Transa Enervate

09.02.98 on CD and Vinyl featuring:
Original Mix
DJ's At Work Mix
ETS Remix

Man With No Name

The New Album due in March

Perfecto Website: <http://www.perfecto.co.uk>
Perfecto Clothing: 0891 299 759



PERFECTO RED PRESENTS:

Family Stand Ghetto Heaven

05.01.98 on 2 x CD and Vinyl includes:
Jeff Ishmael 12" Mix
Roger Ruff Remix
Original Version Extended
Original Soul II Soul 12" Remix (with Jazzy B) & Edit
Toni Morelli's Music Factory Remix
Soul II Soul Remix Acapella

Little Louie & Marc Anthony Ride On The Rhythm

19.01.98 on 2 x CD and Vinyl includes:
Mr Roy's Cosmic Cottage Mix
Kenlou Rhythm Mix
Nu Birth Riddum Dub
Original Radio Mix
10FWD's RWD Dub
Masters At Work Dub
Nu Birth Instrumental

Rubbadubb

The New Album due in March



ecstasy testing hits the UK

Last month saw the first public testing of Ecstasy in the UK. But although the vast majority of clubbers have been demanding this kind of initiative for years, the testing has met with strong disapproval from the authorities and the threat of legal action against those responsible if it happens again

IT'S another Saturday night at The Fridge in Brixton, south London. Eager to beat the harsh winter chill, the line of clubbers, trannies and gay boys moves faster than usual. They want to get inside, they want to get on one. According to a recent survey by Release, the libertarian drugs information agency, nine out of every 10 people stamping their trainers in tonight's queue are likely to take Ecstasy.

If what they take is pure MDMA, they'll probably experience a warm, empathetic rush of euphoria. If its MDEA, the experience will be shorter and sharper. If its MDA, the feeling will last longer but also have intense side effects, while MBDB users will become less emotional and more introspective. And ketamine users are certain to suddenly find the room full of flying pigs.

The chances are, though, the tablets which get knocked back tonight won't be pure MDMA nor any kind of MDMA derivative. Instead, they will

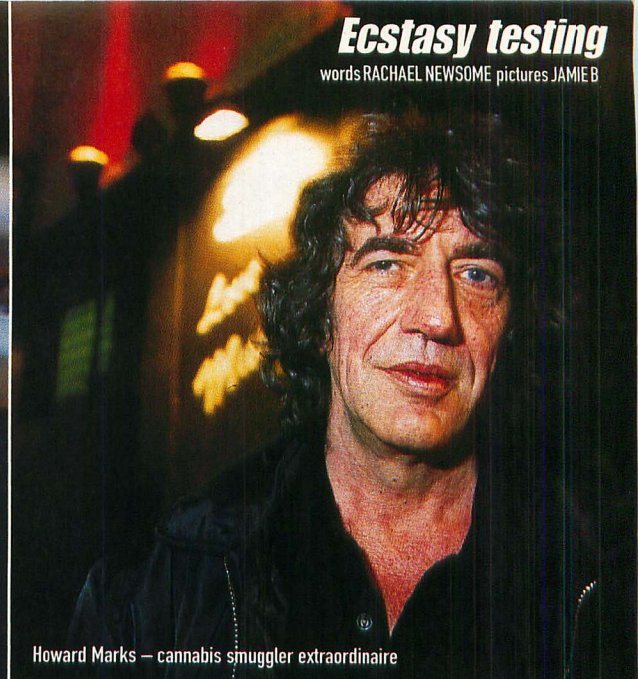
contain varying percentages of caffeine and amphetamine. So rather than coming over all lovey, clubbers who think they have taken Ecstasy may experience an accelerated heart rate and a surge of uncontrollable energy which leaves them ranting at strangers in the toilets.

Like the million other British clubbers who are said to take Ecstasy each weekend, they're part of a mass human experiment. You score, you swallow and you cross your fingers in the hope that the combination of chemicals you've just taken are what you think they are. Ecstasy being a Class A drug, there's no way of legally finding out. Not as the current UK legislation stands. There's no product information, no quality control. Just a wing and a prayer.

ON this particular evening, another vehicle is parked next to the hot dog van outside The Fridge. It is decorated with fluorescent banner declaring, "E- Just Say Know". Someone is yelling, "Get your Es tested here!"

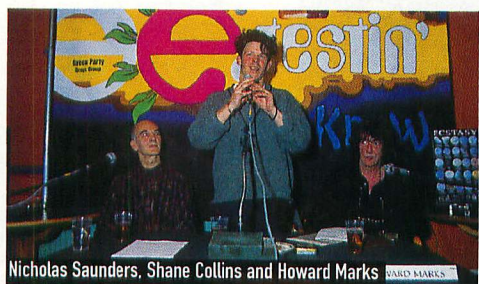


Marquis Reagent Test in progress



Howard Marks – cannabis smuggler extraordinaire

The million British clubbers who take Ecstasy each weekend are part of a mass human experiment. You score, you swallow and you cross your fingers



Nicholas Saunders, Shane Collins and Howard Marks



Alongside the van is an assortment of journalists, clubbers and men on bikes in funny hats. Nicholas Saunders, the author of "E Is For Ecstasy" and "Ecstasy Reconsidered" is also here, looking militant in a Russian hat, while another recognisable figure in the crowd is Howard Marks, the cannabis smuggler turned magazine columnist. He's wearing a bomber jacket with "Drugs Enforcement" embroidered on the back.

This unlikely gathering represents the first public testing of Ecstasy in the UK. It's been organised by the Green Party, the first political group to advocate a drug policy of harm reduction rather than criminalisation. The Green Party are, however, keen to point out that they're not encouraging people to take E. Instead, they say the tests are simply a practical and realistic response to the massive trajectory in recreational drug use over the last 10 years.

"It's extremely irresponsible not to allow people to know what they're taking," asserts Shane Collins, the Green's drugs spokesman. "We want to make sure information is available. We want people to take informed decisions."

The Ecstasy test employed outside The Fridge is the basic Marquis Reagent Test, which instantly shows whether a tablet is amphetamine or MDMA based. A scraping of the pill is added to a drop of Marquis Reagent and it turns orange or yellow for amphetamine, purple or black for MDMA. A more advanced test measures the height and the width of the pill with a micrometer to a 10th of a millimetre, then compares the results with the latest updates on the Internet.

Only two people were brave enough to come forward into a barrage of camera flashes in order to get their tablets tested on the streets of Brixton. One walked away happy in the knowledge he had obtained pure MDMA. The other was frustrated to discover he'd bought a substance which turned out to contain mainly amphetamine.

THE shadow of amphetamine contamination is an increasingly growing concern among Ecstasy users. With a police crackdown on the cottage E industry of Holland, the days of guaranteed pure MDMA are almost gone and the Dutch manufacturers place has been filled by the Russian mafia. Employing trained chemists with lots of equipment and few scruples, the Russians are peddling spiked Ecstasy in powder form right across Europe.

This new manufacturing trend began to take its toll last autumn, when a 28-year-old died at a club in Newmarket after popping a pill contaminated with speed. Dubbed as an amphetamine epidemic by the media, the concerns were

supported by Dutch health officials who suggested the composition of most tablets is likely to be less than 18% MDMA, with amphetamine and caffeine making up the rest.

With this in mind, it's not surprising that the vast majority of E users in the UK would like to see the introduction of testing. But aside from the Green Party initiative and a proposal for testing which Release are currently putting together, little is being done in response to this demand.

It's a very different situation in Holland, though. Dutch E users can mail their pills to one of 20 drugs monitoring agencies. If a tablet cannot be easily identified it is sent to Holland's central drugs unit, Trimbos in Utrecht. Set up five years ago by August Delores, here substances undergo stringent analysis. Around 50 new tablets are monitored each week and classified according to diameter, thickness, weight, texture, profile and motif. They are then given a serial number and then sent back.

This legal system doesn't just benefit the user, however. More ambiguously, it also benefits the dealer.

"Yes, that's true, but we prefer dealers testing their Es that way than testing them on their mates," says Ciaran O'Hagan of Release. "It's better than their mates going, 'Well, this is a bit dodgy, let's just drop the price to eight quid'. You don't have to legalise drugs to test them. It can work within the system if people in possession of an E are granted cautionary treatment."

BACK in Brixton, however, the Green Party's actions have been met with strong disapproval from the authorities. The Association Of Chief Police Officers sent them a stern letter pointing out that handing a pill which had been tested back to a user was viewed as intent to supply and the Metropolitan Police are equally insistent that they will not tolerate Ecstasy testing of any kind.

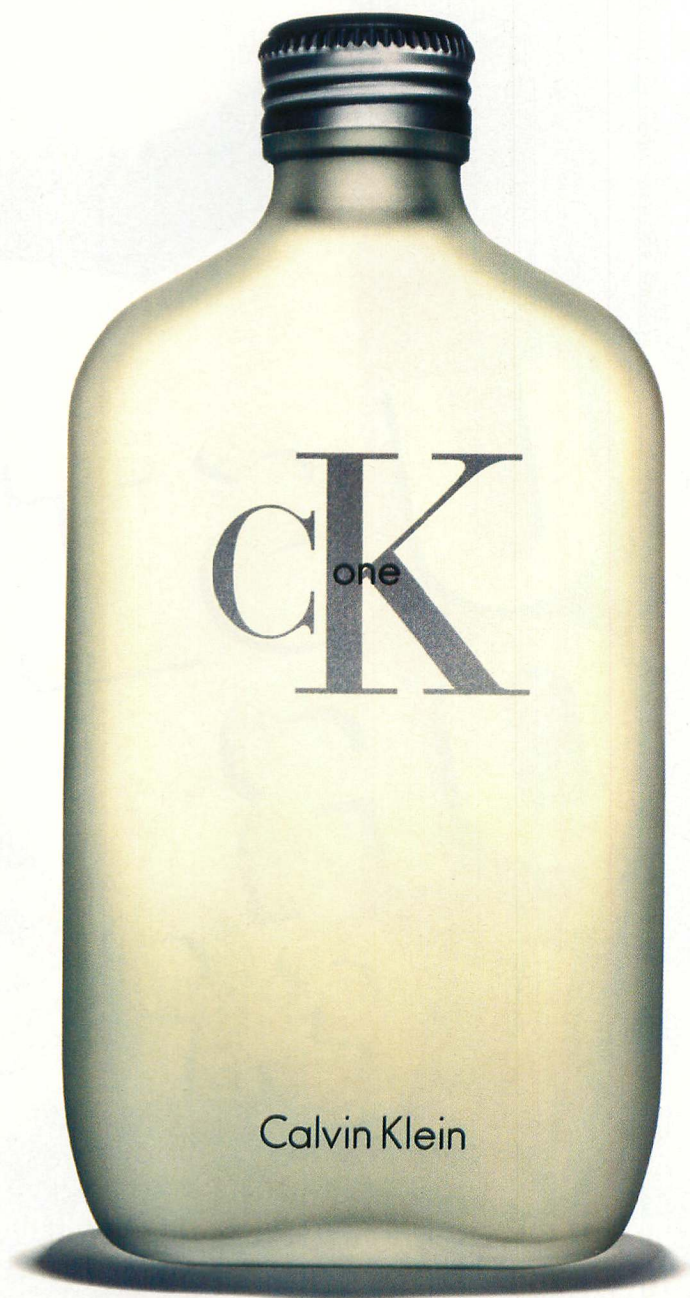
"We would not turn a blind eye to tests," they state. "Possession is illegal and we have a very strong line against drug takers."

Whether or not you feel the Met are justified in this, E testing is not a panacea for all your chemical woes. There is also the serious issue of public liability to be taken into consideration.

Ultimately, though, isn't information preferable to ignorance?

"Drug testing breeds intelligent users, it encourages control and measure," says Ciaran O'Hagan. "We're facing at least another 10 years of Ecstasy use and we'd better start dealing with it."





a fragrance for a man or a woman



MUSIC FOR PLEASURE

Welcome to the world of Air. A world where you don't just make records, you write melodies. Where you're not a producer, but a composer. A world where two young Parisians have turned easy listening on its head and made some of the most beautiful music of the decade

IF both members of Air were trapped on a desert island, the musical instrument they'd most like to have with them would be a piano. Not a guitar, a sampler, or some complicated synthesiser that'll make you look really good when you're pressing Middle C and twiddling with a few FX buttons. What we're talking here is a good, old-fashioned upright number.

It's not that Nicolas Godin and Jean Benoit Dunckel have modest expectations. Anybody who has already felt the warm embrace of their music will know that already. If Burt Bacharach had been born in 1972 and force-fed a diet of Krautwerk, Nick Drake's soulful folk and Debussy, then he might have made records like Air.

The reason they both chose the piano over any other instrument is the same reason they call themselves composers, rather than songwriters – they take their work seriously.

"You can compose a symphony with a piano," emphasises JB, who could comfortably pass for a decade younger than his actual 25. "You can't do that with a guitar."

Since we had our appetites whetted by the gorgeous, low-frequency pulse of "Modular" on Mo' Wax and searched out other import gems like "Casanova 70", "Le Soleil Est Pres De Moi" and "Je Dormi Sur L'Eau", it's been obvious that Air weren't working along the same lines as most of their contemporaries. These are songs of fragile beauty, proudly displaying a musicality rare in a world obsessed with breakneck rhythms, hooks and beats. Air are too laid-back to dance to and too clever by half to be conveniently pigeon-holed as ambient or easy listening. It's hard to imagine they first played together in a Bowie-obsessed indie band called Orange. "It was very German," reflects JB dryly. "We were not very good at all. Heavy melodies and very little subtlety."

"But we were young," Nicolas butts in defensively. "Just 16 or 17 years old."

It's obvious that although they're committed to their music (JB studied at the Conservatoire in Paris, while Nicolas was encouraged to play by his bohemian parents) they find it hard to take themselves or each other remotely seriously. Granted, in the afternoon we spend sampling the delights of Parisian brasserie culture, no cullery is brandished in a threatening manner, but as Nicolas points out with a wry smile, "We are very different people."

"In every way," adds JB. "If you find anything in life, I always have a contradictory opinion to him," continues Nicolas. "Even in music. You won't believe the songs we throw away because we cannot agree on something. Maybe 10 ideas are thrown out for every one we use. It's horrible. If he says 'white' I say 'black'."

"When we are in the studio and we disagree," interjects JB, "the engineer sits between us and we will both try to convince him to be on our side and against the other. But we have very different personalities. Nicolas can speak to anybody, whereas I am more shy."

"I am also very impatient," concedes Nicolas. "I want to record everything on the first take. Jean Benoit always wants to re-do his parts and he has to cope with me shouting in the background to get on ➔"



"People in England ask us how we make rec is an English problem. Bands from Bristol

with it. I am a perfectionist in the conception of a song or a melody, but not when I play."

"There are some terrible mistakes in my playing on the album," shivers JB. "There are places where the rhythm is wrong, some of the keyboards are out of tune. It pains me, but there is nothing I can do now."

He protests too much. Slagging off Air's magical debut album is a bit like condemning someone for being too bright, too kind or too beautiful. There's the symphonic instrumental groove where acid jazz meets electro on "La Femme D'Argent" and the plain gorgeous "Ce Matin La", which evokes the spirit of Bacharach, telling Saint Etienne to roll over and tell Dubstar the news. American vocalist Beth Hirsch collaborates with the band on two plaintive, almost folky pieces, while The Human League at their Eighties finest are recalled on "Kelly Watch The Stars".

If anyone's got the right to criticise their work, though, it's one of the musicians who actually wrote the songs. But it still doesn't stop you feeling like giving JB a slap for the cheek of it all. "Moon Safari" is the sort of album that makes you want to break into their studio and nick the tracks which ended up on the cutting-room floor. When pushed, JB and Nicolas will quietly admit they're quite happy with it, thanks very much for asking.

"We were afraid we would only have one chance to make a record, so we decided to put all the kinds of music we like on the album," says Nicolas.

"The common thing which runs through it is a strong sense of emotion," adds JB. "People in England ask us how we make records that have so much warmth, but I think it is an English problem. Bands from Bristol, for example, make cold records with very little emotion."

"I think this city is a very good place for making music," continues Nicolas, anticipating the enquiry as to why so many French artists appear to have emerged over the last 18 months.

"It is very stimulating and there are groups of people who feel the same way about music as we do. We have not so much in common with our music, but we know each other and share similar ideas."

Inevitably, comparisons will be made with stablemates Daft Punk, particularly on the strength of the distorted funky pop of "Sexy Boy", the first single to be pared from the album. But beyond the mutual appreciation society, both bands approach things quite differently.

Daft Punk, for instance, have gritted their teeth and conquered the art of performing live, as their shows last October demonstrated. Nicolas and JB are less convinced that the rock route—record, promote, tour; record, promote, tour—is the way forward for Air. For a start, they would need about four different groups of musicians onstage to cope with the variety of sounds and styles on "Moon Safari".

"It is not for me," says Nicolas emphatically.

"Not me either," says JB with less conviction, "but we have to work on it, I think."

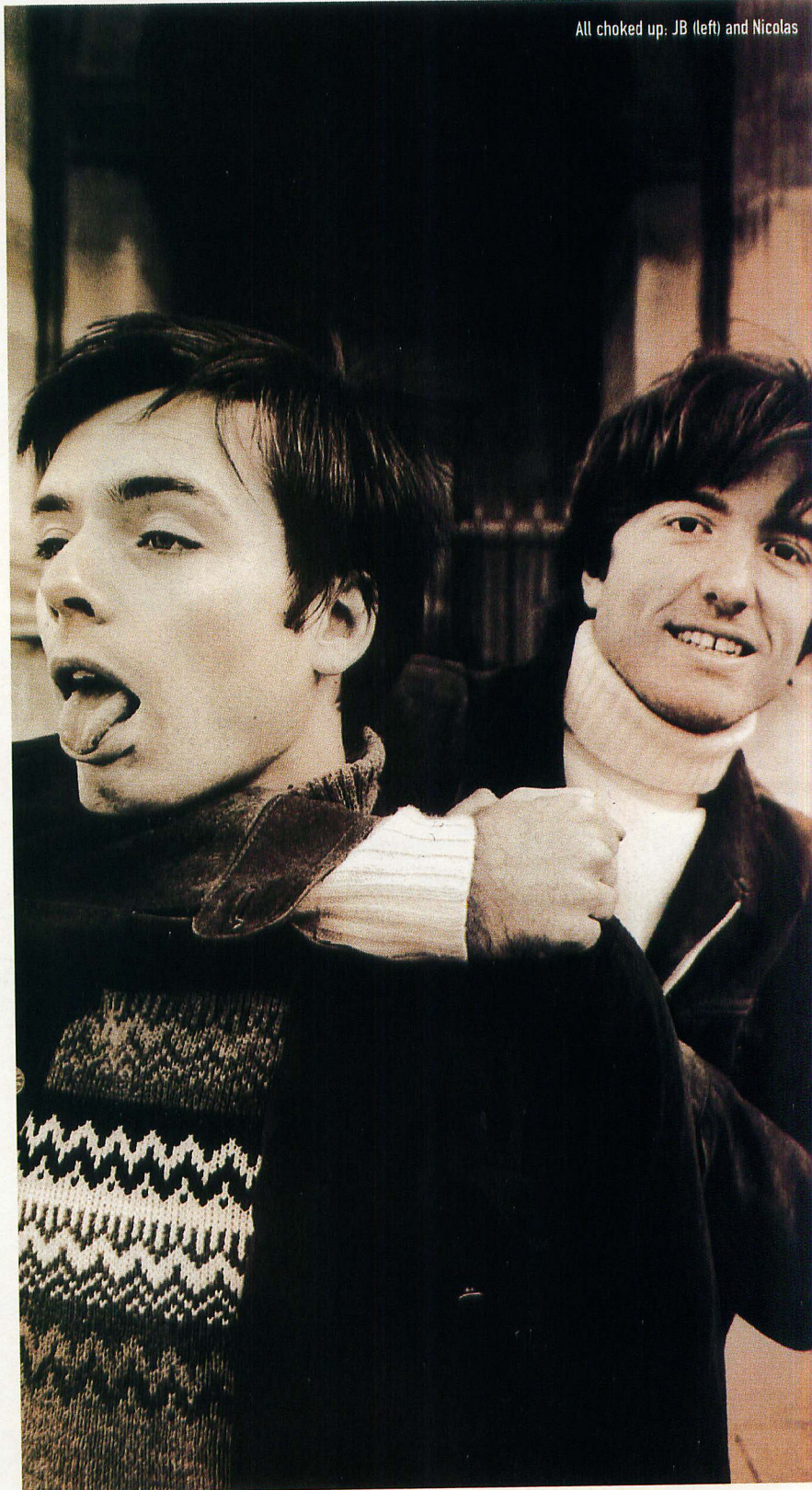
"There is no point," replies Nicolas, adamantly. "We will bring more pleasure to people if we compose a new song than if we spend our time touring all over the world. Firstly we are composers, then producers, then performers. It is the melodies we write which we are most proud of. Maybe we can form a band without us in it and they will be able to play live."

JB laughs: "They could do the interviews as well! Maybe we should ask our record company!"

For now, though, whether they appear fourth on the bill in the acoustic-electro/folk-funk tent at this summer's Tribal Gathering is of little importance. What is crucial, however, with 1997 done, dusted and stuck away in a shoebox to be dug out sometime in the future, is to realise that now's the time to seek new thrills, something different, something fresh. Like Air.

'Moon Safari' is out on Virgin on January 21 and a single, 'Sexy Boy', is out on February 9

All choked up: JB (left) and Nicolas



ords that have so much warmth, but I think it make cold records with very little emotion"

PET SOUNDS — AIR'S GUIDE TO MUSIC

We name the bands. They tell us about their influences. We write them down. Simple as that

Jean-Michel Jarre?

JB: "No we don't like his stuff."

Serge Gainsbourg?

Nicolas: "The biggest influence on us by far. He is part of the French school. We have grown up with that as part of our culture, that's why our music is like it is. Serge was a very special man, he always made us laugh when he was on TV."

JB: "Very much so."

Burt Bacharach?

JB: "He is a very very great artist. His melodies are like liquid."

Is jazz good for your health?

Nicolas: "Yes, totally. I like Thelonius Monk, Herbie Hancock, Miles Davis, John Coltrane..."

JB: "Jazz is not really so much of an influence, but when I hear it it is quite a lesson for me. I like it, but it is impossible to relax to because I have to concentrate all the time."

Simon & Garfunkel?

Nicolas: "Oh, yes. 'Sound Of Silence', 'Scarborough Fair', 'Mrs Robinson'. It is a dream for me to do music like that. Maybe on the second album we will do

a song with just guitar chords and voice. Beautiful."

The Beatles. Who was the best — Lennon or McCartney?

Nicolas: "Aha! John Lennon. Both together are not bad, hahaha! I'm very impressed by Paul McCartney, but my personal taste is Lennon. We know each Beatles song by heart. I can tell you which month it was recorded, who played on the tracks..."

JB: "When I was a child, I was struck by The Beatles. It was like a thunderbolt."

Pink Floyd?

Nicolas: "Only when Syd Barrett was in the band."

After he left they lost all their sense of humour. Afterwards, they had an influence on us because of the sounds they made. But we didn't like the songs."

The saxophone — is it the Devil's work?

Nicolas: "You will never find any sax on Air songs."

JB: "He hates the instrument, but I like it on David Bowie records."

Nicolas: "It's okay in funk and jazz, but in rock..."

Daft Punk?

Nicolas: "Very, very good. They are so young, but they are so intelligent and so clever. I think the next album will really surprise people."

JB: "They are such great composers, but maybe for fashion reasons or their own taste, they make an album of songs along a similar way."

Nicolas: "They have a lot more to show everyone."

Stevie Wonder?

JB: "He is a genius."

Nicolas: "I have all the albums he made from 1970 to 1979. He is one of my favourite artists, he has the melodies, the grooves, the voice and the production."

Other artists that Air would like to thank for their music include The Beach Boys, Sly Stone, The Beastie Boys, Parliament, Neil Young, The Small Faces, Lou Reed, Iggy Pop and far too many others to mention here

SAFARI, SO GOOD

Air talk us through selected highlights from 'Moon Safari'

'La Femme D'Argent'

The Beatles blast off into outer space armed with nothing more than a Rhodes electric piano and a solitary tambourine. Epic stuff

JB: "There is real emotion here. It is like making love, there is a sort of ejaculation with the keyboard part, and after the climax, it is like the feeling of relaxation afterwards."

Nicolas: "It is inspired by a track from the soundtrack to 'Rollerball' called 'The Party Dance'."

'Sexy Boy'

Europop campy in the extreme. A marching anthem for the sexually liberated

Nicolas: "We were in my apartment and the TV was switched on with the sound down. We were watching some fashion show, all these nice guys well dressed, very tall..."

JB: "Very aesthetic, very plastic."

Nicolas: "And the story is that we would like to be like them because we all have a lot of complexes. We always want to look like somebody else. Everybody does, I think."



Bacharach by dope demand!

'All I Need'

Acoustic music for the next millennium

Nicolas: "When we met Beth [Hirsch, their singer] we said, 'Let's make a sound together'. We did a demo and weren't happy with it, but we thought, 'Put it on the album, it won't be our favourite, but that's okay'. Then, between the demo and the album version, something magical happened, I don't know what."

JB: "That is why it is so hard to make good records."

'Kelly Watch The Stars'

More light-hearted synth-pop japery, topped off with a piano flourish

Nicolas: "We were eating at McDonalds one day and JB asked me, 'Who is the most beautiful woman in the world?'. I said, 'For me it is Kelly from 'Charlie's Angels', Jaclyn Smith'. So we wrote a song for her."

JB: "We made a great many versions of this song, including a punk one."

'New Star In The Sky'

Blue guitar lines borrowed from David Bowie and a melody which manages to make the theme to "Midnight Cowboy" sound chipper

JB: "This was a song for my son, Solal. We wanted something very slow and deep, with a magical melody."

Does your son like your music?

JB: "Yes, he likes the spirit. I've been playing records to him since before he was born. I used to play Debussy to him when he was in the womb."

'Le Voyage De Penelope'

A sleazy free-for-all conclusion to Moon Safari, with no saxophone input guaranteed

Nicolas: "I composed the chords, but it was not a good song. One day we were doing a Depeche Mode remix and we had no ideas, it was terrifying. So I said to JB, 'We have to compose something to give us a fresh approach' and I showed him the chords. He said, 'Okay, it's 10pm now, let's do it until 2am and after that we do the Depeche Mode'. Four hours later, the version we used was done."

prodigy



THE FAT OF THE LAND

THE ALBUM

**FEATURES SMACK MY BITCH UP,
BREATHE AND FIRESTARTER.**



Under The Counter

Our Price? HMV? It might as well be Tesco's. You've got underground credentials to keep, and besides you're "like this" with the bloke who runs your local specialist shop. Whatever your taste, you can rest assured that your friendly neighbourhood record seller will know what's what and have the top tunes put aside for you. But it takes a special kind of person to enter the UNDERGROUND SPECIALIST RECORD SHOP. Ask anyone who's ever witnessed these events...

FRIENDLY NEIGHBOURHOOD RECORD-SELLER: "I've got just the tune for you." [Sticks it on]

BAZ: "It sounds like that record on Nervous from 1991."

SELLER: "It was a classic that tune. The thing is, it was such a classic, nobody bought it. What about this one... Straight from a white plastic bag. The thing about this record is it's really special because it came from a white plastic bag."

BAZ: "Not a white plastic bag tune."

SELLER: "No seller on the scene worth his salt should be without his trusty white carrier bag for special occasions."

BAZ: "It makes you wonder why DJs bother with boxes when they could carry their top tunes in white carrier bags. It's the only way to distinguish the DJs with something special in the can. When you see the DJ going for the bag then you know something special's going to happen."

SELLER: [Puts record on]: "It kicks it in all the right places."

BAZ: "It's just so fuckin' simple."

SELLER: "That's what's so fuckin' great about it. It's perfect. It's a white carrier bag tune through and through. Anyway, check this out. You'll love it." [Pulls out dusty old album marked Oxfam, 25p]

BAZ: "It's the 1963 Bohemian String Quartet playing live at Madison Gardens."

SELLER: "This record has influenced everyone over the last few months. Weatherall, Masters At Work, The BBC Big Band. They're all playing it. It's been sampled like mad."

BAZ: "I'll take a copy of that. Now I can really say I've got eclectic and diverse taste. It's not enough to know this music, it's important to know what came before and what influenced the music-makers of today. And then pretend you've always been into it."

SELLER: "Don't worry about the scratch at the start of the second track. They're just impersonating Patrick Pulsinger. I've spent 10 years trying to get hold of a copy of this tune and you go and steal it off me for £15. I'll be kicking myself when you leave the shop."

BAZ: "Hang on mate. You've got a customer."

SELLER: "Alright girls."

TERRI AND LIZ: "Fuckin' mental trip, mate. Spangled. Nish nosh. Tickets for Milton Keynes. Knew we could rely on you. You runnin' a coach?"

SELLER: "Right girls. I've got you down. Bung me a deposit of £20 and we'll sort the rest out later. Anyway Baz, I've got this fantastic Dutch import for you." [Puts it on]

BAZ: "The distortion on this tune is something else. He's the king of the distorted beat. It's like he's been making distorted tunes all his life. A lesson to all those kids who think they can perfect the art of the distorted beat just like that. It takes time. You've got to know when to drop it in. It takes a special kind of person to have that instinct. This tune is so distorted you'd almost think the sound system was broken."

SELLER: "Shit, the needle's come off. Bollocks. Anyway here's a tune you won't have heard yet."

BAZ: "Actually the bloke who made that tune lives round the corner from me. We used to be top mates."

SELLER: "Nah mate, that tune was made in Detroit."

BAZ: "I was born in Detroit. That's where I gained my musical education."

SELLER: "You've done well to lose the accent. Okay, well can I interest you in my collection of classic Corgi cars, then? I've just got a new fire engine and everything?"

BAZ: "Hmmm. Classic cars. Vroomm... What about old football programmes? Have you got any 1965 season Liverpool in?"

SELLER: "Nah, but you can have a look at my scar collection. I'm very proud of it. Nobody leaves the shop without seeing the big one on my knee."

BAZ: "You think that's big. You should see my knob. That's really big."

SELLER: "You reckon? Well have a look at this then..."

TERRI & LIZ: "Excuse me mate, but have you got the Basic Channel mixes of 'Analogue Alchemy Volume Five' on the German Serious Techno label?"

SELLER: "Who said that? Anyway Baz, I think that's all we've got in this week. That'll be £165 please mate."

This beautiful friendship will be resumed at a counter near you shortly. Barge your way to the front of the queue and you too could join the experience of the underground specialist. Alternatively you could just go in and whack your knob down on the counter. If you've got a bigger one than the bloke behind the counter you get a discount



Gang Starr

words WILL ASHON pictures MARTIN GALLINA JONES

strictly hardcore

A brilliant new album should mean a righteous comeback for hip hop dons GANG STARR — that's if rapper Guru manages to avoid a lengthy prison sentence and the pressure doesn't get to them first. . .

YOU think you know it all about Gang Starr. You remember "Jazz Thing" at the end of Spike Lee's "Mo' Better Blues". You heard rapper Guru's collaborations on the two volumes of "Jazzmatazz". Perhaps you know that DJ Premier is considered one of hip hop's finest producers, the man behind tracks for everyone from Notorious B.I.G. through Jay-Z, to Jeru Tha Damaja and Branford Marsalis. You probably think of Gang Starr as being some jazz rap act that rings a bell from the early Nineties. And if you think that, then you know nothing. Gang Starr are hardcore. Gang Starr exemplify hardcore.

"We never had gold, platinum, nothing," Guru explains. "Let me tell you, I got gold and platinum respect worldwide. In every ghetto and every street, man. And you know what? I'm gonna live off of that."

A TUESDAY in early December, and the wind roars through Manhattan not so much chapping your lips as ripping chunks out of them. In the middle of a street in the Garment District, between the delivery men and the

Gang Starr

zipper stores, is the door for the legendary D&D Studios. One of New York's most renowned hip hop studios and the place DJ Premier uses for all his productions. This is the place for the day's planned encounter with Gang Starr, a group renowned not only for their lyrical and musical skill but also for their consciousness and long-running concern to uplift their people. Today, however, things are going to be a little different.

First, a little history. Gang Starr were founded by GURU (Gifted Universal Rhymes Unlimited) in the early Eighties in his hometown of Boston. After cutting a couple of tracks for producer Mark The 45 King, Guru came across a demo of Premier's Texan group, Inner Circle Posse. Gang Starr's A&R man loved Premier's production but didn't like his MC. He suggested that he and Guru worked together. Premier agreed and they quickly cut their first hit, "Manifest". Then, in 10 days, their first album, "No More Mr Nice Guy".

Already on that first album, all of the essential elements of the Gang Starr sound were in place. DJ Premier's stripped-down, abstract yet still ultra-funky beats, his way of invoking the black music tradition in a totally contemporary and personal way. Guru's voice, its authority and skill, his moments of pure invention.

"Jazz Thing", and the 1990 album "Step In The Arena", took the group to a wider audience. Two more albums followed, the last of these, "Hard To Earn" in 1994, and since then Premier has been focusing on production for Group Home, Jeru and others, while Guru has been doing his "Jazzmatazz" thing. All of which leads us to 1998 and the tentatively-titled "Moment Of Truth" album. And D&D studios.

Things start as they always start in the hip hop world – with a total absence of artists. The appointed interview time has long gone when Guru rolls into the waiting room, coincidentally the same moment that the plot veers a little off course. He asks who has been beefing over his late arrival (nobody, of course).

"I see salvation through rapping. For all the sins I've committed, for everything I did wrong. If I didn't find rapping, I probably woulda been a guy in a suit that freaked out one day, shot his supervisor, then shot himself in the head" – Guru

He tells us his phone is broken and he's been out on the street dealing with what he has to deal with. We all giggle nervously. Who's laughing? This isn't funny. Who's got a problem? We all stay silent. Guru leaves the room followed by his silent entourage. Down the hall, shouting can be heard. Five minutes later we shift to a small room at the back of the studio and the interview begins. Guru, by turns hyper and angry, clutching a near-empty bottle of Moët to his chest.

"I'm old. I'm old but I'm still in the game. God has blessed me to still be in the game. I gotta be addressed with love, man. You don't wanna bring love to me, I don't wanna talk no more. For real. Know why? Because shit is ill in New York."

Part of the illness Guru refers to undoubtedly revolves around his recent run-ins with the law. First there was the arrest for bringing a gun into an airport. Then there was an alleged assault on a young woman at his apartment, where she was hit with a bottle. The court case for the latter is pending and, with the prior arrest, there is a real chance that Guru will go to jail.

THE contrast with Premier ("Primo" to his friends) couldn't be greater. Where Guru dances around, hugging his homeboys Lil' Dap (of Group Home) and Smiley The Ghetto Child, Primo sits quietly, thoughtfully explaining the roots of his music. Where Guru has raw emotion, Premier puts careful restraint.

"'Hardcore' to me is the lyrics and the beats. The beats've just got to be dope from the beginning. And if the beats are hot already, then it's the way the rhyme's flowing, the way the voice fits the track. I want to have my own identity so I put what I feel is me on the wax. My vibe is those tracks and Guru's vibe is his voice, and when you put us together we feel like Gang Starr does what it's supposed to do. It just does its thing by itself."

Guru lays out the meaning of hardcore with a different emphasis, undoubtedly something to do with the day he's been having. With the time he's been having.

"For me, I see salvation through rapping. For my own life. For all the sins I've committed, for everything I did wrong. Seriously. If I didn't find rapping I would have probably fucked shit up. I probably woulda been a guy in a suit that freaked out one day and shot his supervisor then shot himself in the head."

Not what you expect from Guru. He was always a teacher, trying to show ghetto children a way out of their predicament, the hardships and torments. He was always meant to be a role model. Today it's not like that. The responsibility of being hardcore is to come true – to be true to yourself and how you feel and what you see.

"These cats know me from when I first came around their block," he says, gesturing to Dap and Smiley. "They took me to dinner at their mom's crib cos

they knew I didn't have no fucking money. But they knew I had talent and desire. Dude, I'm hungry and I'm gonna stay this way. And as long as I stay this way I'm gonna shine. I can't lose. I can't lose. You can see me drunk, fucked up, I don't care. Because God's merciful and I'm a soldier for him. So I've got shit that I fall into but He brings me out of that. It's like He gives me the lion's paw grip and pulls me right out of that grave that I think I'm in."

"I fucked up in many a situation and still do," says Primo, echoing his friend's words. "But who doesn't? I'm still hot-headed, but there's times when I have to be because I know what I have to face every day being as I'm known as a hip hop artist. Because it's a different world for hip hop artists. They call us ghetto celebrities and the ghetto is a totally different thing. People don't know how hard it is to maintain that status and just be yourself and not put on an act or nothing."

These are the two subjects that both men return to again and again: the ghetto and being true. Being true for the ghetto, being true in the ghetto, the difficulty of staying true to the ghetto, the truth in the ghetto. Eventually, the two become one. Truth equals ghetto. The central tenet of hardcore. "Hip hop takes from any era of music then recreates it and converts it to the format of the ghetto," suggests Premier in his throaty drawl. "The ghetto has a vibe to it and the music has to fit that vibe. Originality always separates itself from the stuff that's pushed in the mainstream. I think that way when I lay a track down. It has to speak for me."

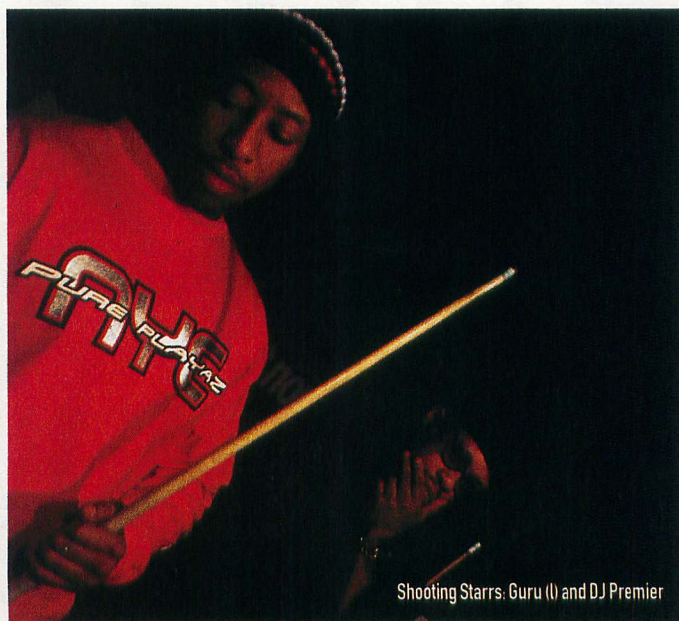
The expression of self in a ghetto context. This is what makes hip hop the contemporary successor to the blues, to jazz, to soul. Modern r&b runs through endless loops of cliché, self-expression reduced to zero by the need to harmonize just one way. The blues has become pub rock, jazz an academic exercise. Hip hop, on the other hand, speaks both for the self and for a people.

"People don't know my pain," Guru roars, rolling across the room. "That's why

it comes out in the motherfucking lyrics. The pain. 'Bring The Pain' – Method Man was on some serious shit. Y'all motherfuckers don't know. That's what we do, right? What we do is bring the pain to the motherfucking wax. To the studio."

Suddenly he's off, shouting at his boys about what's happening with him, about his anger, about fistfights, courtrooms, jail. It seems yet worse when you notice, from beneath his tinted specs, that Guru is crying. Just one tear, but a tear all the same.

"Yo, we got family members that be going through things, alright?" he says, turning back and wiping his face dry. "I was talking in a language you couldn't understeelz. But yo, we're going through shit and our people's going through shit. And that's what this music represents."



Shooting Starrs: Guru (l) and DJ Premier

PROGRESSION SESSIONS
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AA. Centuries

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Goldie

words CALVIN BUSH pictures DEAN BELCHER

He's finished with Bjork. He's finished with Rob Playford. And he's finished with his mid-life crisis. He's just about to meet Val Kilmer, Laurence Fishburne and, er, Roland Rat in Hollywood. Fear and loathing in LA? Not for Goldie, jungle's biggest superstar

welcome to my world

WELCOME to the truck stop at the end of the lost highway to Absolutely Nowheresville. There's not even any petrol to be bought.

All we can see is an American diner where the music sounds like Hank Williams on his death bed and the waitresses are clearly biding their time until the casting crew for the remake of "The Stepford Wives" pass through.

Out in the car park are two dinosaurs. A brontosaurus and a T-Rex. Enormous fuckers made entirely out of fibreglass. For no apparent reason. And what do they house? Museums of paleontology? Steven Spielberg? Gift shops, actually, selling loads of plastic buffalo horns.

Then things get really strange. In the carpark blocking our exit ➡

is a middle-aged, mustachioed man with his hand firmly lodged up the backside of an enormous cuddly toy. Talking to himself. In a falsetto chirp. And having the whole lot filmed for posterity. Curious.

The gold-clad, mixed-race homeboy from the tougher side of British urban life blinks once. Blinks twice. And then an enormous grin splits his face, those bejewelled teeth catching a gleam off the mid-morning sun as he articulates what the rest of us have been struggling to believe.

"Fucking hell, it's Kevin The fucking Gerbil!" he screams, as the entire group suddenly remember this lesser-known companion to Roland Rat, the rodent who saved TV-AM from ratings death back in the mid-Eighties. Requests for pictures are met with a stern warning from its (his?) owner.

"Look, you can take pictures of Kevin, but don't you dare include me in them. If people see me..."

What? They'll laugh, perhaps?

"... it will destroy the myth."

Cue mass hysterics all round. Meanwhile, jungle's first superstar winks that rogue, charming smile of his and whispers gleefully, "Welcome to my world!"

IT must be great being Goldie right now. A few years back, he was featured in a magazine article on DJs and their partners. Pictured in domestic contentment were the Wolverhampton wanderer and girlfriend, DJ Kemistry. Below, the caption ran: "DJ Kemistry, and her boyfriend, graffiti artist Goldie." Those days of being a second stringer are long gone. While Kemi got the dedication on "Timeless", a residency at the Metalheadz nights and the office job helping with the label, Goldie gets the celebrity status, the popstar girlfriends, the columns in the tabloids, the Top Forty hits, the little mansion in the country, the life on the road in LA, supporting the reformed metal muthas, Jane's Addiction. It's a world far

made by an Australian company, complete with the Goldie graffiti tag etched into the rubber sole. Look around his room and you'll see sackloads of Stüssy gear, thanks to his sponsorship deal. He's got Oliver Stone's scriptwriters begging him for soundtracks. Fashion shoots and clothing deals. Not bad for someone who's only ever scored two Top 40 singles. But then, Goldie, you see, has long since moved on. To icon status. Everyone wants a piece of his action. Doesn't it bother him?

With a rattling flourish of his 24-carat armoury, he counters.

"I don't really like to think about that at the moment. Because if it gets to that stage, then maybe I will end up holed up in a hotel where I've got to avoid society. That's why I'm stealth-ing my way out of things. I'm like trying to fly over Iraq at night without being identified... It's about having your own space. What happens sometimes is people are overwhelmed, they can't deal with the general public on that level because of the paranoid state they've been brought to. Tonight I may want to go out and mix, tomorrow night I may want to be the biggest recluse since Howard Hughes. Because there's a loneliness that I need, man."

Is that because you're not seeing Björk? Do you miss not having her around?

"Nah, not at all. It was intense, cos she's a wonderful woman. But there was a car crash waiting to happen and I said to her, 'You need to get out of this car, because this car crash is my own'."

TAKE "Saturnz Return" at face value and you're going to be confused, quite possibly even disappointed. You'll hear the follow-up to "Timeless" with extra super-celeb appeal in the shape of Noel Gallagher and David Bowie. You'll hear two CDs, of which one is a monumental, 60-minute composition, "Mother". You'll hear Goldie singing like a confused Aled Jones, you'll search for lost secret tracks and gaze at the Latin inscriptions on the cover. You'll probably tut loudly

"I had to learn to ruck, cos I got bullied and fucked around. I got kicked in by skinheads. I was a wanker, man. I couldn't stand on my own two feet"

removed from that of the young kid bounced from foster family to foster family, the Midlands b-boy urchin of the mid-Eighties, the wannabe mugger, the Miami pusher and trickster.

"It's crazy, man" he sighs in disbelief. "The other night, there was this party after the first show. Turns out the mansion is owned by the grandson of Lucky Luciano [the notorious American mafia boss]. Anyway, Val Kilmer's there. Apparently, he's already been to check me out in Philadelphia but couldn't get it together to talk to me. So he comes over to me and goes [adopts deep American drawl] 'Goldie, man, I've got some shit I really need to talk to you about.' So I go over and he takes out this stone axe thing. Apparently it's 750,000 years old. Then he gives me these notes he's made for a film. And then he takes this picture out of his little rucksack. It's this kid's teepee. That was my daughter's tent. A bear came and stole it. Grrrrrrr!!" I'm like, 'Yeah Val, you're Batman and I'm fucking Robin!'"

So now he's got Val Kilmer leaving strange messages for him. He's hanging out with Laurence Fishburne after the pair met at a Paris fashion show. He can drop in to Johnny Depp's for a quick natter any time he likes. His love life (Naomi - did he? Didn't he?) is making great tabloid fodder. And, as he repeatedly mutters, lapsing into a Brum accent, "Man, crazy. All this for some kid from Wolverhampton." And later: "It's like I'm a kid again, having fun and playing all over again."

You know you've moved up from the Quite Important Vauxhall Conference League into the Dazzling Superstar Premier Division when you've got an entourage. Today Goldie has three bods from DC Shoes in tow. He's designing his own trainer for them next year. He's already got a prototype Metalheadz one,

and smirk to yourself that this time, Goldie really has lost the plot.

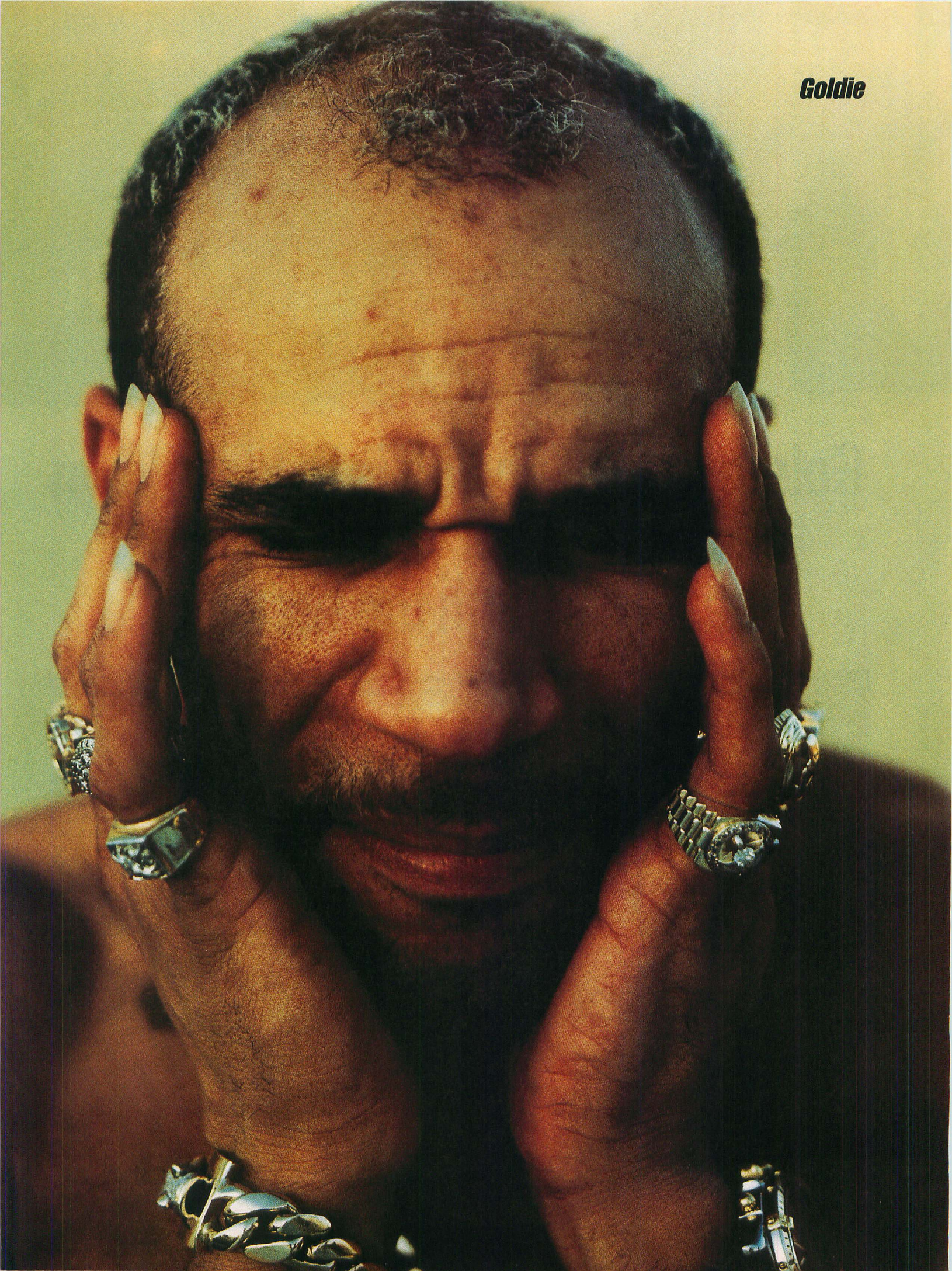
Scratch beneath the surface, however, and a completely different picture begins to emerge. To understand where "Saturnz Return" is coming from, you have to go back to the concepts behind "Timeless".

"Timeless" was a brilliant encapsulation of all that the rave scene had brought - the ecstasy, the paranoia, the urban strife, the exultant highs, the dark unknown, the initial unity followed by a fractured fall-out and dispersal. The sense of something extraordinary occurring which you can only surf along with, not control. For reflection and wonderment, not questioning and probing. It was one young artist drawing on 29 years of push and shove seen through his own eyes, his interaction with a chaotically splendid world around him.

"Saturnz Return" is the exact opposite. When you've catalogued everything that's gone on in the world around you, the only place you can look is inwards. In astrological terms, Saturn's Return is that moment in everyone's life when the planets re-align themselves to the exact same position they were in when you were born. Or to put it another way, it's your mid-life crisis. That time when you stop worrying about the lines on your face and your impending baldness and start to dig a little deeper. When you look at your life and think, "Fucking hell! What the hell am I doing? How did I get here?" You start to reflect on your past, dredging up all the demons and the ghosts. The memories you've been suppressing, afraid that if you face up to them, they may just consume you. When Saturn returns, however, there is no escape."

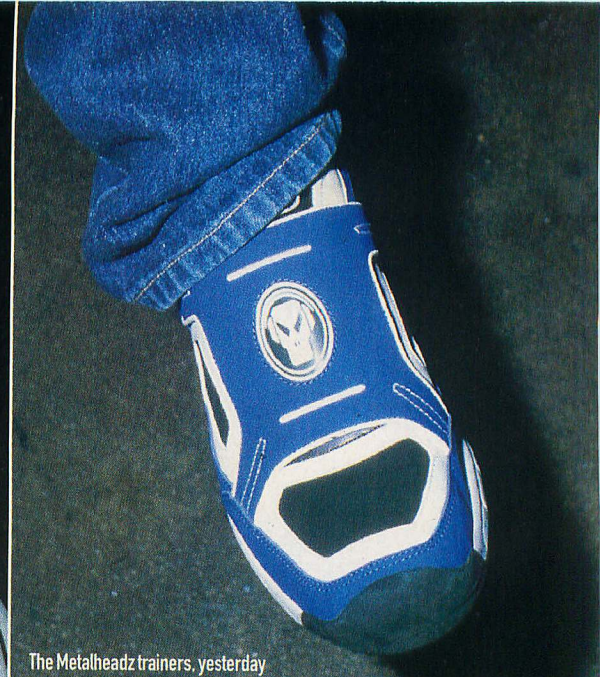
For Goldie, that meant poring over its entrails of a life often led on the edge of

Goldie





Goldie hangs with Val Kilmer and daughter



The Metalheadz trainers, yesterday

Goldie in LA: "My job is to kick down the doors. Everybody else just walks through the fuckers"

GOLDIE — THE STORY SO FAR

1966 — Goldie born in Walsall to Scottish mum and Jamaican dad. Dad departs shortly after Goldie's birth. Mum unable to cope and put Goldie up for adoption.

1967-1984 — Moves around several different families and in and out of care system. Sometimes physically abused, often rebellious. Lives for roller-hockey and makes England B-team.

1985-1986 — Sees early rap footage from America and is blown away. Gets into graffiti and hip hop, starts hanging around with Wolverhampton's local breakdance crew, the B-Boys. Travels to London to see Afrika Bambaataa and ends up in graffiti art movie, "Bombing". Grows dreadlocks and dabbles with Rastafarianism.

1986 — Moves to Miami and opens market stall selling engraved gold teeth. Continues career as graffiti writer.

1988 — Moves back to Walsall after stepdad contracts cancer. Tries to open shop, Try 1, selling gold teeth. Fails. Moves to London, hangs with Nellee Hooper and Soul II Soul posse.

1991-1992 — Just as inspiration drying up, discovers the hardcore scene. Starts doing artwork for 4 Hero's Reinforced label. Meets DJ Kemistry, starts taking Ecstasy and going to Fabio & Grooverider's Rage night at London's Heaven. Cuts first tune as Ajax Project, then two more for Reinforced, "Killermuffin" and "Menace" under Metalheads alias.

1993 — Releases classic dark tune "Terminator" with a dramatic impact on the breakbeat scene, pioneering the use of time-stretching. Follows up with "Ange" and "You & Me", hooking up with former Urban Cookie Collective singer Diane Charlemagne.

1994 — Signs to London. Releases first single, "Timeless", a sprawling, 22-minute three-part song focusing on the concept of time.

1995 — Debut album, "Timeless", released to universal acclaim. Filed by many alongside "Blue Lines" and first Soul II Soul album. Starts own Metalheadz label to release material by Alex Reece, Dillinja, Doc Scott, Wax Doctor et al. Opens Sunday night club at London's Blue Note.

1996 to now — Dates Björk. Begins work on "Saturnz Return". Opens Saturday night Metalheadz Sessions at London's Leisure Lounge. Remixes Bush, Babylon Zoo and Garbage to a bewildered reaction.

breakdown, expunging its ghosts, reconciling its conflicts. His has been a life of confrontation and overcoming adversity. Of erecting barriers to blot out the pain of foster families, of the squeaky clean rigours of the care system, of racial abuse, of a father rarely seen, a mother loved but often forgotten. Things tend to get buried. And at the age of 30, nearly two years ago, Goldie found that the time for facing those demons was upon him, even if it wasn't what he wanted. The emotional car crash he was experiencing was about to hit black ice.

"I was sat in a hotel room in San Francisco with someone, telling them how all these things were happening to me. And he said, 'Yeah, it's Saturn's Return. It's where all the planets align at the same point as when you were born.'"

"So I went to see an astrologer back in England. Round the back of Waitrose in Hampstead! And he told me, 'It's going to be heavy mate. It's going to be full-on. You're going to go through your biggest creative period now, mate. You have an abyss of energy and you're burning so hot. Be careful. You're walking a physical tightrope. Your physical self might not be able to handle this.'"

To face it, Goldie found himself conducting "an autopsy" of his life. It wasn't pleasant. Voices began to haunt him, waking him at all hours of the night with drifts of melody, echoes, phantasmagorical structures to a track he could just trace the outline of. He can't read or write music, so he hummed and sang it all into a Walkman. And so the epic second CD of "Saturnz Return", the 75-minute "Mother" began to take shape. The car crash had begun.

"It's like this was the road of fate that I was travelling on. You can die, or you can be creative. But remember, there's going to be a price to pay. I thought, I'm going to take my chances. I'm going to take this thing on. So I've got to move everyone out the car, and bring it to a standstill. My Saturn's Return, my car crash, began 18 months ago. I only brought the car to a standstill eight weeks ago."

Part of the "baggage" he had to remove from the car was Björk. Hence their split, just as it looked like they were heading for nuptial bliss. Final reconciliation with all this turmoil only came when Goldie was able to reunite his father with his mother, sadly just at the time when his uncle was dying of cancer. But this, at least, was the end of the journey. "Mother" is the soundtrack to that voyage.

Now he's been through all that inner turmoil, hasn't it left him drained?

"No way. The opposite. You get out of the car and you go 'Fuck! Shit! Whoah! Everybody okay? We made it, man!' I've never had so much energy to do anything I want. I've got access all areas now. I've got a passport. Now I can do anything. I've just built myself a gearbox. I'm having fun now. I don't have to conceptualise any more. I've done the knowledge. I can sleep at night now."



Goldie's relationship with his mother isn't the only piece on the album to expound musically on his inner realms. As anyone who's ever crossed Goldie can tell you, there's an in-built rage and volatility to the man which sometimes spills over into uncontrollable fury. Just ask Alex Reece. Or Tricky. Or Keith Prodigy. Or the journalist currently in hiding after his magazine ran a picture of Goldie and Naomi in a passionate embrace when Goldie's current "missus" is eight months pregnant with his second kid. The opening track on the album and new single "Temper Temper" explores, or rather simply unleashes, that pent-up emotion. It's unbridled punk-jungle, Noel Gallagher's squall of guitars fighting it out with Goldie's primal screams.

"I always used to lose my temper," he explains in the chill of his candlelit hotel bedroom. Clad only in a towelling robe and ordering lemon and ginger tea to soothe his throat before tonight's solo show, he's subdued and pensive. The exact opposite to the little boy gone mad he talks about. "As a youth, I had to learn to ruck, cos I got bullied and fucked around. I got kicked in by skinheads, I was a wanker, man. I couldn't stand on my own two feet. I had get beaten down before I could learn how to get up again. I wanted to destroy things all the time. I was a pretty destructive kid. I used to put my Action Men at the bottom of my stairs and get fucking darts and drop them on them to impale them."

So what's changed? Aren't you still like that? He pauses for a sip of herbal tea. "No, because I've turned that energy around now. If you want to be a gentleman and a player, you've got to control that shit. And that's the difference man. I still lose my temper, but I deal with it when it's time and ready."

The other pivotal track on the album is "Letter Of Fate". Another harrowing piece of bare emotion, it was prompted after Goldie discovered a suicide note that he'd written 15 years earlier. Imagine a nightmare lullaby in which someone wrote their own death sentence while grinning nonchalantly. It's cathartic stuff.

Now, post "car crash", he can recall it without anguish.

"In the background of the song, you can actually hear me reading the poem I wrote: [Whispering] 'Nobody... ever... said... that... living... would... be... easier... than... being... alone'. The whole thing of the inhaling, exhaling you can hear is me thinking about this image of a really sad guy standing on a crate 15 years ago, in a fucking warehouse, with a rope hanging around him, crying his eyes out. It was one of the things that fell out the closet I opened up in Saturn's Return. I didn't want to deal with it, but..."

Wasn't Björk supposed to do the vocals on it, not you?

"She chickened out. She bailed out."

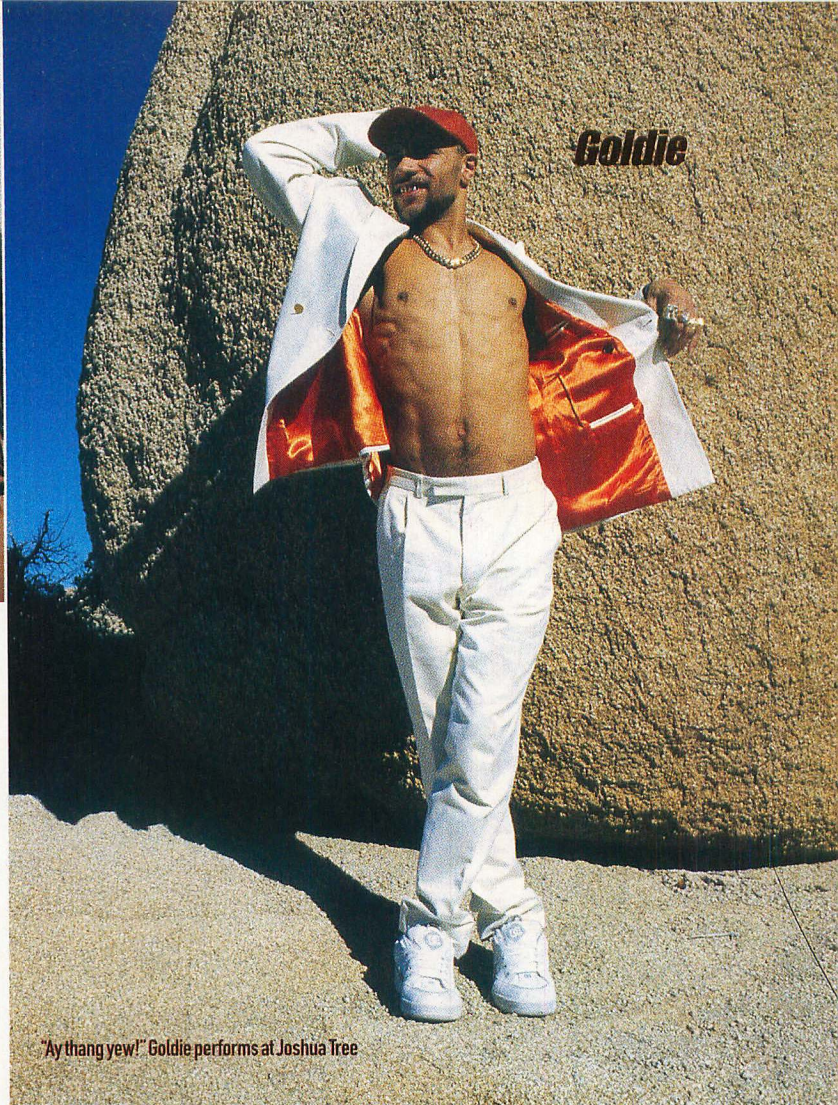
Do you resent her for that?

"No. I was the one to do it because nobody else could give it what it needed, that compassion. Give her her due, she always said, 'Why don't you sing it?'"

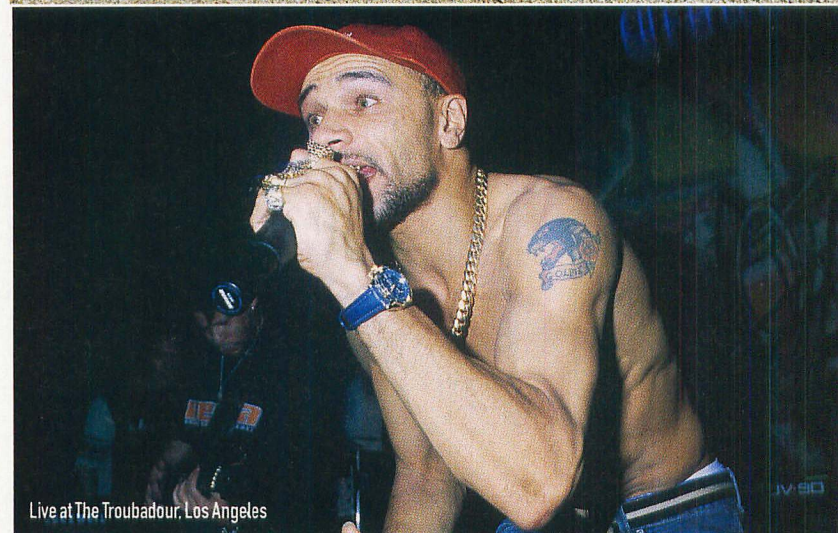
ALL this, of course, all this Los Angeles lugging and media attention and catwalk behaviour and stellar living and above all, all this naked confessional in musical form are utterly alien to dance music as we know it. Shouldn't dance music be about escape? About getting out of it to get into it? If we want to hear music with the pitying, open-hearted soul of the auteur behind it, we'll stick to our Joy Division records, thank you very much. The best dance albums have never been about the creators behind them. You don't listen to "New Forms" or "Let's Get Killed" and think, "Fucking hell, what a life they must have had!"

As far as Goldie is concerned, "Saturnz Return" is hardly an album he wanted to make. It's one he had to make. It may be an open invitation for that inevitable backlash to begin, but you have to admire the man's audacity. This isn't just laying yourself on the line, this is tying yourself to the railroad tracks just as Le Shuttle passes the last level crossing before it meets your prone body head-on.

The way Goldie sees it, however, it's about finding your own unique vision in a world already too cluttered with imitators, the uninspired simply passing time, treading water. It's "about going into the next room, because I need to create in the next room. I'll leave the door open for you guys in case you want to come in later on, but for the moment, I'm going in alone."



"Ay thang yew!" Goldie performs at Joshua Tree



Live at The Troubadour, Los Angeles

Nevertheless, at grass roots level, the drum & bass scene will surely look at "Saturnz Return" and wonder what on earth Goldie's playing at. How could he be so conceited? Isn't it just progressive-rock?

"Three of the tracks are kind of experimental soul. So I've just deceived you, haven't I? Because the drum & bass outweighs the experimentation. But the experimentation was so heavy on those tracks, it's changed your way of thinking. 'Letter Of Fate' is still drum & bass. It's inverted drum & bass. They're my dreams. I didn't begin making ballads, I've learnt my vibe backwards. I've gone beyond because when you experiment, you've already gone beyond. I never stay stationary. Goldie, you fucking moving target, just stay still, you mother fucker. I never stood still. I never will. I'm an artist. My Saturn's Return just made me put the brakes on and get out the car for a second. Nobody can show me anything in the breakbeat game. Nobody can tell me anything about drum & bass. My job is to kick down the doors. Everybody else just walks through the fuckers."

'Saturnz Return' is released on January 26 on London. 'Temper Temper' is out now



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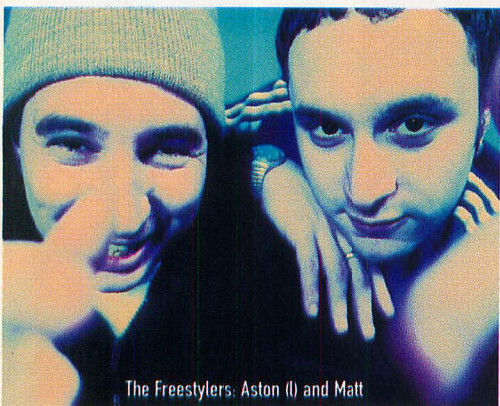
Officers' Warning
Medium
0.7 mg Nicotine

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6 mg Tar 0.5 mg Nicotine

TWO

They've just remixed dance music history into a sample-splattered house party of an album. Now the Freestylers take us on their own very personal tour of the golden age of hip hop culture...

THREE



The Freestylers: Aston (l) and Matt

A COMPACT

recording studio in west London and history is being made. Let's rephrase that. A certain vividly-hued, fat-laced part of history is

being pondered upon, wistfully considered and generally updated in deeply modernist way. Man, Matt Cantor, the Adidas-attired half of breakbeat modernists The Freestylers, is sitting among stacks of electronic whatnot, fondly eyeing his copy of Most Wanted's old school hip hop boom track "Calm Down".

"Nobody is doing good, uptempo hip hop anymore," he laments, casually dismissing thousands of records in one sweeping, and frankly truthful, announcement. "There's nothing like Run DMC and Public Enemy these days. Old school hip hop was all about the *dance*, which is where we differ from most breakbeat crews. We stick to the old ideals – good breaks and good party music. We're not interested in all that noodly, coffee table shit and we're not into all that indie big beat business. It's too far up its own bum. For us, the beats must always be phat."

Yo, yo and thrice yo. Judging by the rapturous welcome that the duo – augmented by their crew of six breakers and assorted onstage musicians – received for their string of incendiary live show over the rainier end of 1997, the kids are very much in agreement with Matt and partner Aston Harvey. Unsurprising, really. To hear the Freestylers live or on vinyl (try last year's cracking "Uprock" EP and this month's "B-Boy Stance" single) is to discover a place altogether fresher than the lathered blur of the big beat meat market and altogether more fun than the moody, reality-obsessed headnoddery of the contemporary hip hop scene. Which, really, is just a long way of saying The

Freestylers make PROPER hip hop PARTY TUNES with WICKED old school SAMPLES! Alright!

Check any of the Freestylers material, however, and you'd be forgiven for feeling you were undergoing an all-consuming, panoramic *deja vu*, encapsulating possibly every single moment of hip hop history from the last 20 years. You've heard that electro break before. You're sure you checked that snippet of a rap vocal on another track. And that horn break, too. Not that the Freestylers are a pair of shameless copyists plundering freely from every corner of the hip hop vaults, or anything. No. It's just they aren't afraid to paste the samples that do the job onto their tracks. If it means plumping for samples with well-worn edges, so what?

"We do use obvious stuff, like Public Enemy samples, but we do it well," Matt chuckles. "It's all about using things sparingly and with subtlety. Sampling these days is a totally different thing to how it used to be. In the days of De La Soul, nothing was sacred and everything was there to be plundered, so all these mad creative tunes would appear. Hip hop has become downtempo and boring because all the good samples have been used and now it's leaning on r&b and swing for support. It's a right pain in the arse!"

"You can always take a classic old sample and use it with a really new lick. Our stuff is hooky, but it's still raw and it's got a real British flavour to it. We're not trying to be American," explains Aston. "People say what we do is retro. It's not – we're using old stuff in a new ways. Mickey Finn and Aphrodite are brilliant in the same way. They use really obvious breaks but they chop them up in the best way."

We could hardly agree more. When the finished products are funkier than a pair of soiled Y-fronts left festering in a laundry basket for three weeks or so, the raw material is essentially irrelevant. Anyone for a trip back to the old school? Roll out the lino and let's BREAK!

THE FREESTYLERS' GUIDE TO THE OLD SCHOOL

Old School Albums Part I: 1979–1986

Seminal old-school vinyl excursions for hip hop's youthful explosion

Aston: "The first two big commercial successes were Sugarhill Gang's 'Rapper's Delight' and Grandmaster Flash's 'White Lines'. Flash was a bit of a boy in those days, the first hip hop hero. The soundtrack to 'Beat Street', produced by Arthur Baker, was also brilliant and Afrika Bambaataa's 'Renegades Of Funk' was a very important record at the time. There are loads of records like Kraftwerk's 'Tour De France' and Art Of Noise's 'Beatbox' which were very important electro tunes before samplers changed things."

Old School Albums Part II: 1986–1989

The later works of hip hop's Golden Age

Matt: "1986 was when the sound of hip hop changed, when sampling really happened. The first record that took a bass drum and a snare from another record was 'The Bridge' by Marley Marl. He sampled it on his SP12 and just cut it up all over. It moved it away from the synthesised sounds of electro and began messing around with bits of other records. This is the period of Doug E Fresh's 'The Show', Run DMC's early stuff as well as people like Man Parrish and Just Ice. By the time De La Soul's 'Three Feet High & Rising' happened in 1989, people were sampling just everything!"



BREAK!

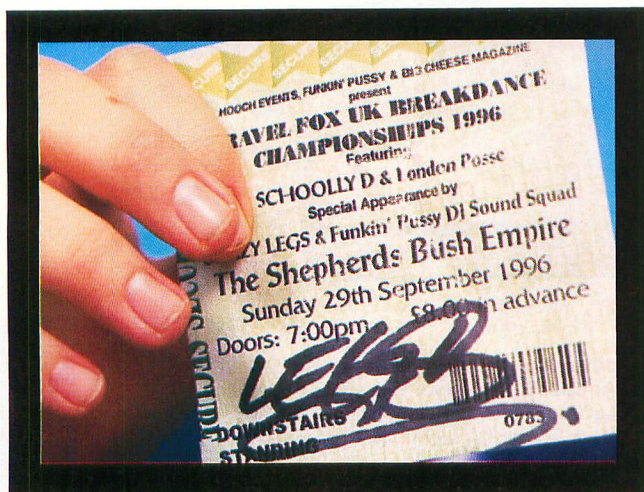
FREESTYLERS

words KEVIN BRADDOCK pictures JAMIE B

Crazy Legs' Autograph

Memorabilia from The Rock Steady Crew's whirling-limbed lead breakdancer

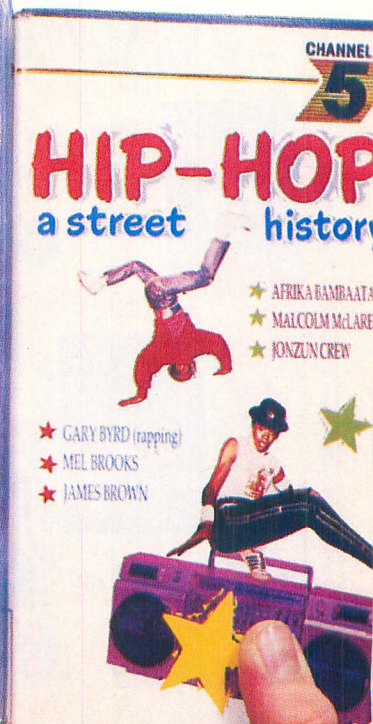
Matt: "This is from the 1996 breakdancing championships. Crazy Legs started breaking when he was 15, although he still looks like he's 15 today. He was one of the main New York breakers back in the day, although he's probably not the best breaker these days – that would probably be the Second 2 None crew, who always seem to win the competitions. They can do all the power moves – all the big spins rather than popping and locking – probably longer than anyone else."



Akai MPC

Proto-sampling gadgetry of world-shaking significance

Aston: "One of the first machines that hip hop producers used – it's an all-in-one sequencer and sampler that you can make whole tracks on. We make the 'Breaker Beats' [brief lino-friendly hip hop interludes] tracks on that by looping up old breaks and flipping through different patterns. It's really basic, but it's got such a raw, fat sound."



"Wildstyle" and "Hip Hop – A Street History" Videos

Fictional and factual documents of NYC hip hop history from 1984

Aston: "In 1984, there was an Arena documentary which showed Afrika Bambaataa and the whole scene in New York at the time. That programme basically kicked off hip hop in Britain. I remember watching it and thinking, 'what the fuck is this?'. I'd never heard tunes like 'Planet Rock', and hip hop was a completely new thing. A lot of the Americans say hip hop started in 1978, but whoever made this programme had really hit the scene when it was starting. 'Wildstyle' was the first feature film to cover the scene. There was 'Breakdance – The Movie' as well, but if you're really representing, you'd say that was a sell-out! 'Wildstyle' was more real and street than 'Breakdance', which was all a bit Hollywood, parties in the sun, body-popping and all that."

FREESTYLERS

THE FREESTYLERS' GUIDE TO THE OLD SCHOOL



Ultimate Breaks & Beats Albums

Crucial sample material

Aston: "Hip hop was born from these breakbeat albums. All the tracks on them were really hard to find because the original records were so rare. Suddenly, when these albums came out, everyone had access to all the big samples and could find out about where they originally came from. You'd often know the sample rather than where the sample came from."



Mix tapes

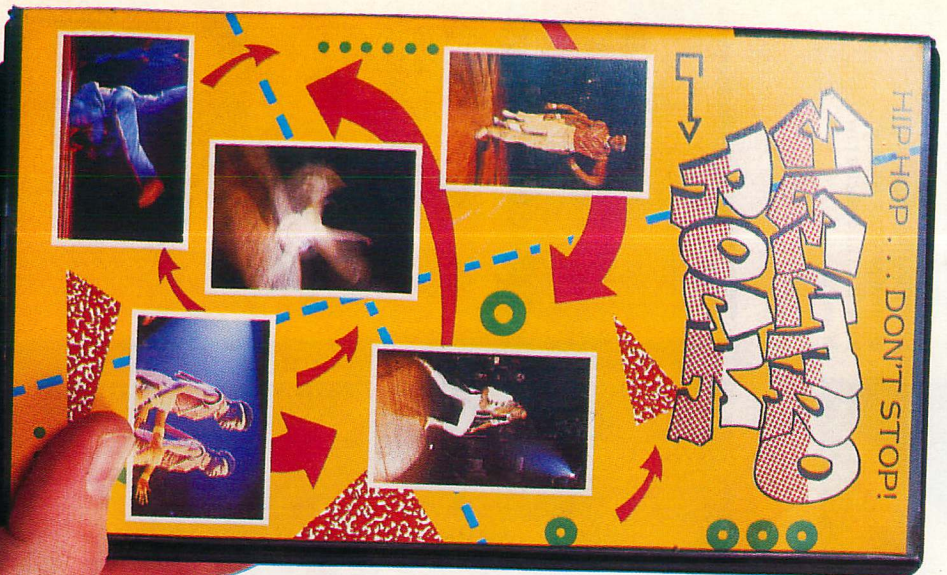
Fan's-eye view of a movement in early stages of European development

Matt: "I used to sit around making tapes of Mike Allen, who was the don of radio hip hop at the time, and later Tim Westwood. Mike Allen on Capital was the Tim Westwood of his time, and his show was the only mainstream radio show you could hear hip hop on. I've got tapes of him interviewing people like Double Trouble and Public Enemy, real trainpotter stuff. I grew up on Westwood's show, but I don't listen to it any more. He's in his own world..."

Mike Cortez Trainers

Swoosh-themed breaking footwear with lino-adhesive capabilities

Matt: "Those are what all the breakers wore, along with Nike Bruins, Nike Jammers, Adidas Superstars, Puma States and Diadoras. They're all still around, although you couldn't get hold of them for a long time."



Arthur Baker

Hirsrute progenitor of electro and therefore dance music as we know it

Aston: "A pioneer. He was the man behind 'Planet Rock' with Afrika Bambaataa, the whole 'Beat Street' soundtrack and 'Leary's Eighties anthem' 'Breakers Revenge'. He had a particular sound which defined the early Eighties – crazy electronic drums, none of which was sequenced. He also produced a lot of New Order stuff. He lives in London these days and owns a couple of bars. He came down to see us play live and told us he wanted to do a mix of 'Breakers Revenge'. It's mad – the guy who totally got me into music wants us to remix his track. It's like closing the circle. Brilliant."



HISTORY OF THE BREAK ACCORDING TO THE FREESTYLERS

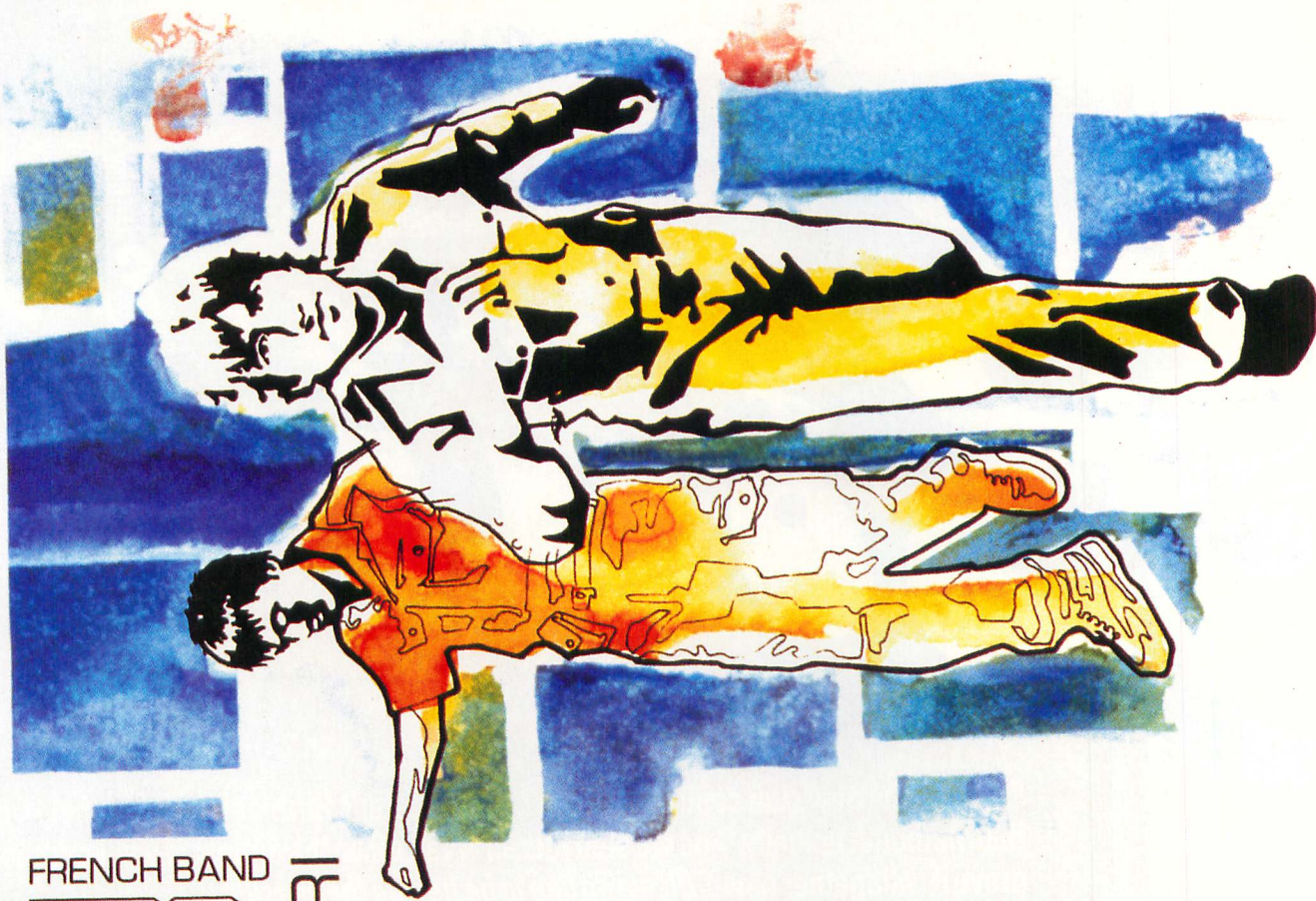
Matt: "Everyone thinks electro is that certain heavily electronic noise, but it was what hip hop began as. Tunes like Hashim's 'Al-Naafyshi' and Herbie Hancock's 'Rockit'. It was all about street kids getting hold of technology for the first time, because no producer could afford to use session drummers."

"Old school was all about the energy of the break with a rapper freestyling over the top. Kool DJ Herc was the one who saw the vision of breaks. What he did was almost like a live remix – taking two copies of an old funk track and finding an eight-bar percussion break and looping it over and over on two decks. Hip hop started off just as breaks. That's the purest form of hip hop. To an extent, house was born out of hip hop. Groups like MARRS and Bomb The Bass were sample-based, and they had that hip hop style of production. These days, though, it's as if there's a machine churning out polished, over-produced pop, house and R&B. Most music doesn't have the rawness early hip hop and electro had. Basically, it's crap!"

FRENCH BAND



MOON SAFARI



AIR
MOON SAFARI
THE DEBUT ALBUM
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19th JANUARY





greetings from Bournemouth

Where is the new club capital of Britain? Manchester? Birmingham? Sheffield? No, Bournemouth actually. And we sent Kieran Wyatt off on the dirtiest of weekends to prove it. Altogether now: *"Oh we do like to be beside the seaside..."*

IT'S a grey Friday in December and we're crawling out of London, heading for Bournemouth. The town best known for blue-rinsed grannies, tacky seaside piers and "Olde Tea Shoppes" on every street corner. Right?

Wrong. Today the popular English seaside resort image is redundant in a town with a club scene perched on the edge of greatness. Bournemouth's scene evolved away from the fickle glare of London crowds into an exciting mishmash of offbeat styles, boundless optimism and full-on attitude. A town where the underground has been brought to a mass audience. A town that DJs like Danny Rampling and John Digweed regularly namecheck as their favourite place to spin.

Ask any clubber in town and they'll say that much of the past year's success has been down to Slinky. Even rival club promoters will admit that Slinky has been instrumental in

putting Bournemouth on the clubbing map. Drawing capacity crowds from as far away as Reading, Guildford and London (and on a Friday night, mind), it's cleaning up with a two-pronged attack of banging house in the main arena and drum & bass out in the backroom – something even Cream couldn't pull off.

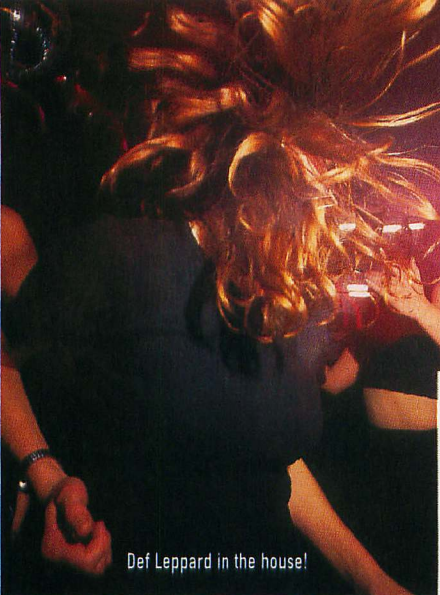
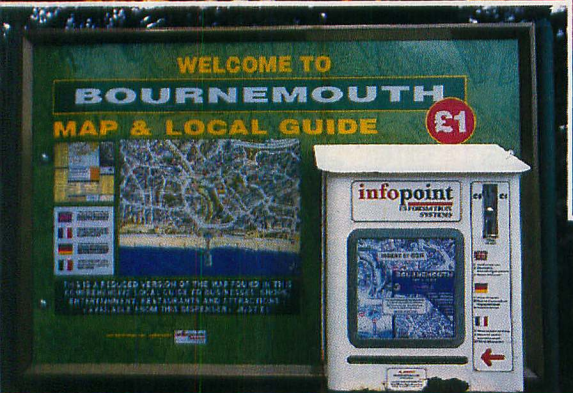
"We've had to work hard in this town," says the club's James Bronson, over a pint of lager. "Somewhere like Sheffield or Manchester has a much larger catchment population. We're filling out three nights a week in a town where 60% of the population are over 40. That's pretty good going."

Out on the dancefloor later that evening, two thousand people are in total agreement. It's strictly arms-in-the-air as guest DJ Judge Jules drops a succession of anthems, culminating in a huge speed garage number that makes "R.I.P. Groove" seem like a stroll in the park. Out back, local boy Keaton is keeping it real with a succession of apocalyptic basslines slicing through

Bournemouth
pictures RAISE-A-HEAD

mouth





Def Leppard in the house!



DJ booth on fire!



"You're not coming near us with that, mate!"

BOURNEMOUTH: A BLUFFER'S GUIDE

THE BEACH

Surfers rate the waves highly and are to be found riding the swell at most hours of the day. Unlike Brighton, Bournemouth has a sandy beach, so during the summer nights you'll find hordes of clubbers crashed out after a heavy Saturday sesh.

THE BARS

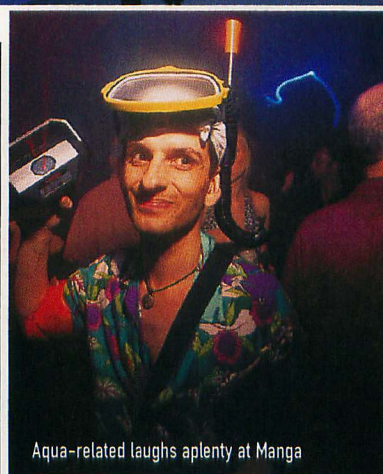
The clubbing cognoscenti hang out in Edward's on Saturday afternoons while for the evening pre-club action they frequent the new Bar Med, The Brasshouse and the Jug Of Ale. Also check Legends which serves alcoholic chocolate drinks, has shark food on the menu and shows "Bagpuss" on the telly!

THE SHOPS

Bournemouth is great for surf and skate wear – look out for shops like M2 and Hot Rocks where you can also pick up club flyers – while the ladies go for Haus Clothing and Madisons. There are quality record shops too in the shape of Solid State and Fat Trax.

THE MAGAZINE

"DV8" magazine is an ace clubs/fashion/music monthly that keeps you up-to-date on what's happening on the nightlife tip around Bournemouth and the south coast. It's free as well.



Aqua-related laughs aplenty at Manga



Slinky

the dancefloor. "Keep on rollin'!" bellows a Lycra-clad bassline addict over the noise. You can't help but smile.

IT'S Saturday morning and after getting high on the fresh sea air, we trek over to M2 Clothing to hook up with the Bump 'n' Hustle boys. If you thought UK garage was a new phenomena, think again. Bump 'n' Hustle, a monthly orgy of soulfulness that evolved out of the Bournemouth soul weekenders, has been championing the sound for years.

"That sleepy old town image is starting to fall apart," affirms B 'n' H promoter Jon Coomer. "How can you call it a sleepy old town when you've got 30,000 students running around? We've been booking DJs like Tuff Jam, Kerri Chandler, Timmi Magic and Mikee B for years."

Saturday afternoon and it's over to Edward's, an airy bar populated by the local

clubbing faces who are here to check out a massively diverse eight-hour set from local DJ stalwart Dodge. It's also a good opportunity to get chatting with some of the local movers and shakers.

There's Jay from Mad Flava, who explains how his soul and r&b crew have been spinning in Bournemouth for 10 years, often in conjunction with Bump 'n' Hustle. Then there are DJs Dream, Dance and Orbit, who've been instrumental in nurturing the town's drum & bass scene for the past seven years.

"Things have been going on down here for years, but it hasn't always been appreciated because we're a bit out of the way," reckons Dream. "For a small town, there's a hell of a lot going on."

Then we get chatting to James Bromley from 24-hour dance music radio station NRG, who are currently pushing for a permanent licence. "Everyone has this idea that Bournemouth is full of old women with blue rinse perms," says an

THE PEOPLE SPEAK...



THE SURFER

Tell us about the waves...

"I've been surfing for about six years on this beach. It's fairly good, although Kimridge further west up the coast is better. You get more waves in winter because of

the storms, but Autumn's best because it's warmer. You get a lot of London types down here for the weekends. Bournemouth's a pretty cool place and there's a lot of skateboarders here as well."



THE OLD DEAR

Is Bournemouth havin' it?

"We like being near the coast and you can go on long walks. My husband likes playing bowls on the clifftop at Westbourne. There are a lot of students here and that causes a few

problems. You feel a bit unsafe going out for a walk in the evenings, especially if you're old. You hear of things and read about the things they get up to in the paper. It's terrible."



THE "GUESS YOUR AGE" FAIRGROUND GEEZER

How's Bournemouth treating you?

"The seafront is separate from the rest of town which makes it quite unique and there's plenty of space to do whatever you fancy doing. You just get on and do what you do and nobody

bothers you. I've had this stall for 50 years and the town is becoming more popular all the time."



THE GENTLEMAN OF THE STREET

How long have you been here?

"Well, in 1955 we lost mother so I said to father I'm off to Bournemouth. And so I've been living around this part of the world ever since."

What do you think of all the young people in Bournemouth?

[illegible]

You what?

[illegible]

(breaks into a one-chord rendition of "Good King Wenceslas")



THE METAL DETECTOR

How's it hanging on the beach?

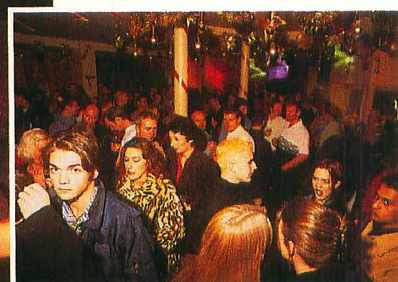
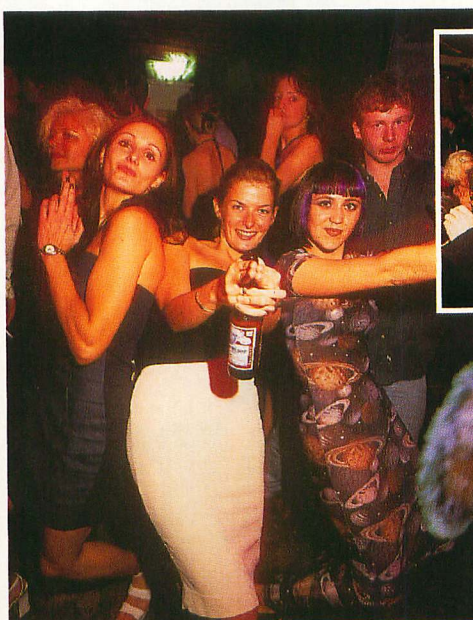
"It's a fairly profitable beach. I've been doing this for about six years and found money, rings and all sorts of stuff. The foreigners are pretty well-behaved but the English ain't. It's all

down to drink. I'll tell you what, I'd never go on this beach barefoot. It's the syringes, y'see. It's under the pier, that's where they go."

24 HOUR PARTY PEOPLE

Local DJ hero Dodge explains how the council's restrictive licensing laws have slowly been turned around

"Back in 1976, there were three big commercial clubs all in this one street. The cops used to turn up at 2am, cordon off each end of the road and then send in the ambulances three quarters of an hour later to pick up the dead and dying! It was like World War III! That led to really stringent licensing and knocked everyone back to 1am. Then Es came along and everyone started hugging and stopped scrapping, but they still wouldn't change the law. But eventually the council realised that this town was going to die unless someone did something. Holidaymakers weren't coming during the summer because they couldn't get a drink after one o'clock. 1997 was the first year clubs were allowed to open properly until 2am and Bournemouth had its first 6am licence back in November. It'll be interesting to see how things go from here."



Let's get nutterd

HISTORY AND POLITICS

Believe it or not, Bournemouth has a clubbing history that many much larger cities would die for. There's a soul scene that goes back to the Seventies, an underground garage and drum & bass tradition that stretches back to the very early Nineties, a legacy of free party madness (headed up by Freebase) plus classic clubs like Succoso, Remix, Deja Vu and Maddison's, all of which means the town is a hotbed for creative talent, both in terms of making music and putting on wicked nights. Among the clubbing mafia in Bournemouth, there's a rivalry that lurches from friendly ("We've all got our 'patch' and as long as everyone sticks to that, then we're happy"), to outright hostility ("XXX is a complete fucking wanker." "I hope XXX dies a fucking death"). Just like most towns then...

exasperated James. "That's not the case at all. Bournemouth is a hive of youth culture and people travel miles to take part. It's London without the sharp edges. And it's got a nice beach too."

GIRLS. Hundreds and hundreds of girls, bumping and hustling and generally going mad to vocal diva Juliet Roberts. We always knew Bournemouth had a high proportion of females, but this is taking the biscuit.

It's easy to see why people are travelling distances for Bump 'n' Hustle. Not only does the soundtrack traverse 20 years of soul, funk and r&b, but in the main arena there are 900 people doing their nut to quality underground garage. In the current climate of banging cheese, that's pretty commendable. The atmosphere is special. Like your best mate's party, only with 1,500 of your friends along too.

Then it's into a cab to wind our way up to The Manor, an all-nighter located a few miles outside Bournemouth. Manor mainman Eric Armstrong used to run a cool underground shack called Maddison's. The Manor caters for a slightly older crowd, more dressed-up and certainly more clued-up on the musical front.

It's certainly worth the trek. This is a fabulous venue, a maze of plush rooms connected by fancy staircases and velvet-coated corridors. The main floor throbs to hard house, as strobes pierce through the smoke. Think of Wobble or Atomic Jam on a wild night and you're halfway there. Upstairs, The Spanish Inquisition lay down the deepest garage, while in yet another room huge speed garage anthems with stén gun b-lines are neatly sequed into jump-up jungle.

The next morning, sitting dazed in the car on the way back to London, we've got time to reflect on the 48-hour sesh. Knowing that there's a whole host of equally cracking nights happening in the town is part of its appeal. You could return countless times and there'd still be something new and exciting to check out. Underground techno haven The Outer Limits; tech-house heroes House of 909; a newly revitalised Garden Club; hard trance stalwarts Batten Down The Hatches; electric funk kings Jazz Juice. The list goes on. And on and on and on...

So let's go out on a limb here. In 1998, Bournemouth will be the country's clubbing capital. Put money on it, put your house on it. Dammit, put your granny on it. Because Bournemouth's a dead cert.

everything's gone green

Cajmere and Green Velvet. Two larger than life house music characters trapped in one man's body. Is he a genius or just schizophrenic? CAL GIBSON puts techno's last superhero on the psychiatrist's couch

FACELESS techno bollocks. A few years back you could barely step into a club without spotting at least one pasty-faced individual wrapped in an oversized T-shirt proudly baring his allegiance to the utterly anonymous. The concept of "having fun", of kicking back on a Saturday night and just blowing all the shit you have to deal with in the week right back out of its own arse, has no place in this particular land of the lost...

A lanky Chicago resident with a disconcertingly mid-Western accent and a neat line in garish, body hugging T-shirts, Cajmere has no time for anonymity. The man who produced garage classics like "Brighter Days" might personify underground cool, but he still looks and behaves, well, like a pop star. You might know Cajmere →





Cajmere rocks the Red Box, Dublin

Green Velvet

as the 30-year-old DJ, producer and head of Chicago house labels Cajual and Relief. But more you're more likely to know his records as Green Velvet – the outrageous wig-wearing flasher behind gloriously fucked-up techno classics like "Flash" and "Answering Machine". A syrup-sporting black superhero, an out there creative Afronaut in the tradition of Prince, Sun Ra or George Clinton. Using techno as a blueprint to spin monged-out monologues from the rave frontline.

The first Green Velvet cut, "Preacherman", was a call to arms, a cry from the pulpit calling the faithful to worship at the dance. "Flash" spun the dedication on its head – a twisted, darkly hilarious parental tour around the nitrous oxide-sniffing, pill-popping excess their children were indulging in on the American rave scene. "Answering Machine" went further still – a party record which wasn't afraid to buck the utopian lyrical trend and point out the obvious. That life is a piece of shit.

Saturday night in The Red box, Irish DJ Johnny Moy's weekly Dublin deep house and techno stompathon. Caj wastes no time in stick shifting from deep house to dirty badass jacking techno, using the EQ to twist newly filtered shapes out of the distorted tracks. Cut to Sunday afternoon and the somewhat calmer confines of a Dublin pub. As the fiddle players fiddle away with themselves in the corner, a tired Cajmere reflects on last night's events

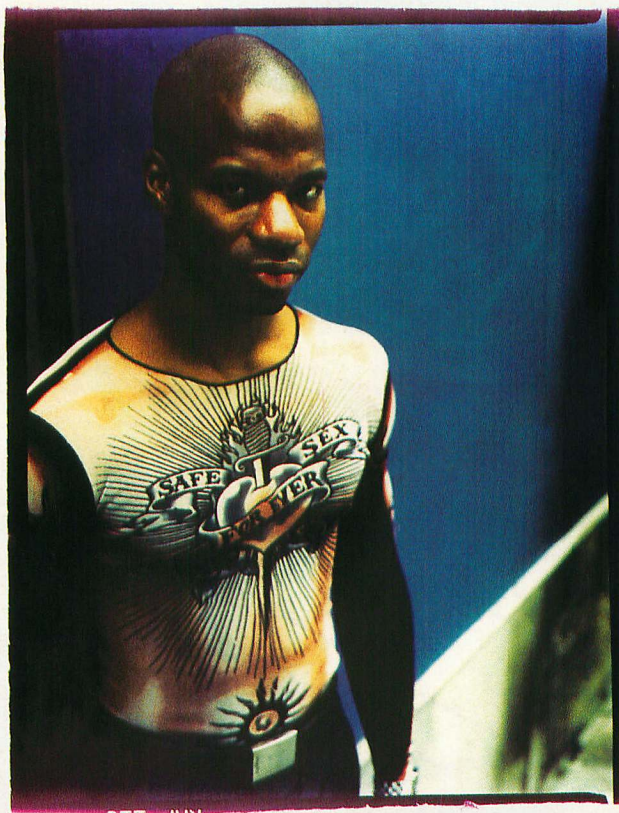
Is it easier for you to perform as Green Velvet rather than yourself?

"I don't know. Maybe. Green Velvet is an artiste, a character who gives me a different feeling than usual. It's like how a person acts when they have a suit on, compared to when they have a pair of shorts on. Green Velvet allows me a bit more leeway with things, because when someone sees you with the wig on they think 'Okay, this muthafucka's crazy!'"

Chicago DJs like you and Sneak seem to be complete nutters. We had the impression American DJs were pretty moody.

"Well, in Chicago we just like to party, I guess. Personally, I'm not really very comfortable playing in New York. I did a gig once at Twilo and it was shit, the whole time I had the fucking sound guy telling me all this shit to do, but when I'm DJing I get so into it that I enter a kind of zone and you just don't mess with that. I mean, shit, I'm like 30 and they were acting like it was the first

"People think my shit is so twisted I must be doing loads of drugs"



time I'd ever seen a fucking turntable..." The Green Velvet records are pretty far out. Do drugs play their part in your compositions?

"Oh man, people think my shit is so twisted that I must be doing loads of drugs, which I'm not. When I'm making music I don't take drugs and I really don't believe in them. I have a couple of beers, you know, but even with that I don't drink as much as I used to. I was 28 when I had my first marijuana and I've only ever had an E once. Sometimes if I'm playing at a party and I see young kids totally off it, I can't help but be concerned, you don't think they've experienced enough of life to know when to draw the line."

Doesn't swinging between Cajmere and Green Velvet make you feel just a touch schizophrenic?

"No. If I did, then I guess everybody would be schizophrenic, because everybody has to be a different personality at times. Like if you're a father or an employee then you're different with your kids or at work than you are at home. Nobody spends their life acting the same way all the time, I just take that to extremes."

TECHNO in 1998 stands at a daunting crossroads. Torn between the twin attractions of heads-down, distorted jack trax and the introspective moods of more sensitive Detroit-inspired pieces. One without the funk, the other abandoning the heart and soul which made techno such a vital form of music in the first place. Among the many contenders, Cajmere alone seems to understand this. Green Velvet stands alone in marrying the hedonistic abandon of Jeff Mills to the soulful electronic communion of Underground Resistance. Making records with the kind of humour and *joi de vivre* you would get from Prince or George Clinton, if they were still making records worth listening to. Sure, a story-telling record such as "Answering Machine" is a gimmick, but it's a good one. One that inspires dancefloor unity everywhere from Cream to Lost. One that's putting fresh blood, fresh ideas back into a music lost in the grinding industrial loop. That's converting DJs like Jon Pleased Wimmin to the party-starting possibilities of crunchingly raw Chicago grooves. And giving us techno's first larger-than-life, superhero pop star into the bargain. Anyone for faceless techno? Bollocks to that.

GREEN VELVET IN... THE CAJMERE INTERVIEW

Green Velvet is a certified nutter. There's only one journalist qualified to cope with such levels of strangeness. Step forward ace reporter Cajmere...

Cajmere: I noticed you have a certain sound to your music. What type of instruments do you use to give your music that Green Velvet sound?

Green Velvet: Well, there's a keyboard that I bought when I first started out. It was really cheap – about \$80 at the time. It's a Yamaha PSS 480 and I use that because everyone was using a 303, but I wanted to have something which gave me my own unique sound.

Cajmere: Why do you wear the green wig? Me being Cajmere, that shit looks a little crazy to me. Are you some kind of drag queen or something?

Green Velvet: Well, I got the wig when I was getting ready to perform Green Velvet live, and me being the artist that I am, I like to make sure that everything ties in with everything else and gives the whole thing a unified feel. When I saw the green wig in a thrift store, it's not actually a green wig, at the time it was a green

swimming cap which has been lost over my many various journeys. And, for me, I consider myself to be an artist – I'm nowhere near being a drag queen... I got it because it's funky, to me it's funk. If you look at George Clinton or Sly Stone if they had a green wig on it would be funk. And that's what I see. I see what I do as being full of funk feeling.

Cajmere: When I listen to your music, it puts me in a certain mood. I like house stuff more myself, but when I listen to your stuff I sort of hear subliminal messages that make me want to keep listening. So, do you have subliminal messages in your music?

Green Velvet: I like my music to be something which locks people in, but at the same time makes you think about things in a different way. Like when I did "Preacher Man", the things that I was saying people could relate to and I like that. Or I might do tracks where a lyric just repeats over and over so it gets more in your subconscious, it makes you think a little differently from the norm.

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release: 24/11/97

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charts

February 1998

THE MUZIK SWEEP

- 1 LET ME SHOW YOU..... Camisra (VC:Recordings)
- 2 BRIMFUL OF ASHA (NORMAN COOK REMIX) Cornershop (Wiija)
- 3 GOTTA KEEP PUSHIN' Z Factor (Z)
- 4 YOU MAKE ME FEEL (REMIXES)..... Byron Stingily (Manifesto)
- 5 SPIN SPIN SUGAR (REMIXES) Sneaker Pimps (One Little Indian)
- 6 TEMPER TEMPER..... Goldie (ffrr)
- 7 HIDEAWAY (REMIXES) De'Lacy (Deconstruction)
- 8 NO WAY Freak Power (Southern Fried Funk)
- 9 STEAM PIT EP Jeff Mills (Purpose Maker)
- 10 BELO HORIZONTI (MORALES REMIXES) The Heartists (VC:Recordings)
- 11 THE VAMP (REMIXES) Outlander (R&S, Belgium)
- 12 DREAMS (NEW HORIZON REMIXES) Smokin' Beats (AM:PM)
- 13 MEET HER AT THE LOVE PARADE Da Hool (Manifesto)
- 14 MR BADMAN Freestylers Featuring Tenor Fly (Freskanova)
- 15 THE TWISTER..... Viper (Hooj Choons)
- 16 THE TURNING POINT..... Underground Resistance (UR, USA)
- 17 GOING ROUND Herbert & Dani Siciliano (Phonography)
- 18 THE NIGHT THE EARTH CRIED Gravediggaz (Gee Street)
- 19 FLAMING JUNE (REMIXES) BT (Perfecto)
- 20 WHAT DOES YOUR SOUL LOOK LIKE (REMIXES) DJ Shadow (Mo'Wax)
- 21 DON'T STOP Ruff Driverz (Inferno)
- 22 INFECTIOUS X-Cabs (Hook)
- 23 MISSING YOU Ronnie Richards (Atlantic Jaxx)
- 24 ID 4 DJ Randall & A-Sides (Mac II)
- 25 WISHING ON A STAR Jay-Z (Northwestside)
- 26 SEE YOURSELF Empirion (XL)
- 27 GOT FUNK Funk Junkiez (Evocative)
- 28 I THINK I'M IN LOVE (CHEMICAL BROTHERS REMIX) Spiritualized (Dedicated)
- 29 LOWER DEPTHS Digital (Photek Productions)
- 30 PRESSURE (REMIXES) Sounds Of Blackness (AM:PM)
- 31 BURMA HEIGHTS Swayzak (Swayzak)
- 32 THE TOTAL IMMERSION EP Lawrie Immersion (Prolekult)
- 33 REAL DEAL George T Presents The Shutter Bug (Quality Control)
- 34 THE DAY THE ZAK STOOD STILL Enviromental Science (Fused & Bruised)
- 35 CASUAL SUB (REMIXES) E.T.A. (east west)
- 36 DIRECTIONS Blaze (Spiritual Life, USA)
- 37 PARTICAL SHOWER Red Planet (Red Planet)
- 38 TWISTED Twisted (It's Fabulous)
- 39 TIMBER Coldcut (Ninja Tune)
- 40 DESIRE B.B.E. (Positiva)
- 41 WHO CAN DRAW Pascal (True Playaz)
- 42 NU SKOOL BREAKZ SAMPLER..... Various Artists (Kickin')
- 43 IN A CITY George E (Catch)
- 44 LOVE, LOVE, LOVE..... Rollo Goes Mystic (Cheeky)
- 45 SISTER SISTER Philadelphia Bluntz (Autonomy)
- 46 SHONEBERG (REMIXES) Marmion (ffrr)
- 47 BATEMAN TOWER EP Paul Mac (Fragmented)
- 48 CONTAGIOUS LOVE Charles Dockins (Fatt Boy/Le Millennium)
- 49 UNTITLED Salt City Orchestra (Paper Recordings)
- 50 BUTTERFLY Tilt (Perfecto)



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, 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, Loftly (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, Offeyface 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 071-261-7100. 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

TOP 25 SALES

WEEK ENDING DECEMBER 21

1 2-Inch Dance Singles

- 1 **KEEP YOUR LOVE** Partizan Featuring Natalie Robb (Multiply)
- 2 **SMACK MY BITCH UP** Prodigy (XL)
- 3 **I THOUGHT IT WAS YOU** Sex-O-Sonique (ffrr)
- 4 **FORGIVEN (I FEEL LOVE)** Space Bothers (Manifesto)
- 5 **IT'S OVER LOVE** Todd Terry Presents Shann (Manifesto)
- 6 **MY DESIRE** Amira (VC)
- 7 **TOGETHER AGAIN** Janet Jackson (Virgin)
- 8 **THE THEME** Dreem Team (Deconstruction)
- 9 **FIRM BIZ** Firm Featuring Dawn Robinson (Columbia)
- 10 **OPEN YOUR MIND '97** U.S.U.R.A (Malarkey)
- 11 **LET'S GO ROUND AGAIN** Louise (EMI)
- 12 **AIN'T THAT JUST THE WAY** Lutricia McNeal (Wildstar)
- 13 **NEVER EVER** All Saints (London)
- 14 **5 STEPS** Dru Hill (Island Black MU)
- 15 **HIGH TIMES** Jamiroquai (S2)
- 16 **LET A BOY CRY** Gala (Big Life)
- 17 **WARHEAD** DJ Krust (V Recordings)
- 18 **WHO'S LOVING MY BABY** Shola Ama (WEA)
- 19 **GUNMAN** 187 Lockdown (east west)
- 20 **R U READY** Salt 'N' Pepa (ffrr)
- 21 **SOCK IT 2 ME** Missy 'Misdemeanor' Elliot (east west)
- 22 **FEELING GOOD** Huff & Herb (Planet 3)
- 23 **MISSING YOU** Mary J Blige (MCA)
- 24 **JUNGLE BROTHER** Jungle Brothers (Gee Street)
- 25 **BUTTERFLY** Mariah Carey (Columbia)

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

TOP 25 SALES

WEEK ENDING DECEMBER 21

Dance Albums

- 1 **R U STILL DOWN? (REMEMBER ME)** 2Pac (Jive)
- 2 **METALHEADZ PRESENTS PLATINUM BREAKS** Various Artists (ffrr)
- 3 **NEW FORMS** Roni Size/Reprazent (Talkin' Loud)
- 4 **HARLEM WORLD** Mase (Puff Daddy)
- 5 **18TH LETTER** Rakim (Universal)
- 6 **THE ANNUAL III** Various Artists (Ministry of Sound)
- 7 **BROWN PAPER BAG** Roni Size/Reprazent (Talkin' Loud)
- 8 **ALL SAINTS** All Saints (London)
- 9 **COLOURS** Adam F (Positiva)
- 10 **KISS ANTHEMS '97** Various Artists (Polygram TV)
- 11 **L.S.G.** L.S.G. (WEA)
- 12 **MY WAY** Usher (LAFace)
- 13 **GREATEST HITS** Eternal (EMI)
- 14 **FRESCOM** People (M People)
- 15 **BONKERS 3** Various Artists (React)
- 16 **THE FIRM** The Firm (Columbia)
- 17 **POSTCARDS FROM HEAVEN** Lighthouse Family (Wild Card)
- 18 **THE FAT OF THE LAND** Prodigy (XL)
- 19 **YOU KNOW MY STEEZ** Gang Starr (Cooltempo)
- 20 **SUNDAY FLAVAZ** Various Artists (Logic)
- 21 **SPEED GARAGE ANTHEMS** Various Artists (Global Television)
- 22 **PETE TONG ESSENTIAL SELECTION** Various Artists (ffrr)
- 23 **WHEN DISASTER STRIKES** Busta Rhymes (Elektra)
- 24 **BIG WILLIE STRIKES** Will Smith (Columbia)
- 25 **MEDICINE 4 MY PAIN** Lynden David Hall (Cooltempo)

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

RADIO CHART

DJ WALTER, JAZZ FM (Dublin, Ireland)

- 1 **SEVENTIES NIGHT (DEADLY AVENGER MIX)** Edwyn Collins (Setanta)
 - 2 **RUNAWAY** India (Mercury)
 - 3 **DIRT** Death In Vegas (Deconstruction)
 - 4 **MAD HEADZ (DJ CRYSTL MIX)** The Brotherhood (Virgin)
 - 5 **DIGITAL** KRS-One & Goldie (London)
 - 6 **NEVER SEEN BEFORE** EPMD (Def Jam)
 - 7 **LION IN THE HALL** Monkey Mafia (Heavenly)
 - 8 **BENTLEY'S GONNA SORT YOU OUT** Bentley Rhythm Ace (EMI)
 - 9 **YOU'RE THE ONE** SWV (BMG)
 - 10 **TOGETHER AGAIN [DJ Premier Mix]** Janet Jackson (Virgin)
- Broadcasting Tuesdays and Thursdays from 3-6pm on 89.8FM.
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HOME-LISTENING CHART

HARVEY (London, UK)

- 1 **MONIES** Holger Czukay (EMI)
- 2 **NEW SOUND OF SOUL** Cal Tjader & Eddie Palmieri (Verve)
- 3 **VARIOUS ARTISTS** Dusty Fingers (Dusty Fingers)

- 4 **ELECTRIC LADYLAND** Jimi Hendrix (Polydor)
 - 5 **VARIOUS ARTISTS** NuYoricans 2 (Soul Jazz)
 - 6 **GREATEST HITS** The Byrds (CBS)
 - 7 **VARIOUS ARTISTS** Sound Gallery Volume 2 (Studio 2)
 - 8 **OFFRAMP** Pat Metheny (ECM)
 - 9 **CASANOVA 70** Air (Source)
 - 10 **QUIET VILLAGE** Martin Denny (Liberty)
- Harvey's mix of Ian Brown's 'Can't See Me' is out now on Polydor

READERS CHART

BOBZILLA (Middlesbrough, UK)

- 1 **BREAKER BEATS II** Freestylers (Freskanova)
- 2 **RENEGADE MASTER** Wildchild Versus Fatboy Slim (Hi-Life)
- 3 **THE BUMP** Space Raiders (Skint)

- 4 **BODY ROCK** Cut Loose (Influential)
- 5 **LET THE BASS ROLL** DJ Pooch (white label)
- 6 **DEVIL/ANGEL** Divine Intervention (Influential)
- 7 **THE HO'S** Jeep Beat Collective (The Ruf Label)
- 8 **LET'S GET SOME GIRLS** Sir Drew (Athletico)
- 9 **I'M A DISCO DANCER** Christopher Just (Slut Trax)
- 10 **MATHAR (BAD ARSE MIX)** Dave Pike Set (Outcaste)

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

charts

global charts

SI BEGG (London, UK)

- 1 **WHINE AND MISSING** TOE Various (V-VM)
- 2 **MUSICA NEGRA** X-Men (Asphodel)
- 3 **BARRIO GROOVES** Freddy Fresh (Harthouse)
- 4 **BLUE JAM** Chris Morris (Radio One FM)
- 5 **WHITE LABEL** DJ Funk (Chicago)
- 6 **DAYTIME TV** Paddington Breaks (Ill)
- 7 **ULTRAMONOTONE LP** Sugar Experiment Station (Scandinavia)
- 8 **COMMERCIAL SUICIDE** Cabbage Head (Cabbage Head)
- 9 **THE DEATH OF COOL** Various Artists (Noodles)
- 10 **INDUSTRIALSAMPLECOREGOUCHBEAT** Trash (Mille Plateaux)



JOE CLAUSSELL (New York, USA)

- 1 **THANK YOU** artist unknown (white label)
- 2 **IBOLELE** Jephthe Guillaume (Spiritual Life)
- 3 **LOVE AND RESPECT** Carlos Sanchez (Maxi)
- 4 **SEE LINE WOMAN** The Songstress (Ibadan)
- 5 **A CERTAIN PIECE** Yuishi Ide (Polydor Japan)
- 6 **DIRECTIONS** Blaze (Spiritual Life)

- 7 **LOVE SCENE** Joe (Jive)
- 8 **THE QUEST** Azymuth (Far Out)
- 9 **HIROSHIS DUBB** Major Force Reunites (Major Force)
- 10 **MY PIECE OF HEAVEN** Ten City (Ibadan)



DJ GILB-R (Paris, France)

- 1 **DARK JAZZOK (HIDDEN AGENDA SPECIAL EDIT)** Bel Air Project (Future Talk)
- 2 **SYLEX** artist unknown (acetate)
- 3 **FREE BY FOUR** DJ Suv (Full Circle)
- 4 **MOFO (RONI SIZE MIX)** U2 (Island)
- 5 **RAGE ROLL** Dom & Optical (Audio Couture)
- 6 **CAGE** DJ Gregory (Versatile)

- 7 **SUPERSTAR DOG** Curtis (Platinum)
- 8 **SCHEMA** Delit K (Future Talk)
- 9 **SWITCH** Peshay (Mo' Wax)
- 10 **WARHEAD** Krust (V Recordings)



JUMPIN' JACK FROST (London, UK)

- 1 **WARHEAD** Krust (V Recordings)
- 2 **SWITCH** Peshay (Mo' Wax)
- 3 **FUNKTION** Optical & Ed Rush (V Recordings)
- 4 **MILES FROM HOME** Peshay (Mo' Wax)

- 5 **SOUNDCLASH** EZ Rollers (white label)
- 6 **FLIP IT** DJ Krust (Full Circle)
- 7 **DIRTY HARRY (GROOVERIDER MIX)** Adam F (Positiva)
- 8 **TOUCH AT THE TOP** E-Z Rollers (white label)
- 9 **TROUBLE** Scorpio (V Recordings)
- 10 **SONAR** Trace (Prototype)

DJ K (Widnes, UK)

- 1 **HIPPODRAMA** Marco Zaffarano (Silver Planet)
- 2 **TALKIN' ABOUT** Nalin & Kane (Superfly)
- 3 **SYLVIE** St Etienne (Creation)
- 4 **DESIRE** BBE (Positiva)
- 5 **TOTAL IMMERSION EP** Laurie Immersion (Prolekult)
- 6 **VOITURE LOGIQUE** Logique (Prolekult)
- 7 **ENCORE** Le Disc Jockey (Toasted)
- 8 **ENHANCED VELOCITY EP** Spinning (Prolekult)
- 9 **LOVE LOVE LOVE** Rollo Goes Mystic (Cheeky)
- 10 **THE TWISTER** Viper (Hooj Choons)

PHAT PHIL COOPER (Liverpool, UK)

- 1 **D TUNED** Peace Division (Low Pressings)
- 2 **MO FEAR** Blakkat (Shaboom)
- 3 **CRO MAGNON** Constipated Monkeys (Subliminal)
- 4 **LANDING SOON ON A PLANET NEAR YOU** DJ Q (Go! Beat)
- 5 **TWISTED** Twisted (It's Fabulous)
- 6 **DEM YOUNG SCONIES** Moody Man (Planet E)
- 7 **MAGIC** Kerri Chandler (11:07)
- 8 **BOOKENDS** Salt City Orchestra (Paper)
- 9 **WHAT PROBLEMS EP** Buddy Booth (Jus Trax)
- 10 **TEACH ME TO FLY** Free Energy (Guidance)



ADAM FREELAND (London, UK)

- 1 **DEAD HUSBAND** DJ Punk Rok (acetate)
- 2 **CRUISING** Marschmellow (Infracom)
- 3 **ABOUT THAT TIME** ILS (Fuel)
- 4 **BOOF 'N' BAFF 'N' BIFF** Black Uhuru (Quango)
- 5 **STEP DRAGON** Hybrid AD (acetate)

- 6 **RENEGADES** Uptown Connection (acetate)
- 7 **LA** Uptown Connection (acetate)
- 8 **TIME BOMB** Atomic Dog (acetate)
- 9 **DAWN OF THE SLENDING WAVE** Tsunami One (Fuel)
- 10 **GET UP OFF YOUR FEET ONE TIME** Tipper (Fuel)

THE MUZIK BOX THIS MONTH'S OFFICE JUKEBOX FAVOURITES, ISN'T IT?

SPACE INVADERS ARE SMOKING GRASS IF (Interdimensional Transmissions 12-inch USA)
SEXY BOY (ETIENNE DE GRECY REMIX) Air (Virgin 12-inch)
PARTIAL SHOWER Red Planet (Red Planet 12-inch USA)
TO THE RIVER Groove Armada (Tummy Touch 7-inch)
BLACK MAHOGANY Kenny Dixon Jnr (Moodyman 12-inch USA)
TEMPER TEMPER (GROOVERIDER REMIX) Goldie (ffrr 12-inch)
THE TURNING POINT Underground Resistance (UR 12-inch USA)
LOVE SHY (TUFF JAM MIXES) Kristine Blonde (white label 12-inch)
EUPHONIC Euphonic (Different Drummer album)
AIN'T NO NEW THING/MANHATTAN B-LINE Bob Bharma Project (Wildlife promo 12-inch)
X-PRESSIONS X-Ecutoners (Asphodel album USA)



DJ DEEP (Paris, France)

- 1 **MORE THAN EVER** Playing 4 The City (Straight Up)
- 2 **BEFORE** Next Evidence (Straight Up)
- 3 **MY CITY LIFE** Playing 4 The City Meets The Deep (Straight Up)
- 4 **MY PIECE OF HEAVEN (JOE CLAUSSELL REMIX)** Ten City (Ibadan)

- 5 **DIRECTIONS** Blaze (Spiritual Life)
- 6 **SANCTIFIED LADY** Tony Ransom (Voodoo Rec)
- 7 **DOM DOM JUMP/LOVE YOUR BROTHER** The Deep (BNO test pressing)
- 8 **AUREI/TIME KOT (DVR07)**
- 9 **PURPLE WALLS EP** Kerri Chandler (Presentation)
- 10 **SEE LINE WOMAN** Songstress (Ibadan)

DELI-G (Bristol, UK)

- 1 **OFF THE HOOK** Jody Watley (acetate)
- 2 **GET INTO YOU** Pinoaudiuni Featuring Fondarae (Arthrob)
- 3 **THE PRESSURE** Sounds Of Blackness (test pressing)
- 4 **YOU MAKE ME FEEL** Mass Fusion Feat Steve Graduille (acetate)
- 5 **GIVIN' YOU ALL THAT I'VE GOT** Robin S (acetate)
- 6 **SOMEBODY ELSE'S GUY** Ce Ce Peniston (AM:PM)
- 7 **FALLING D** Influence (Echo)
- 8 **U GIVE ME GOOD FEELING** Jacky Sangster (acetate)
- 9 **I'M COMING** Zelma Davis (acetate)
- 10 **JAZZ STEPS** Chris Simmons (acetate)

SARAH CHAPMAN (Brighton, UK)

- 1 **LET ME SHOW YOU** Camisra (VC)
- 2 **THE PURVEYOR** Divine Intervention (Koolworld)



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- 3 **EVERYBODY** Continental Trash (Continental)
- 4 **SUPERSTAR** Superstar (Kosmo)
- 5 **RENEGADE MASTER (REMIX)** Wildchild (Hi Life)
- 6 **BASS ODDITY** Bass Oddity (white label)
- 7 **SUB CONSCIOUS** Laidback Luke (Roxy)
- 8 **LET ME TAKE YOU** Van Bellen (Epidrome)
- 9 **FEELS REAL** The Mudmen (Extatique)
- 10 **CONTROL** Control (Kosmo)

TERRY FRANCIS (Croydon, UK)

- 1 **THEN FUNK PETER FUNK** Four Avenue Project EP (i)
- 2 **ALT MIX** Mingus In My pocket (Versatile)
- 3 **BOB LAZER** untitled (Swag 02)
- 4 **FLAMMABLE LIQUID EP (BEAUMONT HANNANT MIX)** Maurice H20 (Melt)
- 5 **THE HEAT OF THE NIGHT** European Embassy (Animus)
- 6 **UP TO THE SKY** Miguel Craca (Ferox)
- 7 **UNTITLED** Two Right Wrongs (Wrong 02)
- 8 **PUSHED EP** Morgan Geist (Multiplex)
- 9 **NEW STORIES** Daniel Ibbotson (Reel)
- 10 **ANALOG TRAX 2** Abacus (Guidance)



MATTHEW B (London, UK)

- 1 **UNTITLED** Killer Loop (End)
- 2 **RED PLANET** Particle Shower (Red Planet 8)
- 3 **JAMES RUSKIN** Logical Force (Blue Print)
- 4 **YOU ROCK THE HOUSE** Fifth Level (Pacific)
- 5 **PROJECT 2 EP** Sky Master (Off Shoot)
- 6 **D TUNED** Peace Division (Low Pressing)
- 7 **USUAL SUSPECT** Day Dreaming And Night

Stalkin (End)

- 8 **INTO THE GROOVE** Feos Versus Meo (Gongaku)
- 9 **INTELLIGENT EMOTIONS EP** Chris Gray (Fragmented)
- 10 **THE KEY** Space Bunny (Surreal)

THE SURGEON (Birmingham, U.K)

- 1 **5 YEARS RULIN'** House Of God (Birmingham)
- 2 **BLUE PRINT** James Ruskin (Hotel)
- 3 **DOWNWARDS** H.Q. (Birmingham)
- 4 **META** Oliver Ho (Meta)
- 5 **UNTITLED** Dynamic Tension (Hotel)
- 6 **TREASOR** Various Artists (Maximum Artist Control)

- 7 **STEAM PIT EP** Purpose Maker (Purpose Maker)
- 8 **UNTITLED** Black Nation (Hotel)
- 9 **HARDWAX** Untitled (Berlin)
- 10 **ALL OF THE CHAIN REACTION CDs**

DJ HEAVEN (London, UK)

- 1 **THE COW** Marshall Jefferson (KTM)
- 2 **SINGLE MINDED PEOPLE** Sunclub (Dance Pool)
- 3 **THE CHANGE** Rich Dayton (First Impressions)
- 4 **RENDEZVOUS** Tilt Versus Paul Van Dyk (Perfecto)
- 5 **PRIVATE PSYCHEDELIC REEL** Chemical Brothers (Virgin)
- 6 **SAINT OF ME** Rolling Stones (Virgin)
- 7 **CHOPPER** World Tour (Cyber)
- 8 **STUNNER** Scan Carriers (Belly Boy)
- 9 **EARLY BIRD** Satellite (Skinny Malinky)
- 10 **TRUST ME** Jic (east west)



SCOTT BOND (Newcastle, UK)

- 1 **DOWN WITH THE UNDERGROUND** Trevor Reilly (acetate)
- 2 **LOVING YOU** TCP (CNR)
- 3 **DREAM UNIVERSE** CM (Kingsize)
- 4 **BIENVENUE** Celvin Rotane (Orbit)
- 5 **SOIR LA NUIT** Lucien de Sade (Madog)

- 6 **NO WAY OUT** 3 In 1 (Low Sense)
- 7 **THE THING** FSD (Acetate)
- 8 **MEET HER AT THE LOVE PARADE** Da Hool (acetate)
- 9 **HOW DEEP IS YOUR LOVE** DJ Scott Project (Perfecto)
- 10 **I'M NOT GOING HOME** Q Dos (acetate)

DJ HYPE (London, UK)

- 1 **WHO CAN DRAW** Pascal (Tru Playaz)
- 2 **ONLY ONE LIFE** Hype (Tru Playaz)
- 3 **TURBULENCE** Hornchurch Hood (Ram)
- 4 **STRETCHED** DJ Stink (Tru Playaz)
- 5 **FUTURE** Swift (Tru Playaz)
- 6 **IT'S LIKE THAT** Zinc (Frontline)
- 7 **HYBRID** Hoppa & Bones (Tru Playaz)
- 8 **DEMOLITION** Swift (Frontline)
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- 3 **RELEASE YOURSELF** Paganini Trax (Sony)
- 4 **BLUE FEAR** Armin (Extravaganza)
- 5 **ETERNAL ENERGY** Flow (Tokyo Disko)
- 6 **PRESSURE** Sounds Of Blackness (AM:PM)
- 7 **I WANNA GLASS** Charles Shillings (Pschent)
- 8 **GOTTA KEEP PUSHIN'** Z Factor (Z)
- 9 **MOVIN ON** Debbie Pender (Azuli)
- 10 **HIPPO DRAMA** Marco Zaffarano (Silver Planet)

Three Beat Records, 68 Wood St. Tel: 0181-707-7868.

SOLID DANCE (Chatham, UK)

- 1 **MANHATTAN** Roo Searle (Dance 2)
- 2 **DEEPER** Serious Danger (Fresh)
- 3 **SHAKE IT UP** The Fruit Loop (Tripli Trax)
- 4 **MISTAKES** Bulletproof (Tidy Trax)
- 5 **RESPECT** Keith Litman (Tin Tin Club)
- 6 **BIZZI'S PARTY** Bizzi (Parlophone)
- 7 **GOTTA KEEP PUSHIN'** Merlin Christ (Z-Factor)
- 8 **SCREAM 4 LUV** Pedros & Benno (Karma)
- 9 **LET ME SHOW U** Camisra (white)
- 10 **CAN'T STOP THE GROOVE** Brainbashers (Shock)

Solid Dance, 107A, High Street. Chatham. Tel: 01634-842-434.

PLASTIC SURGERY RECORDS (Maidstone, UK)

- 1 **DJ KRUST** Warhead (V Recordings)
- 2 **MARC ET CLAUDE** La (Orbit)
- 3 **CM** Unknown (white label)
- 4 **VARIOUS ARTISTS** Metalheadz (Boxset)
- 5 **X MOD MAN** Jump (Subspace)
- 6 **MAMPI SWIFT** No 1 (Charged)
- 7 **LIBIDO** 1st Time (Gambit)
- 8 **EL MAGNIFICO** El Magnifico (white label)
- 9 **GROOVE ZONE** Eisbaer (Additive)
- 10 **KLM** Respect (Tin Tin Club)

Plastic Surgery, Unit 16, Starnes Court, Union Street, Maidstone. Tel: 01622-661-757.

MOVEMENT RECORDS (Southampton, UK)

- 1 **METROPOLITAN** X-Cite and X-Cess (X-Hale)
- 2 **DHSS** D.H.S.S. and DJ Rusty (Release)
- 3 **HARAM** Scoope (The Summer of Love)
- 4 **JOKER** Mr Freeze (Bustabus)
- 5 **ELECTRIC KINGDOM** Jon Doe (Mandibrot)
- 6 **TINRIB** Captain & Pete Wardman (Drag Pusher)
- 7 **EYES** Commander Tom (Noom)
- 8 **KNIGHTFORCE** Jimmy J & CRU LT (Six Days 98)
- 9 **Z RECORDS** Z-Factor (Keep Pushin)
- 10 **G.O.D. IV** G.O.D. (Nice 'n' Ripe)

Movement, 3 Gibbs Rd, Southampton SO14 7FP. Tel: 01703-211-333

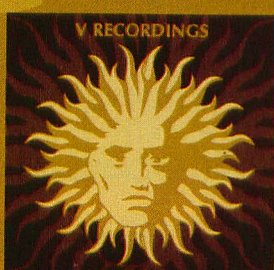
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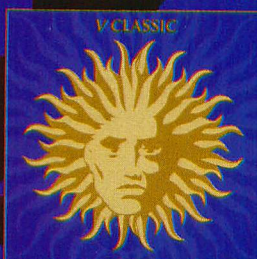
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PROPELLERHEADS



Decksanddrumsandrockandroll

Wall Of Sound

ONE of them plays a pair of Technics 1200s and a Hammond organ, often at the same time. The other sits behind a drumkit and hits it very hard. They make big beat records. They are the Propellerheads, and since dance music is the new rock 'n' roll, they are the new

Motorhead. Rejoice!

Okay, stop right there. Put down the pen. Tear up that letter which began "Dear Muzik, please stop boring us senseless about rock music. We don't like it, etc etc". Listen. Rock music as we know it today is largely an impotent, lame stallion with no new tricks to pull and little clue as to which way to turn, which is why it constantly relives its past glories at every turn. Eh, Noel?

Conversely, dance music is the only thing left to scare parents with, to work middle-brow tabloids up into a zealous froth about the evils of drugs and dancing mindlessly with cool trainers on. Dance music does all those important youth-affirming things rock music stopped doing a very long time ago. Your mum loved "Wonderwall" but hated "Firestarter". It's as simple as that.

So, "Decks..." is what rock 'n' roll music in the late 20th century ought to sound like. In a nutshell, the sound of early-morning fun, of getting nutted, dancing like a loon and blowing raspberries at

Radiohead fans. The fact it also happens to be the pinnacle of big beat's achievements to date – the ongoing rewiring of house's structural base with high-tensile hip hop dynamism – is coincidental, really. The fact is that "Decks..." rolls with a self-assuredness and grandeur that most of the big beat flock simply cannot muster. This is probably to do with the fact that Avon duo and old industry hands Alex Gifford and Will White are adept at second-guessing the movements of the dancefloor: every build-up, breakdown, every sliver of 303, every drum fill is perfectly nudged into place for complete and utter floor meltdown.

Thus, "Cominagetcha" will beat all other breakbeat missives from here to eternity in terms of nude, unabashed athleticism. The high-octane flame-throwing of "Bang On" is the best song Motorhead never wrote and "Take California" pounds along like Elvis Presley's hips a full year after its original release. But wait! There's more! A whole Ian Fleming's-deskful of spy-themed breakbeat monsters, in fact, all of which very much temper these japes with moments of studied, thematic musicianship. While the showbiz gloss of their Shirley Bassey pairing "History Repeating" is essentially perfectly-formed throwaway pop, the vast, twinkling panorama of "On Her Majesty's Secret Service" is possibly the Props' finest achievement to date, and consequently more vital than 99% of the music you will hear this year.

Such is the importance of this album, then. Decks. Drums. Rock. Roll. The vital components of your best ever night out. Ladies and gentlemen, the Propellerheads have just entered the building. 10 Kevin Braddock

MUZIK'S IN GUIDE TO THE WAY OUT

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ALBUMS



JOHN B

Visions

New Identity Recordings

"JAZZ/JAZZY". What exactly do they mean these days when applied to a drum & bass, techno or house track? Their unselective use – describing anything with a vaguely syncopated feel or a vibes or sax sample, whether it be Fifties Coltrane or Seventies Hancock – would suggest little more than a reflection of a producer's muso-ish vanity and beard-stroking aspirations. Slap a few "jazzy" chords or samples in your tune, and it instantly says, "Hey, I'm deep and serious about my musical history, man". And as for all those "techno/drum & bass/gabba is the new jazz" claims – lame, lame, lame. So you have to view a new drum & bass album with track titles like "Jazz Session 1 & 2" and, ahem, "Sax Therapy" with scepticism. But this one is different. Radically. No gratuitous muso-ish samples. No insipid noodling breaks. Like Reprazent, this is jazz as rough-cut, high impact, hardstepping psychosis. It's where be-bop out-takes are chopped up sharp and harnessed within corrosive Formation-style breaks. Where samples of live recordings bristle with interference and echo. Where the evocative imperfection is worth more than bland, smoothed-out comfortable listening.

What's more, CD2, subtitled "Synthetic" (CD1 is "Organic") has very few traces of jazz in the traditional sense. John B explores the intersection of trance and techstep, slamming sneering, revving electronic growls into eerie Vangelis-like excerpts of ambience. It reminds me of DJ Rap's inclusion of Peter Lazonby's "Sacred Cycles" on her excellent "Journeys By DJ" jungle mix over two years ago. Except now someone has actually fused the two. And it works very well, providing one possible escape route for

darkside drum & bass out of the rather bleak aesthetic chasm it has hewn for itself.

This is a strange period for drum & bass. Some of it (Reprazent and Goldie) is now squarely instated in the main drag of popular culture. Some of it stuck in a dark timewarp. John B has forged his own confident path into the wide blue yonder of "what happens next". Check it for yourself. 9
Bethan Cole

FACTS ME!!

Five things you should know about John B

- Still only 19
- Studying Genetics and Cell Biology at Durham University
- Wrote piece for 12 pianos for his GCSE
- Early tracks include "Fermat's Theorem" and "Sight Beyond"
- Not to be confused with American r&b person Jon B

VOICESTEALER

The All Electric House

Subvert

WITH previous funky releases as Random Factor and having engineered most of the product on top house label 20/20 Vision, "The All Electric House" is Carl Finlow's debut for Subvert. Though really it should have been called "The All Electro House", given its roots. It's electro revival time again.

But since Drexciya threw in the towel last year and the Jedi Knights have moved onto new turf, Voicestealer is something of a risk. Accelerating from pure electro at the start with "Unintentional", we're treated to unnerving breakbeat bleeps by the end ("Eventuality"), and even Carl's dad's vocal contributions can't entirely salvage the project.

Still, there are a few high points. "Motorola" is digital "I Love My Motorola" refrain and the rather good "Moebius" in particular. But like the Christmas turkey, this is steaming on the first day and cold by Wednesday. Some of us like it hot all year round. 6
Rob Da Bank

CHRIS ARMSTRONG

The Space
Between Us

Melankolic

CHRIS Armstrong is Massive Attack's string arranger and composer of the soundtrack to the recent Hollywood adaptation of "Romeo & Juliet".

Here he steps out from the shadows and delivers his own album. But somehow he still seems constricted by his more serious musical partners. "Weather Storm" is a beautiful classical reconstruction of the Massive Attack song of the same name, and the music from "Romeo & Juliet's" balcony scene makes a reappearance. The highlight is a tearful ballad "This Love", featuring the lilting vocals of Cocteau Twin Elizabeth Fraser. Just the kind of quiet storm every chillout should have.

The rest, however, leaves you feeling you're listening to incidental music for a film you've never seen, or indeed was never made. Armstrong is obviously a capacious musical talent, but it's clear he thrives on imposed musical direction, not freedom. 5
Frank Töpe

KIRLIAN

Pleasure Yourself

Disko B, Germany

THE old sex 'n'

techno freeway has

been quiet of late.

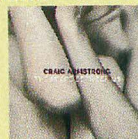
Something,

perhaps, to do with an overburdening seriousness that's emerged as the scene has driven itself to increasingly ascetic levels of hardness.

Thankfully, Abe Duque, aka Kirtlian, has no such qualms. This New York-dweller would rather make techno which is steeped in the sleazy irony of Seventies porn and dumb glamour. Which makes "Pleasure Yourself", like last year's "Chicken Wings", another selection of skew-whiff electro, techno and general electronic masturbation that won't make you go blind. Or deaf.

This is funky for the most part. The lead track is deeply hypnotic, while "To See Her" and "Follow" are electro fused with juddering bleepnology. There's Millsian minimalism with "To See Her" while "Mission" is stoner funk so laidback it's practically reversing.

Kirtlian is clearly a clever wanker. That's a compliment, by the way. 7
Calvin Bush



CHRIS BRANN

Deep Fall

Peacefrog

WHAT with Chris Brann's Wamdue Kids project fully signed up to Strictly Rhythm, it looks like Peacefrog Records will be getting his solo projects from now on. If that's the case, let's hope that by the time the next one arrives, the quality of the music improves drastically. Because, compared to "Resource Toolbox Volume One" on Strictly Rhythm and Brann's last Peacefrog long-player, this one really is pretty dismal.

I mean, please don't get me wrong, it's not all bad – it's just not all that good. Take a bunch of analogue drum machines, a couple of old Roland synths and a sampler and almost any bedroom bod could easily have knocked this lot out. There's not one track with the classy grooves and hooky appeal of the old classics and apart from the space-age soul-singing "Journey To The Centre" and the oddball groove of "Soul Star", you could live quite easily without these nine rather uneventful instrumentals.

A shame really, because both label and producer are easily capable of so much better. 4
Kevin Lewis

BBE

Games

Positiva

RICK Wakeman.

Vangelis, ELO.

What would they

sound like today,

if they were

making dance music? Those dire prog rock bores, who reckoned that the longer a piece of music and the more cod philosophy, the better it was. One look at the BBE album tracks and you could be forgiven for thinking we haven't advanced one micro-second. "Symphonic Paradise"?

"Cosmos"? "Aqua Nebular"? Crikey, all we need's a sleeve with hobgoblins and hyper-elves and we've got a Yes revival to be reckoned with. After the cold porridge lumps that flew in the direction of Sven Vath, Jam & Spoon and Cosmic Baby when they tried the same thing, you'd have thought BBE would have learnt their lesson.

They haven't. "Games" has all the cliches you'd have expected from formulaic German trance five years ago. The medieval choirs. The swelling keyboard sounds. The minor chord key changes, subtle like an elephant's waist. Tracks like "Symphonic Paradise" and "Tales Of History" come on like Chicane without the Balearic bliss. The latter even features a harpsichord. Doh!

And yet... all is not completely lost. Because when this trio move away from Euro-trance-lite land, they actually sound not half bad. "Aquatic Nebular" turns out to be passable exotic drum & bass. "Freetime" is freestyle jazz. Almost. And "Le Nouveaux Mondes" is rather sweetly melodic breakbeat.

An album of "Snakes And Ladders" then. First you're up. Then you're very, very down. Mind how you tread, now. 5
Calvin Bush



PHUTURE 303

Alpha & Omega

A1

THE clash of styles and attitudes that sparked 1988's big bang in club culture is well documented. Ibiza, Special Branch, Nude, Oakenfold,

the Ramplings and a whole new generation who believed they'd found the antidote to the grim realities of Thatcherism in a pill and a banging sound system.

Yep, it's all been said a million times before. And even though it's all hard fact history now, the role of the Roland TB303 and those who stumbled upon its capabilities is often overlooked. Even though Balearic staples like Carly Simon's "Why" and the remix of Phil Collins' "In The Air" were ubiquitous in those heady days, it was the thunderous sound of acid house that really provoked the unadulterated dancefloor insanity which eventually culminated in the biggest party the world had ever known.

10 years down the line and everybody still loves the 303. Its use continues unabated, its formidable presence impossible to escape. But when DJ Pierre, Spanky and Marshall Jefferson went into the studio in the mid-Eighties and emerged with the genre-defining "Acid Trax", they could hardly have imagined the monumental effects their experiments would have.

Now they're back. The line up may have changed somewhat (now consisting of Spanky, Professor Trax, Damon Neloms and Roy Davis Jnr.), but the attitude is the same, as opener "New Beginning" confirms. Underpinned by a sinister synth progression, the angry vocal berates those who've raped the creative energy of the sound that Phuture invented. A bold statement that would be laughable were it not for the quality, energy and beauty of the music.



FACTS ME!!

Five things you should know about Phuture 303

- * 1987's "Acid Trax" generally credited as having invented acid house
- * Glasgow's Slam took their name from the Phuture track
- * Only Spanky survives from the original line-up
- * This is the first Phuture 303 album
- * When playing live, they usually add DJ Skull and LA Williams

Don't expect a high-octane screaming noisefest à la Josh Wink, though. This is way more subtle. If the main intent was to put the funk back into acid, then they've truly excelled themselves, because this is funky as fuck – acid that attacks the body and the brain with offbeat sequences flowing together in bizarrely harmonious opposition.

A remarkable album. Looks like Carly was right when she sang "Nobody Does It Better". Must have been thinking about Phuture 303, eh? **9**
Dave Mothersole

FAUNA FLASH

Aquarius

Compost, Germany

JUNGLE might be something you hear every day in every street in every town

in the the UK, but that's sure as hell not the case in Munich, the stuffy principal city of Germany's ultra-conservative Bavaria region. Nevertheless, it's precisely this disapproving backdrop that the Fauna Flash duo work against that gives them their edge, as, not surprisingly, they sound keen to intimidate any woolly-brained old gumpsters in the vicinity.

Not that we're talking lobe-shredding drill 'n' bass overload, mind. More like expansive weirdscapes informed by no-nonsense beats and industrial techno touches. There's an Orbital-like grasp of thematic atmospheres, in fact, on the excellent "Serpico" and "Experimental Error".

Not so brilliantly, however, they fail to keep the performance up, instead resorting to slick jazz stabs which work well enough on the likes of "Synopsis" but are rarely more than close cousins of "New Forms" in hook-free demo form.

Getting there, then, but contrary to the title, hardly the dawning of a funky new age. **6**

Andy Crysell

CRUSTATION WITH BRONAGH SLEVIN

Bloom

Jive

BRISTOL. Right,

said it. Now can we please move on from the fact that Crustation's core trio have hung out with Massive, Smith & Mighty, were in Eighties bands with Adrian "Portishead" Utley, have put out tunes on Cup Of Tea, probably smoke reefer every once in a while blah blah blah... and let's just concentrate on

the fact that "Bloom" is very much a marvellous record.

The key to success lies with some wonderful warblings from Irish poetry and folk obsessive Bronagh Slevin. Coming on like a blissed-out Suzanne Vega, she brings a vocal focus to the gooey, dubby, expansive studio sounds which characterise Crustation's instrumental incarnations. "Bloom" comprises ten intriguing tracks of surround-sound wombadelica, chilled out, spaced out, delicately beaten, then sprinkled with magic dust from a folk femme fatale. Absolutely delicious.

Potentially, this combination of beatheadz and breathless vocals could so easily have ended up sounding like Sinead O' Connor gone trip hop. Instead, it's given us an album to be cherished. **8**

Tobias Peggs

QUEEN PEN

My Melody

Universal

QUEEN Pen,

the latest in a

seemingly endless

rank of r&b/rap

ladeez hailing from New York City, was

obviously a tad peeved when she

couldn't convince Satan to make a

guest appearance on this, her debut

album. So she got the next best

person. Phil Collins... Yes, him.

Oh alright, it's just a sample of the

insufferably smug little git, actually,

but the entirely amazing news is that,

despite this, she's crafted a competent

range of missives, embracing the

pleasures and sometimes

troubled psyche of urban USA. The

fact that it's merely competent is

largely the fault of luminary producer,

Terry Riley (whose new label this is

on). Riley's just too long in the tooth

compared to, say, Timbaland, who

made Missy Elliott's "Supa Dupa Fly"

such a soaraway success.

Up against competition like that,



tracks like "No Hooks", "The Betup" and "All My Love" pass by with only moderate conviction in tow, the honeyed, pop-inclined grooving remaining firmly earth-bound.

Queen Pen? Sort of like an alright biro, actually. **5**

Andy Crysell

MORGAN GEIST

The Driving

Memoirs

Clear

MORGAN Geist's

debut for Clear is

his electronic diary of a roadtrip which

could be either real or imaginary.

Ironic, really, seeing as it's dedicated to

his sister who died in a car accident

some time ago. Still, it is indeed an

extremely beautiful obituary, with

Geist cruising through fifty minutes of

his unique vision of the world of



electronica. For the coffee table as much as the dancefloor, this is a trip you'll want to repeat until your ears fall off. Probably after the seventeenth or eighteenth time, actually.

The bouncy techno-house of "Flat Out" conjures up images of driving cross-country, picking up noises along the way from dinky jazz piano tinkles down south to Detroit synths and Chicago acid squelch up north. It's like watching the entire industrial wreckage of the US whizz past your eyes in seemingly minutes. "Linking Tunnel", on the other hand, is a long, dark underpass, exciting to drive through but very much a relief to emerge from, while the travelling electric techno of "Highway Hypnosis" flashes its white lines at the driver and listener, sending both into a deep state of tranced-out bliss. A suggestion: reverse and play it again. **8**

Rob Da Bank

TOSHINORI KONDO & DJ KRUSH

KI-Oku

R&S

IN WHICH DJ Krush, Japan's top

drawer turntablist, hooks up with a

trumpet player Toshinori Kondo,

and turns in the best 13 slices of

fused 'n' bruised beats 'n' toots

you're likely hear for a long time.

They mash it up and melt it down

with considerable aplomb. Lazer-

guided trumpets curl around

chunky drums and b-boy scratches,

like the soundtrack to "Bladerunner"

dipped in concrete and left to set on a

hot summer afternoon in Central

Park. As that jazz geezer from

"The Fast Show" would say -

"mmm... nice".

But don't think that this is "jazz" in the

sense of aimless four-hour solos and

soporific improvisation. It's all

underpinned by a cool dub sensibility, like on "Ko-Ku" and "Shoh-Ka" where

basslines echo at

heartbeat pace

and rumble like distant thunder, or on

the out-there cover of the Bob Marley

standard "Sun Is Shining" that takes

reggae into the next dimension.

You can just imagine Krush and

Kondo sat in some futuristic

skyscraper, high above the teeming

Tokyo metropolis, conjuring up their

low-strung excursions into all

things dope. And all that's asked of

you? Just lie back, set the dial for

"Maximum Bluntness" and treat

yourself to a slice of next

millennium urban soul music.

Ultimately quite, quite brilliant. **9**

Kieran Wyatt



ALBUMS R



GOLDIE

Saturnz Return
London

OF course you want to hate it. A grand folly. A vain, epic conceit. You've heard about Noel Gallagher and David Bowie and wondered what the hell they've got to do with Goldie's vision for the future of drum & bass. So go on, dismiss it.

But you know what? You're wrong. "Saturnz Return" is very much drum & bass, more so certainly than "Timeless". This is an album that you've got to live with, focus on, immerse yourself in for the real payback. A cursory listen and, sure, you're going to be disappointed. It may not be a classic, but "Saturnz Return" is still far ahead of the pack in terms of breadth, scope and sheer daunting ambition, matched only by Roni Size/Reprezent's "New Forms".

The tear-out tracks in particular show that Goldie's lost none of the tectonic plate-shifting power he's always excelled at. "Demonz" sounds like it was sculpted entirely from broken glass, a surefire Sunday sessions killer. "I'll Be There For You" is pure synthesised rage, dedicated to his jailed brother and "Temper Temper" (with Noel on guitar-strafing riffs) is crushing, a molten explosion of jungle-punk.

There's plenty life-affirming stuff too. "Dragonfly", with its pile-driving drums counterpointed by the sweetest of orchestral jams, could be straight off a Disney-meets-Metalheadz soundtrack. "Digital", the KRS-One collaboration, you already know. "Crystal Clear" is Diane Charlemagne at her jazz-funk best and the suicide note ballad of "Letter Of Fate" is haunting in the extreme. You can almost hear the sound of the rope being tightened round his adolescent neck.

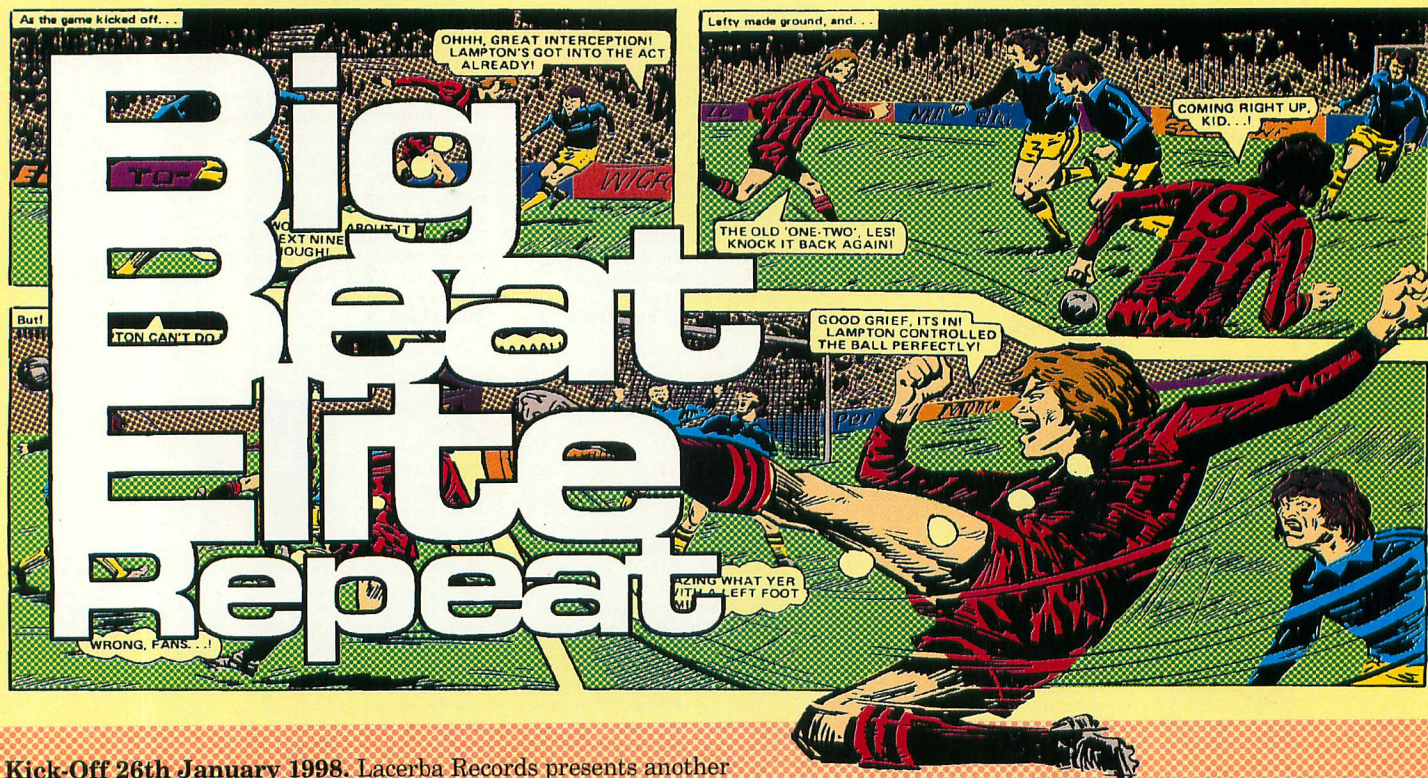
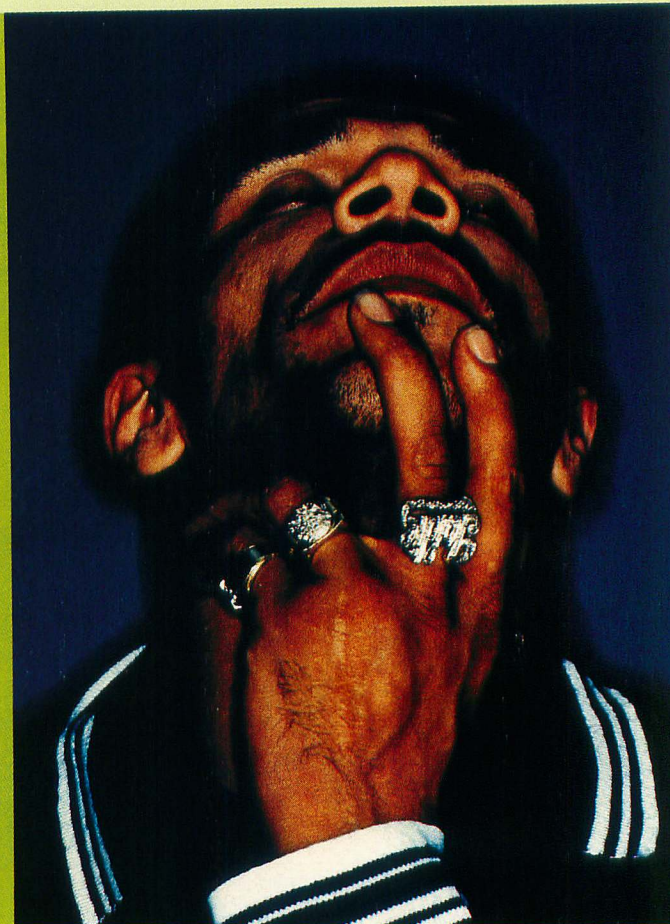
And, of course, there's the hour-long "Mother", a whole CD in itself. Emotionally

FACTS ME!!

Five things you probably already knew about Goldie

- * When on the road, he checks in as "Charlie Mingus"
- * The track with David Bowie is hidden away at the end of "Mother"
- * "Mother" uses the Royal Philharmonic Orchestra for the strings
- * Optical and Dillinja helped out after Rob Playford was sacked
- * This is the very first time he's sung on record

raw, naked, maybe your discomfort is just because you can't face the pain. It's not for everyone. We Brits have never been very good at baring our souls in public. And therein lies the crux of "Saturnz Return". It's a confessional in a genre that's obsessed with forgetting, with oblivion, not with confrontation. Listening isn't easy. But with so few artists truly eager to add new dimensions to their sound, let alone giving up so much of themselves, you owe it to yourself, you know. ⁷ Calvin Bush



Kick-Off 26th January 1998. Lacerba Records presents another premiership selection of net bulging beat action, featuring volleys from **Primal Scream**, **Lo Fidelity Allstars**, **Midfield General**, **Freestylers** and **Jean Jacques Perrey**, and remixes from **The Chemical Brothers**, **Fatboy Slim** and **Sol Brothers**.

Lacerba *It's the joint!*



SOFA SURFERS

Transit
MCA

WHAT is it with the Austrians? Funky-assed trip

hop-cum-drum & bass fusions from Vienna are rapidly becoming as much of a cliché as techno from Detroit, trance from Frankfurt and trendy pants house from Paris. Kruder & Dorfmeister and Cheap's Pulsinger & Tunakan have both clearly defined their admittedly out-there sounds over the last three years worth of artfully cosmic releases.

It's an identity their compatriots the Sofa Surfers clearly seem to lack. By turns they try their hands at dub, Underworld-style shouty vocals, skittery drum & bass and Seventies funky soundtrack spoofs. But the sheer variety does them a disservice, making them seem dilettantes, rather than enthusiasts. It's not that this is a bad, or even dull album.

If you're happy buying an album for one killer track, the funky private-dick-in-Harlem strut of "The Plan" moves in all the right places. If however, you insist on buying albums that are consistent from beginning to end... **6** Frank Tope

PORTER RICKS

Porter Ricks

Mille Plateaux, Germany

AH, the drones. Porter Ricks love 'em. No wonder they've long been part of the Basic Channel camp. The Ricks operate in a world where killer loops, endless hums of fizzing white noise are woven into seemingly endless drones. It could all be so horrendously dull.

But, you see, not all drones are alike. And most of those that Porter Ricks conjure up here can be as hypnotic as watching a stroboscope while being rubbed down with baby oil by Caprice.

Okay, I exaggerate. But "Redundance" and in particular "Spoil", with its sleazy funk riff, take the legacy of My Bloody Valentine and early Basic Channel and work them into irresistible mantras. Sure, there are still a few ambient feedback tunes here which may cause your fridge to start trying to cop off with your stereo. Then again, how cool would it be to have a stereo that keeps your beers cool while you're spinning? **7** Calvin Bush

DAVID MORLEY

Tilted

Apollo

YOU'VE heard him even if you haven't heard of him. David Morley is a man with a history. He laid the studio foundations at Belgium's R&S label. He entered the annals of ambient techno with "Atlantis" on Apollo. He crafted electronica with pre-Mo' Wax Andrea Parker. And now he's constructed a debut solo album which, sadly, is a major disappointment.

"Tilted" paints a picture of a music maker sat safely in the middle of a huge Venn diagram of downtempo dance music. It hints at each and every exciting subgenre but never strays towards the boundaries of any single category. Most of the nine tracks play within a dark, beat-based soundscape arena. But they're not as bleak as Death In Vegas, nor as dreamy as Manna.

"Tilted" is okay. But if anyone should know that these days being just "okay" is not good enough, it's David Morley. **5** Tobias Peggs



QUIRK

Machine Electric And Fornax Chemica

Matsuri

MOST psychedelic trance albums have the life-span of a small insect and induce a strange ritual: sit back, fasten seat belts, prepare for take-off, press "Play"... (sometime later)... crunch - The End. Return occasionally to special track. Forget.

Mark Allen and Tim Healey's creation is in a different league. It is well paced and aurally ticklish in its diversity. Percussion and bass drive the tracks forward, rather than the traditional wailing treble lines of old school Goa. The album peaks at its centre, with the breakbeats of "The Church Of Sinister Footwork" jostling for space between the techno-bass grooves of "Dance With The Devil" and "Spy Vs Spy". "Lofi Scifi" and "Ping" are generic, but are far from being clichés and the dub track to finish is a delicious-skunk flavoured butter icing on a many layered sponge. Slurp!

Allen has so long been a key player in the traditional sound of trance. That he's conjured up something as good as this is all the endorsement you need of the progressive eclecticism of the new trance sound. **8** Bertie Cairns

ALBUMS

SAINT ETIENNE

sylvie

NEW SINGLE

AVAILABLE 19TH JANUARY
CD 1/CD 2/CASSETTE

CD 1 INCLUDES THREE
ADDITIONAL TRACKS
CD 2 INCLUDES MIXES BY
TROUSER ENTHUSIAST
STRETCH 'N' VERN
AND FAZE ACTION





COMPILATIONS

COMPILATION OF THE MONTH 1

RENNIE PILGREM PRESENTS NU SKOOL BREAKZ

Kickin'

SO you've been wondering what all this talk of the new school of breakbeat is all about. And how, if at all, its sound differs from the boozy rock 'n' roll techno-fest of big beat? Well, here's the answer, a compilation that will go down as a benchmark for this emergent scene.

See, where big beat draws its influences from cartoon TV, wacko samples, trashaholic tendencies and The Chemical Brothers, this new style of breakbeat is more like the dark side of 3am techno and jungle gone mutant. Uptown Connection's "LA" and Dave Tipper's "Get Up Off Your Feet" could be the bastard offspring of old school hardcore, like DJ Hype under a restraining order. Tsunami One's "No.43" is like Human Resource (early Nineties proto-hardcore) processed through an electro crusher.

But it's not all terror-on-the-dancefloor. Soundtracks play their part too, as Dark Globe and Thursday Club prove. "Nu Skool Breakz" is a radical new agenda, an underground solution to the overt pop wannabes of big beat. It's "The Terminator" meets "Blade Runner" on the floor of Lost or Metalheadz. At half-speed, it's the first crucial mix album of 1998. You need this. **10** (CB)



SUNDAY FLAVAZ VOLUME ONE

Logic/BMG

WHAT'S IT ALL ABOUT? 187

Lockdown of

massive "Gunman" fame get on the speed garage vibe over two CDs, one mixed, the other (with a completely different set of tracks) unmixed.

WHAT'S ON IT? Nary a trace of the deep, sub-bass ragga assault you'd expect from the "Gunman" boys and loads of deep, clickety-click vocal stuff in the vein of their Nu Birth alter-egos like Ramsey & Fen's "Style", Todd Edwards' "Push The Love" and The Dream Team's "Theme". Best of all, though, is the huge number of deleted and unreleased exclusives—a massive 14-inches all, including top gear from RIP, Zoo Experience, Tuff Jam and Andy Mowat.

ANY COP THEN? Okay, so there's a flood of speed garage compilations around at the moment, but this is one album that's definitely about more than just the latest hits. A top collection from the stylin' end of the new garage sound. **8** (CB)

ATMOSPHERIC DRUM & BASS3

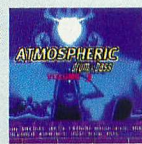
Millennium

WHAT'S IT ALL ABOUT? Lovingly-

crafted softcore drum & bass package, and about as tough as a pair of Hilfiger-dressed teddy bears having a good-natured pillow fight.

WHAT'S ON IT? Padded cells-full of stratospheric drum & bass, with Rob & Goldie's "The Shadow" smash easily stealing the primetime listening slot, though E-Z Rollers rumbling "Fever" and Boymerang's "Soul Beat Runna" cheekily contend for space among the fodder. Excursions on the somewhat formulaic version come from Justice, Tertius, Big Bud, Omni Trio and Twisted notably, totalling 25 tracks of mmm-aaah groovevry.

ANY COP THEN? For insomniacs, a great boon for sleep-inducing aural therapy. And for people looking to wow prospective partners with their knowledge of the smoother side of drum & bass. But otherwise, struggles beyond a... **6** (KB)



REACTIVATE CLASSICS

React

WHAT'S IT ALL ABOUT? The last

seven years of Nu-NRG pounders whittled down into one greatest hits slice by React's James Horrocks.

WHAT'S ON IT? Trance with pedigree. Check Ramirez's (remember him?!) "La Muzika Tremenda", GTO's "Pure", Robert Armani's "Circus Bells", Jens' "Loops And Tings", Hardfloor's "Aperience", Sourmash's "Pilgrimage To Paradise" and (yes, it had to be on here somewhere, didn't it?!) Marmion's "Schoenberg".

ANY COP THEN? With a track listing like that, of course it is, but doesn't everybody into this sound already own these cuts? Let's hope the forthcoming Daz Sound and Trevor Rockliffe mix versions display these classics in a new(ish) light. **7** (DF)



THE DISTINCTIVE SOUND OF HOUSE VOLUME 2

Distinctive

WHAT'S IT ALL ABOUT? Spreading the best of the UK's leading party-house imprint over two CDs. "24 club choons and four top-twenny smashes guaranteed to get ya goin'" according to the press release.

WHAT'S ON IT? Mainstream happy-ish house with a progressive undercurrent from Huff & Puff, Rollo & Sister Bliss, Salt Tank and Keith Litman. Adeva, Nu-Birth and DJ Supreme offer an occasional break from the UK 4/4 boom-boom. Most interesting cuts are the two exclusives, Gant's "Sound Bwoy Burial" and Kevin Aviance's "Din Da Da".

ANY COP THEN? Sort of. The mixing, from label honcho Richard Ford, is adequate, but there's so much same-ness about the product on his decks that it's like listening to a second rate Judge Jules on Radio Norwich. For easily pleased types only. **5** (DF)

BIG BEAT ELITE REPEAT

Solid State

WHAT'S IT ALL ABOUT? Armenian

trance-hop, perchance? Welsh



nu-bag remixes? Flange-step jinglist rerubs? Nope. Guess what? It's part two of the wallet-friendly big beat compilation series—surprise, huh?!

WHAT'S ON IT? Skint's superlative output is well represented with the Fatboy Slim's remix of Midfield General's "Devil In Sports Casual". Add to this appearances from the exceptionally talented Freestylers, Sensateria, Wide Receiver and 15 other acts of note, and you'll be burning all your Mo' Wax records before you can say "Chartbound cash-in!".

ANY COP THEN? Depends. Been in a record shop more than once in the past year? If not, here's your entry to the the wagons-roll world of meaty big beat hedonism, spilt beer and downright irresponsibility. Wahey! **7** (KB)

FUCKING HARDCORE 7

Roadrunner

WHAT'S IT ALL ABOUT?

Nose-bleeding, head-fucking, body-slammung gabba, gabba-jungle and speedcore. Not for the faint-hearted or the over-15s.

WHAT'S ON IT? Noise, and lots of it, from Holland's Mokum label. Annihilator's "Annihilator", Walter One's "Two Times", Tellurian's "Block-Fucking Beats", Fela's "Truth Or Death" and Wicked XXX's "Out Of Control" all feature. Best is that grandest of finales, DJ Jappo and DJ Lancinhouse's "Fukem Outro". This is music, to quote the sleeve, "for the urban guerilla posse". If not the criminally annihilistic and certifiably insane, one might add.

ANY COP THEN? Yeah, if you like to "keep them fuckin' hardcore basses pumpin'" and you've just done a sackful of whizz. If not, it's amusing enough for a couple of cuts, after which it's best reserved as souvenir or beer-mat. Insane and probably quite dangerous. **6** (DF)

BOOGIE NIGHTS

EMI

WHAT'S IT ALL ABOUT? The soundtrack to the out-soon bio-pic of John Holmes, Seventies porn-star extraordinaire starring Marky Mark Wahlberg and his alleged 13-inch dick.

WHAT'S ON IT? A slew of Seventies and early Eighties cuts in a variety of styles, but nothing so outrageous or underground it wouldn't have got mainstream radio spins at the time.

This is music chosen by EMI's marketing department, not the back-catalogue specialists as things like ELO's "Livin' Thing", The Beach Boys' "God Only Knows" and The Commodores' "Machine Gun" reveal. ANY COP THEN? Not really. This was a great opportunity to beam the sounds of pre-AIDS cocaine-laced hedonism into Nineties living-rooms, but it's actually more like the sort of CD they'll be advertising heavily on Capital Gold. Shame. **5** (DF)

IBIZARRE PRESENTS THE AUTUMN AND WINTER AMBIENT COLLECTION

X-Travaganza

WHAT'S IT ALL ABOUT? A collective of new Ibizan producers assemble to prove the white island's groove is still cool, mellow, euphoric and universal, even out of the holiday season.

WHAT'S ON IT? "La Isla Blanca", "Café Dub", "Float", "Nadir" and "Dreambird"? Exactly the sort of spiffed-out hocus-pocus you'd expect from a gang of right-on hippies who probably really were there before Paul Oakenfold, Nicky Holloway and Thomas Cook.

ANY COP THEN? Critics will rush to label this as "noodly", but who cares? If you get back from work half-shagged and moody, this is the perfect accompaniment to that Stolichnaya and tonic. **7** (DF)

DIGGIN' DEEPER

Dust II Dust

WHAT'S IT ALL ABOUT? "Some of

the more original, jazz-inflected downbeat releases from the last few months" says compiler Josh Wheeler. WHAT'S ON IT? Harvey's top remix of Higtower Set's "Departure Lounge", Washington DC's lounge kings

Thievery Corporation, Isle Of Wight's P Nu Riff with his spangly nu-jazz crush "Comfy Club", Soma's Maas under his World Of Apples' alias, Coco Steel & Lovebomb, F Communications' A Reminiscent Drive... Though, who Bix and Suburban Ghetto are, we here have no idea.

ANY COP THEN? Nought wrong with the tracks, though the cover appears to have crept into 1998 via the back door of 1992 hardcore. Worthy without being inspirational. **6** (CB)

TERRANOVA - DJ KICKS

!K7, Germany

WHAT'S IT ALL ABOUT? The latest

in the innovative mix series that's already brought us top albums from Kruder & Dorfmeister and Dave Clarke, mixed by Berliners Terranova.

WHAT'S ON IT? A surprisingly tough selection. With the gritty electronic underground sounds of Carl Craig, DSL, DJ Spooky and The Octagon Man clattering headlong into the more blunted vibe of Howie B, Stereo MCs, Peanutbutter Wolf and Terranova themselves. Plus there's a generous smattering of old school hip hop from Spoonie Gee and The Junkyard Band. ANY COP THEN? Apparently overlaid with "keyboards, effects and street recordings". Terranova still don't exactly kick like a mule. Can't help thinking that DJs like Req or Tipper could do loads more of the "Wow!" factor. **6** (CB)



THE BEST OF WAVE

Wave

WHAT'S IT ALL ABOUT? Francois K's Wave imprint comes of age with the now obligatory retrospective mix compilation, beatmixed by the master himself.

WHAT'S ON IT? As with most premature label compilations, everything. Which is probably why people no longer buy singles. But this is worth your money for Francois' deep house blueprint "Hypnodelic" alone. There's also Mato's "Tribe", Abstract Truth's "Get Another Plan" and Kevin Aviance's "Din Da Da".

ANY COP THEN? It's not often we get to hear Francois K in the mix, but it's down to his wide breadth of knowledge and taste that this album fails to flow freely. It's like asking the DJ legend to spin a two-hour set in the UK – you're not doing his music justice. **6** (BT)

NINETY-NINE ALL STARS – THE METAL CAN COLLECTION

99 North

WHAT'S IT ALL ABOUT?

One of the UK's finest progressive house and pump posse labels stick all the very best Dillon Dickins' tunes in a very fine metal can.

WHAT'S ON IT? Hand-raisers and trouser-rattlers galore, including both Tony De Vit and Steve Thomas' remixes of "Soakin' Wet", as well as a few originals like "Chemical Generation", "Control The Tempo" and a not half-bad cover of The Clash's "London Calling".

ANY COP THEN? Deffo, especially as the metal can is rather limited and includes a second CD mixed by Dillon & Dickins themselves. **7** (LC)

MAXIMUM SPEED

Virgin

WHAT'S IT ALL ABOUT?

As if you didn't already know. More bleedin' speed garage.

WHAT'S ON IT? As if you don't know. The same speed garage that's available on around 10 other compilations out there right now.

ANY COP THEN? Well, yes actually. 40 slices mixed together by an anonymous DJ, this features all the anthems (Somone, Gant, Amira, 187 Lockdown, Kristine Blonde) of the past year in a sing-a-long-with-me style. If you still need convincing of the scene, get "Maximum Speed". But if you know your shit, this offers nothing new. **7** (BT)

SLIP 'n' SLIDE 4

Slip 'n' Slide

WHAT'S IT ALL ABOUT?

11 tracks from the last year in the life of West London's top garage and house label mixed by J Sinister Sealee from Kings Of Tomorrow.

WHAT'S ON IT? The biggies? Unquestionably Amira's "My Desire" (as picked up by Virgin), Charles Dockins proving himself a purveyor of psychoactive jazz-house on C-Dock's "Traffic Jam", Lynette Smith's belting "Only You" and Mijan's shirt-lifting "Alright". Plus stuff from Alexander Hope, Julie McKnight, House Of Jazz and D'Menace. Though how they could include the Black Science Orchestra remix of Restless Soul's incredible "Mama" and not the original beggars belie.

ANY COP THEN? Pure quality grooves, though chances are you've already got the key releases. And if you don't, you probably think that Larry Levan was some kind of kid's puppet character on Seventies TV. **6** (CB)

GROW! FOR IT VOLUME 1

Grow!, Austria

WHAT'S IT ALL ABOUT?

Round-up of highlights from the top Viennese techno label much favoured by the likes of Slam and Colin Dale.

WHAT'S ON IT? Sublime moments of club magic on the cusp of the techno-house wave like Glory B's "Star", i-Levels' "The Wave Train", The Last Discosuperstars' "True Experience", Maybe & Her Boneless Sisters' "Dirty Minds" and a couple of unreleased ones from Jeremiah and Glory B, mainly culled from the first six Grow! singles.

ANY COP THEN? Damn right. Somewhere between Vienna's more favoured sons, Cheap and Kruder & Dorfmeister, this compilation is timeless techno with soul, heart and emotion. Lahvelly. **8** (CB)

FREESTYLE FILES 3

Studio !K7, Germany

WHAT'S IT ALL ABOUT?

A freestyling meander around this year's electronic down and mid-tempo classics

WHAT'S ON IT? Possibly the best record of the year: "Space Invaders Are Smoking Grass", by



I-F joins Basement Jaxx's "Urban Haze" and the Jedi Knights' head-spinning "Catch The Break" competing with additional cuts from Can and Coldcut.

ANY COP THEN? No exclusives but useful if you haven't kept up with this scene and very handy for any budding head. **6** (RDB)

BITE HARD – THE MUSIC DEWOLFE STUDIO SAMPLER

Barely Breaking Even

SETTING THE SCENE

Groove Attack

WHAT'S IT ALL ABOUT? Two compilations, both dredging the dusty vaults of Seventies TV library music for inspiration. "Bite Hard" researches the DeWolfe back catalogue. Meanwhile "Setting The Scene" focuses on German label KPM.

WHAT'S ON IT? Loads of funky, easy grooves from people we've never heard of. Ideal for rolling about on your floor with toy guns shouting "freeze" and "you're nicked, sunshine" in loud cockney accents.

ANY COP THEN? Both are essential for serious cheese-clothes, but for the less committed funkster "Bite Hard" takes the cream cracker for sheer consistency.

7 ("Bite Hard") **6** ("Setting The Scene") (FT)

BLOCK BUSTIN' BEATS

Solid State

WHAT'S IT ALL ABOUT?

Depending on your point of view either a cynical cash-in from The Man or a handy round up of all your favourite big bastard beat batterers.

WHAT'S ON IT? Seemingly everything. Highlights include Christopher Just "I'm A Disco Dancer" (Fatboy Slim Mix) and Pierre Henry's "Psyché Rock" (erm, the Fatboy Slim Mix).

ANY COP THEN? A good round up of the state of the beats circa 1997 which will do until the next Fatboy Slim album comes along and blows this lot away. **5** (FT)

CREATIVE TECHNO

Club Masters

WHAT'S IT ALL ABOUT? A double CD with techno veteran Colin Faver and Euro-fave Paul Evans getting busy with some crunchy wall-shakers and funky hypno-beats.

WHAT'S ON IT? Colin Faver goes straight for the jugular with full-on gritty pounders from Abstract Soul, Indigo Kennedy and DJ Fallovie. Paul Evans meanwhile gets funky with Dave Angel's excellent reworking of "Disco Tamination" and FEOS Vs M/S/O's "Into The Groove" before banging it for a while with Zargo and Shitake before closing on Mindfeel's "Hypawide".

ANY COP THEN? Faver's mixing is as strong as it ever was but his choice of tracks seems somewhat one-dimensional. Evans meanwhile does a better job, giving his mix a definite beginning, middle and end with a firing selection of conga-fuelled Euro-tech beats. **6** (DM)

FRAGMENTED VOLUME 1

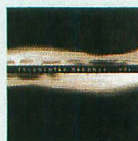
Fragmented

WHAT'S IT ALL ABOUT?

One of the UK's most dedicated new techno labels, Fragmented, showcase the many sounds and styles they've delved into in the year or so since launching.

WHAT'S ON IT? Loads of top quality electronica including Chris Gray's vibe-fuelled "Blue Prints" and Jamie Reid's jazz-flecked "Timewave" alongside some bad-ass acid house and the odd smattering of funky techno from Paul Mac, Ordinary Folk and The Cause. Oh, and there are four new exclusives as well which are also very considerably available on a separate EP.

ANY COP THEN? Absolutely. It's an excellent introduction to a label which really is going from strength to strength. **8** (DM)



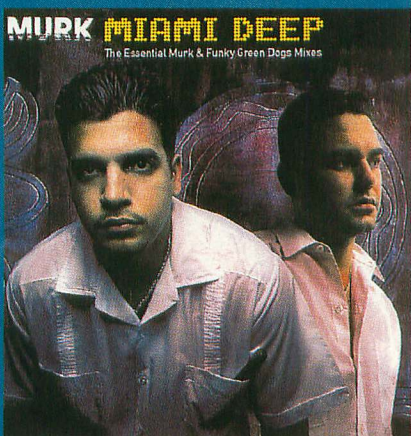
* COMPILATION OF THE MONTH 2

MURK – MIAMI DEEP

Harmless

FOR a year or two, around 1992 or 1993, Murk were the boys. With dance music stifled somewhere between turgid prog house and insipid garage, records like Funky Green Dogs "Reach For Me" and Coral Way Chief's "Release Myself" united everybody in gobsmacked disbelief and joy. Murk cuts were special, a mesh of the tightly wound tension of their heavily compressed basslines and the soaring release of their testifying vocals.

Records like Ralph Falcon's "Every Now & Then" put the pathos back into the inanities of vocal house. Murk's own furiously funky instrumental "Bugged Out" defied convention and rewrote the acid house book, while inspiring one of Manchester's finest rave ups into the bargain. Yep, Murk were special, alright. And all those early Nineties classics are here on this double album. The more recent mixes of Fire Island's "White Powder Dreams" and Jaydee's "Plastic Dreams" serve a different purpose. When surrounded by so many jewels these newer tracks seem so, well, mediocre. This is a great compilation, a vital document of some of the finest dance music of the decade. But please Murk, a few less quick fix, quick-buck remixes, and maybe just a few more classics. **8** (FT)



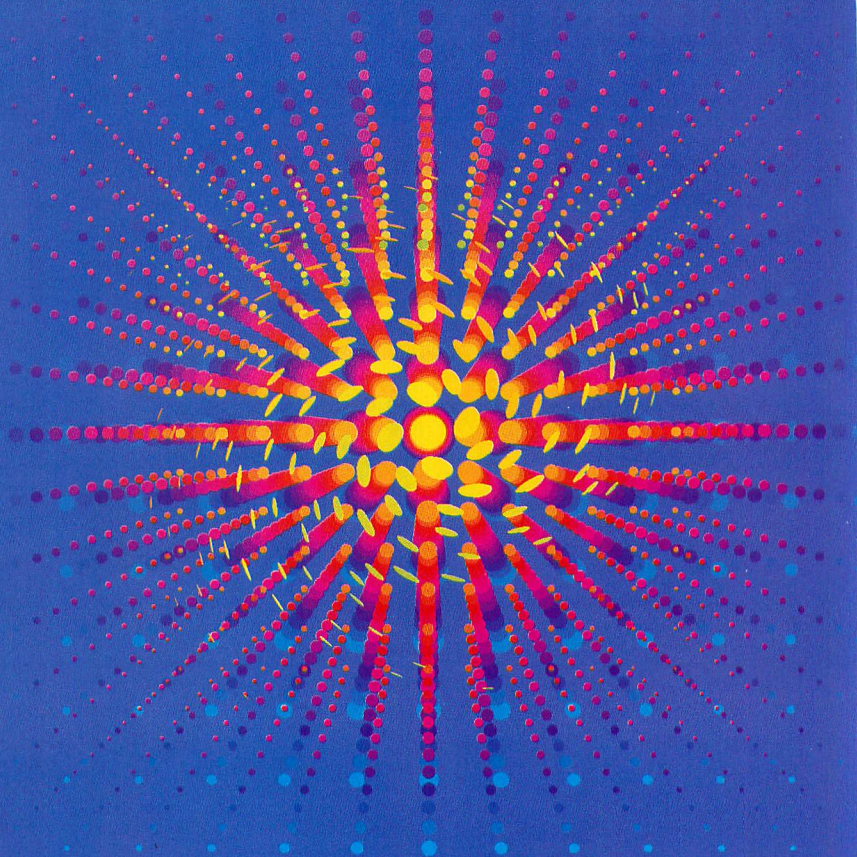
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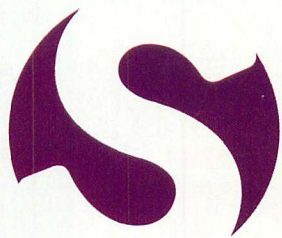
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SINGLES

THIS MONTH'S BIGGEST TUNES

* REVIEWS BY calvin bush, ben turner, dave fowler, frank tope and kevin braddock

* GUEST REVIEWERS

* URBAN TAKEOVER

TOGETHER, they are long-time DJs Micky Finn and Aphrodite. As Urban Shakedown, they recorded the all-time classic "Some Justice" and the rough-riding "Arsonist". They've changed their name now to URBAN TAKEOVER and their hip hop-jungle cross-breed has worked everyone from the big beat parade to America's hip hop massive into a lather. Their label has brought us their own awesome "Drop Top Caddy" as well as Natural Born Chillers' "Rock The Funky Beat". They've remixed everyone from Yazz to Apollo 440 and the Jungle Brothers. Now Def Jam are on their case to sign them, but before they walk that way, they've got the small matter of this month's singles to review.

Micky Finn (r) and Aphrodite



grafted on top. Obtain, people! 8 (KB)
Aphrodite: "I prefer 'Killer Roosta'. It's funky, breakbeat, rolling. Nice. I recognise that break on it. It's one of those old Seventies ones. I like acid and I like breakbeat, and this has got them both together. I like this a lot. Good tune for that scene. When I'm buying CDs in Virgin, I often get some big beat stuff." 7

OPTICAL

The Bounce/The End Part 1

31 Records

OCCASIONAL Goldie and Grooverider engineer and everyone's tip for the jungle top this year. Matt Optical crashes into 1998 with a brooding double A-side. "The Bounce" rides a dark and bumpy techno-jungle path rarely explored before. Meanwhile "The End Part 1" blends Detroit with scattered drum & bass. Timeless sounds and unique drum patterns for the future. 8 (RDB)

Micky: "I've got this already. 'The Bounce' is the one. Optical's good, man. Why do you think Grooverider's got him as his engineer? He's a fucking good engineer. He's worked on Goldie's album? Tell you what, you take Goldie out of Goldie and put someone else's music... Goldie's got a really strong character, but if it was anybody else, well, I don't think a lot of other people would pull through if they had the same tunes as him."

Aphrodite: "I don't think Goldie's going to be in music for much longer. I think he's going to move off to do lots of different things, like acting. I actually prefer 'The End'." 9

TWISTED

Twisted

It's Fabulous

SINGER Stuart gives it the deepest throat spoken word this side of "Boogie Nights" in this explicit, amyl-charged cruising classic. Put quite simply, "Twisted" is about cocks, lots of 'em, and plenty drugs to go. Tenaglia and the Sharp boys do the reworkings, which are as hard and as vigorous as they are explosive. It's big! 9 (DF)

Aphrodite: "This is some weird techno. Very Euro-techno."

Micky: "Any electro on this? (The spoken

vocals come in) Ha ha ha! See ya!! Do you know what he sounds like? Those two old rockers on Hale & Pace, the ones who are always out of their heads. I like the Sharp boys, they're really underestimated. I've been into them for a long time. They're not over the edge of hardness, but they've still got a bang to them. Their dub mix here is good. The vocals, no!!

LIGHTHOUSE FAMILY

High (Kevin Saunderson Remixes)

Polydor

SACK the original, the Matthew Roberts and the Francois K remixes, because all you need on this record is the genius reworking by Kevin Saunderson as E-Dancer. Old-school drug-addled noises help build this into one of the best techno creations in the past 12 months, as Saunderson again makes the most perfect music for, er, E dancers. Effortlessly years ahead. 9 (BT)
Aphrodite: "You can even tell it's Kevin Saunderson, it's like the 'Pennies From Heaven' piano."

Micky: "Saunderson's the man. I saw him in Ibiza airport last year, on his way to Barcelona, so he's still grafting. He was the first guy that tried to sign us. He was working on the Inner City stuff down in Hammersmith and I played him 'Some Justice' and blew the fucker away. He was going, 'Fuck me, man, this shit's smoking.' We tried to get PWL to work with him, but it didn't happen. These mixes aren't really my cup of tea." 5

THE HEARTISTS

Belo Horizonti (Dave Morales Mixes)

VC: Recordings

MORE rereleases. Ho hum. Still, Morales does actually manage to add some new elements and flog some new life back into this otherwise dead horse. The nine minute "Def Rascal Mix" beefs up the Brazilian batucada drums and rolls into an uplifting jazz jam. Should squeeze out a bit of extra mileage. If Brazil win the World Cup, VC might come back for another bash. So keep your fingers crossed for England, eh? 6 (FT)
Aphrodite: "I would only buy this if I was booked to play a Ritz club on New Year's Eve. But that's it. It's shit."

BYRON STINGILY

You Make Me Feel (Remixes)

Nervous, USA

A RECORD that seems to be the product of a marketing meeting rather than any creative thought. Hey, Byron's got a great falsetto. "Mighty Real" is a great falsetto disco record. Why not do a cover and wait for the bucks to start rolling in? And throw in some samples from the original, just to make sure (much as they did with "Get Up Everybody"). Byron's a great singer, this is a great song. Both deserve better. Forthcoming on Manifesto over here. 4 (FT)
Aphrodite: "This is very corny. The club mix is the sort of thing that would appeal to the kind of raver you see who looks like the lead singer from D:Ream. You know what I mean? He's on three Es and he's grinning like that [Pulls ultimate gurner grin]. I guess when I was about 12 and going to kids' discos, I might have danced to the Sylvester original, but not any more. The Don Carlos dub is alright." 4

SEBA

Connected/Catch The Moment
Looking Good Records

THE work of Sweden's Seba who has previously been responsible for some defining techno-style drum & bass,

"Connected" is a transcending journey through the Swedish snow-capped mountains with a flute from fantasy. "Catch The Moment", though, is the one to head for, with its android techno sounds. 8 (BT)
Aphrodite: "I like the Good Looking stuff. I think though that Bukem does too much DJing and should get back in the studio because he pioneered that style of music. And that style of music has ground to a halt since him and PFM stopped making tunes. I don't think he realises how much influence on this style he has. I personally have bought every record he has done. Bukem's got the magic touch. 'Connected' is really nice. It's definitely coffee table music though, armchair jungle. I like ambient jungle." 7

ENVIRONMENTAL SCIENCE

The Day The Zak Stood Still

Fused & Bruised

DEBUTING for the delightful Fused & Bruised, Skint artists Environmental Science deliver a pair of resolutely large breakbeat cuts with 303 twackage featuring prominently in the mix. Both rock like Steve Tyler with a pneumatic drill, though the B-side "Killa Rooster" wins with the biggest drop since Black Wednesday and a wickedly scratchy Doors-ish guitar hook

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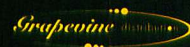
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Micky: "I liked the Maria Carey 'Dream Lover' mix he's done, and the M-People one. God, the start of one mix is straight from Edwin Starr's 'Eye To Eye Contact'. The original really annoyed me. 25 grand and that 'Boss In Da Jungle Mix' is fucking robbery. These mixes annoy me even more than the original." 4

EMPIRION

See Yourself

XL

DARK, hard industrial techno from long-time little-achievers Empirion which manages to please through a haze of unease. Nitzer Ebb, Nine Inch Nails and Ministry are the influences. Hard, driven beats, rumbling bass and sci-fi pitch tweaks are the sounds of this mechanical killer-driller. A sonic assault not to be taken lightly. Ruff. 7 (DF)

Aphrodite: "It's got a noise off Genaside II. They could do with some basslines in techno. Yeah, it's alright."

Micky: "This sounds like that old rave tune, 'James Brown Is Dead'. Except it's more like 'Helmut Kohl Is Dead'! I really like some of the noises on this. It's more trancey, more what I would have expected Underground Resistance to have sounded like. I quite like it." 6

E.T.A.

Casual Sub (Remixes)

east west

The big bastard tune from 1997 which took a hardcore tune on 45, brought it down to 33 then roasted dancefloors the length and breadth of the country with its catchy flute line gets reissued with novel mixes from Dust II Dust's Danmass belting out the breakbeats in a sound system style. Stretch 'n' Vern with a mighty electro version plus Hixxy & Sharkey's ludicrously hardcore treat. 8 (RDB)

Aphrodite: "If you ever speak to the guy who signed this, he's got some funny stories about the two Danish kids who made this. Didn't have a fucking hope in hell! I like the original. I've got a compilation and whenever this comes on, I wack it up in the car. Danmass' mix was quite good."

Micky: "Loved the original. Wicked. I'm not really into happy hardcore, although I do play with a lot of those guys at things like Heltet Skelter. Sounds like Hixxy's nicked his keys off this tune 'Lock-Up'." 6

SNEAKER PIMPS

Spin Spin Sugar (Remixes)

One Little Indian

SEEING as last year's Van Helden mixes

were pivotal in kick-starting the reverbed bassline style of speed garage, you can understand why One Little Indian want to re-release it. And seeing as they need new mixes to get fresh interest from DJs and radio, they've got Tuff Jam and 187 Lockdown in. Which we can also understand. But that doesn't mean we have to like it. 187 Lockdown's mix "does it", if that's your bag. 5 (FT)

Aphrodite: "Van Helden's mix is the one. One of the tunes of last year. He started this whole thing rolling. When I met him, he was talking about tunes I put out on Aphrodite years and years ago."

Micky: "I fucking love this tune. We had the whole of Van Helden's album on DAT. We could have rinsed the whole lot out! But obviously, we're not like that. We were going to mix 'Ultrafunkula' but we had a problem with frrr. Van Helden's a top bloke but he's got to stop going round shouting about how he's the speed garage gunner. People don't want to read that. 187 obviously really like Armand's mix!" 8

GARY NUMAN

Random 2.3

Random

THE 29th (yup, 29th) dance remix of Gary Numan standards in the Random series. Precious fans will probably hate them but for us Numan philistines they're not all bad. Dave Angel grabs you by the mirrorballs and swirls you around a tech-funk "Warriors" dancefloor; the Liberator DJs pour acid all over "Are Friends Electric" while Steve Stoll offers a mid-tempo, minimal "Remember..." 7 (RDB)

Aphrodite: "If you're into this scene, these are good. Good techno. The side with the two mixes on it was best."

Micky: "I heard Gary's getting into a bit of this stuff. I was brought up on this music you know. I go round my Dad's and I've got Numan tracks which were only released in Japan, stuff that was only in America. I'm telling you, I was a big fan of him. Lou Reed. Psychedelic Furs, Japan... all of them. Visage were a bit more cheesy. If I was to mix him, he's got this track called 'Bombers Fly To Zero' and a version of 'On Broadway' that I'd really love to do. Dave Angel did a little rolling drum & bass thing a while ago. I heard Fabio playing it. I was shocked. I don't even hear any Gary Numan in here." 7

RED RAT

Tight Up Skirt/Wrigleys

Greensleeves

NO idea what he's mouthing about, of course, but even if you only buy one regga

* URBAN TAKEOVER SINGLE OF THE MONTH

GRAVEDIGGAZ

The Night The Earth Cried

Gee Street

CONTEMPLATIVE raps over sweeping, nervous orchestration is exactly the style that the Rza's side-project Gravediggaz excel at, and this is no exception. Even The Stereo MC's "Ultimatum" remix does wonders by repointing the doom towards the dancefloor with a beefy, twitchy groove which still leaves you with an urge to top yourself after the 15th or so listen. Frighteningly good. 7 (KB)

Aphrodite: "I have this lasting memory of being in the Virgin Megastore in New York just after the Wu-Tang album came out. They had those listening posts in the shop. And there was one guy listening to one record, the Wu-Tang album. He was this tramp in his 40s or 50s, and he stunk out the whole area around him. He had the headphones on and he was dancing like crazy to it. After about five minutes, the security came and chucked him out the shop. Funny! The Diamond J mix is good, good, good hip hop."

Micky: "RZA to me is serious and dark, the noises are all sinister. I like his stuff. There's one called, I think, 'Genius' which is unbelievable, one of the best hip hop tracks ever. The Diamond J mix on this is great." 9



single a year, you won't need much convincing that Red Rat is the one. Not only are his vocals like a skunked-to-mush Rude Kid, but the production that draws on rave-style backwards basslines and "Ghost Town" eeriness simply increases the hydro-glycerine factor by a hundred. Potentially explosive. Handle with extreme care. 8 (CB)

Aphrodite: "I prefer 'Wrigleys'."

Micky: "I've just got back from Jamaica and Sizzla's from the same place I went. Check this geeza's style. He's English. I really like 'Tight Up Skirt'. I really like his style. Any artist that can stick out like Red Rat... It's like a DJ. If you start copying someone else's mixes or style, you don't get any credit for it. Red Rat's got his own style. Nobody can say he's trying to jump someone's bandwagon. It's like his gran's talking to him or something! Backing track could be better on 'Wrigleys'." 8

OUTLANDER

The Vamp (Remixes)

R&S, Belgium

THE clever dicks at Belgium's R&S have anticipated this tune's staying power well. Originally a proto-hardcore/techno classic way back in 1991 and already remixed by Frank De Wolf and Kevin Saunderson last year, 'The Vamp' is back again with the rather unlikely help of Wildcat, The Dreem Team, The Freestylers, Apollo 440 and The Breakfast Club. Anyone else? 7 (RDB)

Aphrodite: "Neither the Breakfast Club nor Apollo 440 ones really appeal to me. The Freestylers' mix is the one for me. Wildcat's used the bass that Micky instigated, the dread bass."

Micky: "The original? One of the anthems. R&S were killing it back then, they cornered

the whole market. It's a bit bizarre getting the Dreem Team to mix it. They should have had like Carl Cox and Frankie Bones or people along those lines. These are totally different tracks. I like the Dreem Team mix as a track but as a remix of Outlander... Pfffft. Aston Harvey from The Freestylers used to write all the Rebel MC's material. And do raps. Very talented man. I love their mix as a tune, but it's also got fuck all to do with Outlander." 8

CHARLES DOCKINS FEATURING LAURENCE D'IOR

Contagious Love

Fatt Boy/Le Millenium

CHARLES DOCKINS FEATURING LYNETTE SMITH

Only You

Slip 'N' Slide

TWO new vocal offerings from the hotly tipped Mr Dockins. They're both pleasant enough for the lovely, cuddly Teletubby world that is the garage song. As "Only You" hits its chorus you do find your toes tapping, much as if you'd heard a particularly frisky number from Cliff on Radio Two.

"Contagious Love", meanwhile, is already popular with the more speedy garage fraternity, but it's the "It's Alright, I Feel It" vibe of the "4007 Live In The House Mix" that causes us to throw our caps up and shout hurrah. Not bad. 6 (Lynette Smith) 7 (Charles Dockins) (FT)

Aphrodite: "The Lynette Smith one totally reminds me of a track which came out in 1989. It's really gospelly. Nice. Gos-house we'll call it. These are both quite nice. I don't mind American vocal tunes. They're quite refreshing after an hour and a half of listening to instrumentals." 7 (both)

* URBAN TAKEOVER SINGLE OF THE MONTH

RONNIE RICHARDS



RONNIE RICHARDS

Missing You

Atlantic Jaxx

PAINTER, decorator and sometime Brixton reggae artist Richards happened to be sharing Basement Jaxx's studio when they stumbled across each other. Brushing themselves off, they realised they could make something of their combined styles and "Missing You" (released on two 12-inches) is the nine-times mixed result. Ranging from the mellow "Soul Mix" to the grinding "Bumpa Mix" to the digital dubby lover's rock of the original, this is another feather in the Jaxx label's bow. 8 (RDB)

Aphrodite: "The Acoustic Mix' reminds me of Jimmy Cliff. The original sounds pretty good to me, too. I wouldn't confess to being a know-all about reggae. I know the classics. I've got a few Jah Shaka albums..." The big Jamaican artists."

Micky: "Who's this? It's nice, I like this. It's kept the roots, definitely. He might live in south London, but he's Jamaican. Sounds like Sugar Minott. The original is excellent. The house mixes aren't up to much though. Stick to the reggae mixes. I do pick up some reggae, but I wouldn't go out especially to buy it. I do occasionally get lovers' rock albums though." 9

* MUZIK'S SINGLE'S OF THE MONTH

CORNERSHOP

Brimful Of Asha (Norman Cook Remix)

Mantra

FREAK POWER

No Way

Southern Fried

WILDCILD

Renegade Master (Remixes)

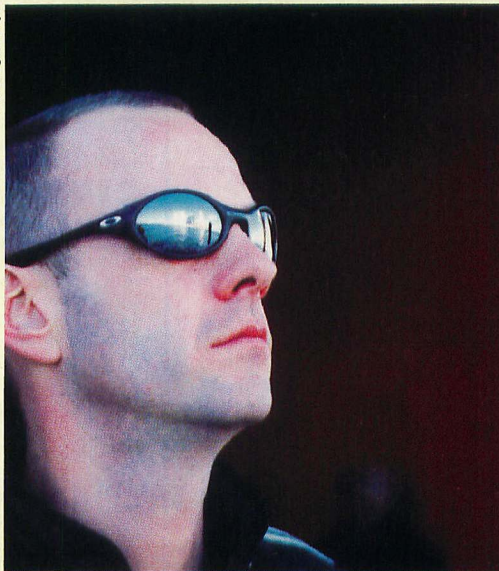
Hi-Life

THREE moments of sublime party mania, all linked by the deranged freestylin' production genius of Norman Cook. One of these days, all parties will rock to Cook tunes from start to finish, and if he keeps knocking them out at this rate, that day is nearly upon us. Firstly, he takes Cornershop's splendid ode to the joys of seven inches (of vinyl, that is) and mashes it up with his trademark candy-coloured big beat psychedelica while still allowing that resistance-is-futile chorus to come belting through. Then his Freak Power lot serve up what can only be described as The Archies-meet-Flowerd Up's "Weekender" at Big Beat Boutique and end up on Brighton Pier wearing Day-Glo pantaloons and mega smiles. Finally, his remix of Wildchild's perennial "Renegade Master" is probably already tearing its way up the charts. Suffice it to say that when the National Heritage Committee next look at British treasures worth hanging onto at any cost, may we suggest "Anything touched by the South Coast Fatboy" be top of the list. **10 (AU) (CB)**

Aphrodite: "Norman's a great fan of our music. He had 'Drop Top Caddy' as his favourite tune of last year. But I don't actually know his music, to be truthful. The Cornershop mix has got a bit of Banarama in there. I spotted some Beatles harmonies, there's a jungle bassline... I can see why it will be popular. But not my cup of tea. I prefer Environmental Science for this kind of music. The Freak Power single is cheesy pop hop. It's Benny Hill! Or the soundtrack to 'Austin Powers'. Play the B-side at 45 and it's happy hardcore. I'm not into it at all. Norman, sort your life out."

Micky: "To me Freak Power sounds like the soundtrack to 'Confessions Of A Window Cleaner' or something. Or 'On The

Pic: Douglas Lloyd



Buses'. I don't understand it. The other mix doesn't go anywhere."

Aphrodite: "The Wildchild single is a good package. Plenty variety and I like the original too."

Micky: "Kiss are busting the Fatboy Slim mix. Why did we mix it? We'd done the remix of 'Bad Boy' by Wildchild and after speaking to Hi-Life, I said I'd like to remix it. I don't like the Stretch 'n' Vern mixes." **6 (Cornershop) 4 (Freak Power) 7 (Wildchild)**

ROLLO GOES MYSTIC

Love, Love, Love

Cheeky

1995's epic house track gets a reissue with contemporary mixes from Faithless' Rollo and Bliss and a superb hard house reworking from The Experts (Steve Thomas), which is currently burning up the capital's mixed nighteries. Mr Pink, meanwhile, fuses fat basslines and rockin' geetar for a big-beaty number. But enough of the mystical. Any chance we'll be going camping again soon. Rollo? **8 (DF)**

Micky: "Faithless? That geezer looked like he was on some serious drugs in that video for 'I Can't Get No Sleep'. No bloody wonder he can't - is he coming off the pipe or something? This sounds alright to me. Sounds like it will be huge in Ibiza. A bit Euro-poppy for me." **6**

JAY-Z

Wishing On A Star

Northwestside

MAINSTREAM US rap, as Jay-Z proves, is like McDonalds food: it's bad for the health, but everyone occasionally indulges, especially when drunk. Here, Jay-Z nauseatingly retouches Rose Royce's superlative smoothie with original singer Gwen Dickie, with irritatingly sentimental Puff Daddy-style vocal interruptions. Sure to hit chart-wise, just as four Big Macs on a skinful will cause you to hoy, pavementwards. Bleurgh... **3 (KB)**

Aphrodite: "This is going to be massive. I'd like to hear a few original songs though. Everyone likes 'Wishing On A Star' but nobody's going to remember this tune for Jay-Z's lyrics."

Micky: "What annoys me about hip hop is they keep digging up old tunes and putting

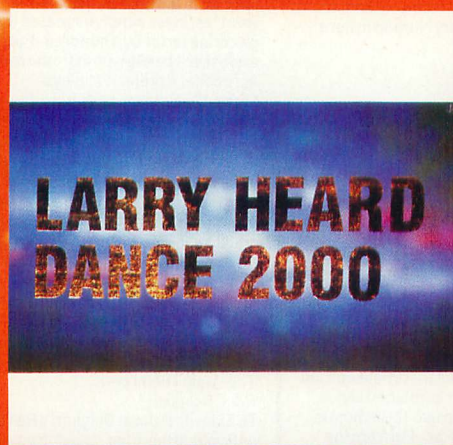
From the Dancefloor



Big Beat Elite Repeat

Lacerba

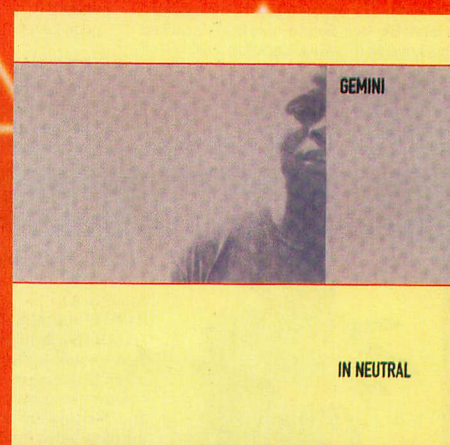
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rap lyrics in between the main song. It's nice here they've used the original vocalists. But hip hop generally is the healthiest it's ever been. Have a look at Puffy Combs' bank balance, that'll tell you! I love what he's done with 'Roxanne'. And what he's done for Faith Evans and Biggie. He's leading the way going back into the Eighties jazz-funk era. Everything he touches turns to gold. I like this." **8**

VIPER

The Twister
Hooj Choons
IT'S been on Media, Paradiso and Tetsuo; now Red Jerry's signed this Duran Duran-sampling tune to Hooj and enlisted DEA, Terry Francis and Fiocco to perform the remix honours. DEA's reworking is probably the spin of the bunch, though more traditional Hooj bods may opt for the Euro-centric "Fiocco Mix". The Original title, "Titty Twister" was apparently axed by Hooj Choon's Minister Of Political Correctness. Mmm. **7 (DF)**
Aphrodite: "Micky went through a New Romantic phase. There's a photo of him with make-up all over him... Ha ha! I like the main mix and Terry Francis' one. My main criticism is that it's a bit dated."
Micky: "The Terry Francis mix is the one for me. Ooohhh... A Duran Duran sample? Fuck that right off. It cheeses the mix right off. But do I love Terry's mix." **8 (for Terry Francis' mix)**

UNDERGROUND RESISTANCE

Soul Circuits EP
UR
HAS Mike really gone Mad? The poignantly titled "Turning Point" EP hints at a new direction for techno's stealth submarine

man, as raw guitar licks take the Underground Resistance sound into territories more akin to Underworld and The Prodigy. God, did we dare say that? Still, "Hi-Tech Funk" is vintage UR material, as the funky-electro grooves again prove why the Detroit man's one of the coolest motherfuckers around. **8 (BT)**
Aphrodite: "I like this a lot. 'Soul Circuits' and 'Hi-Tech Funk' are the ones, nice and funky. I like them a lot."
Micky: "I used to buy and play a lot of Underground Resistance. But they never used to be nearly funky as this. They used to be like 'bang, bang, bang'. Gone is the 4/4, eh? Yeah, I really like 'Soul Circuits'. It's motorway music, nice." **7**

DANNY J LEWIS

Wanna Spend The Night
Stronghouse
HAMMERED by Steve Jackson on London's Kiss FM. "Wanna Spend The Night" has been floating around for over a year now and is only just beginning to hit home. "H-Man's Groove Dub" is the mix to head straight for, as Danny Harrison and Julian Jonah (187 Lockdown/Nu Birth) add some pure musicality to one of the best vocal hooks currently hanging around in UK garage clubs. **8 (BT)**
Aphrodite: "I don't understand why the media seem to be so into something like speed garage that's been around for such a long time. [Listens] Heard it all before. There's nothing new in there. Sounds like you could have pulled it out of your record collection from three years ago."
Micky: "I've been hearing this a lot on Kiss lately. Speed garage? I like it, as long as they don't rip off other people's tracks. I'm not just talking about those Roger Ruff

guys. I like the speed garage Tuff Jam play and that doesn't seem to rip too many people's stuff off. But there are too many people out there taking big chunks out of people's tracks." **5**

Z FACTOR

Gotta Keep Pushin'
ffrr
THE tune of only the very naughtiest of Christmas office parties, it looks like Dave Lee has written one of the first hits of 1998. The track does little until a disco loop reveals itself, at which point anybody who has ever taken drugs on a dancefloor waves their arms in the air like they really bloody care. Saw Graeme Park drop this at Malibu Stacey recently, and the club went completely ballistic. Likewise with Jon Pleased Wimmin at Progress. Absolute bloody tune. **8 (BT)**
Aphrodite: "'It's on frrr? Give it a 3! What's the beef with frrr? Nah, we ain't got a beef with them... They're just messers. Back in the day, Dave Lee was excellent. Another one for the D-Team dancers."
Micky: "[Blows raspberries] The intro was interesting, but it just dropped right off after that for me. I'm not really a great lover of this cross-disco stuff. The 'Mertin Christ' mix is much more my style. I like my house music like this, pumping. I don't really like disco-ey sounds in it. I don't think it's a very good blend." **5**

MYSTICA

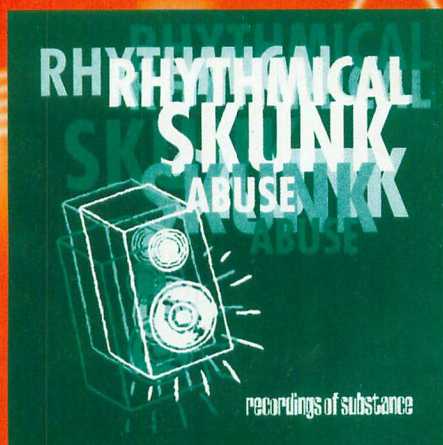
Ever Rest
Perfecto
PAUL Oakenfold's label licences a neo-psychedelic-ish trance from Israel, where the genre is more popular than Teletubbies. Princess Diana and The Spice Girls all

rolled into one. The boys behind "Ever Rest" are apparently inspired by the music of Russia, Morocco and Iraq and on their current form, these territories will be the extent of their export market. Mixes come from Brainbug and Tour De Force. **5 (DF)**
Aphrodite: "It's alright. I don't really check Perfecto stuff."
Micky: "No vibe for me personally. Not amazing. I did really like the first record on Perfecto, 'Gonzo'." **4**

DE'LACY

Hideaway (Remixes)
deConstruction
SO it looks like we're going to have every garage vocal classic of the last few years exhumed and remixed in a speed garage style, eh? Okay, a few might work, but one listen to the rubbing of sandpaper (187 Lockdown's ever-tuff ragga-style grooves) against the peach-soft skin of De'Lacy's awesome vocals and you're simply nostalgic for the original Deep Dish classic. And in pain. At least the 187 Lockdown alter-ego of Nu Birth have the sense to chop the vocals to buggery. **5 (CB)**
Aphrodite: "Too much of a Reese bassline on the 187 mix. Nah, at the end of the day, the Reese bassline is great. And I should know, seeing as I've used it often enough."
Micky: "I really like this, they've been caning the 187 Lockdown mix on Kiss FM. The original was pretty good, too. 187 Lockdown are getting loads and loads of work at the moment, and good luck to them. As long as everything doesn't start to sound too similar. The remix of Natural Born Chillers' 'Rock The Funky Beat' they did I thought was very poor, but then I thought their Byron Stingily one was very strong. Brilliant." **7**

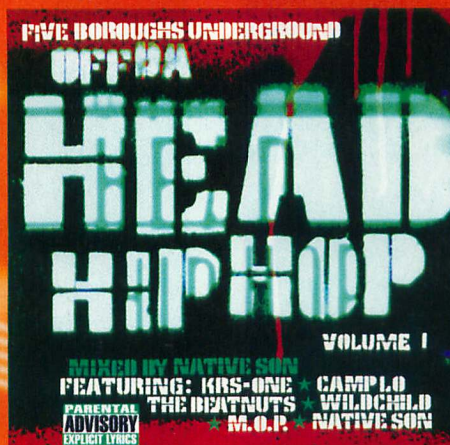
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Blue Planet

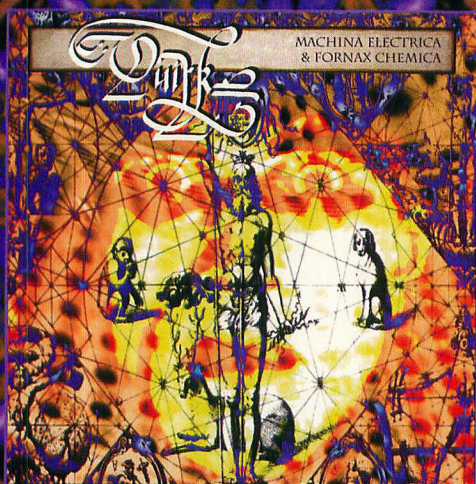
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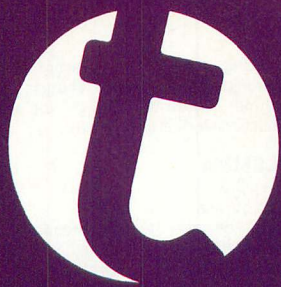
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TRAINSPOTTING



10 PAGES OF UNDERGROUND REVIEWS

VITAL RELEASE

GEORGET PRESENTS THE SHUTTER BUG

Real Deal/On My Mind
Quality Control

Edinburgh's George T drops a real monster for the fledgling Quality Control label. "Real Deal" takes a fat disco loop and fucks it up with a series of badass drum breaks and general floor-busting shenanigans, while "On My Mind" lets loose a Paperclip People-style hypno-groove of the highest quality. Killer. 10



SINGLES

JOSHUA

Lo-be EP

Solid Trax, USA

Joshua follows up his gorgeous 12-inch for Global Communications' Heard label with this varied three-tracker for Chi-town new-boys Solid Trax. "Put Your Mind At Ease" is the cut — a Nineties disco shuffle of the highest order. Rough. 9 (KM)

CHRIS GRAY/JAMIE READ

For Jazzmyn/What If

Fragmented

A taster twelve from the forthcoming "Fragmented Records Compilation Volume One" featuring two soul-busting Detroit-inspired house cuts. Chris Gray's "For Jazzmyn" just wins it for me, his cool chords and floating vibes leading the way. 9 (KM)

FRANKIE VALENTINE

The Junkie Blues

Insenje

Lewis and JP from Vinyl Junkies, Soho's finest record emporium, drop the first release on their new Insenje Recordings. Pure after-hours stuff with Luigi Manzo and Marzia Del Blondo helping Frankie out on keys and flute respectively. Lush. 7 (KM)

PHOTON INC

Everybody Freedom

Strictly Rhythm, USA

DJ Pierre flies out of r&b world with this booming Wild Pitch epic. Nothing new for him but he does it so damn well you just can't complain. "Generate Power" for 1997. 7 (KM)

HOUSE OF WHACKS

Ghetto Music/Overdrive

Luxury Service

Rob Mello follows up his Loose Baggage single with this electronic double-header under his House Of Whacks guise. "Ghetto Music" sounds like Mood II Swing messing around with DJ Sneak while "Overdrive" drops in with some deep chords, twisted breaks and lazy jazz bass. 8 (KM)

MATEO & MATOS

Deeper Dimensions (Part Two)

Nitegrooves, USA

The kings of the New York underground let fly another fat single

for Nitegrooves. And it's the track called "Nite Groove" that's the one for me. Disco beats, cool keys and a funky bassline make up the best thing from the Big Apple this month. 8 (KM)

KINGS OF TOMORROW

Set My Spirit Free/Czar

Groove On, USA

Sandy Riviera drops two contrasting cuts on New York's ever improving Groove On label. "Czar" is a crunching tech-house groove that I'd imagine the likes of Deep Dish caning the living daylight out of, while "Set My Spirit Free" recalls the Mysterious People vibe on Yoshitoshi. Deep. 8 (KM)

NICK JONES EXPERIENCE

Spiritual Jazz EP

Nitegrooves, USA

Nick Jones takes his amazing "Nick's Theme" from Nitegrooves recent "Abstract Jazz Lounge" album and works it into a single release. Both the "Spiritual Jazz Mix" and the "Sunday Ritual Mix" are perfect musical grooves that would rock the likes of "Body & Soul" but aren't likely to see peak-time play anywhere else. 7 (KM)

JUSTIN HARRIS

After Now

Monkey Fruit

Justin Harris (of Freaks fame) drops his latest single on the Monkey Fruit label. And if you've heard any of the Freaks gear, you'll know what to expect here. Disco mash-up with gorgeous musical touches. Cool. 7 (KM)

NATIVE SOUL FEATURING TREY WASHINGTON

New Day

Jus Trax

The Native Soul crew from the Westside get spiritual and go to church with a Blaze-meets-Nu-Brit groove. Deep black vocals ride a conga-driven riddim that sits perfectly under some Philly-style strings. Brother Beedle strips out the track and toughens things up without losing the spirituality on the Black Science lick. 9 (TF)

TEN CITY

My Piece Of Heaven

Ibadan

The original Morales collaboration was, without doubt, one of house music's very finest moments. Joe

Claussell's instrumental rub keeps the sublime melody adding that Body & Soul vibe with percussion and a feeling of bottomless soul. I'm not sure why a vocal mix isn't available. Legalities withstanding, we want one now. 9 (TF)

ABACUS

When I Fell In Love

Distance, US

Un-fucking-believable. While most house producers seem content on simply EQing old disco records, Abacus has been threatening to make a real classic like this for some time. Up there with "Tears", this superbly sung, understated slice of real house reaffirms exactly why you fell in love with this music in the first place. A bitch of a groove, a glorious vocal and a simply perfect production. 10 (TF)

DISCOCAINE

Dub Tropikana

Dolby SR

Leaving Claussell to all the headz, "Dub Tropikana" really will rock those Saturday night house kidz. Wham's "Club Tropicana" track done Sneak/Chicago-style with rough SP1200 beats, enough of the original to make you smile and a relentless vibe which is sure to make dancefloors nationwide scream. 8 (TF)

SUGARHILL GANG

Lover In You

Sugarhill Renewal

Out of Japan I believe (the remixers Little Big Bee and T Sunga Experience are Japanese) this is worth searching out. "Lover In You" is given an old time Frankies Knuckles vibe. Perfect wind

down or end of night stuff and when the vocals come in at the end it's singalong soul boytime. Tune. 8 (TF)

MOTON

untitled

Moton Records Inc.

Anyone who's into that disco re-editing vibe, will no doubt own all those in the Moton series. This, the fourth, contains a superb take of King Errikson's "Have A Nice Day" complete with the DJ-friendly looped start, plus three great looped DJ tools. . . Much more rewarding than any of this week's big things out there. Roots house. 8 (TF)

RALPHI ROSSARIO

Chicago's Most Wanted

Jus Trax

One of the original Windy City crew and still one of dance music's most underrated producers Ralphi Rossario steps up with his latest trax EP. The drum programming is as usual impeccable, with hard and funky grooves, twisted vocal samples, great stabby keys and an overall sleazy after hours druggy vibe. . . Solid shit. 8 (TF)

SNEAKER PIMPS

Spin Spin Sugar (Remixes)

Clean Up

Tuff Jam on the remix front of one of 1997's fave indie-house crossovers. . . Those house heads who deride the speed scene as 10 years too late should check this, with its crunching beats almost Tenaglia in vibe, deep yet catchy riffs and an overall New York vibe which will certainly hear this spun at Twilo/Tunnel as well as London's Twice As Nice. Wicked. 9 (TF)

LABEL STABLE

Clive Henry gives us a guided tour of the LOW PRESSINGS label he runs with Rocky

WHAT CAN PEOPLE EXPECT WHEN THEY PICK UP A LOW PRESSINGS RELEASE?

I don't like to get pigeon-holed, but I guess we're more on a deeper vibe. It's just about quality music in the end.



HOW DO YOU RATE THE CURRENT BRITISH HOUSE SCENE?

It's probably the healthiest it's ever been, there's lots of things happening. On the down side though, there's so much stuff out there. And

a lot of what I get sent and what I've bought isn't up to much.

WHAT MAKES LOW PRESSINGS DIFFERENT?

Dunno. The quality of the tunes?

FINALLY, WHAT CAN WE EXPECT FROM LOW PRESSINGS IN 1998?

More of the same. And some new additions too. This year there'll be releases by Delirium and Full Dimension. And a new New Century Soul cut. Hopefully things will just get bigger and better.

Delirium's "Power Groove"/"Gun Gun" is released this month. A limited edition 10-inch, "Dark Nites" by Dominic Moir is also out this month

HOUSE

REVIEWS BY KEVIN MCKAY AND TERRY FARLEY

JUNGLE



* VITAL RELEASE

DIGITAL

Lower Depths
Photek Productions

The unveiling of Photek's latest project and an emphatic return for Digital with "Lower Depths", a blistering lesson in pure minimal groove construction as earth-shattering dub bass writhes underneath explosive beats and cavernous percussion rolls, briefly interrupted by soaring string heaven. Turn to "Sub Zero" for a surreal funk monster. **10**

SINGLES

THE VAGRANT

Stealths
Fuze

Definitely a label to watch. The Vagrant jumps in for an apocalyptic droning bass onslaught on "Stealths", heightened by some nervous string licks for that maximum adrenaline rush. "The VIP" launches further into aggressive territory with its insistent synth bass hook, crashing fills and unearthly chimes. **8**

PESHAY/DJ DIE VERSUS
DJ SHADOW

What Does Your Soul Look Like?

Mo'Wax

Peshay takes on DJ Shadow and wins hands down, converting "What Does Your Soul Look Like?" into a hyped-out jazzual extravaganza of roaring brass licks, vocal stabs and crashing break eruptions. It's over to DJ Die to weave a mystical web of crafted beats and booming tones. **9**

DJ RAP

Presenting The DJ
Proper Talent

New Sony signing DJ Rap keeps up her own label with two slabs of effective dancefloor mayhem. Screaming MC lyrics, a multitude of shuffling breaks and some bending bass indulgences serves its purpose well. Flip over to "Mayday" for some similar styles. **7**

SHIMON & ANDY C

Terraform EP
Ram

The Ram New Year gift comes in the form of this awesome double pack. There's not enough room here to go into detail but there are some serious grooves present, done like no others can, in particular the furious tormented bassline mangling on the rework of "Mutation". Massive. **9**

A SIDES & RANDALL

ID4

Mac II

The legendary DJ Randall commits himself to vinyl with this supreme appearance for Doc Scott's imprint. From its sinister buzzing synth beginnings, through a thunderous percussion-laced distorted workout and delicate jazzual touches, "Bounce" is a real gem. Flip to "The End Part One" for some experimental nervous electronic manipulation. **9**

FREE4ORM

Space

Creative Wax

Excellent debut for Free4orm with the gloriously enchanting harmonic loops and pristine vocal touches of "Space" gliding above a solid phasing

rhythm track on its way to a celestial crescendo. Meanwhile "Babies" takes a more chilled jazzual approach, adding rambling piano licks to luscious lazy chords. **8**

SUB LOGICS

Logic
Audio Blueprint

This label is wasting no time, already up to its seventh release. This debut for Sub Logics continues the futuristic outlook with the spatial dramatics of "Logic", built around a tense technoid synth hook with plenty of eerie sci-fi atmospherics to match. Turn to "U-Know" for an off-beat vocal-tinged synthetic funk workout. **7**

KARMA

Static Travelling (Remixes)
Groove Attack

Groove Attack seems to be running away with things in Germany at the moment, this time employing the talents of Danny Breaks to reconstruct "Static Travelling" into a nasty, distorted tech-funk groove of unrelenting reverberation and pounding sub-tones. Precision Records' Ono Sendai steps in to deliver a charming spatial electronic rendition. **8**

SECRET METHODS VOLUME 1

Domain

Tech Itch

Tech Itch founder Mark Cairo goes it alone for this new series, headed by the pile-driving interchanging rhythms of "Domain", soaked in surreal atmospherics and subtle noise injections for a typically industrial groove. More razor-edged moody mechanical funk is to be found on "Raw Deal", centred around some grainy nitric contortions. **7**

SONAR CIRCLE

Deviant Concept

Reinforced

One of Reinforced's impressive new wave of artists, Sonar Circle push it to the extreme with the tortured wails of "Deviant Concept" fighting against a barrage of severed beats and deep tones. "Keep My Sanity" does exactly the opposite on the other side. I'm pleased to report, in another eclectic concoction of disjointed rhythms and twisted textures. **8**

WORLD'S END

Human Affairs

Under Fire

The Sussex label continue their hard-edged dancefloor antics on one of their finest releases as "Human Affairs" quirky dialogue and whining synths burst into a viciously funky blend of grinding tones and slickly layered beats. Flip to "General Lockdown" for a more aggressive rolling noise overload. **8**

FUNKYTECHNICIANS

Outer Reaches

Ascendant Grooves

It's that old Oxford duo providing the second release for Ascendant with a sparkling slice of melting melodics, speckled with technoid bleeps and mystical swirling pads. "Infinite Ways" is drifting tech-funk with a sharp harmonic interplay, detailed break construction and loping bassline. **7**

TEKNIQ

One Style

Formation

A long time has passed since this duo's last release "Riot" stormed the floors. "One Style" belatedly continues their dancefloor assault with this driving machine beats, brief rap attacks and sweeping bass grind. "911" dives into harder waters, dominated by some angry overdriven surges. **7**

BLUE

River Drive

Streetbeats

Second release on Streetbeats for Blue, who now co-runs the label with Donovan Smith. "River Drive" is a more relaxed mover, sparsely employing a burbling bass riff and rap snatches over a lazy stepping groove. The funky double bass and guitar licks of "Gravity Pulls" provide the standout cut. **7**

SHOGUN ASSASSINS

Shogun Assassins

Tearin' Vinyl

Krome and Time's label, which gave us many a major moment back in the heyday of "The Licence", returns with a fresh outlook from new boys Shogun Assassins. This self-titled header is a

menacing array of discordant electronics and persistent chugging rhythms. Check out "Switch" for a climactic distortion breakdown. **7**

DILEMMA

Spring Box

Genetic Stress

Matrix delivers two tremendous interpretations of "Spring Box", which appeared in its original downbeat form on Narcotix Inc. Emma FT's lyrics sweetly fly above the melancholic chords and intricate synth work on the "Vox Mix" but it's the raw dub that startles the senses, gradually erupting into a mesmeric string crescendo from its sparse electronics. **9**

PASCAL

Who Can Draw

True Playa'z

Recently concentrating on the harder side with its own Frontline label, Pascal heads back to True Playa'z with the mysterious bass rolling of "Who Can Draw", speckled with bizarre reversed reverberating vocal washes and acidic touches. "Favours" on the flip is a dynamic melodic groover. **7**

ALBUM

VARIOUS ARTISTS

Inside Out

Hardleaders

"Inside Out" features Hardleaders' new roster of artists. Some seriously abrasive noise works sit next to a bending bass stomper from Formula 7 and TDK but the highlights come from old hands Decoder with the rousing drive of "Turn" and the relentless chugging of Manifest's "420 AD". **7**

LABEL STABLE

Terry Wilson of Luton's FUNK 21 gives us the lowdown on his label

WHAT ARE YOUR AIMS?

To keep putting out beats. I don't care if they're 95bpm or 165. When people pick up a Funk 21 track I want them to appreciate that someone has spent hours trying to get a certain noise. I want to put out beats that people have to think about.

WHICH ARTISTS HAVE YOU RELEASED?

The first release was by Justice and The Lab Rats on one side and a collaboration between Justice and Miles Copeland on the flip. I've released music from Coventry's Organic Synthetic, who also work for Bangin' Tunes. Seeker is a lad from Tunbridge Wells who is going to do well. For "Dialogue" he worked with Ned Kelly from the Underwolves. Future Bound have recorded under the name Tunduska and the latest is by Tertius, aka Endemic Void teaming up with Professor Smalls.

WHAT ARE YOUR PLANS FOR THE YEAR?

To get a mix compilation out through Airbag in LA who distributed the "Icons" album and a compilation

from Mr C in the States, to be mixed by Muzik's Bedroom Bedlam's very own ETP. I've also got stuff coming from Neil Trix and I'm working on some well known producers who must remain undisclosed. If that comes off it'll be very interesting.

WHAT MAKES FUNK 21 DIFFERENT?

There are no rules to the music. The producers are the centre point, as they're the ones who are making it. You can't have a good label without good artists. I tell all the artists I don't give a toss about fashion. At least one person will like the music, which makes it worthwhile. I just want music with melody and compassion.

WHAT DID YOU DO BEFORE YOU STARTED THE LABEL?

I linked up with Earl Faulkner from UB40, their engineer Gerry Parchment and Patrick Tenyue in late 1990 as Earthquake productions putting on events around the Midlands. I was unofficial A&R man for their label, Rough Tone. I did put together a series of UB40 remixes from Grooverider, DJ Ron and Icons but Virgin never took it further, which shows their knowledge of music.

"Wolf" by Tertius & Professor Smalls is out this month on Funk 2



THE BECASTEIN AFFAIR

untitled
Loaded

Like nothing you've heard before, this really is little more than a collection of the tuffest filtered breakbeats, the most nagging churn of piano and a liberal sprinkling of space dust. It will lead the large herds into ecstatic oblivion and, as a stranger once said to me, "larger than your mother's underwear". 10

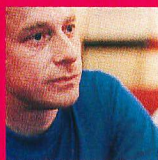


photo Anton Daniels

* VITAL RELEASE

FLOW

Eternal

3 Beat

Produced by The Tokyo Disco Boys and supported heavily by Paul "Pied Piper" Oakenfold, "Eternal" has been the cause of full scale pitch invasions at Cream and is destined to be one of this year's anthems. It's difficult to describe apart from it being a melodic piano-blessed atmospheric trancer to cater for all tastes. Take my word, it's the cat's pyjamas! 9

EXIS OF EARTH

Steps The Righteous Man

Low Sense

Full props to this steadily emerging label whose output of quality tunes has been more than adequate. "Steps Of The Righteous Man" features a vocal sample from good ol' Samuel L Jackson's preach-fest in "Pulp Fiction" and while it never treads any new ground, it still remains of a sunny disposition with a fat riff and a bass that's bangin'! 6

LIQUID LANGUAGE

Blue Savannah (Squeed)

Age One

A very impressive release from Rob Aker and Dino Lenny which should hopefully inspire others with its sheer class. A record which is indefinable in sound but would add light relief to any flagging set. Similar to early

System 7, with a definite "world" music influence and mellow washes of the Chicane variety gliding across ethnic percussion with effortless verve. Most blissful. 9

MAJOR NORTH

Annihilate

Lakota

Originating from Germany's trance capital Frankfurt and featuring the eponymous John Hurt vocal sample from Grace Jones' "Slave To The Rhythm", it now gets worked into a stripped down, drum-led electro-journey into some far flung dubby region courtesy of Hanover's reworking. Or you could go for the stunningly simple "Timo Mass" remix with some of the filthiest acid burbling, coating three awesomely effective and galactic breakdowns. 9

VIPER

The Twister

Hooj Choons, UK

Formerly called "Titty Twister" but changed due to the PC times we live in. This has a meticulously selected choice of remixes from the more traditional DEA mix of percussion and gated pads to the crisp rump-shaking Terry Francis tech-house flavour. But it's the original Belgian "Riocco" mix with the excellent Duran Duran "Save A Prayer" riff which truly does the business. 9

SINGLES

LIFE ON MARS

Life In Motion

Moonlite, Italy

The follow up from the highly successful first Life On Mars single is another Dino Lenny and Rob Aker production. This time they're opting for a slightly harder edge. Oscillating acid lines link together with the most melancholy of elements, especially their rather crafty use of the strings from Corporation Of One's "The Real Life". A definite track for all you wayward children! 9

TIPPLE

Summation EP

Limbo

It would be a very good idea to go and buy this heart-melting package of one

of the most promising production teams to have emerged last year, since it features remixes of all their releases on Limbo from the likes of the Dos Deviants, Hook's Transa and the superb Kobyashi as well as a dub of a new Tipple production called "Hope". 8

VINTAGE MILLENNIUM

Vintage EP

Teliga

This "Vintage EP" is already a couple of months old, but it's most definitely worth hunting around for if you don't already have a copy in your possession, since it is an essential purchase of three absolutely "having it" trancers produced with absolutely amazing warmth. It's out there, find it, buy it, play it, play it, play it again, play it several more times, and then keep playing it! 8

* VITAL RELEASE

X-CABS

Infectious

Hook

Taken from Hook's recent second collection,

this cut looks like being the Aberdeen imprint's largest twelve to date. Already a major hit on acetate, and quite astonishingly produced, expect to catch this groovy Euro builder just about everywhere. A hands-down winner. 10



ALBUMS

VARIOUS ARTISTS

Live At Sensor 1

DJ Beat

Switzerland's pre-eminent trancerie releases its debut compilation, and boasts the best in Euro trance while strangely labelling it "psychedelic". It's an enjoyable romp with Commander Tom, DJ Randy and Mindscape. If Noom, Suck Me Plasma, Jerk and Tetsuo are your cup of tea, this one's worth a splash of your cash. 8

BLACK HOLE

Time Stops Here

Magick Eye

One of the darkest, most psychedelic albums ever to grace this page. If you

liked "Carpenter", which featured on the "Visitation 2" compilation and their re-working of Astralasia's "Seven Pointed Star", Black Hole are the trance wizards for you. Their first single from the album, "Two Million Pylons" is out just about now. Be very, very careful. 8

SHAMANIC TRIBES ON ACID

Acid Apocalypse

Kinetix

A take-no-prisoners, mind-buggering shamanic warp-out, 303 spectacular that's, ahem, definitely more for the dancefloor than the coffee table. Freak-out titles like "Acid Medusa", "Exploding Psychedelic Rainbow", "Mad Hatter's Acid Tea Party" and "Fulfill Your Destiny" say it all. Acid Apocalypse now, anyone? 9

SINGLES

OUTPOST

Solid

Deluxe, Germany

Commander Tom's personal imprint issues a deep Euro work-out reminiscent of the best of Eye-Q, while cleverly updating the genre through subtle rhythmic mutations. The flip track goes much deeper still with extraordinarily skipping percussion. A label to check, if you haven't already. 8

MARK SINCLAIR & CHOCI

Out There

Choci's Chewns

Takes you exactly where it says on the packet, much as you would expect from the prolific Soho trancehead and his able co-pilot on this particular lost-it mission. Heavy kicks, ridiculous energy and an appetite for bosh 'n' go after how many years of knob-twiddling? No wonder they're calling Choci the Peter Pan of trance. 8

VERTIGE DE MENIERE

Desequibre

Pull The Strings, Germany

First outing for Vertige on the Strings sees a three-tracker which cuts across the boundaries of funky acid techno through to tech-house grooves. Title track "Desequibre", with its funkied-out acid laid over chugging percussion and rolling b-line hooks, is probably the pick of the bunch. Startingly good. 8

QUIRK

Dance With The Devil

Matsuri

Quirk are Return To The Source's Mark Allen and Tim Healey, who have psychedelically fused to serve up a late night groover which blends Russian folk music, Eighties go-go and jazz percussion. As if that's not enough, "Ping", a virtual pinball machine of far-out effects, backs up the package. Strictly for the headstrong, as they used to say back in 1988. 8

YLEM

Distorted Reality

Tonkin'

Bouncing basslines and minimal percussion meet as euphoric keys build to a fat, analogue breakdown. Think synth guitars and anthemic nu-NRG. Flip "Lose It" offers more of the same, though the squelching electro chaos at the end will probably make this the preferred spin. Tough. 9

EMPIRION

See Yourself

XL

Dark, hard industrial techno which manages to please through a haze of unease. Nitzer Ebb, Nine Inch Nails and Ministry are the influences. Hard, driven beats, rumbling bass and sci-fi pitch tweaks are the sounds of this mechanical killer-driller. A sonic assault not to be taken lightly. 7

STATE OF THE ARTIST

Getting deep down with Return To The Source's Mark Allen, aka QUIRK

YOU'D have thought that one of the people responsible for the global success of "psychedelic (formerly known as Goa) trance" would be seen as a guru. Think again! "Mark Allen has killed Goa! His club, Return To The Source, has sold out!" went the refrain. Being caught between the commercial success of a burgeoning scene and the underground purists is about as comfy as a full body cavity search by the school dinner lady after you've missed her Chicken Supreme.

Mark was living the schizophrenic life of solicitor and party promoter while throwing the Pagan parties, but by 1993 the lure of trance and travel won out. He became Mr Goa, taking Return To The Source across the globe, and recording as one fifth of Mindfield. Over the past few months the

scene has begun to evolve rapidly from

the glut of designer Goa. So where's Mark? Teamed up with engineer Tim Healey and pushing the boundaries of psychedelic trance under the alias of Quirk. That's where.

He admits that he has made the dancefloor of RTTS scratch its head with his favourite creation "Church Of Sinister Footwork". But all becomes clear, however, when you realise that Mark and Tim, as Quirk, have "a secret mission to make people move in a different way."

Maybe the critics of old should say, "Mark Allen's keeping trance alive."

Quirk's album 'Machina Electric and Fornax Chemicals' is out this month on Matsuri



PROGRESSIVE HOUSE

REVIEWS BY NICK HANSON

TRANCE

REVIEWS BY DAVE FOWLER



**Q-TIPTASH & MOS DEF**Body Rock
Rawkus

What can you say? Tip, Tash from Tha Alkaholiks and the mighty Mos Def all combined on a beat by Sean J Period. It's a suitably jazzed up, hip-to-the-hop little number, where what matters is laying down lyric on top of lyric. As such it's the perfect way to launch Rawkus' forthcoming "Lyricist's Lounge" album. **9**

*** VITAL RELEASE****SINGLES****PAID & LIVE**All MyTime
One World/Too Hot

Nod your head, shake your butt, Lauryn Hill is on the cut. Slick, souly pop tune taken a little higher by Ms Hill's verse (rather than her rent-a-chorus). The bass sounds off, but it's pretty good of its type. **6**

FUNKY DL & DJ STIXXThe Record Shop EP
Washington Classics

DL returns, a MOBO award to the good, still developing his clean, jazz-based production and a nicely pitched, poised flow. Four tracks deep (plus two instrumentals) it's DL's most satisfying material to date. Check. **8**

R.A. THE RUGGED MANTill My Heart Stops/Flip Side
Rawkus

Rawkus take the hardcore 'n' nasty route on this latest release. R.A.'s got a rep for full-on foul-mouthed and he certainly gets in a high fuck-count on this slice of piano-looping bravado. **7**

NUMSKULLZSigns Of The End
Hombre

The Bristol/Exeter group come out with a solidly-put together, funky, string-laden and well rapped single that should get them some of the attention they deserve. But they've got some great ideas too, particularly musically. So tight it throttles you. Pure class. **8**

SCHOOLY D & THE BLACKOUT

The Player

Mother

Taken from the forthcoming Abel Ferrara movie, "Blackout", this is Schooly's comeback and confirms what anyone who saw him at the Essential Festival last summer already knew. This is not the Schooly of 10 years ago. A session musician jam with Schooly chattering away up top. **5**

KINETIC EFFECTMan Bites Dog
Insane

Insane Macbeth lays down stringy, spacious, abstract funk tracks for the rhymes of Kinetic. An interesting style here – owing something to late-Eighties British hardcore, but slowed and quietened down, the voice keeps coming and coming. **7**

ROOTS MANUVA/MC SKEMEFever/Herbman Hustlin'
Wayward

First single from a new London label puts one side of the highly-rated Roots Manuva up against one side of Skeme. They both work, Mr Manuva giving it his unique, cryptic and slyly humorous flow, while Skeme fills the flip with tales of his former life as a door-to-door oregano salesman. Cough. **8**

I.G. OFF & HAZADOUSStreet Serenade
Beyond Real, USA

A truly fucked up selection of samples slapped together in what seems like a deliberate attempt to mess with your brains is what makes this tune stand out. Rhyme-wise, there's nice voices and some good ideas, but it's the music that grabs. **8**

BEATS IN PROGRESSGive Me A Break
Beats In Progress

A nationwide band of producers and MCs get together to put their records out. First up is Tuff Kut, who turns out two hard-beaten, vibes 'n' bells tunes with, unsurprisingly, some tuff kuts. TMO, the rhymers on "Give Me A Break", also adds some intelligence and skill. Very *verité*. **8**

RED FOO & DRE KROONThe Freshest
Bubonic, USA

"I'm just a poet/I ain't a superstar/In a car/Drinking Moet". Yet another nice little underground tune with Foo and Kroon rolling out a mellow flow over a good beat and the best scratch-chorus of the month. **8**

PELDINGThe Skunk EP
Jazz Fudge

Live hip hop electric piano-ery from one third of producers The Prunes and his mates. What you get is a Danish funk thang that works well enough without ever setting the world on fire. Bacon butties all round. **6**

DA GREAT DEITY DAHTo Take Hip Hop Back
Royal Alchemist, USA

Three track maxi-single from the ever-improving Deity. Two perfectly contrasted voices – Dah deep and chocolatey, guest Quiet Storm higher and digging into the beat rather than riding – do their thing over some sharp, melancholy tunes. **8**

GRAVEDIGGAZThe Night The Earth Cried
Gee Street/V2

No one rates Grym Reap or Frukwon higher, but just listen to Rza's verse on this – one of the most moving, intelligent treatises on slavery you're going to come across. It's a bloody cracker, even if the remixes struggle to equal the impact of the original. **9**

ASYLUML.O.V.E. EP
Gran Kru

Never a crew to shy away from working with less than obvious producers, Asylum have hooked up with Mick Harris, formerly of Napalm Death. Lyrically, it's as fucked up and sharp as you'd expect from the Gemini Twins. Musically it's even more fucked up – backward slurps, strange time signatures, roars, burps, farts and all that shit. Nasty. **9**

SELF SCIENTIFICRun The Depth
S.O.L.A.R, USA

Uncharacteristic, dark and dangerous product from out of LA. The standout track is "Degrees" with Lord Nahl, which manages to sound genuinely different – off-centre cuts slathered across depressed electric piano and a crooning woman stuck in a bubble machine. Harsh. **8**

ALBUMS**X-ECUTIONERS**X-pressions
Ashphodel, USA

Forced to change their name by the no-brains at Marvel Comics, the X Men (Rob Swift, Roc Raida, Mr Sinista and Total Eclipse) have nevertheless produced an album of superhuman proportions, establishing themselves once again as a DJ collective with musical talent. **9**

SACRED HOOPRetired
Miasmatic, USA

The Bay Area sickos return with a nine tracker of densely layered, dub knowing drunken music and lyrical stinkiness. Add the Space Travelers guesting on "Burgundy" and giving a little extra at the end and you've got a package of unique texture and aroma. Very rich. **7**

TRIPLEMIND3 Steps Ahead
3XM, USA

Live hip hop group action from Massachusetts. Triplemind combine what sounds like electric Miles Davis with organic breaks. And as such, they have a darker sound than most of the post-Roots keys/bass/kicks combos that have sprung up. That suits B-Dast's rhyme style to a tee and means that the whole thing holds together very well indeed. **7**

ULTRAMAGNETIC MCSThe B-Sides Companion
Roadrunner

Rumour has it that Ultra are back together again, searching for a label and set to rock the universe once more. In the meantime, revel in this selection of classic remixes, b-sides and some brand new mixes. It's Ultramag so it goes without saying that it's don and don't to the breakathon, y'all. **9**

ALBUMS

DJVADIM – "USSR

RE: "Construction" (Ninja Tune)

GRANDMASTER FLASH & THE

FURIOUS FIVE – "The Greatest

Mixes" (Deepbeats)

MASE – "Harlem World" (Arista)

MC LYTE – "Badder Than B-For –

The Remix Album" (eastwest)

QUEEN PEN – "My Melody"

(Universal)

STATE OF THE ARTIST

Checking in with ex-Jungle Brothers hip hop nut **SENSATIONAL**

HIP HOP has covered some weird, wired, wild and crazy sounds over the 25-30 years of its existence. For every pop record there's been some bugged-out kid in a basement studio somewhere chuckling skunkily over his latest assault on sonic boundaries. You think you've heard it all by now. Time to think again.

Sensational used to be called Torture. He hung out with the Jungle Brothers in the early-Nineties. He was a member of the group when they recorded "J Beez Wit Da Remedy", an album described as either seminal or shite, but certainly one of the most ambitious attempts in a long time to push back the boundaries of hip hop. And now he's got his own record out, "Loaded With Power", and it's *even* more fucked up. The man responsible is standing in Brooklyn, shouting and laughing over his answers.

"Hip hop is like a way of communicating among people that's on a mental level which is out there. We be communicating with each other out there. And once you get that awareness you be like the dance floor... alligator. That's me".

That tells you more about Sensational than you might think.



about the strange humour of his thought processes, the skewed angle of coming at things. His nineteen track album is based around dopey drum box beats, obscure musical touches and his echoing voice. In a way it's as much dub as hip hop. Whatever else it is, it's definitely original. And that's important.

"You gotta be smoked out and charged up ready to party to get with me. Off on that wavelength. That's why I can't be taking nothing from nobody saying they don't like my shit when I know it's banging, off the hook. Come on in on this wavelength and we gon' party. We'll do some domination".

"Loaded With Power" is out on Wordsound now

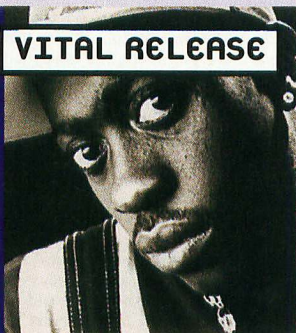
REGGAE

BEENIE MAN

Who Am I
Greensleeves

A tune that has been knocking around on pre for months and is a firm sound system favourite sees Beenie fiercely proclaiming: "Who am I—the girls dem sugar" in front of a fretting riddim and some astute background industrial studio anarchy. Beenie Man is on top form again riding the riddim with ease, immaculate timing and the crispest delivery in ragga. **10**

* VITAL RELEASE



SINGLES

MERCILESS

Press The Gal Them Button
Greensleeves

What happened to the vibrant young DJ that took the ragga world by storm with hits like "Mavis" and "Gizada"? And what of his sophomore album? This gal tune loosely based on the Millie Small "My Boy Lollipop" rhythm is another uninspired effort from Merciless and reflects the lack of direction in his career. **5**

GHOST

Bodyguard
Monster Shock, Jamaica
Ghost, the young DJ who sounds like a cross between Shirley Temple and

Larry The Lamb, covering Paul Simon's "You Can Call Me Al" may appear scary at first, but the results are not half as offensive as it may initially seem. It has a gritty hard-core edge that keeps the vibes real. **6**

MAD COBRA

Pet & Pamper

Greensleeves
Mad Cobra refuses to waste away. He continues to stay visible, voicing numerous tunes for different studios, although none match his early Nineties material. This time Cobra exhibits a more relaxed style to accompany 2 Hard's brooding "Playground" riddim. It certainly won't take him to the top again, but a this is a very good effort nonetheless. **7**

NEVILLE MORRISON

I'm Still Waiting
Fashion

It's been a few months since the last Morrison-Fashion combo, but this new 12-inch is well worth the wait. "I'm Still Waiting"—a cover of the Wailers classic—provides a vibrant melody without sounding too abrasive, yet maintains a tender, sensual feel perfect for a blues to accompany Morrison's supple vocals. A sure fire number one hit. **8**

ALBUMS

WINGLESS ANGELS

Wingless Angels

Island Jamaica

Produced by Rolling Stones' guitarist Keith Richards, Wingless Angels create the most natural sounds of a Rastafarian grounation on record. No beats, synthesised sounds or basslines are employed. The pure Rastafarian roots chanting, Binghi drumming and atmospheric subtleties combine here for a complete meditative effect. **8**

HAJI MIKE

Aphrodite's Dream

HMP/Orpheus Musical Imports Ltd,
Cyprus

If Haji Mike is Aphrodite's dream, then he must be the reincarnation of Hephaestus. This is a very basic and unimaginative riddim track to accompany Haji Mike's buried monotonous tones. Humorous in points, it does little to hold your interest. **3**

LEE "SCRATCH" PERRY

Upsetter In Dub
Heartbeat

Originally released in May, "Upsetter In Dub" features a selection of b-sides and unreleased material from Perry's Black Ark days. This is a real hardcore dub adventure overseen by that inimitable hint of Perry's artistic lunacy. You can't call yourself a true dub anorak without it. **9**

VARIOUS ARTISTS

Greensleeves Reggae Sampler 16
Greensleeves

If there is one thing that is guaranteed in the reggae industry, it's that the "Greensleeves Sampler" will be Number One. Always providing the consummate overview of the industry, this latest entry includes genuine hits such as "Dwayne" and "Black Woman & Child". **8**

TANYA STEPHENS

Too Hype

VP, USA

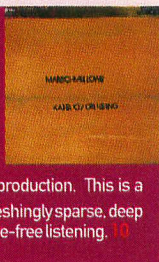
"Too Hype" further certifies Stephens' position as ragga's leading female protagonist. Accommodating a bevy of hardcore ragga and cultural riddims, Stephens delivers her verses with unwavering lyrical precision. Although tracks such as "Yu Nuh Ready Fi Dis Yet" and "Goggle" make the starting 11, the glaring omission of "Big Ninja Bike" and "Handle The Ride" prevents me from calling this a classic. Nevertheless, this remains a necessity for every regga fan. **9**

* VITAL RELEASE

MARSHMELLOWS

Katsuo/Cruising
Infracore, Germany

The Germans are experts at taking concepts and refining and that's exactly what Marshmallows have done with this great production. This is a package which boasts beautifully crafted breaks along with refreshingly sparse, deep sounds, which should mature with age and provide much trouble-free listening. **10**



SINGLES

CORNERSHOP

Brimful Of Asha (Fatboy Slim Remix)
Wijja

Keeping the instrumentation and full vocals of the great original version, Norman Cook tweaks, twists and corrupts the Cornershop boys using loony toon guitar solos, spine-tingling build-ups and typical Norm trickery, working it all back to the catchy hook, "everybody needs a bosom for a pillow". Or is "Pilau"? A 38DD of a remix. **9**

SOLID GROUND

Relegation Dogfight EP
Hard Hands

Just when you're craving darker, bass-friendly, floor-quaking breakbeats just like those on the first Solid Ground EP, their new one arrives. It's all fly jazzy beats, but somewhat disappointingly, they seem to have been taking heavily on some hydro green of late, making the vibe more skin up than jump up. Guess they're just totally eclectic, crazy guys. Hey! **7**

CIRCUIT BREAKER

Prime Cuts EP

Spike

Five cuts of various funky flavours that aren't shy of punching some hefty

samples from some shameless places. The cream is "Thieves At Work", a kleptomaniac, sampladelic cocktail of all things funky with some nicely mashed-up twisted beats and driving undertones aimed directly at putting some fun in the mix. **8**

KELLY REVERB

Come Out Steppin'

Southside Reverb

Fat 'n' fresh stuff from Texas by the breaks master DJ best known for his productions as Southside Reverb on ESP-Sun. This is one of his best works to date. Ultrafunky analogue action is wrapped around dope hip hop samples and chunky progressive programmed beats. Now it's been road-tested, it's the A-side. "Come Out Steppin'" that really cuts it on the floor. **9**

CIRRUS

Drop The Break

Moonshine

The original's an unimpressive acid-guitar thing surrounded by a host of remixes. New York breakbeat guru Omar Santana gets his rave synths out for his typical hard hop workout. D Still! D dons a house beat and some rough sub-bass for a "raggage" style chugger, while Wall Of Sound's Mark Jones' version saves the day with some timeless supafunky fly dancefloor wizardry. **5**

COOLER

Teknog

Polydor

A double-pack four-tracker featuring ex-EMF singer James, though two of the tracks were touted around earlier this year under the guise of "Cola". The full release has a name change and two extra tracks. The sound is West Coast psychedelic breaks, ranging from lush instrumentals to sample-laden headfuck. Worth checking. **7**

ENVIROMENTAL SCIENCE

The Day The Zak Stood Still Part II

Fused And Bruised

Making their FAB debut after previous excursions on Skint, this isn't as noisy

as the Scientists' previous efforts and all the better for it. The tougher breaks, bass and squelchings will no doubt rock the discotheque, but why, oh why have they used the "Apache" break? I think we might have heard that one before boys. **7**

MORE TEA VICAR DJS

EP 1

More Tea Vicar

The dodgily-named DJs collaborate for a four-track EP. Two tracks use clichéd samples and (snore, snore) loads of acid lines high in the mix. However, the other two play on good use of beats, quirky samples and raw gritty synths. Great as a DJ tool. **7**

NEEDS MUST

10 things breakbeat gunvor RENNIE PILGREM couldn't live without

THE PIANO

I'll never forget my first keyboard being delivered by a farmer on a tractor for seven quid. It started my love affair with the keyboard.

MY DAD'S JAZZ COLLECTION

I grew up listening to the cream of black jazz—Canonball Adderley, Miles Davis and Charlie Parker taught me improvisation.

MY SAXAPHONE

The day DJ Ellis Dee played me hardcore saw my sax laid to rest. One day I'll pick it up again.

THE SUN

Being in the sun is like a drug—everything becomes less important.

WATER

Hand in hand with the sun, and preferably the sea. Boats, swimming, and surf!



MY SONY DIGITAL CAMERA

This equipment will do for film what the sampler did for music.

THE SAMPLER

It's an obvious choice but the bottom line is everyone in dance music owes it a huge debt.

THE 303

It's over-expensive, over-used and over-exposed but it has probably got more people out of their box than any other instrument.

JAS

I've recently made a good woman of her and behind every successful man there's another man with short hair and a moustache.

JACK

He's just over two years old and yesterday he took time out from dancing to his mini-sampler to plug in a huge pair of headphones, nod his head in a hip-hop style while doing a Tony De Vit. Do not try this at home.

Rennie Pilgrem's 'Nu Skool Breaks' is out now on Kickin'

BREAK BEAT





* VITAL RELEASE

VANESSA SIMON

Soothe Me To My Soul

Congo Music

Pulled from her classy album "Definitive Source", this is a haunting ballad, stripped down, yet full of attractiveness. Her vocals cut right through to the bone and show the lady at home with the love song as much as her funk 'n' jazz output. She really is a force to be reckoned with and hopefully in 1998 the Gods will be kind and elevate her to the status she deserves. Faultless. **10**



SINGLES

JOE

Good Girls

Jive

The ultimate question is asked by Joe ("Why are all the good girls taken every time?"). As with most of his output, the accent is firmly on the downtempo groove with a vocal which apparently makes every fair maiden swoon. A surefire national hit, no problem, but that still doesn't give us the answer. Or does it? **9**

702

No Doubt

Motown

Another swing thing. Oh, sorry, "contemporary r&b" as our American cousins put it, but I'm afraid it's just another one of those black pop songs. The formulated system shows up as soon as the bass kicks in. Head nodding it might be, but soul it ain't. **3**

JHELISA

Hey Jude

Blue Note/Japan

Put together by the Bo Belden Project, featuring the mighty Greg Osby on sax and reconstructed by our own Amalgamation Of Soundz, this truly is an unbelievable vocal tribute to its author, Paul McCartney. It's absolutely mesmerising from start to finish. Search and find. It will be worth it, believe me. **9**

BOYZ II MEN

A Song For Mama

Motown

These guys know the score. Their records might be pure pop but they still retain their soulful black roots. It's a simple production, made exactly for the charts, where it will instantly go, an inoffensive love song aimed at the ladies, without whom we wouldn't exist. Be honest. Would we? Gushing, yet sweet 'n' soulful. **8**

BETH ORTON FEATURING TERRY CALLIER

Dolphins

Heavenly

We've been waiting for this for yonks, ever since this pair aired their superb rendering of Fred Neil's immaculate soul/folk classic at the Jazz Cafe, London in early 1997. It truly is a crowd stopper without being too over the top. Two voices in perfect harmony that reach the spot. Unmissable. **9**

EAST WEST CONNECTION

East West

Chilli Funk

Another slice of UK production talent due for bigger things. For the follow-up to the superb "More I Get..." the boys

have really pulled out the stops. Live flute and sax played wildly over a percussive workout with three mixes to keep your feet flying on the floor. Nu jazz dance, definitely, and a cut that causes major dancefloor madness. **9**

ALBUMS

CHICO DEBARGE

Long Time No See

Universal

Yes, it's been a long time. Chico was incarcerated for eight years for setting up a drug deal, released two years ago and went straight into the studio to produce this early contender for soul album of the year. This magnificent yet humble statement of love, life and feeling low is pure, to the point and so easy to understand. It is life, and as we know it! **9**

JEFFREE

Call It Love

Creative Outlet International

The Chicago man turned the soul room upside down at November's Southport Dance Weekender. Yes, Jeff Perry (or Jeffree to his friends and fans) blew in from the Windy City and showed the young scholars how soul should be sung - sweet and lovin' one minute, yet funky and deep the next. Equally as good as anything r&b can sling at us. This is the real thing. **9**

NANCEY JACKSON

Free (Yes I'm Free)

Harmony

This lady possesses bucket loads of talent. For starters she's the new rising diva of the gospel circuit, her vocals will smash a glass at 50 paces, and she also preaches a mean sermon for the believers in the house. The title cut is one of the fastest-selling grooves - as we speak - and the rest of this vocal testament must not be ignored. **9**

PHILIP BAILEY

Life And Love

Avex, Japan

Former Earth, Wind & Fire lead vocalist comes out of the wilderness with 14 new cuts which would normally blow your head off. I mean, this is the guy who gave the world tight harmonies with enough emotion to drown in. This bunch of songs don't quite make the top of the tree, but it's great to have him back and it's a great reintroduction for one of soul's unsung heroes. **8**

VARIOUS ARTISTS

Soul Of Spring

Kent

JIMMY LEWIS

Still Wanna Be Black

Kent

The purist, almost trainspotter attitude of Kent is clearly upfront but they make

it appealing to the layman on the street who knows nothing about the history of the music we call soul. These two albums are gems. The first is a potted story of Seventies underground black label Spring and its partner in song, Event. Then Jimmy Lewis - who is extremely collectable - cries out to be heard. **9** (both)

ERYKAH BADU

Live

Kedar/Universal

Not content with producing the top album of the last decade, the lady then decides that having a child would be the next best thing to do. Must be something to do with all that love 'n' happiness in the songs she sings so elegantly. It's so hard to find faults when you've got perfection staring you in the face. Deep, and then some... **9**

VARIOUS ARTISTS

Freedom Time

Counterpoint

A veritable collection of pure jazz and soul delicately put together by Russ Dewbury of Brighton's Jazz Rooms fame. This is for everybody who can't quite get their heads around the world of jazz dance. The soul of Linda Tillery's "Freedom Time" shines through with the Latinesque rhythms of Clare Fisher and the moody blues of Dave and Vicky Hamilton. Listen and you'll be converted. **8**

VARIOUS ARTISTS

Warp Factor 1

King Kladze/Timewarp

This double-header hits us between the ears with a fine collective of modern beats 'n' pieces, from the funky "Soul Quality Quartet" to the ruff 'n' rare "OOTOP". The bottom line here

is jazz but all the cuts are stripped to the bone and all could well be singles. Buried treasure indeed. **9**

VARIOUS ARTISTS

KeB Darge's Legendary Deep Funk Volume II

BBE

Mr Darge is very, very special. Not only does he possess one of the UK's finest Northern Soul collections, he has decided to be King Of The Funk, the Don of the rarest of the rare. Each of the peaches displayed here would set you back a mortgage or two, but they stand the test and they ooze real quality. And that's the difference. Deep funk indeed! **9**

SEAN OLIVER

Solitaire

Boomtang

Toronto's top black label always comes through with "unknown" talent and Sean Oliver is no exception to their pedigree. His vocals cut you up and his songs make sense of living in the Nineties, which is something most r&b albums have lost the meaning of. Sean knows the highs and more importantly the lows. Modern blues? No, but closer to the street than most. **8**

VARIOUS ARTISTS

The Smoocher Is Back

Big Cheese

Those crazy cats from France return to soothe your soul and love the one you're with. A dozen tunes that certainly hit the spot on the slow and low side of the tracks and are worth their weight in gold just for Margie Joseph's long-forgotten version of Al Green's "Let's Stay Together" and Norman Connors two step diamond "Sing A Love Song". **9**

IN THE BAG

DJ SWING from the Boogie Bunch roots around his plastic bag for his hottunes

"JUST A Memory" by 7 Miles is doing it right now. It's got one of my favourite lyricists, Kenny Green from Intro, on the cut. It's fresh r&b which leans more towards the vocals with a mid-tempo groove and a heavy hook. It was produced by Stevie J from Puff Daddy's Bad Boy camp. 'High Grade' by Round Head is another one that's kicking it. It's a ragga tune that's unique because of his flow. He's half-chalking and half rapping. It features a sample from one of Warren G's joints where he talks about weed and sits on top of the rhythm Jermaine Dupri used on the 'So So Def Remix' of Dru Hill's 'In My Bed'. It's a big tune on the ragga scene right now and when it's played at an r&b jam, it gives the atmosphere some edge. I've done a remix of Blackstreet's 'Call Me' which features Jay Z. Everyone from Matt White (Kiss FM), Mistri to Femi and the Rotation guys



Photo: Kai Sojer

want it. It's still on dub plate at the moment, so I'm keeping it in my possession. Matter of fact, I've lent it out to two pirate stations and Steve Wren (Choice FM, London) and I stay with them when they play it! 'Everyday' by MQ3 is another bubbler. No matter where I've played it, it gets a reception. Only the specialist DJs have it at the moment, so it's working the crowd on the strength of the track alone. Although the title of Tyrell Hicks' tracks is 'How Can I Get Over You', it's not a slow ballad. It's wicked because it figures some recognisable rhythms - The Luniz 'I've Got Five On It' and SWV's 'Can We'. It doesn't feel like you're listening to a mix-tape, it's a full-on collaboration of beats that build up for the vocals. Bliss."

The Boogie Bunch play every Sunday at Twice As Nice at The Coliseum, London, alternate Saturdays at Camouflage at The Complex, London, Soul Kitchen in Brighton and RG1 Club in Reading and alternate Fridays at The Attic in Ipswich. Swing does a regular mix session every Saturday, 5pm to 6pm on Choice FM (96.9FM)

CHECKLIST

- * 7 MILES - "Just A Memory" (Crave)
- * ROUND HEAD - "High Grade" (Monster Shack)
- * BLACKSTREET - "Call Me" (Dubplate)
- * MQ3 - "Everyday" (Noo Trybe/Virgin)
- * TYRELL HICKS - "How Can I Get Over You?" (Motown)

GARAGE

SPEED GARAGE



* VITAL RELEASE

SOUNDS OF BLACKNESS

Pressure (Remix)

AM:PM

Marc Pomeroy and Brian Tappert breath new life into one of the anthems of the Nineties. Their "Urban Blues Project" mix adds lashings of Vince Montana-ish live strings while their "Soulfuriac" mix uses phat synth riffs and heavy sub-bass over punchy beats. Class! 10

CHARLES DOCKINS
FEATURING LYNETTE SMITH

Only You

Slip 'N' Slide

After bubbling away on acetate pressure for at least 12 months and finally being released by Shelter Records at the end of 1996, this vocal gem has now been picked up for the UK by those dedicated chaps at Slip 'N' Slide. Orin Walters provides excellent new mixes to back up Dockin's "4007 Vocal" version. 9

SHOLA AMA

Who's Lovin' My Baby

WEA

London's very own MOBO awards starlet receives the remix treatment from Frankie Knuckles. Yes, this is an r&b track turned house, but it works rather well. Frankie's typical sound of rich stings and grand piano is similar to his work more recently with Toni Braxton, only without the cheese. 8

THE CONGREGATION

Be Grateful

Cajual, USA

Braxton Holmes & Dewey B follow up their popular "Full Figured Woman" EP with this beautiful gospel stormer featuring a full choir with all the trimmings. If you are a self-confessed purist, or know one, then this will make the perfect New Year gift. 9

SMOKIN' BEATS

Dreams

AM:PM

One of the all-time classics on the underground scene in London has finally been nabbed by a major and

remixed by Ian Pooley, Eric Morillo and KOT, the latter providing my favourite mixes, one being the previously unheard full vocal reconstructed in a deep hypnotic style, the other a lighter jazz dub. 8

COOLY'S HOT BOX

Could You Love Me

Solemusic

A live jazz-funk outfit remixed by Canada's Crash label bosses Dino & Terry on the main version. The vocals are very Eighties-influenced but a little too twee for me. The "Crash Dub" is basically an instrumental and the "Earl Dub" is hooky enough but doesn't actually go anywhere. 6

OVER STREET

Jazz Cigarette/Overture

Tronicsole

Written by Ian Price and Julian Bendall of Bah Samba, with "Jazz Cigarette" being produced by Lee Fredericks & Nic Britton who add a Mousse T-style mix to some pleasant flute and trumpet warblings. Meanwhile, "Overture" gets the Restless Soul rub from Phil Asher and Luke McCarty. 7

EDDIE PEREZ

E-Bread

Strictly Rhythm, USA

One of the main driving forces behind the legendary Smack team, Perez has produced this pumping track. The bassline is from Hardrive's "Deep Inside" and this is layered with squelchy synth sounds spread over three similar mixes ideal for a capella use. Should have been part of an EP. 6

SINGLES

JULIET ROBERTS

So Good

Delirious

Produced by Danny D and featuring mixes by London's good groove purveyors, Ricky Morrison and Fran Sidoli, who add their trademark sound of hooky piano and synth lines backed up by a pounding bass. 8

DEBBIE PENDER

Moving On

Azuli

Another Blaze projection sung here by Ms Pender who sounds not unlike Mary J Blige. Italian team Paramour provide a better mix than the Blaze original and Mount Rushmore copy Boris Dlugosch's P-Funk style to please the more commercial floors. Worth checking. 7

IN THE BAG

FRANKIE FONCETT roots around in his big black box for his top tunes

"I've only got Noodles" remix of Myron's "Get Down" on dub plate but it's a really hot record for me at the moment. Noodle's mix really defines exactly where the London underground scene is going. It's got a really beautiful backdrop with excellent vocals giving it a very jazzy feel as well as some A Tribe Called Quest samples. Imagine D'Angelo being put into an underground UK style. This is the template of the future. Paris Angels' "Loving For You" is the kind of stuff I've really got into this year. It's a French import and it's very funky techno style with the kind of sounds that really set a crowd alight. They're just to get me in the mood to play before I go out. Cookie's "Best Part Of Me" is actually produced by Kerri Chandler and it's basically an old-fashioned New Jersey killer girl vocal record. It's got all those elements that haven't changed in the last five years, but I guess that's what makes it so good. New



Horizons are going to be the lords next year when it comes to this type of music and their remix of Smokin' Beats' Dreams is so ghetto. Just pure street music. Finally, "Reasons For Living" by Duncan Sheik takes me back to when I first started spinning records. The Jonny Vicious mix would tear somewhere like Twilo to pieces. Funky techno, a big sound and lots of breakdowns that last for days.

Frankie Foncett is resident at The Ministry Of Sound on Saturdays

CHECKLIST

- * MYRON - "Get Down (Noodles Remix)" (4th & Broadway)
- * PARIS ANGELS - "Loving For You" (Mild, France)
- * COOKIE - "Best Part Of Me" (Azuli)
- * SMOKIN' BEATS - "Dreams (New Horizons Remix)" (AM:PM)
- * DUNCAN SHEIK - "Reasons For Living (Jonny Vicious Remix)" (Atlantic, USA)

SMOKIN' BEATS

Dreams (New Horizon Remix)

AM:PM

In last month's issue, we made a statement saying that the only thing missing from this classic underground track was some UK garage mixes. Well, New Horizon have again shown their remixing talents with a smooth musical vibe, interesting drum programming and good use of some limited vocals. Already a sought-after cut with underground DJs, this is going to be massive. 10

* VITAL RELEASE

BANANA REPUBLIC/ZOO
EXPERIENCE FEATURING
JUDY OBEYA

Days Go By

Catch

This track catches one's ear straight away with its sweet chords and phat drums. Not surprising really, due to the collaboration of the teams involved. It reminds us of the American vibe which has constantly influenced us. This track is a must. 9

SYLVESTER

Way Down

acetate

Once again our baseball caps come off to this up and coming UK producer for his amazing drum programming and chords which warm the track. This tune, when played out, stomps through and destroys with a vocal sample which elevates. Excellent job. 9

GEORGE E

Inner City

Catch

Another blinding piece of plastic (he says, as they pass us the £50 note!). Wicked production from the Catch stable. Mr E is another truly talented vocalist who has joined forces to create a nice piece of work. 7

PEEKAY

The Rollin' Heights EP

UVM

Peekay of "Sweet Sensation" fame delivers four slabs of tough yet smooth underground garage. The prominent cut, "In The Air", has enjoyed some success on the dub plate circuit among London's premier DJ elite. Peekay is back once more. 9

artist unknown

Belo

white label

An unusual yet workable remix of "Belo Horizoniti" by Ramsey & Fen. Combining chant-like vocal edits and a phat, vibey, jazzy sax, the resulting remix makes this a definite grower. 7

STANTON WARRIORS/
DEEPER CUT

Headz Of State EP

Fifty First

A very strong four tracker coming out of London's State 51 studio. All four songs do it for me, especially "What You Gonna Do". In fact, this EP has more hooks than a hat stand. Basically, this is good quality London garage with a variety of styles breaking away from formulas and inputting much more musical flavour. 8

SINGLES

DANNII

Disremembrance

Eternal

Forget the other mixes on the 10-inch double-pack and direct yourself to the "Twice As Nyc Dub Mix". This has their usual heavy percussive rhythm, bouncy bassline and a simple organ riff to complement the vocals. 8

YAZZ

Abandon Me (Ramsey & Fen Remix)
east west

After their successful remixes for The Fabulous Baker Boys and Somore, Ramsey & Fen return with this little gem that gives Yazz some much-needed

underground appeal. There is a feeling that the lads have taken a big influence from the talented Todd Edwards with the way they have used the vocals and stabs, but this takes nothing away from what they have achieved because this is going to be huge. 9

DAWN TALLMAN

New York City Girl

Catch 22

Forthcoming on DJ Disciple's US-based label, this is a must for all house and garage DJs. Disciple himself provides us with a mind-blowing mix, a cross between The Goodmen (tribal percussion) and the underground (fat bassline). With additional mixes from House Of Jazz, Jamie Lewis and R.I.P., this cannot fail to please. 9



REVIEWS BY SLIPMATT

HARDCORE

HAPPY ROLLERS

Muzik (Ham Remix)
Universal

This is definitely one of Ham's best remixes. Kicking off with claps, percussion and a solid kick drum, it soon moves into that famous vocal, "the sound of music", with excellent strings and piano. Next is a wicked bassline break with scratching that creates a brilliant groove. Ham does it again with max originality and style. **10**



VITAL RELEASE



SINGLES

UNKNOWN & HEATWAVE

Right And Exact
Bounce

A pleasant tune with top production and classy sounds. A slow rap gives it a tuff feel although the off-beat stabs keep a bouncy rhythm going throughout. This is no anthem but it's a must for your record box with its selection of samples for scratching at the start of side A. **8**

STEVE JOHNSON

The World Is Yours
FDN

On the trancecore tip with sinister strings and samples from "Scarface". Not usually my kind of thing but the first time I heard it in a club, it definitely stood out from the rest because of its excellent quality and pumping

analogue sounds. Apparently it's being played by DJs like Bunter and Ramos as well as the likes of Graham Gold. **8**

TRIPLE J

Have It All
JAL

Typical happy hardcore from the people behind "Follow The Sun". This is an excellent follow-up with quality vocals and production plus all the ingredients to lift the party atmosphere. The percussion pounds away with good catchy stabs and riffs and the arrangement keeps you interested from start to finish. **9**

HIGHLIFE

Is This Happiness (D'Zyne Retouch)
JAL

I suppose you could call this happy drum & bass, but I'd rather call it a good hardcore tune with a wicked

bassline and no kick drum. It starts with an Amen break which swiftly breaks down into a lush piano and vocal section. A build up and then a wallop into a bassline with the Amen break again. It'd be nice to hear this style played out more without people moaning that it's not proper hardcore. **9**

SLIPPERY PROJECT

Jump Around (Remix)
Benz

DJ Demo does the business as usual with clever breakbeat sequencing and a nice heavy bassline. The original hasn't been released on vinyl before, though it's been on lots of album mixes and caned on dub for months. Hopefully setting the style for 1998. **8**

MIKE & MELODY

Sweet Affection
Alpha

A real stomper with an offbeat bassline and harsh guitar stabs contrasted with a sweet vocal and happy piano line. It's energy all the way with more good stabs and sound effects with strings to give just the right amount of tension. One for the white glove crew. **7**

ALBUMS

VARIOUS ARTISTS

Best Of British Happy Hardcore
Fusion

A double CD with 12 full-length versions on Disc One, including tracks

by Vinylgroover, Force & Styles, DJ Slam, Dougal, Eruption, Hixxy and many more. Disc Two contains two live mixes by Sy and Unknown packed full of first class scratching and 19 tracks including Dougal's "Touch The Sky" and Eruption's "Stay". A good mixture of the new and the old. **7**

VARIOUS ARTISTS

Absolutely Hectic
Fusion

Don't be fooled by the cheesy packaging as this contains some excellent classic tracks from 1993-1994 including Ramos & Supreme's "Sunshine" and "The Journey", as well as Druid's "Kounter Attack" and my own remix of "Crowd Control". With the added bonus of a second CD with a live mix by Dougal, this is essential for your old school collection. **8**

VARIOUS ARTISTS

Dreamscape 2 - The Vision
Dreamscape

Top quality stuff from Dreamscape once more with 46 tunes mixed by DJ Vibes, Mickey Finn and Top Buzz. The hardcore mix by Vibes includes Brisk & Trixy's "Eye Opener" and Dougal and Micky Skeedale's "Got To Go". Mickey Finn's mix has GQ on MC with tracks by The Jungle Brothers and The Dream Team, while Top Buzz's old school mix has classics like "Living In Darkness" and SL2's remix of Hypnosis. All mixes are first class. Well worth the money. **9**

SINGLES

PLUTO

Evolution
Metropolitan

Welcome back to Seb, whose "Sugar Shack" cut did the biz last year on React, and whose latest effort is a slick, melodic nu-NRG stomper that's both uplifting and insistent. Dr Mu's harder interpretation, on the flip, is currently burning the floor at Melt, the latest reincarnation of the old FF spot at Turmills. Don't miss! **8**

THE CAPTAIN & PETE
WARDMANDragpusher
Tinrib

With the sleaziest vocals this side of Raymond's Revue Bar lunchtime cabaret, "Drag Pusher" will find a natural home on dancefloors who enjoyed the sounds of Wayne G's "Twisted". "Bimbopop", on the flip, is a more complex chordy tune, with 303s welded into tons of percussion and stacks of kick. A gritty shaker of the highest order. **8**

OLLIE VS JON THE DENTIST

The Fourth Kingdom
Bosca Beats

Ollie goes all cheeky piano-driven stormer while Jon takes a predicably harder stance on this homage to a chip shop in Wales. Jon, fans may note, is currently working on his third album at a secret location not far from the aforementioned eaterie. Let's hope it's meatier than most chippies' sausage rolls. Check this in the meantime. **7**

MRS PING & MR PONG

Ping Pong
Enriched

A scorchin' good-time techno track from Rich B's rather wonderful Enriched label which was first out on Germany's Mighty. Rumour has it the name was inspired by unsalubrious entertainment activities in Bangkok's Bonanza Bar, but regardless, it's a slice of vinyl you aren't going to want to miss

catching this time round. The new "Doop"?! Absolutely gorge! **9**

F1

Cuz I'm Rockin'
Tripoli Trax

For their 30th release, the TT boyz have served up two monster pounding hard house tracks which are currently setting camper floors alight. This twelve doesn't exactly come with a moneyback guarantee, but even if they did, there would be no returns. Flip "Recoil" is possibly the stronger of the two cuts. A smash. **9**

VIPER

Twisted
Hooj

The fellas at Hooj give a long-overdue full UK release to a tuff 12-inch that's already been available on import on the Media, Paradiso and Tetysuo labels. UK mixes come courtesy of DEA, a crunchy percussive affair with filtered loops and gated top lines, the Euroey "Fiocco Mix", and a suprisingly clean Terry Francis reworking make this rather special. **8**

RED 5

Lift Me Up
Multiply

German house of the most infectious order from DJ-producer Thomas Kukula, the bloke who recently brought us "France" and "Candy Beat". Mixes include a stormer from The Experts (Steve Thomas) and an anthemic hand-waver from Dutch masters Jean & Peran. Absolutely, unavoidably massive. **7**

DAVE THE DRUMMER

Shudder & Twitch
Boscaland

This, the third outing for Dave after "Take Up The Slack" and "Assault", is a deep epileptic groove topped off with pure tribal beatz and acid funk. Flip over to "Hardline" as it ups the tempo with pile-driving acid that's harder than a raging concrete rhino with a baseball bat. Terrific! **8**

KINKYROLAND

B12 (Album)
More Protein

The finest album from London-based Berlin boy Kinky Roland, and the only album in history to boast 12 cuts starting with the letter "b". "Bonkers", "Brazil" and "Basic" are the ones you're most likely to know. "Betrayal" (featuring Boy George and Zee) and "Blast" are the new ones most likely to twiddle yer knob. No fillers, no fuss... Just B. **10**



VITAL RELEASE

THE HEARTISTS

Belo Horizonte (Remixes)
VC

Last summer's anthem is back already, just in time for the coldest part of the year, with mixes from David Morales and Dino Lenny. The Heartists, of course, are Italian top-jock Claudio Cocolutto, Dino and Savino Martinez. Groin-stirring samba house for a dull winter's night, anyone? Cool. **7**

FIVE

Slam Dunk
BMG

Deep house meets electro on the A-side with "Future Funk", while the flip sees hardbaggers' favourite Candy Girls (Rachel Auburn) serve up a pumpingly infectious stunner which slams like a shot glass of Tequila and gingerale. A rather tepid "Bug Remix" rounds off the package. Worth a spin or two. **7**

PABLO GARGANO

Eve 20
Eve

"Trance In Saigon" from Eve 9 gets a reworking with layers of synth lines on the A-side, and, on balance, it's a welcome effort. The flip boasts a reworking of Eve 13, one of Gargano's most under-rated singles, which is loaded with a heavily modulated riff and relentless 303. A return to harder form for the London NRG stable. **8**

MEGALOMANIA

Emotion
Enriched

The most uplifting record in the world, ever, is back, courtesy of Enriched. If you didn't get it first, second, or third time around, now's probably yer last chance. Bonus track "Circulation" and a "Revised mix" from Rich himself also feature. Originally from Germany's No Respect, of course. **7**

FRUIT LOOP

Shake It
Tripoli Trax

Plain 'avin' it, disco-fuelled, party stomping, feel-good, hard house from Trade residents and all-time nice guz Steve Thomas and Alan Thompson. The follow-up to the massive "Show Me Love", "Shake It" should keep Fruit Loop in clean shirts and disco biscuits for some time to come. Absolutely fuckin' fantastic! **9**

ALBUM

VARIOUS ARTISTS

React Test 7

Blu Peter's "I Bring You Love", Obsessive's massive "Tune In, Turn Out", the Roni Size remix of Kitachi's "Spirit", Westbam's "Alarm Clock", the Paul van Dyk mix of "Age Of Love" and much, much more. Was there ever such an eclectic album, and for the price of a single twelve, was it ever such good value? **9**

REVIEWS BY JOEY BOLSADURA

HARDBAG

TECHNO

* VITAL RELEASE

MAX BRENNAN

Alien To Whom?

Sublime

Alongside Si Begg, Kirk De Giorgio and Ian O'Brien, Max Brennan undoubtedly rates as one of the great electronic fusionists of the late Nineties. Rules? What are they?



Purism? Forget it. This is post-post modernism, so far ahead of the pack it's not even funny. One day all dancefloors will sound this way. 10

LAYDOWN LATER BABY

Untitled

Subwax

TWO RIGHTWRONGANS

Pete's Thong

Wrong

Two excellent EPs of thumpin' bass-driven skeletal house from Wiggle resident Nathan Coles ("Two Right Wrongans" being a collaboration between Coles and Reverberation's Asad Rizvi). Hard but effortlessly groovesome, the best tracks here are embued with a devilishly trippy quality which perfectly captures the energy and intensity of his storming DJ sets. Well lively. 8

DELANO

Sonando

Lisk, Sweden

The Adam Beyer reworking over on the flip will doubtlessly attract a lot of attention, but for the deeper, groovier side of Swedish techno make sure you check the originals. The title track is fat and funky while the percussion-driven "Als Nova" is an absolute gem of a tune with enough power to revive any club's flagging dancefloor. 7

THE PERSUADERS

Stockholm By Night

Svek, Sweden

Another way cool Swedish release, this time on Svek. "Stureplan's" retro guitar licks and Moog shapes are funkier than Fritz The Cats' loon pants, while "Kunkstadgarden's" dulcet strings and rolling bass prove the Swedes are as good at making mournful deep house as anybody. Highly recommended. 8

FIFTH LEVEL

U Rock The House

Pafic

More wobbly basslines, lush strings and old school drum sequences from Future Monuments' Justin David. The lead track is decidedly optimistic and upbeat, but it's the silky Detroitian synths and freeflowing vibes of "Friction" which take the prize. Just don't call it tech house. 7

ALBUMS

VARIOUS ARTISTS

Past, Present & Future

Multiplex, Sweden

A fine album which explores the nether regions and grey areas between the armchair and the dancefloor. And with Voorn, Geist, Curtain, Tejada, Broom, Stasis, Rachmad and loads of others you know you're in safe hands. Worthwhile for those who like their techno to be more than just a succession of banging beats. 8

VARIOUS ARTISTS

Zeitgeist Three

If?, Australia

A diverse collection which ranges from hammering club gear right through to electro, experimental drum & bass and phat blunted hip hop. Familiar names such as Dirty House Crew, Psy-Harmonics and the TD5 sit alongside lesser known but often equally good acts culled for the most part from Melbourne's thriving underground scene. And with the first two Zeitgeist albums now licensed to KK it looks like a case of onwards and upwards for Australian techno. 7

NEEDS MUST

10 things Thomas Koner and Andy Mellwig from PORTER RICKS couldn't live without

THOMAS:

FAILURE

For me it's important not to expect anything. Frequent failures keep life fresh and alive. They keep you awake and online.

DISAPPOINTMENT

The small things like missing a train. All those little beautiful things that daily life is so rich with. You have expectations and finally you find out they only exist in the narrowness of your mind. The world isn't the way you expect it, it's... different.

UNAWARENESS

It's the humour of things, myself, the world and people. We're all unaware in all respects, otherwise we'd be saints.

EDGINESS

It's the most uncomfortable state, but also the most recognisable. I'm interested in exploring my state of being and this works easiest when edginess is taking place.

MY SELF DECEPTION

I could come to the point where I think I've found the key to life. How I could make a contented life and of course that would be the biggest self deception of all. Happiness is just a concept and therefore never real. All concepts have nothing to do with reality. What's reality? I'm still doing my research [laughs].

ANDY:

HANDEL'S KEYBOARD MUSIC

I like the techno aspect. It's an early

example of choral music. I love the minimalism of the rhythms and the accent on the 16th note. It's very German and very elegant.

THE PHILOSOPHIES OF GEORGE LEEBNIN

It's a modern kind of rationalism, his idea that the root of thinking is spiritual, not material. An antidote to today's material view.

ALL KINDS OF BLACK MUSIC

Especially Miles Davis in the Seventies and all the musicians he played with like Herbie Hancock and Tony Williams.

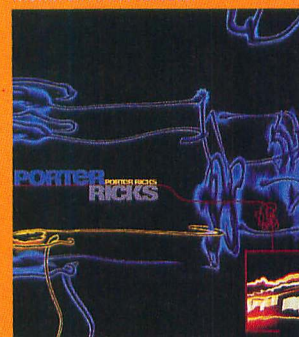
DANCE

For me it's the connection between the body and many arts like music, literature, architecture and theatre.

PHILANTHROPY

It's good to feel empathy. It's from the heart and not the brain.

The album 'Porter Ricks' is out this month on Mille Plateaux



SINGLES

KLYSTRON

Love, Pain, Extasy

Electrecord, Germany

Electro blues *par excellence* from Germany's finest exponents of 808-powered b-boy culture. Wonderfully dark and ominous, the subdued acid-flecked bass tones are dramatically enhanced by Jenny's fantastically mournful, softly spoken vocals. The perfect soundtrack to those winter nights driving through rain-soaked urban landscapes. 9

PAUL MAC

Bateman Tower EP

Fragmented

The mighty Mac goes minimal for his second release on the way cool Fragmented label. Coming across like Lost on super-strength Valium for the two A-side cuts, he picks up the pace with a couple of clattering percussion-fuelled burners on the flip. Minimal but definitely not schiminal. 7

SWAYZAK

Burma Heights

Swayzak

Whether utilising slo-mo breaks or coming on strong with their trademark dub-house techno sound, Swayzak's expansively lush atmospherics and masterful basslines always set them apart. They are quite simply true originators with more style and vision on this release alone than most acts can muster up in a whole career. Superb stuff. 9

SANASOL VERSUS OZZY

Sevenerleven

Thule, Iceland

There are countless records released every week which attempt to ape the Basic Channel sound. Some are good, most are crap. This though is probably the closest anyone's come to successfully capturing the pure expanse of their mesmerising rhythms while adding a refreshing twist on the formula. 8

SCANNER

Move To Choose

Stereophonic Elephant, Spain

A big fat dirty groove monster of a tune which proves there's a lot more to Robin Rimbaud than abstract ambience and his highly publicised court battle with Björk. A surprising and highly welcome departure. 7

THE KINGS OF THE RISING SUN

IAM

Alien Funk Movement

More funky alien atmospherics and geometrically expanding beat rotations from deepest sarf London. "The Kings Of The Rising Sun" has all the trademark Alien Funk sounds but it's the slightly frivolous overtones and bouncy breaks of "What..." that really steal the show. 8

RUE EAST

Remove Remix

Pure Plastic

Claude Young smooths out a track which achieved minor cult status when released last year in very limited quantities on Rewired. Leaving the high pitched stabs intact Young adds his own fat squelchy bassline. Latin drums and wickedly placed string sequence. A proper remix. 7

SUBFUNK

So Deep

Offshoot

Offshoot certainly have a knack for unearthing new talent and with three tracks of absolutely top-notch, erm... tech-house, Subfunk looks set to follow in the footsteps of label mates Obelix, Ambrose, and Aubrey. Check the cheeky sample on the lead and the irresistible off-kilter electronic funk of "Lunar Dawn". 8

PRIMITIVE

Tools Edition One

Primitive

The latest in Chris Duckenfield's excellent series of DJ-orientated incidental club grooves. As usual all four tracks are low on melody and high on dynamism, with throbbing bass tones, catchy hooks and very, very loud drums. Raw. 8

THE STALKER

The Blast EP

Fierce!

First appearing on the hard to find Slam Dunk label, this oscillating cacophony of berserk sounds and rock solid beats has to rate as one of last year's most intense and outrageously uncompromising tracks. Here we get a couple of Freddy Fresh remixes to spice up the package, but it's Voorn's insane original that rules. 8

BOB LAZER

Area 51

Swag

Take the vocal refrain from Model 500's "No UFOs", rope in a certain Kiss FM DJ and a producer whose name is mentioned elsewhere on this page, to build some bad ass funky breaks around it. Cane it on acetate for a few months, remix it, release it and hey presto you've got a sure-fired underground smash. Naughty, but very nice. 8

JEFF MILLS

Steampit EP

Purpose Maker, USA

Now that the minimal sound Mills pioneered has been so shamelessly plagiarised by all and sundry it's good to see the cosmic courier expanding on the more percussive side of his repertoire. And if his recent totally mind blowing set at Lost was anything to go by he's got some pretty amazing cards up his sleeve for 1998. Yep, he's still the boss. 8



* VITAL RELEASE

COURTNEY PINE

Tryin' Times (Remixes)

Talkin' Loud

Starting 1998 just like they ruled things in 1997. Talkin' Loud serve up a supreme DJ four-pack of remixes. Headstrong up the smooch 'n' smoulder factor so high, they make Jhelisa sound like Eartha Kitt prowling New York's jazz clubs on hardcore Spanish Fly. Attica Blues' take is equally cool, a supreme instrumental backing, while Raw Deal's version of "The In-Sense Song" is mellow magic. A great package. **9**



SINGLES

NEWWOUNDED

Jean Paul Sartre/Ysao

Pulp Fiction, France

From the home of the delectable Money Penny Project, two more tracks adopting unusual slants on the downtempo formula. "J.P.S." takes the great existentialist into moody trip hop territory as his spoken words float over a menacing drum pattern, while the rather more sophisticated "Ysao" is a haunting half-speed jungle groove, like PFM in slow motion. **7**

DRUNKEN MASTER

Hip Hop Scuba Diver EP

Catskills

Another essential from the label that brought us Sonorous Star. The lead track busts some killer new funk dancefloor moves – imagine "Shaft" rewritten for Athletico – and the Red Shift remix pumps up the Seventies macho kung-fu shapes even harder. "Flames Of The Dragon" is no mean track either, a quirky piece of psychedelic wacko P-Funk. More skunkin' than drunken. **8**

DAVID HOLMES

Don't Die Just Yet (Remixes)

Go! Beat

More essential remixes of Holmes' Gainsbourg cover. Dakota transform it into a chilling "Badlands"-style twanging soundtrack – tops. Holland's Max 404 gives it the electronic shuffle-bug. France's La Funk Mob hang out to dry on the lean hip hop washing line and Holmes' own remix is as inspired as the rest of them. Essential. **9**

MR DAN

Strange Skies EP

Dust II Dust

Key player at the Dust II Dust stables, Mr Dan returns with three more tracks which skillfully lap up the influences (retro chic, sleek funk, cut 'n' paste hip hop), body-swerve the big beat brigade, load up on turntable mish-mashery and generally sculpt tunes for every dancefloor. "Strange Skies" itself is kooky pop *par excellence*. **8**

BETH HIRSCH

Miner's Son

Artefact, France

Air's vocalist may occupy the same new folk territory as Beth Orton, but "Miner's Son", in spite of the production by Air and Ollano's Alex, is a long way behind in the emotional impact stakes. The original makes little impression with its acoustic whimsy and mimsy lyrics. Even Bang Bang's soft-padding cosmic remix can't save the day. **5**

LET'S GET THE REPLICANTS

Skullcrusher (David Holmes & Tim Goldsworthy Remix)

east west

A one-sided ten-inch in which Holmes' continues his fascination with the

latest generation of avant-rock weirdos (see also Arab Strap and Mogwai). Shunting a funky drumbeat and percolating flute under the swaggering, crooning bitter-sweet vocals, it's like Pulp taken down a dust soul cavern for a slow hand-jive. **6**

DJ STUBBLE & THE DRUNK FUNK PORN STARS

Funk Me Hard Baby EP

Beau Monde

South London's maddest hip hop monk returns boasting a seriously pervy records sleeve, madcap Ennio Morricone homages, mutant grooves and the craziest line in drug-fucked P-Funk since Bootsy dropped one mushie too many. The freewheelin', guitar-totin' pot-pourri (with the emphasis on "pot") "Joy To The World" pushes the jinx the highest. **7**

MEAT KATIE

The Big Beat Elite EP

Kingsize

Don't be deterred by the rather crude title – this is way beyond the limited horizons of most of the BB camp and proof that Mark Pember's productions are getting closer to classic with every release. There's velvet-clad samba cool ("The Devil In Me"), a couple of tracks of twisted dancefloor junk-funk and the wonderful, rainy day jazz-blues of "Black & Blue". Top notch. **9**

QUANT

Breaking And Entering

Dot, Sweden

Shooting ultra-sharp melodies across hallucinogenic nu funk landscapes, Quant continue Swedish label Dot's reputation for finding impossible new angles on old formulae. Like old school artificial intelligence electronica rewire for the Clear generation, tracks like the irresistible "Picks Dicks" have a loony irreverence that lends Quant a unique air. **8**

THE BUREAU

Money/Trunk Of Funk

Sockett, USA

DJ Slip and DJ Apollo team up for some low-slung tech-hop for Freddie Fresh's new label. "Trunk Of Funk" is the one to head for, a gritty mix-up of Daft Punk style phat analogue filtering and monstrously flared disco boogie-lines that squelch across the floor with true Seventies aplomb. **7**

VARIOUS ARTISTS

Fruitbeard Volume 1

Fruitbeard

Speed garage dons Banana Republic team up with DJ Feline for a new label dedicated to all things jazzy and this four-tracker is a fine start indeed. There's two drum & bass tunes, as well as the sultry summer Eighties Sunday afternoon vibes of New London Jazz Connection's "Peep Show Blues" and Tom Rust's smoky vocals licking over Freeway's cool "Monkey And The Fly". **7**

TAO

Riot In Lagos (Remixes)

Language

As well as the obligatory jungle remixes of Tao's Ryuichi Sakamoto cover, a separate twelve-inch has Plaid and Buckfunk 3000 remixes. Plaid's is the easiest listen, a stellar and intricate weave of beautiful electronic music that basks in the same truly Oriental radiance as the original. Buckfunk's take is, inevitably, bonkers music for techno nut-nuts. Sound familiar? **7**

TERRANOVA

Contact (DJ Kicks)

Studio !K7, Germany

The follow-up to "Tokyo Tower" proves something of a let-down. Meandering breaks get lost in space, drifting around some rather wane atmospheric which leave you completely non-plussed by the end. Part of the "DJ Kicks" series, though more welly would have been nice. **5**

ALBUMS

ISOTOPE

The Unstable Molecule

Thrill Jockey/New Beyond, USA

Any group which calls themselves a "freewheeling trans-molecular unit dedicated to the betterment of all worlds" should usually be avoided like the plague, but there is a Tortoise connection here (two drummers and guitarist) on this free jazz crossed with Nineties sonic abstraction. At times painfully turgid, at others chaotically groovy. Approach with caution. **5**

VARIOUS ARTISTS

Beat At Cinecittà Volume 2

Crippled Dick Hot Wax

Second in the series picking up lost soundtracks from obscure Italian films of the Seventies (aren't they all, these days?). Much of it sounds like "Eurotrash" fodder for features on nude German golf courses etc, but at least Piero Piccioni's "Red Hot" gives John Barry a run for his money. You're probably better off with the "Easy Tempo" series. **5**

PAUL D MILLER

Viral Sonata

Asphodel

New York's DJ Spooky venturing into ambient soundscape land. Sadly, despite (or maybe because of) titles such as "Nodal Flux" and "Morphic Interlude", it all sounds like the kind of unlistenable environmental ambience that Fax were doing about four years ago. Tracks last forever, drifting like lone yachtsmen without compasses. Don't send out a search party. **4**

DJ VADIM

USSR Reconstruction

Ninja Tune

It's remix time for Vadim's superlative album of last year with hand-picked reworkers like Krush, Kid Koala, Reflection, Silent Poets, Oval and others. Best are the Herbaliser's funky dope rap, Jupiter Jam's strung-out hip hop and The Prunes' rasping stoned grooves, but overall it's that rare thing – a remix long-player that's almost as good as the original. **8**

BADAWI

Jerusalem Under Fire

Roi, USA

Serious Middle Eastern-inflected dub from Raz Mesinai of New York's mad rhythm twisters Sub Dub. As reminiscent of the hazy, percussive mantras of Zakir Hussein or Muslimquaze as it is of contemporary tokers like The Disciples, it might not be one for the roots purists, but a fascinating blend of myriad timeless rhythms nevertheless. **7**

PETE NAMLOOK & RICHIE HAWTIN

From Within 3

Fax, Germany

Two years on, the third instalment of this collaboration arrives. Meandering synthetic pulse-scapes gradually unwind in a very Pink Floyd style, as the pair indulge themselves to the max. Who else, after all, apart from these two would include a hidden piece of music on track 91? Introspective, cosmic analogue immersion. **7**

HEART OF THE PLATTER

Sometime Massive Attack collaborator CRAIG ARMSTRONG talks through his debut album 'The Space Between Us'



THE main idea with the album was to make it orchestral, using the orchestra as the main kind of colour to the record. There wasn't really any concept behind it before I started, although once I finished, it did have a certain melancholy feeling.

I originally did "Weather Storm" for Massive Attack for the "Protection" album. We co-wrote it and I played piano on their version. I think our combination came up with something quite beautiful, something that's positive rather than really dark.

There weren't actually supposed to be any songs on the album, but when I wrote "This Love" I had an idea for vocals on it. Massive's manager and 3D thought Liz Fraser of The Cocteau Twins would be perfect. She's an amazing singer. She usually writes all her own lyrics, but for this one, they were already there. "Childhood" is my favourite track on the album. It's an interesting combination between different

styles, like ambient, classical...

"The Balcony Scene" comes from the swimming pool scene in the "Romeo And Juliet" film. We recorded it at George Lucas' Skywalker Ranch outside San Francisco. It was all a bit "Twin Peaks" with all these old houses that were almost Amish in style. The only cover on the album is "Let's Go Out Tonight" by the Blue Nile, which the band's Paul Buchanan sings. I've always loved that tune. Although I was born here, "Glasgow" is certainly not romantic in that horrible way. It's just got a northern sound in that there's a lot of angst in it, but also a lot of hope. Slightly dark, but in a spiritual and positive way.

Craig Armstrong's 'The Space Between Us' is released in February on Melankolic

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New Mixes For 1998

By Carl Craig, Sasha, DJ Vadim, Amon Tobin, & Schizoid Man

gusgus POLYESTERDAY

BAD 8002 CDx2 & 12"

From the Album "POLYDISTORTION"



ohm sweet ohm

speakers and amps for your home dj set-up

A LITTLE under a thousand notes will buy you a pair of Technics decks and a mixer. You knew that already, didn't you? That's because either a) you have already saved up that amount and made the plunge, b) are currently saving up and looking forward to getting those wheels of steel set up in your bedroom, or c) you were saving up, but broke early and decided to go for a cheaper option instead.

So, you've got the room full of 12-inch vinyl biscuits, you've got the unerring ear of the dancefloor specialist, the mixer is sitting nicely between the two Technics which are plugged in and spinning smoothly. Ready to mix up a storm. Only not quite. Where exactly is the sound going to come from? Uh, best plug 'em into the hi-fi, I s'pose. Well, yeah, you could, but wouldn't it be better to go the extra mile and invest in some purpose-built amplifiers and speakers for your home DJ set-up? The problem with using a domestic hi-fi with a DJ set-up is that most are simply not geared to dealing with the kinds of frequencies generated. Chances are that you will soon overdrive your system and either burn out the amplifier or make your speakers bulge until they give up the ghost and blow. Or both. This month,

EQ looks at a few options you might want to consider, and one or two you may feel like running away from screaming. The choice, as they say, is yours.

Matt Peers of Richer Sounds tells us more: "The music that tends to be played by DJs and people aspiring to play out in the clubs puts a lot of pressure on domestic equipment, so there's this branch of gear which isn't quite pro gear, but isn't domestic either, which we call Semi-Pro. It's for people who want to practice with music that's more demanding. The gear is aimed at getting the raw feel of a club atmosphere rather than the audiophile nuances of domestic gear. You want to recreate that feeling you get in a club in your home, so this gear isn't about finesse, it's about carrying the frequencies and getting the bass hitting you in the stomach."

So what exactly is a power amp? "It means that they're not integrated amps," says Matt. "An integrated amp has a pre-amp which feeds the signal to the main power section which in turn feeds the speakers. Because DJ mixers have pre-amps, you just need the power amp in this set-up. That means power amps can concentrate on specifications like power and the frequency ranges it can cover, and also they're more durable."



jbl control 1g ▲
75 watts per channel
Four ohms
£79.95 a pair

"People have always known these speakers. They're very flat in terms of response and have been used for years as studio reference monitors. They're immediately compatible with the power amps, but not with domestic amps."

kam ks/60 ▼
100 watts per channel
Eight ohms
£139.95 per pair

"They provide a bit more bass and warmth for listening, less of a flat response than the JBLs. It's about compromise, these speakers will sound good in a domestic situation because they're tailored for that purpose. The build is good again with metal mesh grills and hard cases, so they can take some abuse."

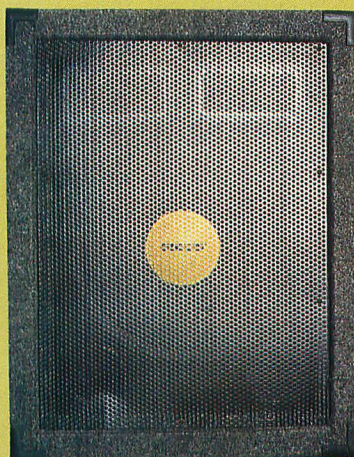


synergy sx-1201 ▲
200 watts per channel
Eight ohms
£119.95 per pair

"These are designed to give you a taste of the club environment in your home. A large 12-inch bass and mid-range speaker with two horns in a solid cabinet. It's probably fair to say that they're more crude than the other sets of speakers we've looked at, but they're performance depends on how you position them. On the floor they can be crude, but as you lift them higher, it improves. Placing is very important with all speakers."

pyramid 4080 ►
250 watts per channel
Eight ohms
£99.95 a pair

"These are almost a spin-off from the JBLs in that they're similar, but the crossover is designed to deal with slightly more high fidelity frequencies. It deals a little better with the bottom end. Superb monitoring."



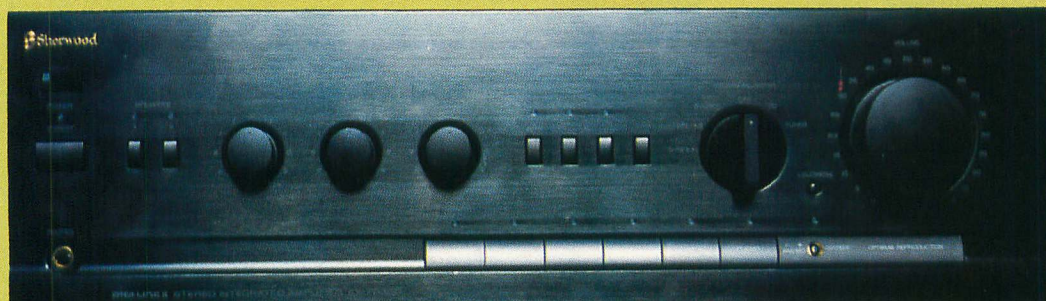


◀ **limit lma 800**
200 watts per channel
Four ohms
£249.95

"This is little more difficult to use in terms of connections than the others, they use the XLR ins and outs which is different from most domestic gear and is better quality. Both of these amps are ideal for honing your skills on. You can place demands on them, you can go to certain levels and they'll follow."

kam mdj1 power amp ▶
100 watts per channel
Four ohms
£229.95

"A very basic and easy to use amplifier. It's cleanly set out and delivers its power cleanly. Both this and the Limit are very good in terms of build quality, they're also both rack mountable. They'll take some knocks."



◀ **sherwood ax7030r**
95 watts per channel
Eight/16 ohms
£229.95

"The Sherwood is good because it's got the power you need for DJing, but it can also be used as part of a normal hi-fi set-up. Sherwood tend to build amplifiers with a large output stage and have made some very powerful domestic amps. If you're mixing, but want to use the rest of your hi-fi separates, this will be ideal. It's got subsonic filters, you can add additional speakers and it's remote control compatible. It bridges the gap."

ohm improvement

Amps and speakers are rated by ohms. You need to make sure that any amp you buy matches the ohm rating of the speakers you intend to use with it.

"A lot of semi-pro gear is rated at four ohms," says Matt. "It's easier to hear and drive. Four ohms tend to be compatible with power amps and the power output is cleaner. If an amp loads out at four ohms but the speakers are at eight, the amp has to work that bit harder to drive the speakers. That's not too bad. If you have it the other way around, you can have more problems."

watts

"If a speaker or an amp is rated at 50 watts per channel and another is at 100, you might think one is twice as loud as the other. But your ears work in decibels, not watts. Watts do not automatically equal power. A lot of problems come when people try to drive a pair of speakers with an under-powered amp. The signal path clips, the signal becomes distorted and hard which gives the speakers a really hard time. You could have a system with an amp rated at 20 watts and bring the Albert Hall down with it. What's more important is the quality of the electronics and build. The watts per channel rating is just a very rough indication."

cabling

"A lot of people ignore cabling, but it's essential. The cable carries all the information the units are using, so if you use the most basic cables, you're getting a poor representation of what's actually there. With DJing, people want to hear the bass, so you've got to think about cable which can carry it without losing it. That goes across the board, with all set-ups."

placing

"In the real world, we don't have rooms which are like the speakers are designed to fill efficiently. There will be wardrobes and all the rest of it. To stop vibration, try putting a big blob of blue tack on each of the bottom corners of the speaker if it's on a wood surface. That absorbs a lot of those frequencies, and it'll help to tighten the sound. If the speaker is mountable like the KAMs, the JBLs and the Pyramids, then go for the stands. If you have a high ceiling, don't place them in the corner of the room. Try to keep your speakers around the ear level when you're listening."

Thanks to Richer Sounds for all their help. The mail-order number is 0500-333-500



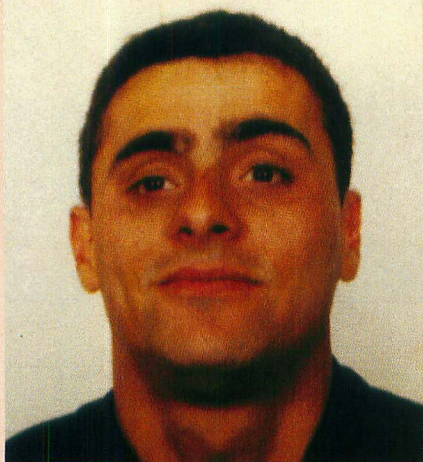
BB

bedroom bedlam

edited by BEN TURNER

TOMORROW'S DJS TODAY

FANCY PLAYING AT THE MINISTRY? OR OPENING FOR SVEN VATH AT THE ORBIT? LOOK NO FURTHER



FEBRUARY 1997 YUSEF

Broadcast date: Friday January 16

CONTACT: Liverpool 0151-286-9430

BORN: 14.4.75

HAVE YOU ENTERED BEFORE? Yeah, I sent a tape in for the first Radio One competition when Steve Bridger won, but I obviously didn't get that one!

WHO HAS HELPED YOUR CAREER?

Well, nobody really. My mate John and I bounce ideas off each other a lot, but nobody's specifically helped me. I've had various slots in bars and

clubs around town, but Liverpool is just inundated with cheese.

WHICH CLUBS HAVE YOU PLAYED AT? I was resident at the club bar Eden for a while, which was run by Paul Broughton from Brookside, and I also used to play at Baa Bar. I'm also starting my own night on Boxing night at The Globe called La Casa. That means the house in Spanish.

FRUSTRATIONS? It's really difficult. There are loads of DJs who get 10 or 15 tunes of the moment, mix them badly onto a tape and get jobs out of it. I try to do my own thing but it doesn't get you very far in this city. I've been DJing for quite a long time and I don't know whether there's a problem with me, my music or everyone else. Wherever I play I get a good response though.

FAVOURITE DJS? Roger Sanchez or Derrick Carter. I like Rocky too but I really prefer the American sound.

FAVOURITE CLUBS? Cream when the Americans are in town or Hard Times. Hopefully La Casa will soon be a favourite.

FAVOURITE LABELS? Narcotic, Ultra and Cajual.

CLUB CLASSICS? The Magic Sessions Dub of "Wishing On A Star" by The Cover Girls. That's actually Todd Terry. Masters At Work and Tony Humphries which is pretty amazing. Also the vocal mix of "It's Not Over" by The Backroom Boys on Ultra.

WINNING TRACKLISTING? Masters At Work - "To Be In Love" (MAW)... Llorca - "Can't Fake It" (F Communications)... Basement Jaxx - "Fly Life" (Cajmere Mix)"

RUNNERS-UP

2 LEIGH MORGAN from Crewe (progressive house mix)

Broadcast date: Friday January 23

3 JAMES BRITTON from Cheltenham (big beat mix)

Broadcast date: Friday January 30

4 RICHARD DINDALE from Camberley (hardbag mix)

Broadcast date: Friday February 6

"Burning (Sneaks Mongoloid Mix)" (Virgin)... Juice Box - "Juice Box" (Strictly Rhythm)... Unknown - "Can't Fight The Feeling" (acapella)... Cascata - "Fever" (Hey Babe)... The Innocent - "If You Wanna Help Me Jesus" (Red Nail)... Daft Punk - "Burning (Sneaks Main Mix)" (Virgin)... Pascal Pioux - "Odyssey 2001" (Rotrax)... 2 Divaz - "Keep On" (Hot 'N' Spicy)... Nu Yorican Soul - "Sweet Tears" (Talkin' Loud)... DJ Ra Soul - "Midnight Groove" (Leaf)... The Cover Girls - "Wishing On A Star" (Defender)... Lighthouse Family - "Rainclouds (Mark Pichiotti Dub)" (Sony)... Roni Size - "Heroes" (Talkin' Loud)...



MUZIK'S BEN TURNER SAYS: This is the third tape we've heard from

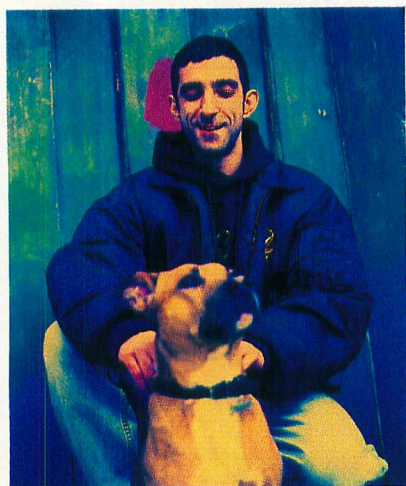
Yousef, a man who we often bump into on the dancefloor at Cream. Somebody passed on one of his breakbeat style mix tapes over a year ago, but his style has since focused purely on house. Each tape has shown true progression, peaking here with a superb selection of fine records which would go down well at clubs like Hard Times and Rulin at Ministry Of Sound. The tape shows true creativity, unafraid to fuck with the EQ as he does so cunningly on the Cajmere remix of "Fly Life" by Basement Jaxx. From here on in, the

tracks just get better as Pascal Pioux's cinematic cut on Rotrax is dropped and Sneaks reworks of Daft Punk are drafted in twice. Despite dropping the odd mix, Yousef's ability and vision for the dancefloor is never questioned. And as he himself puts it, "The tape has a few mistakes on it, but I didn't want to do it more than once as it wouldn't be real if I did". Spot on, Yousef.



And as it happens, once was enough. Hard Times, we want him booked alongside Picchiotti within three months.

BASEMENT JAXX' FELIX BUXTON SAYS: Cool, alive mixing for the late night hazy world of the real househeads. Just right for 1998, this set would go down well in clubs like Industry in Toronto [Sneak's favourite club] and anywhere in San Francisco. Deep tuff, loopy and a little bit funky. Keep up the good work!"



MY BEDROOM HELL DJ Hype confesses all

"It all started at the age of 13 when I was at school with Shut Up And Dance, and we worked towards setting up sound systems. My contribution was to learn to scratch on one turntable. So I never stayed in the bedroom for too long because I was going in for competitions with weights on my wrists! I'm very competitive, which obviously helps. I used to go and hear DJs everywhere, and I would always judge them by their technical ability. I was convinced I could do it better, and that spurred me along. Being fanatical is the key. People must also learn that a lack of talent should spur you on if you're really serious about getting good. In this day and age you must also have something about you which is unique. Whether it's DJing naked, or mixing on four decks, you have to stand out from the crowd of wannabe DJs. Finally, good work comes to those who work hard."

BEDROOM BEDLAM NEWS

★ Muzik is about to launch its very own Bedroom Bedlam DJ agency, to deal with the many requests from club promoters across the globe. Watch this space.

★ Winner Cliff Chaudhury is the first Bedroom Bedlam DJ to spin in Brazil, with one of the nations leading clubs flying over former winners on a monthly basis.

★ Jungle winners Phil Jones and Sean Martin are not only cutting it as DJs, but their first production as Pariah has been picked up by Urban Flava. It's out now.

★ Epic house DJ Marcus James makes an appearance for Renaissance at London's Cross venue on January 30, and also at Cream on the January 24.

THOSE WHO ROCKED IT performance of the month DJ-KAT SUNDISSENTIAL, BIRMINGHAM

DJ-K. How was it for you?

Sound. It went really well. I loved the club and everyone was really friendly. The biggest tunes for me were anything by Jon The Dentist and Marco Zaffarano, but I ended with *Insomnia* by Faithless and the place went mad. John Kelly came on after me and shook my hand and said 'Well done,' which was nice. It was an excellent night. Right up my street, because the hardbag and trance stuff I play is what they want to hear. I'd love them to ask me back.

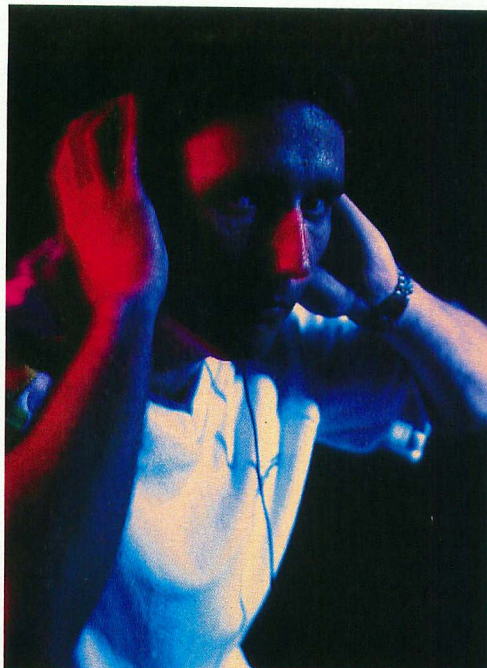
Where else have you played this month?

Wobble in Birmingham, but my style didn't really fit in with the club.

However, I've played at Creation in Stanford and at Shimmy in Keele and they've both asked me back. I'm at Gatecrasher next, so I can't wait for that.

MADDERS (PROMOTER OF SUNDISSENTIAL). How was DJ-K?

Brilliant. In fact he was so good we had a letter afterwards saying how excellent he was. Very upfront and uplifting with fast and furious vocals. At the end of the day you're there to entertain the crowd, which he most certainly did. He was on early-ish, before John Kelly, but still went down very well. We'd definitely like to make more use of him next year because his style fits into Sundissential so well.



HOW TO WIN!

- ★ Send us Chill-Out mix tapes
- ★ Include anything by Air
- ★ Tell us that Anne Savage is your sister
- ★ Mixing together two copies of records is always a winner
- ★ Bang on about how you heard Carl Cox last week and how you know you can mix better than him

LUCKY BREAK

LAYO PASKIN, promoter and co-owner of The End, talks us through the strict control they hold over their hallowed West End turntables

'I'm not personally in favour of DJ tapes because I think people who make these tapes can set them up and polish them. If anyone is sensible that is what they'll do, but that's not fundamentally what it's all about. I'd be looking more for someone who hangs out on the relevant night of their style and is obviously into it for the right reasons. We had someone DJ during the early days of The End who came along, played and then fucked off. I mean that just does not bode well. Timmy S, a Bedroom Bedlam DJ who's played at The End recently sent us a



Christmas card thanking us for the promos we've sent him and the chance to play. That kind of thing helps a lot, it's just the way you deal with people.

DJing is a tough market and for things to happen you've firstly got to be a good DJ, but also involved in the particular scene. You really have to promote yourself. What would appeal to me is if someone wrote in and said 'I was at this night, I'd really like the opportunity to play.' You have to be a bit forceful, but not annoying. It's a thin line but you've got to look keen as fuck. At the end of the day I think the best way to become a DJ is to promote your own night, get some decent DJs in and involve yourself with the scene. All the people who have made it have really worked hard at it, you have to be completely dedicated. Bedroom Bedlam is great to give DJs a first opportunity, but it isn't the be all and end all.

HOW TO ENTER

- ★ Your tape must be 90 minutes long
- ★ You must include a full tracklisting with artist, track title and label. You must also include a daytime telephone number and a passport-sized photograph
- ★ Send all tapes (and bribes) to Ben Turner at Muzik Magazine, King's Reach Tower, Stamford Street, London SE1 9LS
- ★ Muzik cannot return any Bedroom Bedlam tapes. If you hear nothing, please keep trying with better tapes. WE LISTEN TO EVERYTHING
- ★ Good luck

THE CREAM OF BEDROOM BEDLAM Muzik's roster of previous winners

DRUM & BASS: Matthew Anderson (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 (Middlesex 01553-774-796)

ECLECTIC: Steve Bridger (Birmingham 01527-521-067)

Lindsey Edwards (Coventry 01926-429-264)

Pete Ludden (Liverpool 0151-235-3547)

Colin Millar (Edinburgh 0131-659-5192)

Tat aka Andrew Tattersfield (Chesterfield 01246-205-489)

GARAGE: Martin Lodge (London 01992-714-645)

HARDBAG: DJ-K aka Kevin McDiarmid (Widnes 0151-424-0901)

HOUSE: Cliff Chaudhury (London 0181-314-5270)

Alison Marks (London 0181-208-0789)

Gian-Paolo Arpino (Cardiff 01222-495-046)

Dave Purnell (Leicester 0116-270-6955)

Yousef (Liverpool 0151-286-9430)

PROGRESSIVE HOUSE: Marcus James (London 0976-899-674)

TECHNO: Rob Collman (London 0181-200-6620)

Rick Hopkins (Stevenage 01438-362-775)

Tony Jones (Portsmouth 01329-280-266)

Simon J (Chester 01557-330-343)

Timmy S (London 0181-856-8549)

HOW TO BOOK A BEDROOM BEDLAM DJ

Please call the DJs at the above numbers. Every Bedroom Bedlam DJ must be paid a minimum fee of £50 if travelling expenses are also paid for. If not, no Bedroom Bedlam DJ will appear for less than £75. Basically, don't take the piss.

BEDROOM BEDLAM CHARTS



MARCUS JAMES (LONDON)

- 1 CALYX Calyx (Journey)
- 2 NEW BEGINNING Graemez (Silverfish)
- 3 CHROME Chromium (Platipus)
- 4 SONG FOR IRELAND artist unknown (white label)

- 5 ANYTHING BY FREELANCE ICEBREAKERS ON STRESS
- 6 NO RESOLVE (SANCTUARY DUB) Fade (Limbo)
- 7 ATOM HEART (white label)
- 8 DRUNK AS A MONK (RABBIT IN THE MOON MIX) Banco De Gaia (Planet Dog)
- 9 3 DRIVES ON VINYL artist unknown (white label)
- 10 PARANOIA Mind Chaser (7th Sense)

STEVE BRIDGER (BIRMINGHAM)



- 1 DONT DIE JUST YET David Holmes (Go Beat)
- 2 ALTERED STATES Atmosfear vs. Idjut Boys (Disorient)
- 3 CAMEL BOBSLED RACE Dj Shadow and Q Bert (Mo Wax)
- 4 GET DOWN Glenn Underground (Pan)
- 5 TRIBE VIBES Various Artists (Jive)

- 6 VOLUME 2 Black Jazz Chronicles (Nuphonic)
- 7 THE GROOVE Global Communication (Universal Language)
- 8 J5EP Jurassic 5 (Pickininy)
- 9 A PLACE 4 ME Gene Farris (Soma)
- 10 IN NEUTRAL Gemini (Distance)

ETP (BIRMINGHAM)



- 1 RE-PROGRAM Pariah (Urban Flavour)
- 2 CENTURIES Blame (Good Looking)
- 3 RITUAL Odyssey (720)
- 4 SPACE Free4orm (Creative Wax)
- 5 TRANCER Pariah (Funk 21)
- 6 BLUSH RESPONSE Tunduska (Funk 21)
- 7 THEO STEPS IN James Hardway (Justice Mix) (Recordings Of Substance)
- 8 12 SECONDS Hidden Agenda (Creative Source)
- 9 DOVINIAS FANTASY Parallax (Urban Flavour)
- 10 NOTORIOUS Big Bud (Vibez)

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scanners

SCREENADELICA

Spewing popcorn on the 70mm screen of this month's films – Sir Pike Bishop

HEY, you want a film of the month? Wait, hang on. I know it's only January and everything, but... is it too early to start talking about a Film Of The Year yet (*Yes! – Ed*)? Take **"Boogie Nights"** for example, the second film from director Paul Thomas Anderson. It stars Mark Wahlberg as Eddie, a disaffected youth growing up in Seventies LA, who is drawn into an extended "family" of porn stars by porn honcho Jack Horner (Burt Reynolds). Eddie, who is blessed with a simply massive wanger, becomes Horner's star attraction (renamed Dirk Diggler), catapulting them to porn superstardom. However, come (fnar) the advent of video in the Eighties, Horner's artistic sensibilities become outmoded, and their inevitable decline is marked by Eddie's descent into cocaine abuse. This really is a fantastic film. Anderson takes his cue from Scorsese (particularly "GoodFellas", whose structure "Boogie Nights" mirrors), turning in an accomplished, mature work, aided by a tight ensemble cast (Heather Graham, William H Macy, John C Reilly, Julianne Moore) and a revelatory central performance from the former Marky Mark. "CockFellas", anyone? Go see it. **10**

Less great is **"The Jackal"**, a misguided remake of Frederick Forsythe's "Day Of The Jackal", in which Edward Fox's ruthless assassin attempted to hit French premier Charles De Gaulle. Bruce Willis is the hitman this time round, frankly squandering his talents in this dreadful updated version. He's out to whack someone at the very top of the US government (hmm – who, I wonder?), and the only person who stands in his way is... Richard Gere. This lacks the tension and clinical precision of the original. Ignore. **2**

Worth seeing, if only to witness how to spunk \$200 million up the wall, is James Cameron's **"Titanic"**. In the present day, the ever-watchable



Boogie Nights



Titanic



Resurrection Man

Bill Paxton is an archeologist diving down to the wreck of the ship who comes across love letters written between Kate Winslet and Leonardo DiCaprio. Winslet is still alive, and in flashback she tells the story of her doomed romance with DiCaprio. The final hour is astonishing, with Cameron pulling out all the stops to show the ship's demise. It's an amazing spectacle, but – at over three hours long – a flawed masterpiece. **6**

Were it not for "Boogie Nights", there's no doubt **"Resurrection Man"** would be your most recommended for this month. Set in 1975, it's a violent, bleak thriller about gangster Victor Kelly (Stuart Townsend), a vicious thug who embarks on a killing spree at the behest of the sinister Sammy McLure (Sean McGinley), his gruesome antics charted by a journalist, Ryan (James Nesbitt), who gradually turns Kelly into a bogie figure. It's a dark, amoral film, complemented by a suitably brooding score from David Holmes, Gary Burns and Keith Tenniswood. Check it out. **8**

CHECKLIST

"Boogie Nights" – **10**
(Film Of The Month)
"The Jackal" – **2**
"Titanic" – **6**
"Resurrection Man" – **8**



books

The Rough Guide to Reggae

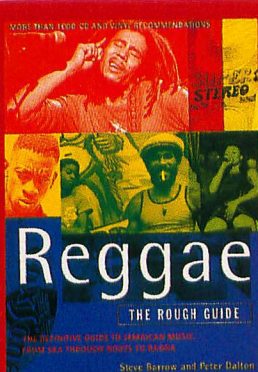
by Steve Barrow and Peter Dalton, (Rough Guides, £12.99)

LIKE a bit of head-nodding music at bedtime? Course you do. Like a puff to go with it? Thought so. But before your brain slithers down your backbone, wrap a few cells around "The Rough Guide To Reggae". It will give those chilling sessions a whole new spin.

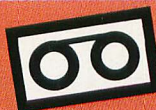
Written by Steve Barrow (the man behind the Blood & Fire reissue label) and Peter Dalton, this truly is a lion of a book. Divided into bite-sized chunks, none of which take more than a minute or two to digest, every aspect of the reggae scene is covered. There are sections on the mento sound of the Fifties, on ska and rocksteady, on steppers, lovers rock, dub and today's ragga dons. There's also a glossary (if any of you don't know what "ras claat" means, the answer is here) and 1,000 record recommendations. Even allowing for short-term memory loss, you'll soon have your U-Roy sorted out from your I-Roy.

Informative, entertaining and compelling, just make sure you don't take "The Rough Guide To Reggae" up the wooden hill with you. You'll still be awake when the Teasmade boils. However much you've smoked.

Push



videos



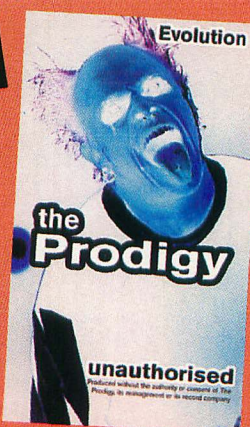
Evolution – The Prodigy

by Visual Corporation Ltd, £tbc

ANY video that screams from its cover, "Produced without the authority or consent of The Prodigy, its management or its record company" means one of two things. Either this is "The Secret Lives Of The Prodigy", an undercover expose into the sordid details of the Braintree four they'd rather you didn't know about. Excellent. Expect to hear all about Liam's little-known predilection for Satanic baby-chomping cannibalism sessions, Keith's occasional forays into the heart of the South American jungle to partake of ancient Aztec drug ceremonies etc etc...

Or it could just be rosey old cash-in on the success of rave's first superstars with absolutely nich of worth to say. Well, put it this way, the most revealing moment in "Evolution" comes when Keith's old teacher turns to the camera like a total git with a rabbit in his arms and tells us how much Keith used to enjoy cuddling it. Can you guess which category this falls into yet?

Yes, it's the "unofficial video", the scourge of megastars with anything to hide. Except this one's got absolutely nothing to say. It claims to trace the history and rise of The Prodigy. It's actually a few journalists and kids hanging



around Basildon shopping malls talking us through their ascent to greatness and a few interviews with the band via foreign TV stations. And as anyone who's read Martin James' excellent official biog can tell you, they are a band high on adrenalised energy but very low on incisive

analytical comments. C'mon, they're Essex boys, after all (*what are you saying?* – Regional Ed).

And because it's unofficial, the cobbled-together footage can't even draw on the boys' music to keep you awake. While you're hearing all about the raw energy of "Firestarter" or how "Charly" catapulted the nascent rave scene into the mainstream, you're listening to what sounds like the BBC's sound lab attempting to emulate prehistoric dance music on a Casiotone. It even struggles to fill its allotted 50 minutes: a brief mention of how much the boys like snowboarding is followed by, you guessed it, footage of people (not the band) snowboarding. **2**

Calvin Bush

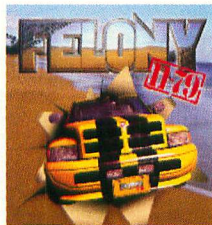
The Playpen

Matt McEwan and his magic joystick of happiness. Huzzah!

"NIGHTMARE Creatures" for the Playstation plunges you into a 3D atmospheric recreation of old London round about the time everyone was wearing pustulant bubonic sores as fashion items. Some geezer who obviously didn't get enough hugs as a child has unleashed demonic creatures, nightmarish in fact, into the streets and alleyways of Brick Lane, Spitalfields and other dimly lit areas. Be a man, or a woman, arm yourself with swords and potions and leg it through the streets getting scared when things jump out at you. Not for the faint-hearted. **8**

Take part in the alleged fun of ram-raiding without getting your collar felt with "Felony 1179", also for the Playstation. A driving game with a difference in that you've got to smash and grab whatever you can in a variety of locations and burn rubber out of town before the filth get in on your action. Drive along the beachfront in an FI car, smash up a mall with a bus or destroy a town with a mini. This is what all driving games should have – points for crashing into things. **7**

The first of two excellent PC simulations for the die hard pilot in us all, "Longbow 2" is a top of the range, hugely expensive and seriously hard combat helicopter.



If you want to just shoot things then you'll have to be a little patient with this. Just keeping the thing in the air will test all your hand-eye coordination. Impressive graphics pit you into randomly generated scenarios, so theoretically it'll never be the same situation twice. Very good indeed but have a bash in the shop before you hand any cash over. **8**

Space simulations don't come more involved than "I-War". Take the captain's seat of a Dreadnought class cruiser complete with

crew and expensive hardware and help the civil war-type struggle in our own future galaxy. As in most civil wars, it's you on the side of right having to crush any form of infidel scum threatening your commonwealth alliance. Lots of opportunity to get really confused with piloting, strategy and tactics with the added bonus of blowing the odd enemy up. The stars in our galaxy and shots of various planets have been made using actual NASA data. **8**

"Pandemonium 2" creates all the jester-colourful platform madness from the first Pandemonium and stirs in a fair amount of puzzles, nifty moves and addictive gameplay. **7**

And finally, just to be fair to any Sega fans, it's worth watching out for "Panzer Dragoon Saga", available soon. Multi-angled and hugely improved, this blows away the first two games and they were bloody good. Dragons – cool. **7**

CHECKLIST

Nightmare Creatures (Playstation, £39.99) – **8** (Game Of The Month)
 Felony 1179 (Playstation, £39.99) – **7**
 Longbow 2 (PC CD Rom, £44.99) – **8**
 I-War (PC CD Rom, £39.99) – **8**
 Pandemonium 2 (Playstation, £39.99) – **7**
 Panzer Dragoon Saga (Saturn, £TBC) – **7**

All the Net news from Jim Carroll (aliens@popmail.dircon.co.uk)

BYTES AND PIECES

* We've already told you our album of 1997 but there have been dozens of online polls to decide what various people thought was their top collection for the year just gone. "On", the mag from The Big Chill collective, chose Pressure Drop's "Elusive" as their essential selection while the "WWW44" list plucked the album from Common as the rap album deserving the most gongs.

* Find out just where Carl Cox is this week by taking a peek at www.ultimate-music.co.uk, home to the Ultimate Music management stable.



Find

* Big talking point online this month (besides a return of the predictable underground versus commercial thread on the Junglist list provoked by the Natural Born Chillers track) was dope. Loads of e-mails about the Independent On Sunday's campaign to legalise cannabis while there were several reports on the case of Will Foster who was sentenced to 93 years imprisonment for growing cannabis for medicinal purposes.

* The other drug of choice online this month was Prozac. With an estimated 28 million people using the drug in America (including as a cure for jet-lag), one wag on the alt.techno list wondered when it would take over from MDMA as the drug of choice for US ravers.

* Take the White Trash test online right now at <http://virtual.union.edu/~spitzera/trash/> and see if you have what it takes to wear a flannel shirt and scratch your belly a lot.

* The coolest e-zine on the Net is still going strong – take a look at The Fly (<http://www.fly.co.uk>) for the latest in leftfield beats and weird grooves.

* Cautionary tale from Germany for anyone who intends to start 1998 with some fun and games in a club toilet. Berlin club, boy and girl retreat to the toilet to get it on, boy sits on toilet seat, business is completed with some panache, boy attempts to stand up, boy finds arse glued to the seat. Cue bouncers, ambulance and very

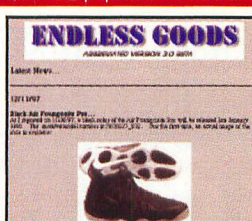
embarrassing scenario for our friend. If you're going out tonight, watch out for the SuperGlue.

* Celebs – r-us doing the typing thing on the Net this last couple of weeks: Michael Hutchence popping up in all sorts of sick scenarios, Jeremy Healy getting a pasting for his haircut from some clubbers, Mike D from the Beasties also receiving some flack over his latest Erykah Badu (hairdo – Ed.) and Mary Anne Hobbs waxing lyrical about punk rock and big beat in a student interview.

* And a smart retort to the Muzik club-cabs-scams story. A wag on UK-Dance recommended buying a bicycle. So, we're on our way to the local secondhand bike shop.

CLICK!

Web-sites of the month
 Reviews by Jim Carroll
 (aliens@popmail.dircon.co.uk)



Endless Goods

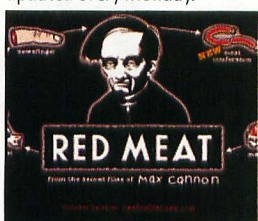
<http://www.geocities.com/tokyo/flats/3950>

Fascinating look at the wonderful and sometimes downright bonkers world of trainers or, as our American cousins call them, sneakers. If you're one of those darlings who cannot live without the

latest information on the new Air Foamposite One, this is for you. Not only does it give the lowdown on new styles and stocks but there's also plenty of juicy bits like a report on the Japanese government raiding the Nike offices in Tokyo over their pricing policy.

Redmeat

<http://www.redmeat.com>
 The world of Max Cannon, updated every Monday.



Brilliant black-and-white looks at a cartoon world with a post-

modern agenda, the takes are fresh and smart, making you giggle at some very quirky thoughts (like, "don't sheep get very heavy when it rains?"). Besides the new strips and a database of the old dope, there are also links to other worthwhile sussed stop-offs like The Onion.

Planet Daria

<http://www.opni.com/~rowena/daria.html>
 Finally on terrestrial TV (Channel 5 are bizarrely



showing it every Saturday afternoon), Daria is an MTV cartoon, the geek-girl offspring of Hank Hill and Marge Simpson. Created by the team behind Beavis & Butt-head, Daria is bright, deadpan, witty and sharp, bringing a scary girlpower to the suburban bliss of Lawndale. Catch up on the new "Seinfeld" now at Planet Daria before it's too late.

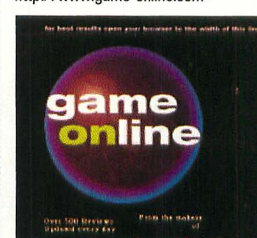
Mr T

<http://www.uidaho.edu/~kowa9693/MrT/quote.htm>
 Fool! Fans of "The A Team" will love this one – a site with a new quote every week from the man who put the "T" into "Terror" for Face and Mad Dog. Besides updated pearls of wisdom from the great one, there are also slots in which Mr T takes on Satan, Darth Vader

and Bill Gates. Naturally, he emerges victorious each time. Total respect.

Game Online

<http://www.game-online.com>



The whole nine yards when it comes to dishing the dirt on how to get the best possible highs from online gaming. Besides reviews, links and tips, there's also a very cool chat forum where you can mull over the ins and outs of your favourite arcade clone with other addicts.

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FEELS SO RIGHT OVER RUNAWAY (VAN HELDEN)
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SEX-O-SONIC >THOUGHT IT WAS YOU
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TITTY TWISTER >A NEW DAWN, A NEW DAY
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DJ DERO >THE HORN
DREEM TEAM >THE THEME
OLIVE >YOU'RE NOT ALONE (SPEED MIX)
JAMIROQUAI >HIGH TIMES (SANCHEZ)
BELO HORIZONTI >DAVID MORALES MIX
Z FACTOR >GOTTA KEEP PUSHIN '97
KIM ENGLISH >LEARN 2 LUV
SMOKIN BEATS >DREAMS

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FUTURE SND LONDON >PAPUA NEW GUINEA
MICHELLE GAYLE >DO YOU KNOW (RMX)
LATOURE >BLUE (HERMES TRANCE)
ST ETTIENNE >ONLY LOVE CAN BREAK
ORB >LOVING YOU (HUGE EVER GROWING)
OUTRAGE >TALL 'N' HANSON
JUSTINE >BE SEXY
DUKE >SO IN LOVE WITH YOU
SHADES OF RHYTHM >SOUND OF EDEN
LEFTFIELD >NOT FORGOTTEN (REMIX)
TALIZMAN >ONLY YOU (CHRIS & JAMES)
BIZARRE INC >PLAYING WITH KNIVES
DISCO EVANGLISTS >DE NIRO
VISIONMASTERS >KEEP ON PUMPING
WESTBAM >WIZARDS OF THE SONIC
CE CE ROGERS >SOMEDAY
FRANKIE KNUCKLES >TEARS
TANYA LOUISE >DEEP IN YOU
ORLO/CAMPING >GET OFF HIGH HORSE
QT QUARTET >HOLD THAT SUCKER DOWN
DUST BROTHERS >14TH CENTURY SKY
SUGARHILL GANG >RAPPERS DELIGHT
YOUNG MC >KNOW HOW
WILDCHILD >RENEGADE MASTER
ORBITAL >CHIME AND BELFAST
RISING HIGH >TANGLED IN MY THOUGHTS
RICHIE RICH >SALSA HOUSE (VOCAL MIX)
U2 >LEMON (PERFECTO+MORALES MIX)

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ALL GUERRILLA & COWBOY 12" IN STOCK
BLAPPS POSSE >DON'T HOLD BACK
CARLY SIMON >WHY
SHADES OF RHYTHM >SWEET SENSATION
REEL TO REAL >WE ARE ie
SONZ OF A LOOP DA LOOP ERA >FAR OUT
SOUTH ST PLAYER >WHO KEEPS CHANGING
PRODIGY >ANDROID
DREAM FREQUENCY >FEEL SO REAL+TAKE ME
SNEAKER PIMPS >SPIN SPIN SUGAR
2 BAD MICE >BOMBSCARE
SUNSCREAM >PERFECT MOTION (BOYS OWN)
DENISE LOPEZ >DON'T YOU WANNA BE MINE
TALL PAUL >ROCK DA HOUSE
MASSIVE ATTACK >UNFINISHED SYMPATHY
MR FINGERS >IN THE BEGINNING...VOCAL
K KLASS >LET ME SHOW YOU LOVE
K KLASS >RHYTHM IS A MYSTERY
SASHA >MAGIC (BLUE AMAZON REMIX)
EXODUS TO PARADISE >ROCK IT
DJ ICEE >TRICKS THEME (SING IT TO YOU)
AFTERSHOCK >SLAVE TO THE VIBE
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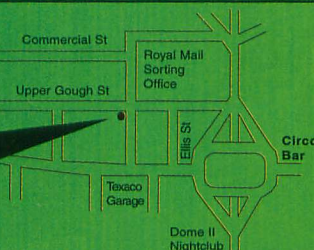
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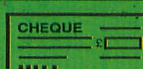
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SPECTRUM-BRAZIL
MODULAR EXP-CUBES
JACO-SHOW SOME LOVE
SPOOKY-LITTLE BULLET
GOLDEN GIRLS-KINETIC
FRANK DE WULF-THE TAPE
WALL OF SOUND BACK CAT
SKINT BACK CATALOGUE
TRIBAL BACK CATALOGUE
STRICTLY BACK CATALOGUE
VAN HELDEN-MOST TITLES
SCREEN 2-HEY MR DJ
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SANDY B-WORLD GO ROUND
MOREL'S GROOVES Most titles
MODEL 500 MOST TITLES
MARIAH CAREY-Dreamlover
LIBERTY CITY-SOME LOVIN'
LANDLORD-LIKE IT
ANN CONSUELO-SEE THE DAY
ASHA JJ TRIBUTE
BJORK MOST TITLES
BLAKE BAXTER-BROTHERS
COSMIC BABY-Loops of infinity
DAPHNE-CHANGE FES MIX
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13	FEBRUARY	BUGGED OUT. MANCHESTER
14	FEBRUARY	SHINDIG. NEWCASTLE
20	FEBRUARY	THE PELICAN CLUB. ABERDEEN
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INSOMNIA

EDITED BY ROB DA BANK



MUZIK TOP 50 NIGHTS OUT

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

WHERE TO GO THIS MONTH JANUARY 14 – FEBRUARY 10

1

BIRMINGHAM: C.R.E.A.M

Every Saturday

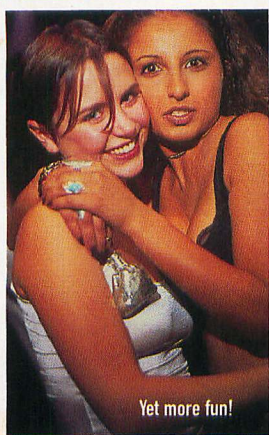
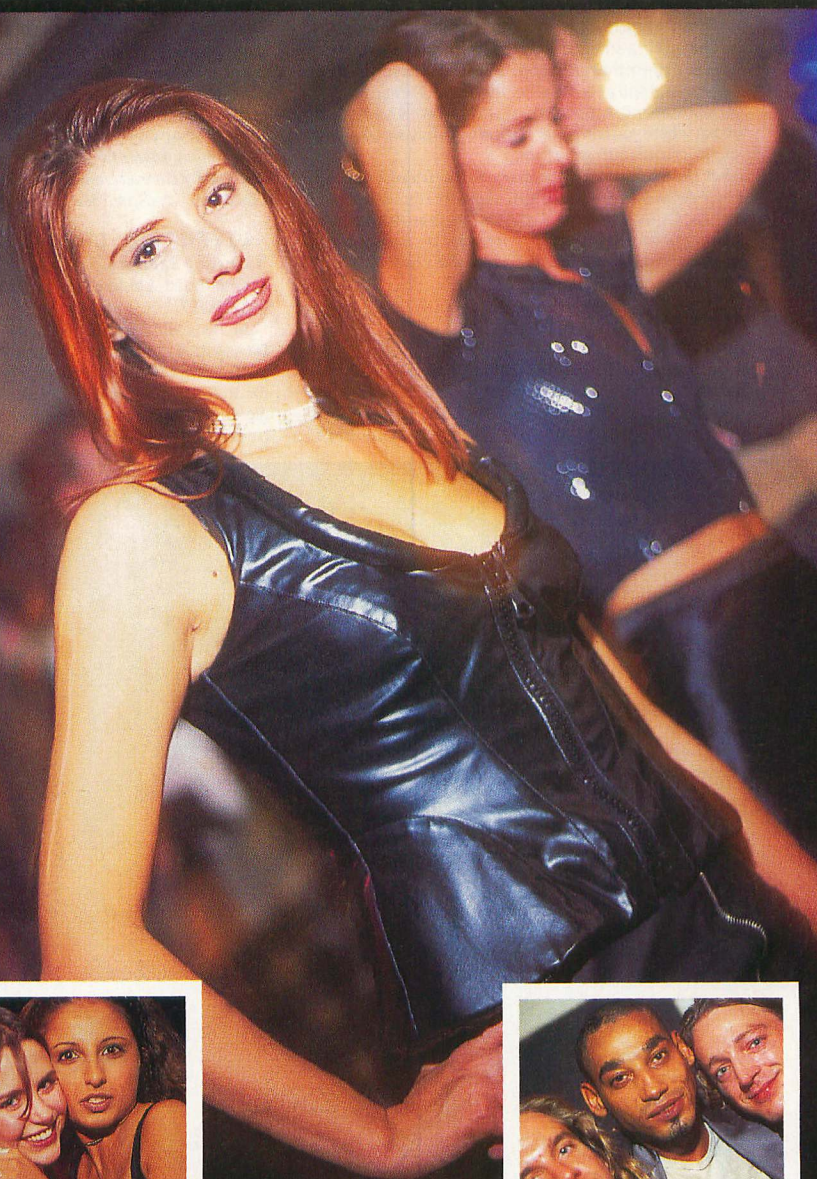
The Hush, 55, Station Street. 0121-666-7551.
2am-8am. £12/10.

No, Cream have not moved to Birmingham. As any clubber worth his salt knows. Choose Right Easy And Mellow is the original C.R.E.A.M run by the same Midlands promoters as Slag and Fun and is set to re-open in 1998.

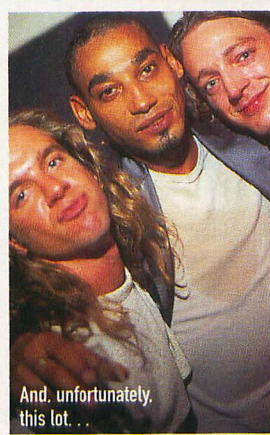
Starting in 1990 in the shadow of hardcore, promoters Barney and Carl felt the need for some alternative amusement after all the others clubs on Saturday had shut at 2am. Barney had a disused shop under his flat and lo, C.R.E.A.M was born. After playing to 300 punters, alternative spaces were found, ranging from boxing gyms to warehouses. Having to keep on the move due to the illegality of the raves didn't stop big name DJs like Weatherall, Rampling and Healy dropping in to spin after their earlier, conventional club slots. Operating after all the other clubs had shut meant C.R.E.A.M didn't have their legs broken and their volunteers could stand outside the clubs telling punters where to find the parties. People soon started coming from as far away as Glasgow and London to party until 10 o'clock on Sunday mornings. The last party was New Year's Eve, 1996. It was busted by 90 policemen finding 2000 clubbers waiting to party. Barney and Carl had a choice. If they went ahead and saw the New Year's in they'd have to write a cheque for a £20,000 fine. The pen lid never came off.

The Hush, a private members club, is the (legal) venue they've rooted out for the new start and which is at time of writing being renovated. Hiring asian builders specifically for the fact that they don't celebrate Christmas, they're hoping to be open for New Year's Eve by working day and night. With a capacity of 800 to 1000 punters on 2 levels, a games room, a beanbagged harem, a Funglejunk back room and a 30-seat Cinephilia cinema, this will be the club to visit in 1998. Many of the original DJs will be returning to join residents Danny Technici, Mark Jarman, Patrick Smoove, Owen Owens and Paul Chiswick along with old timers like Scott Bond and Kelvin Andrews guesting. Phone C.R.E.A.M for more info. But remember, mum's the word.

Load of fun!



Yet more fun!



And, unfortunately,
this lot...

INSOMNIA

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND



THOSE WHO ROCKED IT

- Norman Cook at Zouk, Singapore
- Erik Rug at Come Shake The Whole, London
- Basement Jaxx, Layo and Matthew B at

The End's Second Birthday, London
 • The Chemical Brothers at Brixton Academy, London
 • Patrick Smoove at Frisky, Swindon
 • Jon Pleased Wimmin at Progress, Derby
 • Afrika Bambaataa at NY Sushi, Sheffield
 • Laurent Garnier at Checkpoint Charlie, Reading
 • DJ Ride at The Powerhouse, London
 • Danny Rampling at Hard Times, Leeds
 • Phil Gifford and Si Long at Wobble, Birmingham
 • Graeme Park at Malibu Stacey, London

THOSE WHO LOST IT

- Lionrock at Giant Step, New York
- The Prodigy at The Forum, London

2 DERBY: PROGRESS

Saturday February 7

The Eclipse, Babington Lane. 01332-600-700.

9-4am. £10/£8.

Derby may be a miserable hole where you can't even raise a smile on the street, but Pete and Russell, promoters of Progress, are all grins as the string quartet (or whatever other lunacy they have on) strike up in the foyer and some house-head DJ is scared shitless by the thousands of screaming punters demanding bigger and bigger highs in

the main room. The fifth birthday saw above-average raving on the floor and Jon Pleased pleasuring both men and women. February sees Derby fave Tall Paul return to the decks along with Pete Tong. Promoter Russell says it'll be "full by 11 and let's 'ave it". My sentiments exactly. *Other Progress dates for your diary: Boy George and Tony de Vit (January 17)*

3 LONDON: THE END

Saturday January 17

18, West Central Street. 0171-419-9199.

11-6am. £12/£10.

After the blinder that they passed off as their second birthday, the croissant-like Laurent Garnier paddles across the Channel in a small vessel made from snail shells and plays all night in the main room. Expect an encyclopedia of dance music and a couple of surprises too. Richard Dorfmeister and Mr Scruff mix up their alternative beats in the bar where you can either recline on comfy sofas or wear your Nike soles out on the floor.

Other The End dates for your diary: Ganja Kru with Hype, Zinc, Pascal, Randall and Andy C (January 16). NME night with Jon Carter, Dahlarge, Propellerheads et al (23). Full Cycle and Andrea Parker (30). Triptonite (31). Skint with Howie B (February 6) and Sub Terrain with Darren Emerson and David Holmes (7)

4 LEEDS: HARD TIMES

January 31

Nato, Boar Lane. 01924-488-220. 10-6am. £12/£10.

The UK's premier US house and garage club forges ahead into 1998. This is a Muzik night, so obviously it's jolly good and Azuli Records join the fun with their party. Hard Times

have thrown caution to the wind and invited the Tuff Jam experience of Karl "Tuff Enuff" Brown and Matt "Jam" Lamont up north. Also present are Roberto Mello and Zaki D (Disco Elements) and Bedroom Bedlam DJ Tat. Residents Dave Piccioni and Jason Boardman jump on too. Forget the Hard Times, dress up and wear a smile. Or else.

5 NEWCASTLE: SHINDIG

Saturday January 17

Riverside, 57-59 Melbourne Street. 0191-261-4386.

9.30-3am. £8/£7.

Blinding line-ups for the whole of January and February are the result of "their best year yet" with the club having been busier than many during the quiet summer. It's no wonder with guests like Green Velvet guesting for the first time, aided and abetted by Simon Dunmore. The whole club's also been spruced up, and between residents Scott, Scooby and The Bing Bong Room DJs, you're sure to have a ball with the other 1000 nutters.

Other Shindig dates for your diary: Gordon Kaye and Andrew Weatherall (January 24). Farley & Heller and Ralph Lawson (31) and Luke Slater and Angel (February 7)

6 LIVERPOOL: CREAM

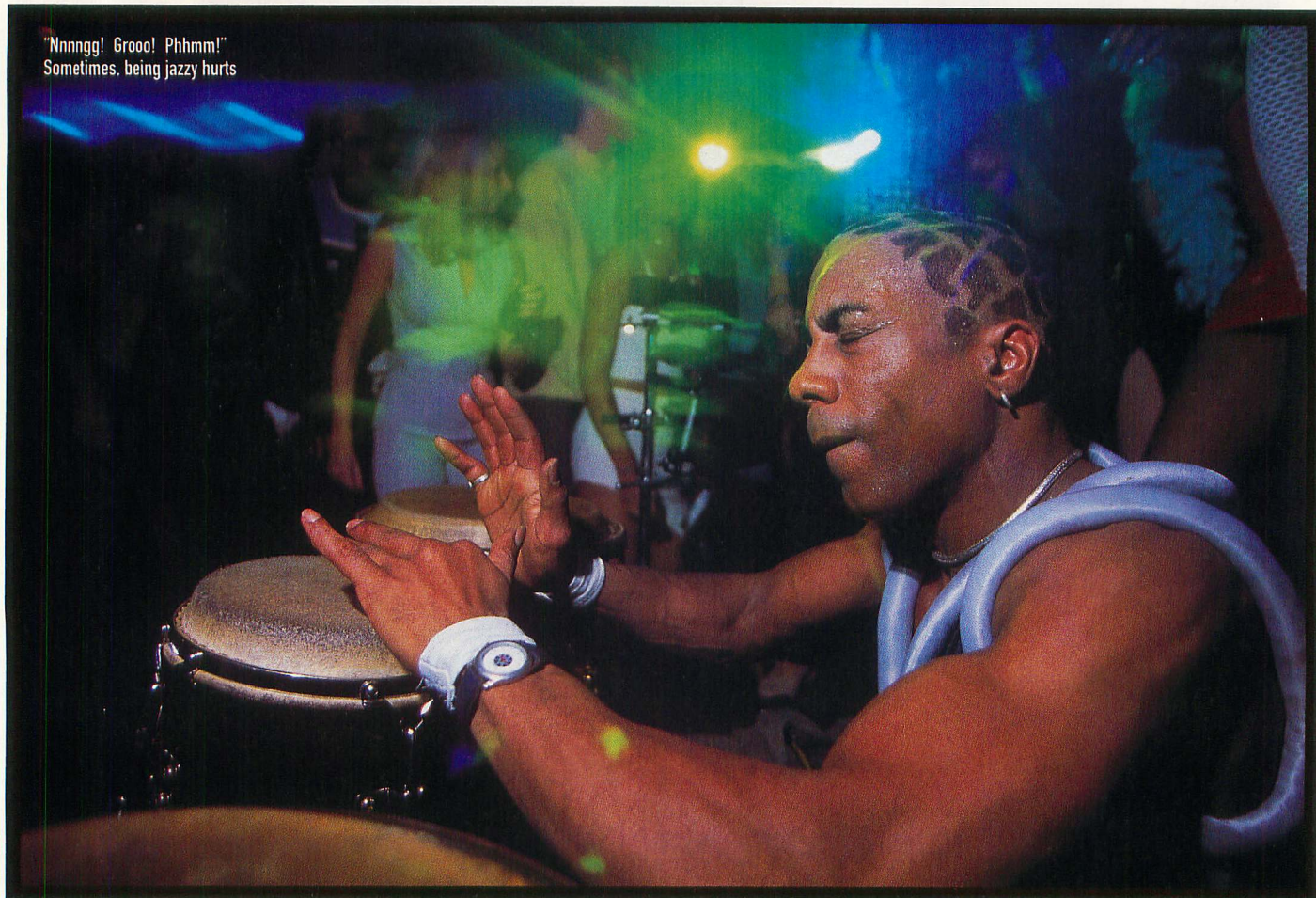
Saturday January 24

Cream, Wolstenholme Square. 0151-709-1693.

9-3. £10/£7.

Paul Oakenfold, Nick Warren, Justin Robertson, Paul Bleasdale, K-Klass, Les Ryder and Phat Phil Cooper all jostle for room in the DJ booth tonight (get rid of Phil, that's the answer) at the relaunch of one of Britain's busiest club nights. Christ knows why with such a feeble line-up. I mean who the hell wants to hear old Robbers and the

"Nnnngg! Grooo! Phhmm!"
 Sometimes, being jazzy hurts



Pics: Jamie B

INSOMNIA

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

CLUB GOSSIP

Who was the **OLD LADY** in the shellsuit chatting up **MRC** at The End's second birthday? If it wasn't his mum, he's got very strange tastes. The party absolutely rocked with Basement Jaxx, Layo and Matthew B. Darren Emerson and David Holmes all doing a marvellous job. We were thinking of reviving our troublesome Those Who Failed To Show column specifically for one man, **PAUL BLEASDALE**. He phoned Shindig at 10.30pm the night he was playing saying he was too tired – the third time he's done it. If you're too tired now Paul, how are you gonna be when you're 50. You'll be a fucking vegetable! Nevertheless, Shindig didn't need him and apparently more people turned up when they realised that Paul wasn't coming.

A MOUSE was recently spotted scurrying across the dancefloor in a boob tube dancing the two-step at a famous Midlands club.

London's **IT'S ON** recently raised the roof at it's second birthday party. Members of the public were seen licking the carpet, spilling beer from every orifice, eating trainers and dancing to Slade, intriguingly. Skint and Wall of Sound's **NIGHT OF THE BIG DRUMS** in Brighton recently saw Jon Carter and other beatheads expelled for showbiz naughtiness. Apparently Jon had blown a raspberry at a copper. What a right charlie. Some gossipmonger is spreading rumours of **GATECRASHERS'** impending big beat night. Wednesdays at The Republic have been pencilled in with possible residents ranging from Annie Nightingale to Dave Beer to Andrew Weatherall. Whatever next?

dodderer Oakie cheering up thousands of chirpy punters? Me for one so get yourselves out of your stinking pits and brave the queues for a helluva night. Attention folks, this is a Muzik night.

Other Cream dates for your diary: Paul Oakenfold, Pete Tong, Nick Warren, Jon Carter et al (31), Full On with Judge Jules, Tony De Vit, Paul Bleasdale, Phat Phil and Tall Paul (30), Cream In Glasgow with Boy George and k-Klass (31)

7 BOURNEMOUTH: THE OUTER LIMITS

Saturday January 31

Millenium, Old Christchurch Road. 01202-265-473.
9-2am. £6/£5

After the last club they were in shut down on 'em, TOL crew have landed themselves a Saturday night spot at Millenium. 450 mad-for-it punters can be expected every week with upstairs "tech-house and US scenes". Whatever these scenes may be, we're sure to find out, and there's "hardish house and damn funky techno" downstairs. Residents Paul Edge and Charlie Tear are joined by Evil Eddie Richards and some scruff called Dave Mothersole for the grand opening. Sorry Kermit but the rule is "no muppets, clones or attitudes". *Other Outer Limits dates for your diary: Trevor Rockliffe (February 7)*

8 READING: CHECKPOINT CHARLIE

Friday January 30

Applejacks, Castle Street. 0171-837-6330.
9-4am. £7/£6.

Taking the perk out of Berkshire and planting him pissed on the dancefloor for target practice is the Charlie boys' aim. The end of January on which date Mrs Woods and Norman Jay climb into the newly refurbished watchtower for their tour of duty. Residents Richard Ford and Pierre man the main guns and Rad Rice and vodka addict Stripe relax in the cosiness of their front bunker. *Other Checkpoint dates for your diary: Billy Nasty and Jim Masters (January 16)*

9 LONDON: TRADE

Every Sunday
Turnmills, Clerkenwell Road. 0171-607-5700.
3.30am-1pm. £13/£10

Much overlooked but essential club in the UK where you can dance, sing, trade and booze to your hearts content. If you're

not careful it could be to your heart's detriment, however, with music running through 'til 1pm on Sunday, then straight round your mums for the roast. We may be no strangers to Sunday clubs now, but Trade's been going longer than most of you have been indulging in illegal activities, although you couldn't tell that by the level of energy in a club that's full up by 9am every Sunday. Resident DJs Alan Thompson, Malcolm Duffy, Steve Thomas, Tony de Vit, Ian M and Pete Wardman hammer out tough, energetic house but Trade often does well in covering the whole spectrum of dance. Sunday – it's the new Tuesday and it needs you now.

10 SHEFFIELD: NY SUSHI

Saturday February 7
The Music Factory, London Road. 0114-267-1869.
10-4am. £8/£6.

Sheffield's hungriest club swallows up 1500 soya sauces each and every week, and what a feast it is too. If you fancy actually being able to go out on a Saturday night and hear a whole night of hip hop/deep house/jungle in the main room of a club, then this is the jigger. The other bar rocks to alternative breakbeats and there are some of those silly inflatable popped by a stray fag armchairs. I went up recently and just wandered around deflating them and pissing people off. The Idjut Boys and Alex Reece join Christopher Bibby, Mr Presley and TK (Waxploitation) for a plate or two.

Other NY Sushi dates for your diary: Doc Scott and Faze Action (January 17), Wall Of Sound and T-Power Live (24), Bryan Gee and Barry Ashworth (31), Freddy Fresh (February 14)

11 LONDON: TWICE AS NICE

Sunday February 1
Coliseum, 1, Nine Elms Lane, Vauxhall. 0171-282-4185.
8-3am. £8/£5

Still firing on all cylinders and almost three times as nice now, DJ Spoony keeps the garage flag flying, joined by Mikee B, EZ, Jason Kaye and Hewart (he was supposed to be Stewart but the vicar missed the beginning). The Reminisce Room sees Steve Sutherland with Aitch B from Soul II Soul and Fitzroy, while Mark Mark gets into his Calvin Kleins in the Party Room.

Other Twice As Nice dates for your diary: Spoony and Milan (January 18), Spoony and Timmi Magic (25) and Timmi Magic, Danny Foster and Dave Howard (February 8)

12 BRIGHTON: BIG BEAT BOUTIQUE

Saturday February 7
The Concorde, Madeira Drive. 01273-738-527.
10-3am. £5/£6

Scoutmaster Damien "do you wanna see my woggle" Harris leads his patrol into battle in a small lean-to by the beach. Skirt past the old age pensioners munching on fish & chips and duck as Norman Cook tries to attack you with a frozen breaded haddock. Some bleeder will then mount the decks, play a load of old and new party tunes and everyone jumps up and down until they drop. The Propellerheads play live too. Add 1800 pints of frothing lager, some sulphate and a jug of poppers and stir. Deadly!

13 MANCHESTER: BUGGED OUT

Friday January 16

Sankeys Soap, Jersey Street. 0161-950-4215.
10-3am. £7/£6.

One not to be missed with two of 1997's brightest sparks in the form of David Holmes and drum & bass chappie Optical. Holmes will probably play one of those sets where he confounds everyone with a happy mix of sixties to ninties funky grooves while Optical makes the most arse-quivering drum & bass around at the moment, but changes styles like people with diarrhoea change underwear. Hmm. James Holroyd and Rob Bright stand by in case of deck emergencies. Continuing into 1998 as the best small(ish) club around, and a solid fixture in everyone who's anyone's diary of piss-ups.

Other Bugged Out dates for your diary: Alex Knight, 16B live and Jon Carter (23) and Claude Young and Harri (30)

CLUB NEWS

Hackney shoppers and housewives will overjoyed to learn that London's classic hardcore haunt **CLUB LABYRINTH** has finally bitten the dust. The very rude Hackney Council and Tesco ganged together after nine years protest, resulting in the club being turned into Tesco's with a multi storey car park. Great. They thank everyone that's supported them over the years.

TRADE and **HARD TIMES** are to join forces at NATO in Leeds on Sunday nights. As well as Hard Times welcoming speed garage in 1998, the pair could be onto a winner here by combining the original American sounds of house and garage with a more Tradey vibe. Laurence Malice, head honcho at Trade explained, "I prefer Leeds to look at than Manchester and we've been successful in Sheffield too. I can't see why we shouldn't succeed in Leeds. Trade is the best club in the world." Hard Times were just as modest about the project.

Midweek London jungle saloon **PM SCIENTISTS** is to close its doors. After two years packing them in, they're concentrating more on the label and tour side of things in the future. Best of luck to Adrian and Zoe.

Brighton's premier funky electronic night **MUFFLEWUFFLE** also bites the dust on January 2 with residents Mr Whippy and The Cheez leaving the country for sunnier climes. See Ya. However Eduardo Cerveza, Skunk Alan and Sporrán are taking over with new night Origami every Friday instead. Hooray.

CREAM have announced their **A TEAM** for 1998. Oakie (BA Baracas) has renewed his contract, but will be moving from the Annexe after New Year's Eve into the larger Courtyard, Nick Warren (Face-man), Paul Bleasdale (Hannibal) and Les Ryder (Mad Murdoch) are also confirmed commandos. Paul will play every week, but still suffers from fear of flying. Cream will also shut for three weeks after New Year's Eve while Steve Dash, the man behind the legendary Phazon Sound Systems, does a bit of tweaking.

London's **MOVEMENT** with residents Bryan G and Jumpin' Jack Frost rightly celebrate up and coming talent with a new 9-10pm slot called Raw Talent. Each week some lucky fella or lass will get to show off their skills to a discerning drum & bass crew. Ring 0171-930-9366 for more details.

SHINDIG have been confounded by Newcastle council who eventually granted them and other clubs 3am licenses after years of argument. Hooray for the north east's clubbers and their extra hour of fun.

SARAH CHAPMAN is starting a new residency at the Zap in Brighton in 1998.

RENAISSANCE have enlisted the deck skills of Andy Nalin of Nalin & Kane fame for upcoming duties at Renaissance events and at Pacha during the summer. That's another Nalin everyone else's coffin. Huh huh?

14 BIRMINGHAM: WOBBLE

Saturday January 24
The Venue, Branton Street, Hockley. 0121-233-0339.
11-6.30am. £10/£7

The name that should be on everyone's lips in 1998 (after The Teletubbies and Melinda Messenger, of course) is Basement Jaxx. After their recent tour supporting Daft Punk, their ability to move a crowd has increased from their former impossibly good powers to screaming girls, spontaneous whistling and knicker-throwing. Ooh, just like 1988. Phil Gifford, Si Long, The Lovely Helen and Matt Skinner sit out back and quaff the rider. They don't want no "townies" down there, alright, so whoever's left after that is most welcome to wobble their thangs.

Other Wobble dates for your diary: Norman Jay (January 17) and Jon Marsh (February 7)

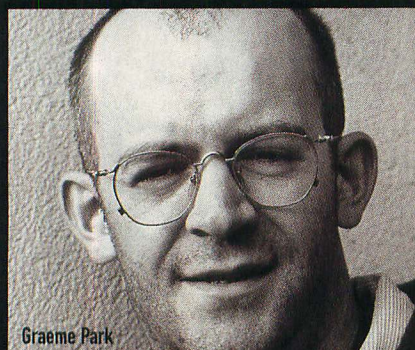
15 NOTTINGHAM: THE BOMB

Saturday February 7
45, Bridlesmith Gate. 0171-482-5488. 10-3.30am. £8/£6.
The great Derrick Carter (TBC) lights the fuse tonight with Glenn Gunner firing on all cylinders. The Bomb has quickly

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Pic: Romie Randall



Graeme Park

CLASSIC CLUBS

Graeme Park travels back in time to one of the clubs that first broke house music. Nottingham's The Garage

"I worked in Select-A-Disc at the time, and the manager bought the old blues and reggae club Ad Lib and changed it's name to The Garage. He got me in two or three nights a week because I was the man with all the singles. It was a real labyrinth with about nine bars and rooms and I played upstairs while Martin Nesbitt did the downstairs. He was a real DJ and played what you'd call indie now - Anyway, Martin played Sixties garage, rock, The Cult, reggae, and I played New Order, Talking Heads, Orange Juice, old soul and loads of everything. The average DJ around then used to talk between records and it really wasn't glamorous. No-one wanted to be one and least of all me, but after a year I realised I really liked it. It was around then that early electro came up I was buying it in for the shop so I'd order it for me too. I suppose I was a human jukebox for the first year, but when electro and Steinski's 'Lessons One, Two & Three' came out, people would say 'What the fuck is this?' I just ploughed on. There would always be some old punters coming up asking me for New Order or Orange Juice but I told them to fuck off! That's when people started leaving in droves. The manager told me to go back to the record shop but I told him I couldn't because this was my life and within another month people had come down to see what the fuss was about and the place was packed again.

The early hip-hop and electro spawned so much new stuff and by 1986 there were records coming out like 'Jack Your Body' and this Chicago label called Underground which I was working in with disco and soul. That was house music arriving. So, on Saturday nights at The Garage I'd start off with hip-hop and soul and build up to early house and everyone thought it was so fast. By the tail end of 1986 people were bringing coach-loads from all over the place. That's when the Hacienda heard of me and I filled in for Mike Pickering for the first-time and got into the all-dayer circuit too. It was still crazy down at The Garage, because at the end of the night I'd go out the front door and there'd be two totally different sets of people coming from upstairs and downstairs. All the style-conscious types who read 'The Face' and 'i-D' from my room upstairs and all these guys in leather jackets with swept back hair coming from downstairs. That's non-existent today."

THE GARAGE NIGHTCLUBTOP 10

- 1 MAGIC MAN Rochelle (WEA)
- 2 CONFUSION New Order (Factory)
- 3 JUMP BACK Dhar Braxton (Sleeping Bag)
- 4 MY ADIDAS/PETER PIPER Run DMC (Profile)
- 5 JACK YOUR BODY Steve 'Silk' Hurley (Underground)
- 6 TRAPPED Colonel Abrams (MCA)
- 7 SLIPPERY PEOPLE Talking Heads (EMI)
- 8 UNCERTAIN The The (Epic)
- 9 FIND A WAY Russ Brown (Jump Street)
- 10 LOOKING FOR THE PERFECT BEAT Afrika Bambaataa (Tommy Boy)

established itself as one of the UK's strongest alternative clubs, risking bringing some different DJs to Nottingham, and it's paying off. Bugged Out, Back II Basics and DiY all host nights here too proving it's pedigree, chum. *Other The Bomb dates for your diary: Derek Dahlarge (January 15), Jon Carter and Kelvin Andrews (16), Andrew Weatherall (17), DiY (23), Bugged Out (29), Back 2 Basics (30) and DiY (February 6)*

16 BIRMINGHAM: ATOMIC JAM
Saturday January 31
Que Club, Corporation Street. 01203-555-065.
9.30-6am. £12.

The first jam of 1998, and it sure is a flavoursome conserve. The main arena plays host to Dave "fuck me, can I mix!" Clarke, Adam Beyer, 'orrible little Billy Nasty, Tony Work and Nathan Gregory. Room Two's full of crusties and fluorescent leather shoes banging to the acid squeals of Chris, Julian and Aaron Liberator. Meantime, The Melting Pot has Grooverider, Ratty, Gerbily, Squirrelly (okay, Ratty) and Rob Lunkh bunting up with Jem Atkins. As sharp as a lemon-dipped needle entering your eyeball at high noon.

17 LONDON: THE GALLERY
Friday January 23
Turnmills, 63b, Clerkenwell Road. 0171-250-3609.
10-6am. £10/£7

Dave Beer celebrates his birthday in style at The Gallery on Friday. Beer himself plays and boozes in the electronica lounge with James Holroyd and Carl Clarke, while Danny Rampling, Seb Fontaine, Ralph Lawson, Steve Lee and Lottie pump it out in a Back II Basics style. Wall Of Sound take up a monthly residency on February 6 so lock up your daughters, sons, grannies and anything else that breathes. *Other Turnmills dates for your diary: The Gallery with John Kelly and Angel (January 16), Tall Paul and Nick Warren (30), The Heavenly Jukebox with Jon Carter and Norman Cook (17), Jon Carter and Richard Fearless (24) and James Lavelle (31), Lavish with Karl Tuff Enuff, Brown and Frankie Foncett (29)*

18 MIDDLESBOROUGH: SUGAR SHACK
Friday January 30
Corporation Road. 01642-253553. 9-late. £10/£8.

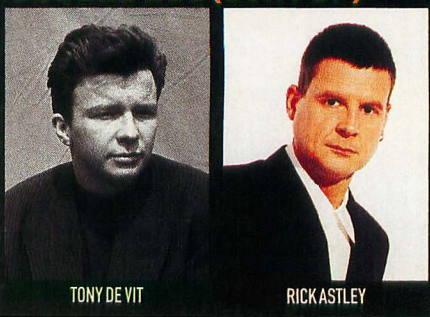
The zimmer frames are wheeled in with Paul Oakenfold and Graeme Park in tow. Only kidding, lads, we know you'll rock it. The Empire also launch their Better Days weekly Saturday nighter on February 7 with Karl "Tuff Enuff" Brown and Matt "Jam" Lamont speeding up there. *Other Sugar Shack dates for your diary: Renaissance New Year Ball with Fathers Of Sound and Sister Bliss (January 16), Angel and Anne Savage (23), Seb Fontaine and Alex P (February 6).*

19 LONDON: MOVEMENT
Last month's number one in our FIFA sponsored league of clubs, "more important than the FA's Premier League" (Liars Monthly, Feb. 1932) and still moving the crowd every week as they turn one year old. The new project "Raw Talent" (see Club News) shows these guys aren't just in it with the big boys. The Full Cycle crew host on the 29th so expect some big uns down that night, whether you like it or not. Those East London breakbeat mercenaries Botchit and Scarper play the early slot in the bar, so be sure to get down and shake your rump to their "shit". *Other Movement dates for your diary: Kemistry & Storm (January 22) and Fabio (February 5)*

20 LIVERPOOL: VOODOO
January 31/February 7
Clear, 1 Mount Pleasant. 0151-733-6097. 10-3am. £8/£7

Not content with one thrilling night out in Liverpool, Voodoo have Claude Young booked in for the 31st and Green Velvet must not be missed on the 7th. Incredible, isn't it. Better book both weekends off and have it, techno schtyle. Residents Andy Nicholson and Steve Shiels welcome the techno gods with open arms and there's no dress code, but you need to whisper "Detroit is alive and well" to the doorman before he'll let you in. *Other Voodoo dates for your diary: Space Djs (January 24)*

DOUBLE EGG (SORT OF)



TONY DE VIT

RICK ASTLEY

Pic: Richard Reyes

21 BRIGHTON: VIBEZ EXPRESS
Saturday January 17
The Concorde, Madeira Drive. 01273-606-460.
10-3am. £5/£4.50

They promise "lots of music" on the press release and I should bleedin' well hope so too. Being a nightclub and that. One advantage is you do get a whole 50 pence off if you're a starving cold homeless person trying to get in out of the cold, or if you're a 93 year old Doris with Alzheimers looking for the ironing board to flatten out the creases in your Mini Metro that you haven't used for 18 years. Musically, however, Matt Cantor from The Freestylers and Robert Luis provide sufficient beats to make up for it. *Other VibeZ Express dates for your diary: Mr Scruff for the 2nd Birthday Party (January 31)*

22 MANCHESTER: GOLDEN
February 7
Sankeys Soap, Jersey Street. 01782-621-454.
10-4am. £12/£10.

The man like Parky (in fact he actually is Parky), Graeme Park takes his smooth-as-a-greased-cock-in-a-henhouse mixing style to Golden and entertains the masses with a three-hour set. K-Klass also descend to the basement while Pete Bromley and Dean Wilson play upstairs. *Other Golden dates for your diary: Graeme Park (January 17), Seb Fontaine (24), Jon Marsh (31)*

23 BIRMINGHAM: HOUSE OF GOD
Saturday January 24
Que Club, Corporation Street. 0121-212-0550.
10-6am. £12/£10.

The fifth Birthday of "the Midland's longest running techno club" and a bangin' time guaranteed for all. Techno stalwart and resident Surgeon plays an exclusive live set to his celestial crowd, before making way for Sir Real's live set. Paul Damage, Terry Donovan and Herbie up the ante. In the chapel we're treated to the right reverend PCM's dark drum & bass and The Fathom Sound System play deep house and garage in the Chapel bar.

24 SHEFFIELD: RISE
January 16
The Leadmill, 6/7 Leadmill Road. 0114-221-2840.
10-5am. £15/£13.

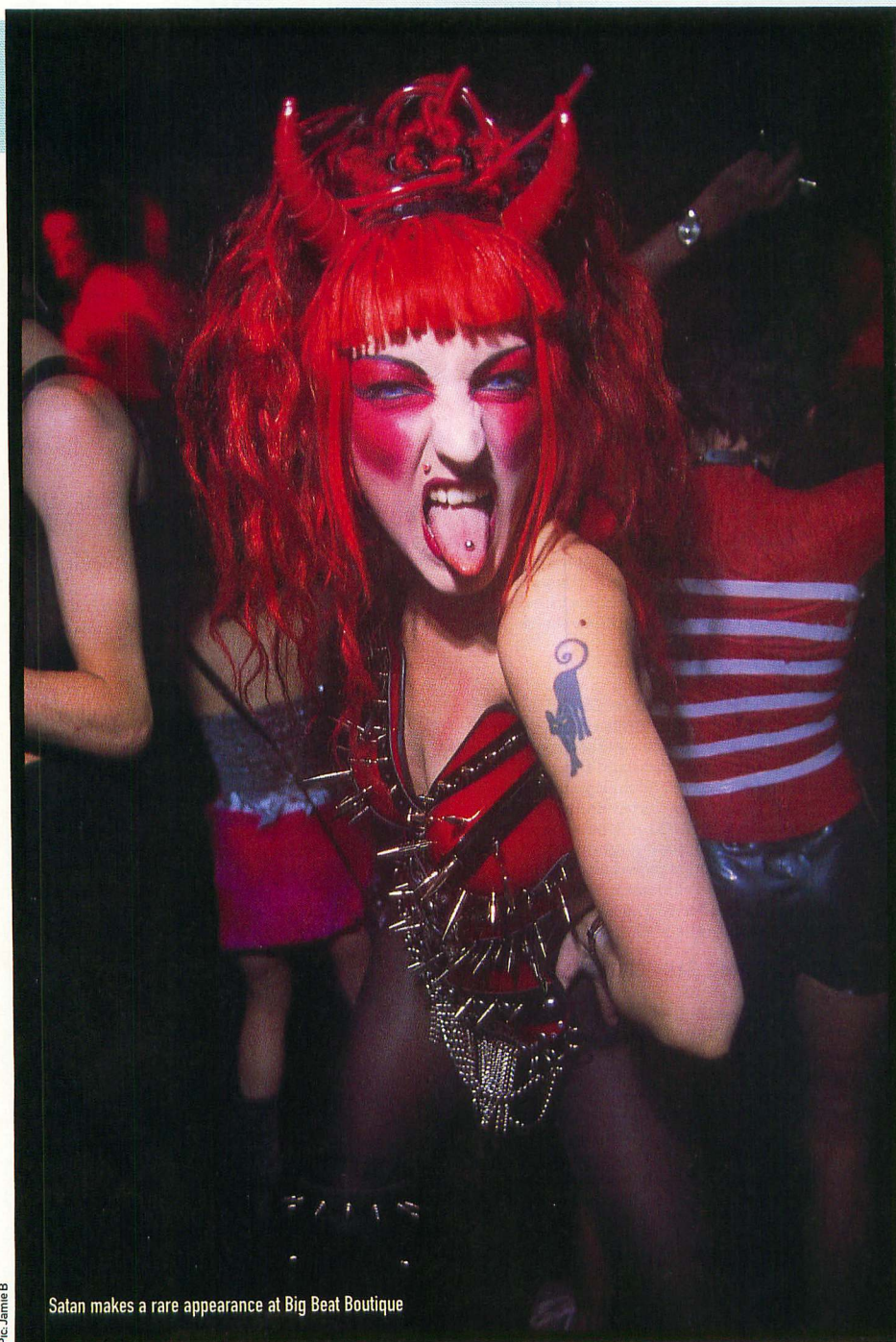
Rise reach their fourth birthday leading the house scene in Sheffield (along with a couple of others). Fancy free, hands-in-the-air and can't stop/won't stop clubbers abound. Party-goers on the night include Dave Seaman, Paul van Dyk, Ian Ossia, Danny Hussain and Natural Born Chillers rocking the funky beat live. Ooh, watch it I can feel it Rising. *Other Rise dates for your diary: Trash with Miss Barbie and Lisa Lashes (January 23)*

25 BOURNEMOUTH: SLINKY
Friday January 30
Opera House, 570, Christchurch Road. 01202-399-922.
9-2am. £7/£5.

Alex P slips into something comfortable in the main Slinky room, while Mickey Finn and Dave Wallace from home-grown Aquasky beat them up in the Cocoshebeen room. Residents are Garry White and Tim Lyall in the Slinky room. The Cocoshebeen residents somehow all get to play and

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Pic. Jamie B

Satan makes a rare appearance at Big Beat Boutique

they are Orbit, Keaton, Dark Dean, Bliss, Dream, Revolution, Replay and McShadow and guests. *Other Slinky dates for your diary: John Digweed and DJ Rap (January 16), Dave Seaman, Guy Orndel and Jumpin' Jack Frost (23)*

26 LONDON: METALHEADZ

Sunday February 1

Blue Note, Hoxton Square. 0171-729-8440. 7-midnight. £8/£4.

Metalheadz recently moved their Saturday nights up into town onto a Friday and have very nicely done too. Rammed to the gunnels every week, but it's still the Sunday nights that are the mainstay of Goldie's empire. The heavyweight crew rotate regularly between Fabio, Grooverider, Peshay,

Kemistry & Storm, Doc Scott and Randall. If anyone can beat that, Goldie will meet you on Dalston High Street to sort it out like proper men. Five hours of history every Sunday. Also at The Blue Note: Check out Harvey's New Hard Left on the second Friday of each month, the Clean Up night on January 27 and Bob Jones's Lift night on the first Saturday of each month

27 BELFAST: SHINE

Saturday January 31
QUBSU. 01232-324-803. 10-late. £9/£8

Normally Friday people, the Shineheads are preparing a special one-off on Saturday with extra special guests Stuart McMillan, Alan Simms and the ace Funk D'Void live from Soma. The cloakroom is only 50 pence and water is £1. It

don't get much better than that, does it?

Other Shine dates for your diary: Andrew Weatherall (January 16), residents (23), Justin Robertson (30) and Jon Marsh (February 6)

28 SHEFFIELD: GATECRASHER

Saturday January 17

The Republic, 112, Arundel Street. 01902-837-007.

10-6am. £12/£10

Judge Jules is the fortnightly guest bashing down the doors, while Scott Bond and Matt Hardwick go at it weekly. Never have we seen so many nutters in one room, and very sexy they were too. The Grand re-opening of the year after they've recovered from their immense New Year's Eve bash has Judge Jules, Tony de Vit, Mark Moore joining residents. *Other Gatecrasher dates for your diary: Tall Paul, Seb Fontaine and Dave Seaman (January 24), Jon Pleased and Sister Bliss (31), Judge Jules and Tall Paul (February 7)*

29 LEICESTER: GOODBYE CRUEL WORLD

Friday February 6

Flaming Collosus, Welford Road. 0976-203-742.

9.30-6am. £12

The second in a series of joint parties with Renaissance results in another all-nighter at the flamboyant venue that is Flaming Colossus complete with herds of wild buffalo and diving pterodactyls. Well, loads of Leicester birds and geezers anyway. Graeme Park, Nick Warren and Anthony Pappa say "Goodbye Cruel World, Hello Leicester" in glamorous style.

Other GCW dates for your diary: Judge Jules (January 16), Jon Da Silva (23) and Ian Ossia (30)

30 BIRMINGHAM: NUTONIK

Saturday January 31

The Rizla Suite, upstairs at The Venue, Branstons.

0121-233-0339. 11-2.30am. £7.

Coming out of hibernation on the 31st, NuTonik, the bi-weekly funk for junk mayhem, recommences with Cutmaster Swift (the former World Mixing Champion) spinning, scratching and sniffing his way through one of those crazy sets he's renowned for. They didn't name him the freakin' World Mixing Champion for preparing a martini so get down and show your appreciation. I bumped into the promoter the other day in the pub and he's threatened the health of my family if we don't mention his excellent club. Also up are Da Fungle Junkies Del' Agua and Bowen. Most interesting of all is tequila at £1. Or maybe a gin and (nu)tonik. Hur hur...

31 EDINBURGH: TRIBAL FUNKTION

Saturday January 17

The Venue, Calton Road. 0131-550-3716.

10.30-3am. £10/£8.

The Funktion is six years old in January and very well done too. If I ever reach that I'll be over the moon. This is one club that doesn't rely on big guests or none of that business but bounces everyone around the dancefloor with their rezzies instead, as well as occasional visits from luminaries like Dimitri from Paris. The Tribal Funktion All-Star Residents then are your hosts for aforesaid bidet mixing up three floors of disco, swing, house, drum & bass and hip hop. Satisfied with that lot?

Other Tribal Funktion dates for your diary: Residents (January 31)

32 BOURNEMOUTH: RENAISSANCE

Saturday January 17

The Manor. 01782-717-872. 9-4am. £10/£8.

Renaissance retire to The Manor with Lord Rampling and Lady CJ Mackintosh as your sparkling hosts, joined by Paul Moss, John Langford, Seth Sanchez (long lost brother of our Rog?) and Si Gracia. Should be the usual suited and booted pristine clubbing experience.

Other Renaissance dates for your diary: Fathers Of Sound and Sister Bliss, Middlesborough (January 16), Daniele Davoli and Fathers Of Sound, Port Rush (24), Danny Rampling and Alex Daniels, Newmarket (24), Daniele Davoli and Anthony Pappa, Sheffield (30) and Dave Seaman and Ian Ossia (31)

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ESSENTIAL MIX

DECEMBER 23

GILES PETERSON 0200-0400

KARMA - Relax Yourself (Groove Attack)... **NU YORICAN SOUL** - Blackgold Of The Sun (4 Hero Mix) (Talkin Loud)... **SKI** - Montreux a Marseilles (white label)... **EXPERIMENT 43** - Singin' Da Blues (DHH)... **THEO PARRISH** - Walking Through The Sky (Elevate)... **STEVIE WONDER** - All I Do (Motown)... **PHAROS SANDERS** - Hum Allah Hum Allah Hum Allah (Impulse)... **AQUASKY** - Universe (white label)... **GIANCARLO GAZZANI** - Under Drama (Right Tempo)... **JOHN KLEMMER** - Free Soul (Cadet)... **BELAIR PROJECT** - Dark Jazz (white label)... **MOODY MAN** - Untitled (from "Silent Introduction") (Planet B)... **BETTY CARTER** - Open The Door (United Artists)... **THE CARNIVAL** - Canto de Carnival (World Pacific)... **PETER THOMAS** - Stars and Rockets (Polydor Germany/Talkin Loud)... **RONI SIZE** - Morse Code (Talkin Loud)... **PESHAY** - Miles From Home (white label)... **LEMON D** - Fade To Black (white label)... **RONI SIZE** - Brown Paper Bag (Talkin Loud)... **DATA** - Optimus Prime (Underdog Remix) (Sirkus)... **X-MEN** - Poetry In Motion (Asphodel)... **MOS DEF** - Universal Magnet (Rawkus)... **PHIFE** - Untitled (white label)... **RAKIM** - New York (Ya Out There?) (white label)... **JAMES BROWN** - Merry Christmas and Happy New Year (King)... **WINGDING PARTY** - Comin Home Baby (Ace of Clubs)... **JOE LOSS** - Tequila... **PROPELLERHEADS** - History Repeating (Wall Of Sound)

DECEMBER 24

DREEM TEEM 0100-0300

PSG & BLUE JAMES - Dreem Teem Anthem (Dat 4 Liberty Music/Nottinghill Publishing)... **4 DEEP CONNECTION** - Twisted Future (DFL REC)... **RAMSEY & FEN** - Love Is Serious (white label)... **GAIT** - All Night Long (XL)... **YTRIBE** - Baby (white label)... **ROBBIE CRAIG** - We Can Make It Happen (Public Demand Rec)... **SMOKIN BEATS** - Dreams Remix (RAY HURLEY - Your Love (white label)... **M DUBS** - Over You (white label)... **UNDERGROUND SOLUTION** feat. COLOUR GIRL - Tears (4 Liberty Music/Notting Hill Music Publishing)... **JAY WILLIAMS** - Testify (Diffusion Records)... **GREG STAINER** - My Weakness (VIP Records)... **D INFLUENCE** - Hypnotise (white label)... **CHAMPAGNE BUBBLER** (white label)... **187 LOCKDOWN** - Gunman (East West)... **SOMORE** - I Refuse (XL Records)... **SNEAKER PIMPS** - Spin Spin Sugar (Tuff Jam Bonus Beats)... **BRAND NEW HEAVIES** - You've Got A Friend (FFRR) **ROSIE GAINES** - Closer Than Close (Big Bang Records)... **AMIRA** - My Desire (VC Records)... **NEW YORK SOUNDCLASH** - Destiny (XL Records) **ANTILL MOB** - Set You Free (Confetti)... **TOO DEEP RECORDS** (white label) **DOUBLE 99** - Rip Groove (Satellite Records EMI Publishing/Fashion Music/Notting Hill Music)... **KEITH SWEAT** - I Want Her... **OUTLANDER** - The Vamp (R&S Records)... **MICHELLE WEEKS** - Don't Give It Up (Don't Give It Up) **SCOTT GARCIA** - It's a London Thing... **DREEM TEEM** - The Theme 4 Liberty/Deconstruction 4 Liberty Music/Notting Hill Publishing... **PIECEBY PEACE** - Nobody's Business (Blanco Y Negro)

DECEMBER 28

PHOTEK 0200-0400

DIGITAL - Tex (Photek Productions)... **DIGITAL** - Tex (Photek Productions)... **SPIRIT** - Prologue (Photek Productions)... **PHOTEK** - The Seven Samurai (Photek Remix) (Photek Productions)... **PESHAY** - Contemporary Acoustic Jazz (Mo Wax)... **PESHAY** - Miles From Home (Mowax)... **DIGITAL** - Lower Depths (Photek Productions)... **PHOTEK** - The Water Margin (Photek Remix) (Photek Productions)... **N.O.H.A.** - Start (Optical Remix) (Groove Attack) **PESHAY** - Switch (Mowax)... **HIDDEN AGENDA** - Big Lamp (Metalheadz) **PHOTEK** - Neptune (Metalheadz)... **PHOTEK** - Yendi (Science)... **GOLDIE** - Mother (FFRR)

JANUARY 4

PHIL PERRY

DISCONNECTION - The Strange Parcels (Ultimate Trax)... **HIGH BLUE SKY** - Mind Becomes Drum (Ultimate Trax)... **LANTERNA MAJICKA** - Faith Dept (Ultimate Trax)... **AS IF** - DJ Icee (Free Recs)... **JAMMIN IN AN OUTTA SPACE** - Suburban Ghetto (Dust 2 Dust)... **CASUAL SUB** (BURNING SPEAR) **(DAN MASS MIX)** - ETA (East West)... **SOLE SURVIVOR** - Urban DK (Critical Mass)... **ADLINEA** - Flow (Low Pressings)... **CHAPTER II** - Underground Sound of Lisbon feat. Celeda (Kaos Recs)... **STRANDED** - Deep Dish (Deconstruction)... **THE D TOUR** - Danny Tenaglia (Twisted)

33 NOTTINGHAM: ZERO G

Saturday January 24

Essance, Goldsmith Street. 0171-357-0004. 10-3am. £10/£8/£6.

Allister Whitehead continues the Zero G legacy into its second year with Matt "Jam" Lamont taking his fast garage selection to thrill the crowds with Osbourne and Adam Delaney holding the fort in the basement. *Other Zero G dates for your diary: Smokin Jo (January 17), Allister Whitehead (three hour set) (31) and they're flamin' shut (February 7)*

34 LONDON: CAMOUFLAGE

Saturday January 31

The Complex, 1-5 Parkfield Street, Islington. 0181-993-7377. 10-5am. £10

You're probably bored about me saying this is the cleanest club in town but you dirty buggers don't seem to be listening. Shine Eye, Ras Jamaane, Alex Baby, Matt White, Trigga, Glyne Braithwaite and Femi all mix up the jungle, hip-hop, garage, Persil and world music. Ecologically friendly and fun.

35 BIRMINGHAM: MISS

MONEYPENNY'S

Saturday January 31

Suites A, B and D, Albion Court, Frederick Street. 0121-693-6960. Phone for times and prices.

Farley Jackmaster Funk joins Carl Page and Danny Whitlock chez Miss Moneypennys. Expect the usual levels of pant-splitting mayhem on this mission into sound.

36 BRIGHTON: MELTDOWN

Wednesday January 14

The Concorde. 01273-207-577. 9-2am. £5/£3.50

You may well be sat at home near Brighton reading this on the day of issue. If so, get in a cab now and get yourself down to the launch of Meltdown, the South Coast's "very own must do midweek drum & bass night". All strains and mutations are welcome so don't worry if you're having a bad hair day. Bryan G, Brockie, Blim and MC GQ run tings on the jungle side, while Adam Freeland opens the night from 9-11.30pm with all that crazy nu-school breakfreak business that you know and love the man for. One to watch.

Other Meltdown dates for your diary: Jumpin Jack Frost and Swift (January 28) and DJ Rap and Wildchild (February 11)

37 LONDON: COME SHAKE THE WHOLE

Saturday January 31

George IV, 144, Brixton Hill. 9-late. £6/£4.

Elliot Eastwick and his Salt City Orchestra shake their holes until they can shake no more. Basically, a big ole booze up in a pub in Brixton, then fall through the back door into a cavernous pit of mooky ravers (and a very friendly bunch of people they are too). Main Parisian geezer with the long baguette, Erik Rug, rocked it to the foundations last month so a slight nudge from the man like Elliot should bring the house down. Resident Stan Fontan provides as much support as a push-up bra. Chest the kind of thing we're looking for. (Groan...)

38 HASTINGS: DEEP COVER

Friday January 16

The Pier. 01424-428-306. 9-2am. £6/£4 before 10.30pm.

Andy Cand Jumpin' Jack Frost join Dready and Clipper with MC's Flux, Doobie and our old mate Sugars. Check out the other nights the Pier does below.

Other Pier pressure dates for your diary: Raunch with Hector G and Dan Montuschi (January 23) and Dionysus with Alan Thompson and Anthony Coombs (February 7).

39 LEEDS: BACKBEAT

Saturday January 31

Think Tank, 2a Call Lane. 0113-244-9474. 10-4am. £8/£7 An extremely slim fax (almost paper thin - arf) doesn't tell us much about what Dave Beer's new club is doing. All we know is that Dub Pistols are the guests tonight. All the other dates upcoming are residents or TBA. Sort it out, Leeds.

40 LONDON: 333

Saturday January 10

333, Old Street. 0171-738-1800. 10-5am.

£8/£5 before 11pm.

Mark One, Ross Clarke and Dodge rock the downstairs hip-hoppy floor while Patrick Forge says "Got any nose?" to Phil Asher on the middle floor and you can chill or play pool with Pete Reilly and Release The Groove upstairs at one of London's funkier nights.

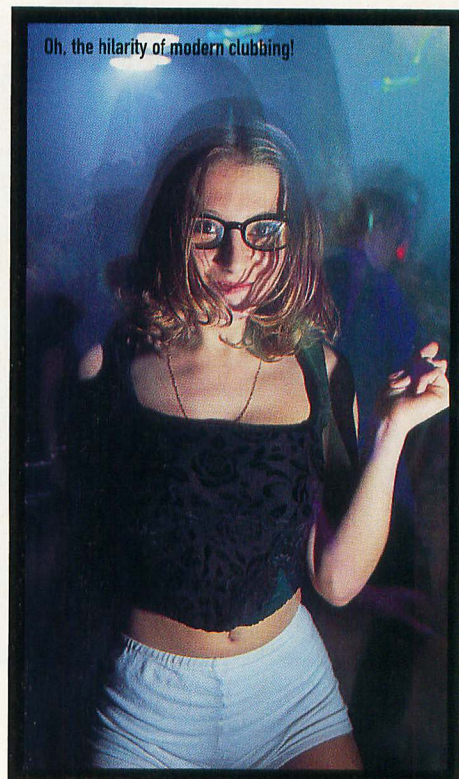
Other 333 dates for your diary: Life & Times every Sunday with Earl Gateshead from January 11th with rotating guests including Gilles Peterson and Andy Weatherall or the excellent Tummy Touch Balearicisms with Tim 'Love' Lee and Boomba Macao (January 17)

41 EVERYWHERE: THE ELECTRIC LADYLAND TOUR

Saturday January 31

The Vaults. 0171-357-0004. Phone for individual times and prices.

Mr C and the Usual Suspects (Layo) kick off The End's newest tour which will take in many venues all over the UK and worldwide including the US, Japan, Hong Kong and Singapore. If the success of 1997's efforts are anything to go by, it should be a right royal knees-up travelling from electro



Oh, the hilarity of modern clubbing!

Pic. Jamie B

clubzone
Teletext 365

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INSOMNIA

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

through breakbeat, acid, drum & bass and all those other confusing genres ending up with everyone hopefully mashed to a pulp. Yo!

42 BIRMINGHAM: GOD'S KITCHEN

Friday February 6

The Sanctuary, Digbeth. 01604-474-591.

9-4am. £8/£7/£6.

The grand opening sees everyone's favourite ladyboy Boy George and John "OO" Fleming join rezzies Andy Ward, Kiddo, AJ Gibson and Nick Rafferty. Wonder what's cooking tonight?

Other God's Kitchen dates for your diary: Brandon Block and Alex P (February 13)

43 OXFORD: SHITGUNNER

Saturday January 24

The Coven II, Oxpens Road. 01865-250-451.

9-2am. £7/£5.

Nina Ribena's new project is included purely on the strength of its name. Oh alright, and it does sound like fun.

Ms. Ribena and chums are intent on creating more of an interactive buzz with hands-on, smelling and touchy-feely kind of thang. Apparently this means there'll be all sorts of things around the club and in the toilets. Let's hope not too many shitgunners turn up, but it's sure to be messy all the same. Derek "he's rather" Dahlarge will be in the house too so expect some bog-rocking beats (joke, Del!)

44 LONDON: VAPOUR '98

Saturday February 7

Chelsea Bridge Studios. 0171-221-2241. 8-6am. £20

Vapour '98 is some crazy PR's idea that we can't get our heads around and involves loads of DJ's, bands and record label artwork. Sort of like a Radio One Roadshow without Mike Read and Bros, but instead features the cream of alternative dance and a selection of label artwork and live acts. Heavenly, Wall Of Sound, Warp and Soma all feature at the beginning of the tour in London but there will be dates in Manchester, Glasgow, Bristol, Birmingham, Brighton and Dublin up until July. Acts to spot are Monkey Mafia, Jon Carter, Propellerheads, Wiseguys, Plaid, Autechre, Aphex Twin, Slam and Gene Farris among many more. Splendid. Just don't say "block pumping rock beats".

Oblivious, the crowd danced on as blue foamed poured from Millie's neck



Pic: Jamie B

45 PORTRUSH: LUSH

Saturday February 7

Bushmills Road. 01265-823-539. 9-2am. £8/£6.

"For all you lovers out there", John Digweed swoons down the mic as he takes to the decks at Lush at their sensual weekly knees-up. Col Hamilton's car fills the resident parking space.

Other Lush dates for your diary: Laurence Nelson (January 17), Fathers Of Sound and Daniele Davoli (24), Matthew Roberts (31)

46 SOUTHEND: GLOW

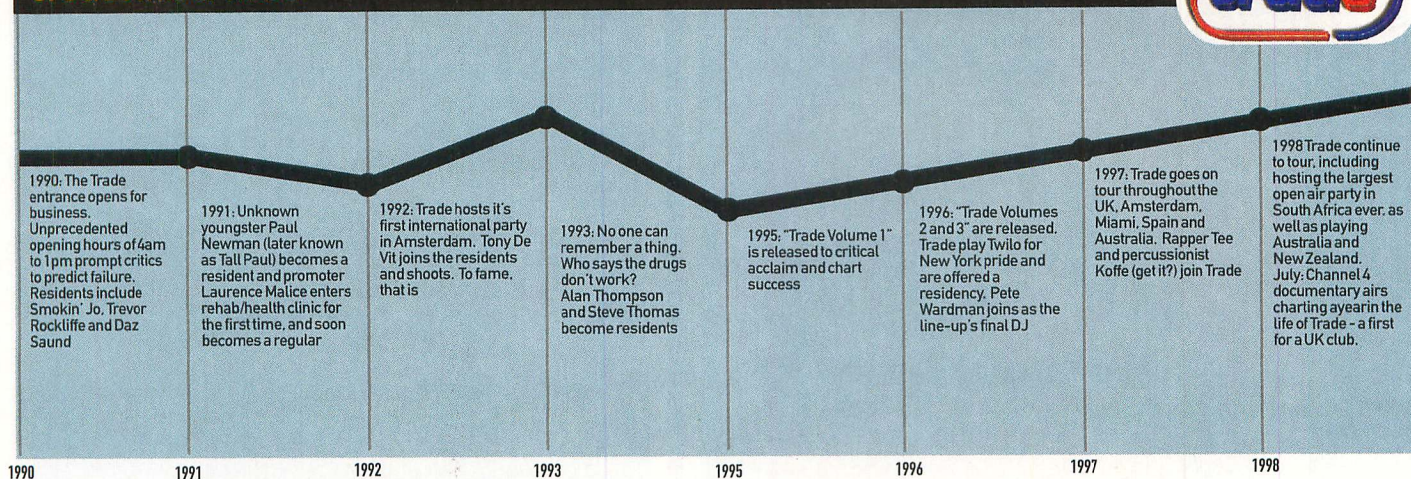
Saturday February 7

Adlib, Lucy Road. 01702-615-487. 9-2am. £6/£5

The housewife's choice Jon Pleased Wimmin glows with pride at his deck talents at the most consistent dance night in Essex since Bill's Cockles & Mussels night at The Anchor. They don't like me taking the piss however, so seriously, get yourselves down there with the other 1100 guests for an uplifting house bonanza.

Other Glow dates for your diary: Miss Dusty (January 17)

UPS & DOWNS OF TRADE



clubzone
Teletext 363

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INSOMNIA

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

47 LEEDS: HAYWIRE

Saturday January 18

Liquid, 2 Central Road. 7-11pm. £3/£2.50
Fuck knows why Weyvers would want to take up a residency in dimly lit Leeds with Daz Quayle on a Sunday night but perhaps it's because he won't play any of the elitist holes in the capital anymore, or maybe there's another reason... Anyway, Leedsians can expect a big night out of "electric funk and freestyle electronix" which probably translates as our Two Lone Leedsmen bangin' out some breakbeats of all varieties.

48 LONDON: BREAKING POINT

Saturday February 7

Mars, Sutton Row. 0850-116-508.
10-4am. £8/£6

Breaking point celebrate their First Birthday Special with Matthew Bushwacka B from Plank, Johnny Russell and residents Mole from Boombox, Paul Arnold from Certificate 18 and Simon Pang. Expect a monthly treat of breaks and beats meaning hard and funky breakbeats, not cheesebeat.

49 EDINBURGH: BOOGIE MO' DYNAMO

Friday February 6

The Venue, Calton Road. 0131-550-3716.
10.30-3am. £5/£4.

Derek Dahlarge from the ever-exciting Wall Of Sound recording label visits "Edinburgh's biggest and best big beat club" joining the resses Smack (Blam Blam) and Wreckage Inc, also a WOS artist. "If clubs were toys this would be a Tonka", they boast. Story of my life, lads.

50 KINGSTON: SOUND OF THE SUBURBS

Saturday January 31

The Lounge, 43-51 Richmond Road.
10-2.30am. £7/£5.

Just when you thought it was safe to surface after Full Circle's sad finale, the unstoppable Phil Perry rears his ugly (sorry, I meant lovely) head again with this Saturday nighter. David Holmes joins him in sunny Kingston on the January 31 and his line-up is as strong as you'd expect.

Other SOTS dates for your diary: Massimo (January 17), Dean Thatcher (February 7)



Pic. Jamie B

MUZIK

CLUB NIGHTS

WHERE TO LOSE YOUR INNOCENCE THIS MONTH

SHEFFIELD — JANUARY 17

GATECRASHER — MUZIK NIGHT

Republic, 112, Arundel Street

0121-605-8970. 10-6am. £12/10

Judge Jules, Matt Hardwick, Mark Moore, Tony De Vit, Scott Bond and DJ K (Muzik Bedroom Bedlam Winner)

LIVERPOOL — JANUARY 24

CREAM — MUZIK NIGHT

Nation, Wolstenholme Square

0151-709-1693. 9.30-3am. £10/7

Paul Oakenfold, Nick Warren, Justin Robertson, Paul Bleasdale, K-Klass, Les Ryder and Phat Phil Cooper

LEEDS — JANUARY 31

HARD TIMES — MUZIK NIGHT

Nato, Boar Lane

01924-488-220. 10-6am. £12/10

Azuli Records Presents: Tuff Jam Experience with Matt Jam Lamont and Karl Tuff Enuff Brown, Dave Piccioni, Jason Boardman and Tat (Muzik Bedroom Bedlam Winner)

LIVERPOOL — FEBRUARY 7

VOODOO — MUZIK NIGHT

Clear, 1 Mount Pleasant

0151-709-1909. 10-3am. £8/7/6

Green Velvet and Steve Shields

LEEDS — FEBRUARY 14

BACK 2 BASICS — MUZIK NIGHT

Think Tank, Call Lane

0113-244-9474. 10-4am. £8/7

Derek Dahlarge and Mark Jones plus special guests to be confirmed

club class

@ Club Loco, Hepburn Rd,
Stokescroft, Bristol
info Chriss 0117 9047859 10pm - 4am

Infamous

Sat 7th Feb Jon The Dentist, Dj POD, Gary Crossan
Tin Tin

Sat 7th March Jon The Dentist, Tom Harding, Dj POD,
Gary Crossan, Tin Tin

Also available, Joint entry ticket to HERESY 4am - 10am 8th Feb - 8th March & 5th April
Glenn Miller, Jo Shiva, the Disco Brothers, Paul Edwards & Jnr

@ Club Loco, Hepburn Rd,
Stokescroft, Bristol
Info 0117 9047859

HERESY

Monthly
8th Feb,
8th March
& 5th April

SUNDAY MORNING 4am - 10am

GLENN MILLER

JO SHIVA

The Disco Brothers
upstairs in the Sanctuary Paul Edwards & Jnr

Az-Oz Promotions
P.O. Box 26 Somerton, TA11 6YN
Tel: 0421-039616/0421-367449

Az-Oz

Friday,
February 6th

Launch night of Az-Oz at Dellers Wharf, Taunton town centre.
Dj's Parks & Wilson (Renaissance), Marc Vedo, Justin Coles.
Upstairs - Annie Nightingale Radio 1. 9.00 - Late

Friday,
February 13th

Az-Oz, Mixmag Valentines Ball. Club Kaos, The Strand,
Barntaple (next to bus station).
Dj's Graham Gold, Marc Vedo, Steve Edwards.
Info Lines: 0421 039616/0421 367449

@ THE SW1 CLUB
191 VICTORIA STREET
SW1, LONDON

PURE SILK EVERY SATURDAY

Sat 24th Jan '98

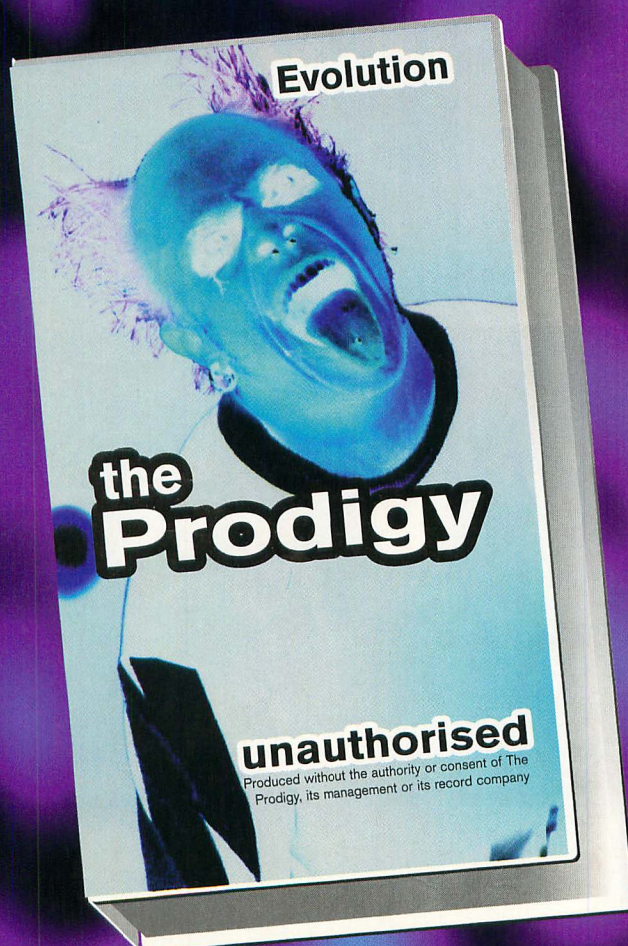
PURE SILK'S 1st BIRTHDAY

MAIN
ROOM

NORRIS 'THE BOSS' WINDROSS, KARL 'TUFF ENUFF'
BROWN, BOBBI & STEVE, LISA UNIQUE,
FRANKIE 'FABULOUS' FONCETT, SPOONY

ROOM 2

DJ TOUCH, LITTLE MISS MIXIT, PHOENIX, DJ S'ENSE
LIVE PA BY: KATHY WOOD: PERFORMING 'JOY'
TIME 10pm - 8am
PRICE £10



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CLUBS AND LIVES

Hardcore Punk
Time: Red-up bitches not pictured

PENGE PARTY

Chelsea Football Club, London

Question: What do you call 1200 Londoners completely going for it at Chelsea Football Club?

Answer: A Penge Party.

Not even slightly amusing, but true nonetheless and a regular occurrence at Stamford Bridge and various other venues in and around London. This is the Penge party, one-off parties which have been rocking for the last three years, with nobody but those actually involved having a clue when or what is going on.

Penge parties started as over-flowing house parties in, you guessed it, Penge, a drab suburb of south London. That was almost a decade ago and the parties have expanded to around 1000 grown-up ravers flocking like bees to honey every month without so much as a sniff of a flyer, but a word-of-mouth communications system BT would be proud of. Mail-outs and telephone calls are the only way into this phenomena and if your name's not down, you're not coming in (although if you've found the venue, you most probably are).

The average age is a sensible and well dressed 25-35 and the music has a speed garage slant, but the Penge parties show off the kind of unique underground party vibe that exists all over the UK, from Nottingham's DiY to Spiral Tribe's invasion of Europe. Even if we are dancing on the plush carpets of Ruud Gullit's social club tonight. It's not that Stamford Bridge is full of ravers and hippies trancing out to the latest fluoro nonsense, but the vibe is of a friendly relaxed crowd who all seem to know each other, crossed with the full-on excitement of a good one-off bash in a glitzy venue, and all well dressed with it.

So, on barging our way into the two glitzy Chelsea function rooms, it's not Dennis Wise or Dan Petrescu doing the fancy footwork on the Blues dancefloor but the stalwart followers of everything Penge-like. The silk button-down shirts, football players' wives and polished loafers hide behind foghorn-blaring lads bouncing away to the sphincter-loosening bass of garage anthems like Industry Standard's "What You Want" and Rosie Gaines singalong favourite, "Closer Than Close". Both rooms stay firmly this side of serious head-nodders music, cutting between garage, house (Hardrive's "Deep Inside" getting the biggest cheers) and the odd disco flavour tossed in. And you've got more chance of winning the lottery than having heard of their homegrown talented DJs. Medhi El Aoui, Matt Cassar, Ricksta, Hermes, Alex C and Marble aren't exactly household names, but as promoter Jason proudly explains, "It's not in their daft names, it's just good music." Penge Parties have always relied on local talent, not faceless DJs who just want the money. And who are we to argue when half of them look like they've just stepped out from five rounds down Gold's Gym?

Even more worrying is that come 5am, the hyper-efficient party girls have distributed after-party fliers and I'm feeling my age, (at least five years younger than most of these clubbers) and they're refusing to slow down. Phoning the promoter Jason the next day at four in the afternoon, he tells me he'll call me back as he hasn't found his bed yet and doesn't sound like he wants to. "I haven't quite got home yet" is apparently a popular catchphrase among the people of Penge. Then again, perhaps if you lived there you wouldn't want to either. Penge. Stupid name, great parties.

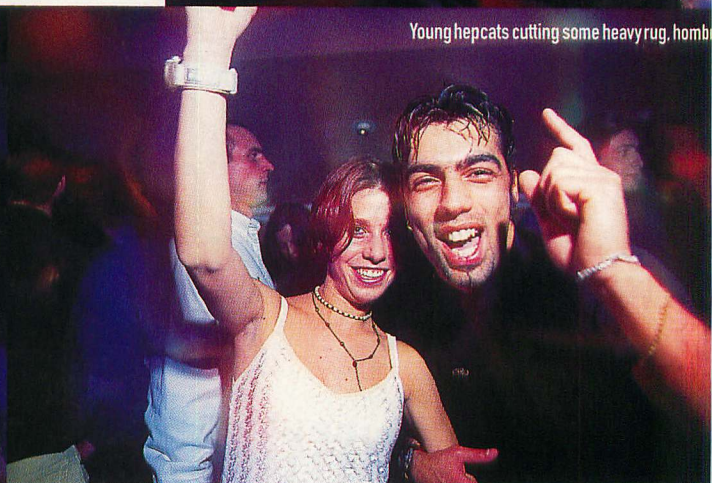
Rob Da Bank

Penge parties: free of hassle merchants selling bad vibes, dig?



Wow. It's a, like, totally out-there crazy visual scene, man...

Young hepcats cutting some heavy rug, homb

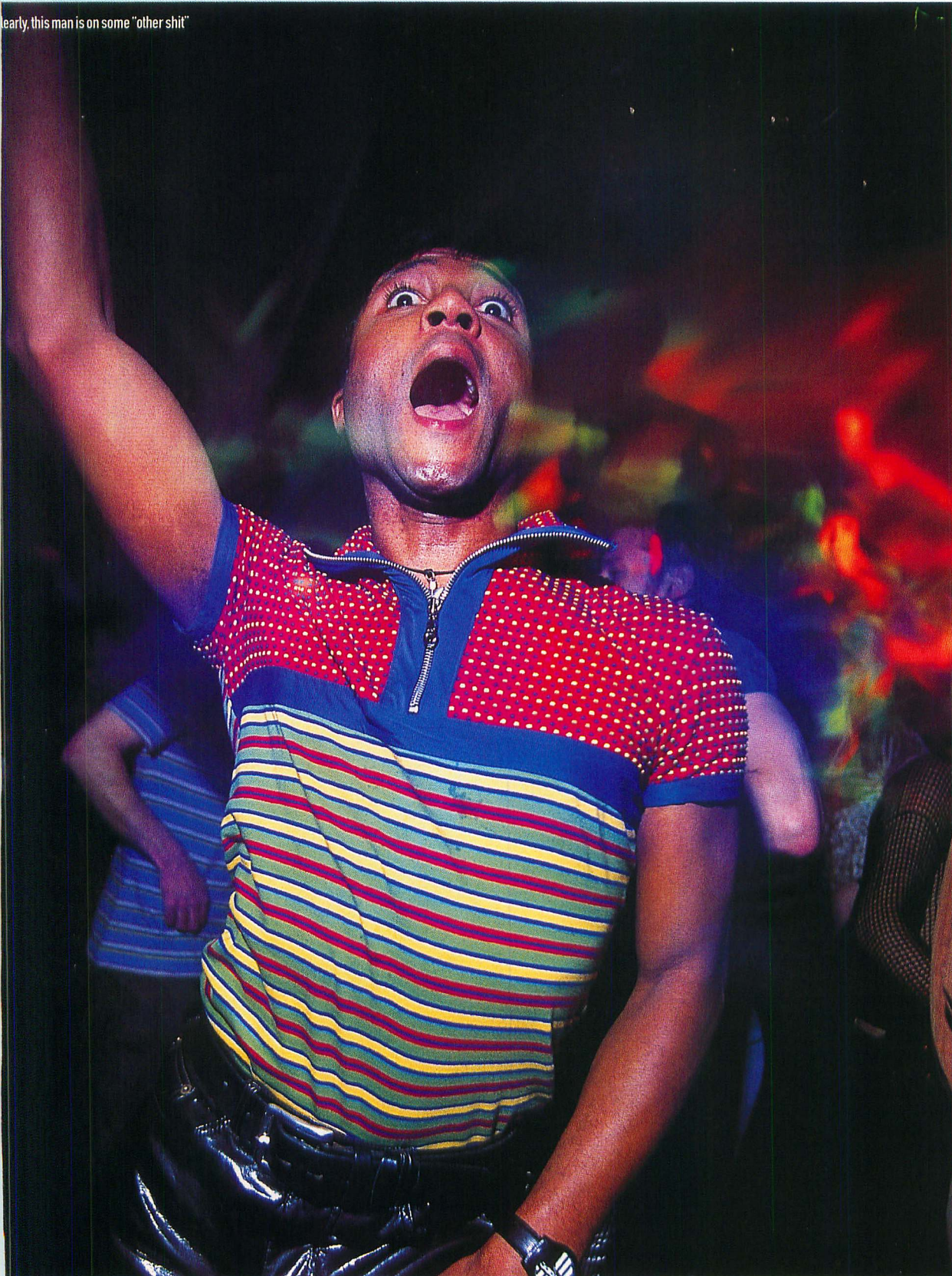


INSOMNIA FLOORFILLERS

CLUBS AND LIVES

early, this man is on some "other shit"

Pics: Jamie B



INSOMNIA

FLOORFILLERS

CLUBS AND LIVES

NY SUSHI

Music Factory, Sheffield

"Umm, well I love New York and I love sushi, so it makes sense." Not the most imaginative mental leap ever, but that's how Rob, the promoter of NY Sushi came up with the name, and that's why hip Sheffield clubbers sound like they're talking gibberish when you ask them where they're going of a Saturday night.

So, why would you want to stand in line on a particularly chilly night outside The Music Factory under the doorman's fiery gaze instead of doing the same at Rise or Gatecrasher? Firstly, a line-up including the man-legend they call Afrika Bambaataa and The Athletico collective saddling up as vinyl jockeys for the night. Secondly, The Music Factory is pretty impressive in itself, what with its chrome space-age construction, TVs hanging from the roof playing Manga flicks and well-stocked mirrored bars besieged by the beautiful people of Sheffield. Combat trousers are so popular here you feel you've just stumbled into Vietnam, not Sheffield, and if

your Nikes aren't on, you're definitely not coming in.

With Athletico hosting the bar area this week, and similar collectives every Saturday, the bottles rattle to anything from tough jungle through to 4-Hero's mix of Nu Yorican Soul's "Black Gold Of The Sun", or old disco and acid. Consequently, the smiley crowd keep going all night.

The real shock here is through the bar and into the cavernous main room. In the kind of pleasure palace you'd expect to find Healy, Fontaine and their ilk

banging their way through their boxes, resident DJ Christopher Bibby is busy scratching and sniffing his way through a pile of classic hip hop and chunky breakbeat. From Rakim's (don't-call-it-a) comeback smash "It's Been A Long Time" to old Public Enemy, the trainer-watching crowd rock from one foot to the other or squeeze onto one of the massive podiums and await the arrival of The Godfather Of Hip Hop.

So, it's an anti-climax when his looming hulk steps from the shadowy wings and subtly slides into a Foxy Brow-ish r&b groove. Nobody really minds, but we were rather hoping for a bit of "Planet Rock" or a Sugarhill Gang oldie.

While the trainerwatch continues on the floor, the original renegade of funk goes on to blend hip hop with upfront, bumpy jungle and acidic breakbeats which slowly but surely rouses everyone into a frenzy.

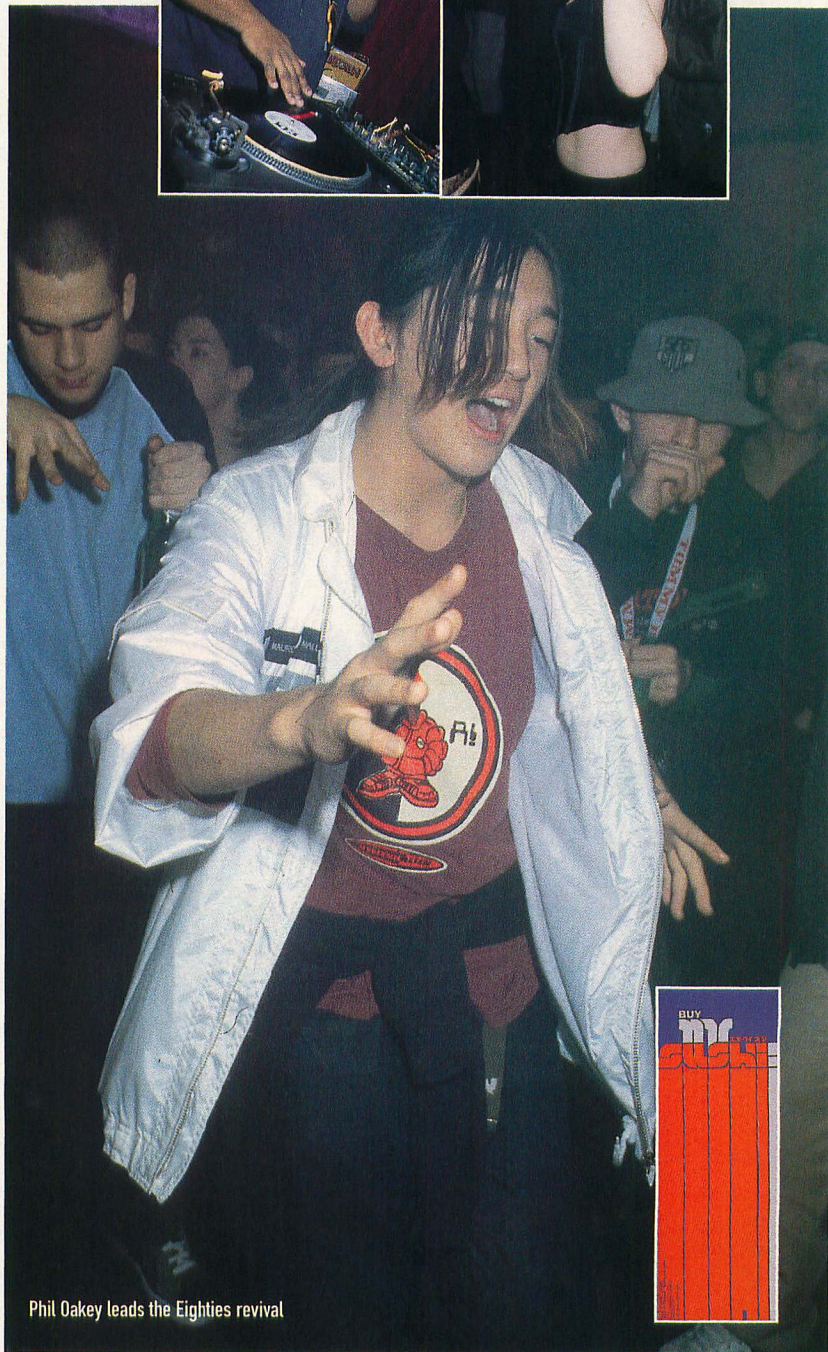
Sure, it's the last thing you'd expect to see in the country's glambag capital, what with Gatecrasher and Rise still both packing 'em in. But finding a club where they're content to say 'oh bollocks let's play hip hop on the main floor at midnight and risk emptying everyone out' - and still actually get away with it - is a godsend. As we piled into the street at 4am, a high-heeled clubby trend-setter is asking her mate if she fancied the last couple of hours down at Gatecrasher. She gets a terse two word reply. Could've sworn one of them was "off".

Rob Da Bank



That's nice

Bam in "jazz hat" shocker



Phil Oakey leads the Eighties revival



Pics: Dean Belcher

INSOMNIA FLOORFILLERS CLUBS AND LIVES

Sons Of Silence: two
blokes, apparently



pic: Hamish Brown

SONS OF SILENCE

Blue Note, London

SHAKE. Rattle. Fiddle. Twiddle. The gawky lounge lizard on stage frets at his beautifully preserved Fifties box radio, realises that there's about as much action in its circuits as an aerobics session down the local morgue and returns to his keyboard. Must have a word with the props department some time.

It's a shame really, because if he had managed to suddenly find some Farmer's Weekly report crackling over the airwaves, it would have been just about the most "live" element about tonight's show. SOS, you see, aren't just two blokes behind a keyboard and a set of decks. No sir, they're two blokes behind a keyboard (and a set of decks) nonchalantly turning the pages of a songbook while inserting correct floppy disc. As a spectacle it's not up to much. Apart from the odd bout of (albeit rather excellent) scratching and the frequency with which Mr Lounge Lizard stands back from the decks to do the John 'n' Uma "Pulp Fiction" twist, this pair are making a good case for all future SOS performances to be conducted solely behind glass.

It's bizarre, considering that on record, the Sons make music which can be both breathtakingly suave and post-modern, and similarly ear-achingly edgy and sozzled on a curiously Nineties style of psychedelia. At a time when cod rock 'n' roll mixed with cartoon breakbeat and dumb-down circus music is all the rage, we need the sly sophistication of Sons Of Silence more than ever. If there were any justice in the world, it would have been this lot rather than the Propellerheads giving La Basse her 1998 boom-boom.

The wondrous "Grain Of Sand" finally comes around, and at last we get some seriously funky squawkin' sax from The One Who Is Not Mr Lounge Lizard. But when we've been promised fireworks and Fifth Symphonies all night, it's too little too late. Silence is golden, yes. But right now, there's no reason to leave the comfort of your own armchair.

Calvin Bush

MUZIQUE TROPIQUE/ FRANCOIS KEVORKIAN

Kensitas Klub Club, Sub Club, Glasgow

HOUSE music, deep. And going down. It's entirely fitting, of course, that the symbol for tonight's subterranean venue, the infamous Sub Club, is a miniature submarine. Because when it comes to plunging into the deep, dark unknown like Jacques Cousteau on a mission, the Glasgow house and techno community are right up there with the best of them. Producers like Slam, Domenic Capello, Percy X and Deep Sensation make music custom-built for pensive introspection. Little instrumental thoughts for the day, if you will. Rodin's The Thinker doing the modern dance, perhaps. In a darkened corner. With a sign saying Do Not Disturb.

So no surprise then that Muzique Tropicue, with their penchant for gently frosted, warmly soaked deep house vibes, emerge from the shadows, hidden behind their keyboards and melt imperceptibly into Francis Kevorkian's set. No fuss, no fireworks and no more than three songs that none of us have heard before.

The groove settles comfortably into the furrow already ploughed so successfully on past material like "Jazz The Sea Turtle" and "Something On My Mind". Like Wamdue Project or latter-day Larry Heard material, Kevin Mackay and Andy Carrick trade in lambent, glowing house that snuggles up to you, offers a comforting blend of garage, dub and laid-back tech-house. You get the feeling that once they really cut loose in the way some of the Americans have (eg Kerri Chandler, Roy Davis Jr, Glenn Underground) and open up to new worlds of sound, we'll truly be exploring the unknown.

And Kevorkian? Filling in for the absent Danny Tenaglia, it's clear from the meagre numbers that producer legend he might be, but the Special K guy remains history's shadow-man. Still, it's an awesome set, moving from garage classics to old school house like A Guy Called Gerald with ineffable ease. And where else but Glasgow would you have just 20 people left at the end of the night, all on the dancefloor, all chanting the DJ's name? Mentalists, the lot of them.

Calvin Bush

Francois Kevorkian



pics: Tony Medley



Muzique Tropicue: Kevin
Mackay and Andy Carrick

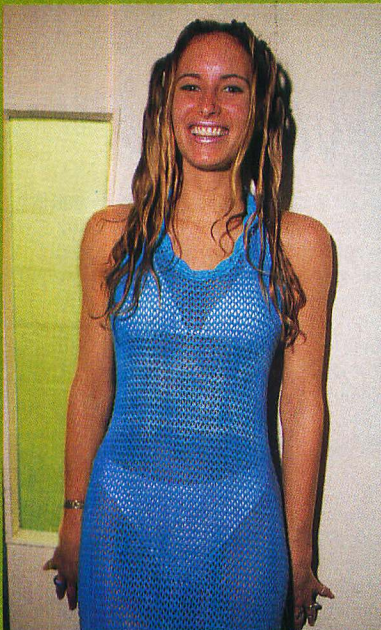


wear it out

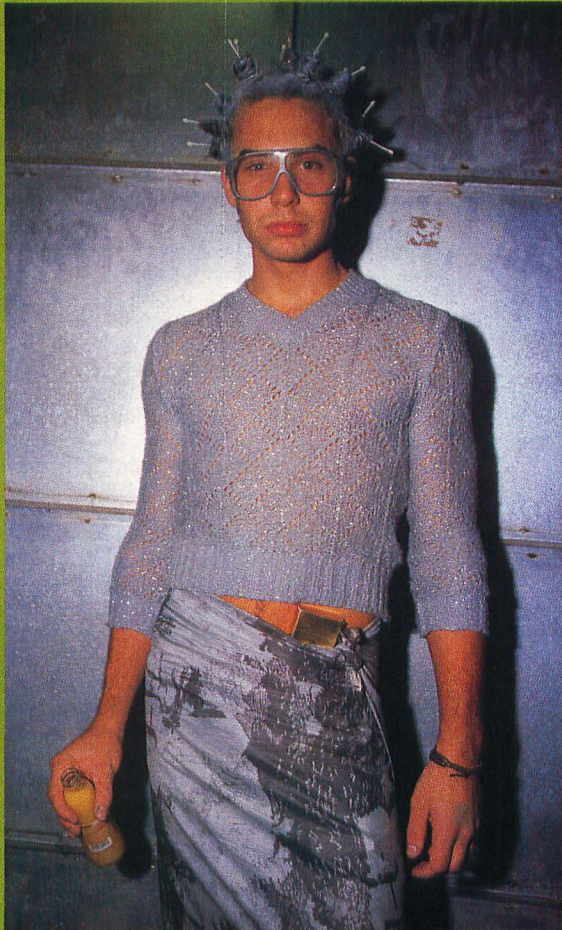
AT GATECRASHER, SHEFFIELD

this month we have mostly been wearing...

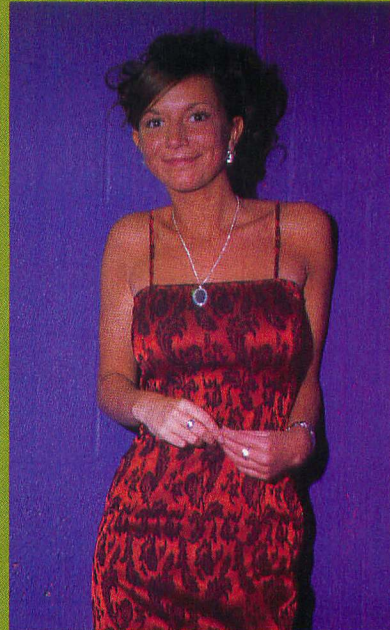
words and pics JAMIE B



LUCIE KAUFMAN, 19, TRAVELLER/DRESS DESIGNER.
Style: "Unique with a Sixties influence."



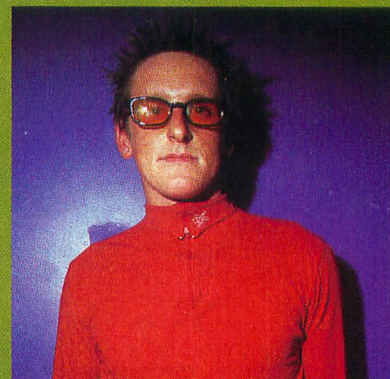
SIMON HODGE, 22, STUDENT. Style: "Freestyle cyberpunk."



VICKI HENRY, 18, WORKS IN INTERNAL SALES DISTRIBUTION.
Style: "Sleek."



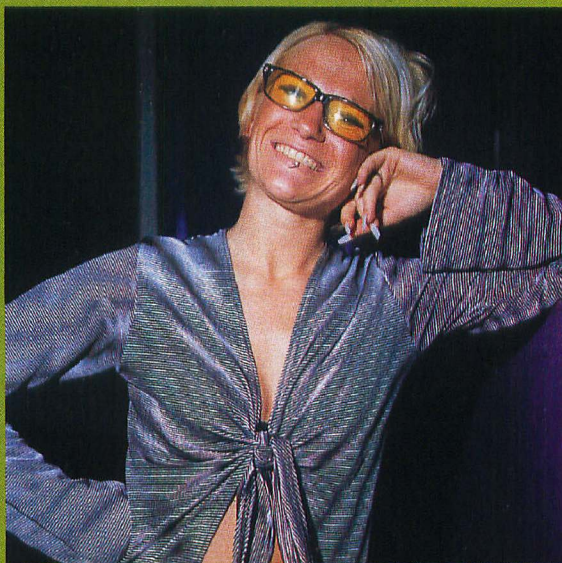
IAN HALL, 33, WORKS IN EDITORIAL PROMOTIONS.
Style: "Unhinged."



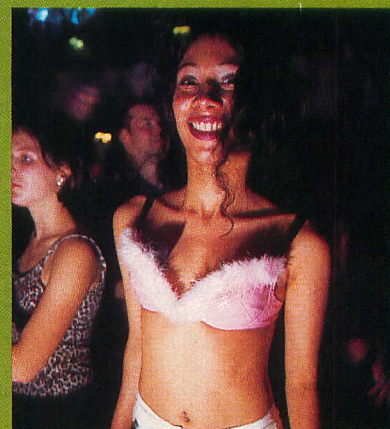
PAUL MOLE, 22, SCULPTOR. Style: "Nineties retro."



EMMA SHEARLING, 18, FASHION STUDENT.
Style: "Sexy cowgirl."



JANE MOSLEY, 23, "I SELL VIBRATORS AND CONDOMS." Style: "Individual and original."



BUSHRA SHAH, 19, STUDENT. Style: "Sassy club babe."




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distributed by sony/3mv

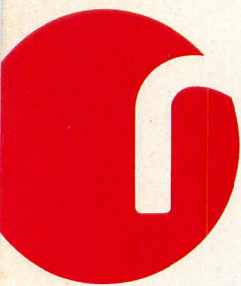


funki fukumi - 'r u ready'
mixes by
sniper/elevator man/funki fukumi
10 nov - bull111 12" - sony/3mv

forthcoming releases:



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



words KIERAN WYATT pics RAISE-A-HEAD and KIERAN WYATT

READERS' LIVES

WHAT YOU LOT REALLY GET UP TO

STEVIE H as spotted at Skint at The End, London

Personal Details: 22-year-old DJ and promoter from London.

What was your first real clubbing experience?

It was Icon in Liverpool in 1989 and it was totally mental.

What are your favourite clubs?

I mainly go to clubs in London like The End and anywhere where you can just be yourself.

How do you decide where to club?

It depends on who is DJing and which guest-lists I can blag!

How far are you prepared to travel to visit a club?

I went to New Orleans a few years back and checked out some clubs there, but on a weekly basis I tend to stay in London.

Which DJs do you always try to hear?

I'm into the Skint kind of sound, so people like Fatboy Slim, Midfield General and Hardnox.

And which do you always avoid?

There isn't anyone I would avoid. I'm open to anything.

Where do you normally end up after closing time?

Usually back at my flat having sex with my girlfriend!

What would you do if you weren't clubbing one weekend?

Erm, well stay in and have lots more sex with my girlfriend!

How many records do you buy each month?

I buy stacks and try and blag lots as well. I buy a mixture of 12-inches and albums.

What was the last record you bought?

I bought the first Roxy Music album plus a remix by Overseer.

If there were no clubs, what would you do with your spare time?

I'd make my own party and dance around to loud, fuck-off rock music by someone like Iggy Pop.

What would make you stop clubbing?

If my legs were amputated or if I felt there were no more vibes left in clubbing.

What's your New Year's resolution?

Not to get stung and pay 40 quid for some big crap club.



JAMIE MARIE WEST as spotted at Bump 'N' Hustle, Bournemouth

Personal Details: 20-year-old media student from Basingstoke.

What was your first real clubbing experience?

It was Slinky at the Opera House in Bournemouth. My first impression was that it was bloody awful, but as it went on I grew to love the place.

What are your favourite clubs?

I used to go to Club UK a lot. And also Simpsons in Bracknell, which is on the hard house tip. I try to go to The Manor in Bournemouth too.

How do you decide where to club?

It depends on how much money I want to spend. If I've got some money then I'll go somewhere decent, otherwise I'll go somewhere crap!

How far are you prepared to travel to visit a club?

I've been to Rimini in Italy which was pretty mad. But Cuba must be the best place for clubbing in the entire world. I've also been to clubs in the Maldives and Sri Lanka.

Which DJs do you always try to hear?

Jon Pleased Wimmin plays really good uplifting house. If I'm feeling a bit more into it I'll try to catch Judge Jules.

And which do you always avoid?

I love Boy George's music but his mixing is diabolical! I also hate swing. I'll do anything to avoid it - I think it's the biggest pile of shit ever.

Where do you normally end up after closing time?

At a friend's house, usually till about 10 in the morning.

What's been your best night in the past six months?

There was an Essential Selection tour here in Bournemouth a few weeks back. It was the first time ever the council had granted an all-night licence so everyone was really up for it.

What would you do if you weren't clubbing one weekend?

I'd probably work on my studies and be really boring. On the other hand me and my mates might end up on the beach at three in the morning.

How many records do you buy each month?

I don't buy vinyl 12-inches, but I'll buy a few compilations and CD singles.

What was the last record you bought?

I bought "Sunchyme" by Dario. How embarrassing!

What's your favourite dance record of all time?

"Liquid Is Liquid" by Liquid. It's a rave classic.

What's the best thing in your life?

Being able to make the films I want to on my university course. Being a student gives you the most freedom you'll ever have.

If there were no clubs, how would you spend your spare time?

Probably drinking red wine, eating in restaurants and visiting art galleries. Exactly what I don't do at the moment!

What would make you stop clubbing?

If I almost died from drugs, alcohol poisoning or heat exhaustion.

What's your New Year's resolution?

It's a phrase I use a lot - "If you don't laugh you'll cry". I try to live by that.



Gatecrasher®

switched on for 98

Closed for 3rd & 10th January

Room 1 Residents: Judge Jules Scott Bond Matt Hardwick
Room 2 Residents: Ralf Lawson Miles Holloway Elliot Eastwick

January 17th GRAND RE-OPENING

Room one DJ's
Judge Jules, Tony De Vit,
Mark Moore, Scott Bond,
Matt Hardwick

2nd Room with
Ralf Lawson & Elliot Eastwick

3rd Room with
Andrew Clarke, Ricky Choppra

January 24th

Room one DJ's
Tall Paul Newman & Seb Fontaine
(Back 2 Back) Dave Seaman,
John Kelly, Guy Ornadel

2nd Room with
Ben Davies & Jon Pleased Wimmin

3rd Room with
Andrew Clarke, Ricky Choppra

January 31st

Room one DJ's
Jon Pleased Wimmin, DJ Sonique
Sister Bliss, Scott Bond,
Matt Hardwick

2nd Room with
Ralf Lawson, Miles Holloway
& Elliot Eastwick

3rd Room with
Andrew Clarke, Rick Choppra

February 7th

Room one DJ's
Judge Jules, Tall Pall, DJ Sonique
Parks & Wilson,
Guy Ornadel

2nd Room with
Ralf Lawson & Ben Davies

3rd Room with
Andrew Clarke, Ricky Choppra

February 14th - VALENTINES DAY

Room one DJ's
Judge Jules, Danny Rampling,
Seb Fontaine,
Scott Bond, Matt Hardwick

2nd Room with
Miles Holloway & Elliot Eastwick

3rd Room with
Andrew Clarke, Rick Choppra

@ The Republic, 112 Arundel Street, Sheffield, S1 1DJ • Doors open 10pm - 6am

Admission £10.00 NUS / £12.50 others. 1998 membership now available

For membership and general information / paying guest list and coach parties (incentives) call 0121 605 8970



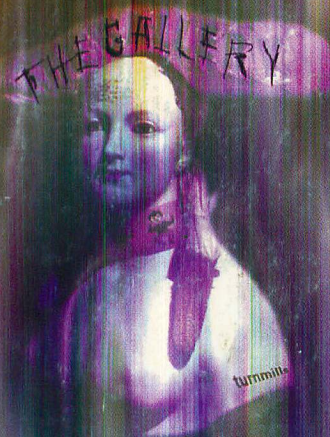
Coaches available from all areas from Venture Club Trips on 07000 790167 (24hrs)

Sound by  Official Gatecrasher pre-club bars:  FORDHAM BAR  ALCYON BAR Gatecrasher website: www.gatecrasher.co.uk

DESIGN MDC

Lowish

10:30pm - 4:30am
£5 b4 midnight, £7 after, ladies free b4 11pm
dress code applies



Thursday 15th January

Love Lounge
Karl 'Tuff Enuff' Brown
Richie Fingers
Frankie Foncett
Mickey Simms
DJ Bigga
Milan
Comfort Zone
Brian Norman
Boogie Bunch
Twice EZ Nice
Lloyd Life
K-Gee.

Thursday 22nd January

Love Lounge
Norris 'Da Boss' Windross
Timmi Magic
Noodles
Mickey Simms
Mike "Ruff Cut" Lloyd
Bigga
Comfort Zone
Boogie Bunch
Fitzroy
Confunction
Lloyd Life

Thursday 29th January

Love Lounge
Karl 'Tuff Enuff' Brown
Richie Fingers
Frankie Foncett
Mickey Simms
DJ Bigga
David Howard
Comfort Zone
Matt White
Boogie Bunch
Chilli Source
Jakes
Lloyd Life

10:30pm - 7:30am

Entry £7 members b4 midnight, £10 guests
dress code applies

'98 membership available from January 30th

Friday 16th January

Judge Jules
Angel
Luke Neville
Darren Christian
Guy Ormadel
Eclectronica
Carl Clarke
The Freestylers

roadtobasics

Friday 23rd January

Danny Rampling
Seb Fontaine
Ralph Lawson
Steve Lee
Lottie
Eclectronica
Carl Clarke
James Holroyd
Dave Beer

Friday 30th January

Tall Paul
Sister Bliss
Smokin' Jo
Steve Lee
Darren Christian
Eclectronica
Carl Clarke
Sean Rowley

Friday 6th February

Tall Paul
Pete Tong
Brandon Block
Steve Lee
Griff (Manumission)
Eclectronica
Carl Clarke
The Wall Of Sound
presents....

Friday 13th February

Judge Jules
Jon Pleased Wimmin
Matthew Roberts
Steve Lee
Darren Christian
Eclectronica
Carl Clarke
Robin & Nick (Heavenly)

HEAVENLY JUKEBOX

9pm - 3:30am

Entry £5 b4 10pm, £8 after

Saturday 17th January

Norman Cook
Jon Carter
The Lo Fidelity All Stars
Richard Sen
The Phantom Beats

Saturday 24th January

Jon Carter
Lindy Leyton
Richard Fearless
Robin & Nick
The Unfinished Burritos

Saturday 31st January

The Psychonauts
Johnny Moy
Barry Ashworth
Matt Flint

Saturday 7th February

Jon Carter
Kris Needs & Irvin Welsh
Tom Middleton
Simon Mu
Funkie Squad

Saturday 14th February

Andrew Wetherall
Jon Carter
Paul Daley (Leftfield)
Jamie Cruisey
Mr. Chesh

Turnmills, 63b Clerkenwell Road, London EC1M 5PT

For more information, please phone 0171 250 3409

Nearest Tube : Farringdon (Circle / Metropolitan Line). Easy parking all night — coach parties, please phone for advice