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mix tape

Danny Tenaglia | DJ Rap

MUZIK

the ultimate dance music magazine

No 39
August 1998 £2.40

**CLUBBING
SPECIAL!**

The
100
Greatest
Clubs
of all time



08 >

Arrivals

Welcome To Turnmills

The Gallery

Every Friday @ Turnmills

10th JULY

DANNY RAMPLING • JUDGE JULES • BOY GEORGE • LOTTIE • DARREN CHRISTIAN
eclectronica
CARL CLARKE • THE FREESTYLERS

17th JULY

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eclectronica
CARL CLARKE • PELI ROCCO • 6 MILLION DOLLAR MAN CLUB

24th JULY

SEB FONTAINE • JOHN GRAHAM (QUIVVER) • SMOKIN JO • STEVE LEE • LOTTIE
eclectronica
CARL CLARKE • DAN & JON KAHUNA

31st JULY

JEREMY HEALY • SISTER BLISS • SCOTT BOND • CRAIG RICHARDS • STEVE LEE
eclectronica
CARL CLARKE • ANTHONY TEASDALE • DEL AGUA

7th AUGUST

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TAYO (FRICTION) • CARL CLARKE • ALEX PAYNE • URBAN DK

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11th JULY

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PAUL HARTE (PRIMAL SCREAM) NICK & ROBIN &
SPECIAL GUESTS KRIS NEEDS & IRVINE WELSH

18th JULY

RICHARD FEARLESS (DEATH IN VEGAS) • NORMAN COOK (FATBOY SLIM)
ATHLETICO • BARRY ASHWORTH (DUB PISTOLS) • RICHARD SEN (BRONX DOGS)

25th JULY

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& THE STEREO MC's

1st AUGUST

THE FREESTYLERS • LES RYTHMS DIGITALES • RICHARD SEN (BRONX DOGS)
NICK & ROBIN • WILD CAT WILL

8th AUGUST

RICHARD FEARLESS (DEATH IN VEGAS) • DAVID HOLMES • THEO (WISEGUYS)
ALVIN C (WALL OF SOUND) • NICK & ROBIN

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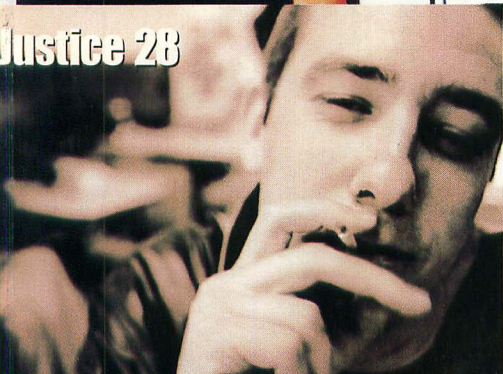
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cover pic Louise@Jelly

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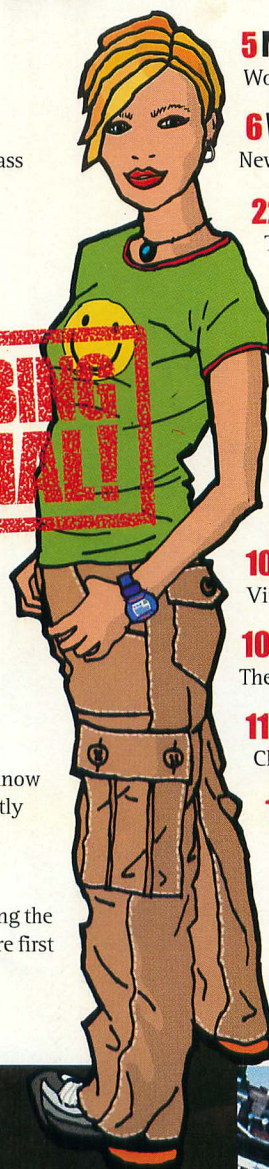
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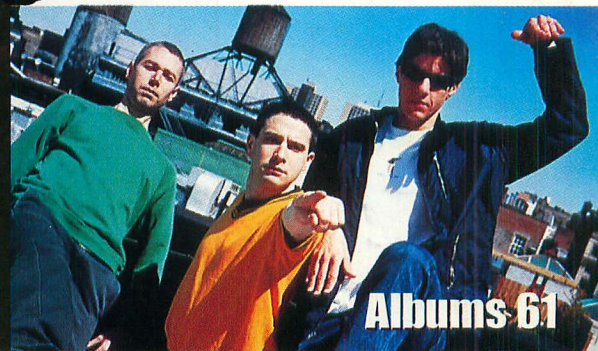
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beastie boys: hello nasty

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Mouth Off

Your Letters



Got the write stuff? Mouth Off, Muzik, IPC, Stamford Street, London SE1 9LS. Or e-mail us at "muzik@ipc.co.uk". Please include your name and address. Muzik reserves the right to edit letters

Mills & Boob

YOU people are sinners! The new "Purpose Maker" album from the dark lord (Jeff Mills) is NOT on vinyl. MISS TT, Adelaide, Australia PS Bugger the idea of a naked Jeff Mills centrefold. Give us Derrick May, pleeeeee. Mills has got legs like toothpicks!

Van Dyk's Number Two!

ONE of the most underrated DJs in this country as we gladly witnessed at Manchester's Golden is Rob Tissera. Tissera's faultless mixing and pumping house completely won the crowd over and sent the place into a mad frenzy. And he was only supposed to be number two to Paul Van Dyk. All you promoters out there take note and book this man – and save £££s on Judge Jules and his stupid trumpet. PHIL and NICK, Manchester

Why Eric Powell is good

WHY does Mr Bush Records, Eric Powell, never get the slightest bit of coverage in Muzik? I speak for thousands down here in the South. You print all these articles about so-called DJs who most people have never heard of and they're not fit or capable of even carrying Eric Powell's record boxes. The dance press should wake up and give Eric the respect and recognition he truly deserves. MARK READ (Eric Powell's Number One Fan), West Sussex

Madders for it!

I'D like to thank Madders and the Sundissential team for bringing their amazing club to Leeds. We've never had it so good. What a friendly, enthusiastic crowd. At least half the crowd make an effort to dress bizarrely, anything goes, and not once did I catch someone's eye who didn't smile back at me. Tony De Vit and Rob Tissera both played banging sets without their heads up their arses. The door staff are excellent and there's an outside chill-out area in which to do your own thing. Keep it up Sundissential. MAD ANGIE, West Yorkshire

Oops!

YOU can imagine our surprise reading the June edition of Muzik. In the Downers section you wrote that there were "only a hundred people at the new Basics night". Why were we surprised? Because we didn't even open until May 23! Thankfully, your prophesy turned

out to be totally incorrect as the night was rammed and firing on all cylinders. However, we are still miffed that you used our name inaccurately to try to make a sweeping generalisation. As you often say in your own words – "Sort it out Muzik!" RALPH LAWSON, 20/20 Vision, Leeds

"Thunder" down under

I'VE just obtained a copy of the March Muzik with the free "Acid House" CD (even though it's supposed to be unavailable to overseas readers) and wanted to say thanks for the effort. It's not exactly house music capital of the world around here, and the old goosebumps were out for most of the CD (especially Fast Eddie's "Acid Thunder").

Also, nice to see Amanda on page 64, (memories, memories...) and I had a good laugh at Terry Farley's reviewing. "Cheese in a basket"? What is he like!? So all in all, a top magazine indeed. JASON FALCONER, Brisbane, Australia PS The best club in the world ever was Outer Limits, Bletchley. Okay?

"Fusion" confusion

DAVID Brown seems to think Sven Vath's "Fusion" was some sort of April Fool (Muzik 37). Why? If it was, why would Judge Jules and Pete Tong decide to play it in their sets? Or maybe you think that they're also having an April Fool gag with all their listeners.

People like David need to broaden their horizons and start to appreciate all kinds of music. I mean, look at Sven Vath's previous releases and you'll notice that he is absolutely shit hot. You could not dis the man even if he re-released "Waterloo" by Abba. LISA M, York

Appeal for insanity

I AM currently studying drama at the Central School Of Speech And Drama and have decided to stage a play within a club night. The action will take place over music which will be by a live DJ and the actor will perform over the music almost like an MC. I would like to hear from regular clubbers with their opinions. I am interested in hearing about people's best nights and sketchiest happenings. Any information about the night is invaluable – the decor of the club, the crowd, the DJs, the drugs and most importantly, the music.

Also, if any promoters in the London area are interested in staging this event, please contact me. BENJAMIN NEWBY, Flat 4, 11 Prospect Road, St Albans, Hertfordshire AL1 2AW

Wrath Of Strath (clyde)

ABOUT the letter from Dave in Glasgow (Muzik 37). You miss the point. Most Glaswegians know that there is more to the city than deep house. But Dave, most of us are proud to be world leaders in the genre. Also, you talk of there being more to Glasgow, but then talk of seeing guest artists. Are the likes of Future Engineers, Rob G and KMC not good enough, as they are Glasgow boys? Keep it real, son. CRAB, Glasgow

Crap of the Cream

WHAT the fuck is going on with Cream? They are really starting to lose their grip. Is there really that much difference between the main room and the courtyard? Paul Bleasdale used to be brilliant, but now he seems to have been forced into playing standard warm-up sets for Oakey. As for the Annexe, the bubbling heart of Cream, it never seems to be open. When it is, the music in it blows the rest of Cream away. Come on Cream, let's keep it on the cutting edge and get that real Cream atmosphere back. Adam Freeland's on there next month. That's more like it. Let's hope I don't travel up for it only to find he's been cancelled and the Annexe is closed, forcing me into tranceland. JOE PALMER, Runcorn

This from the good ol' US!

PLEASE help me! I am into the UK sound and am stuck in the US. I am hoping someone can help me by sending mix tapes, CDs and flyers. I am into the sounds of Oakenfold, Sasha, Digweed, Carl Cox, Dave Seaman, Tony De Vit, Nick Warren, Pete Tong, Judge Jules, Paul Van Dyk, Seb Fontaine and others. I also would love for somebody to send me Creamfields' Radio 1 broadcast tapes. I greatly appreciate your kindness. JAMES SHERIDAN, 615 SE 7th Street, Apt. B, Fort Lauderdale, Florida, USA

Darling duds of May

IF Derrick May is the godfather of techno, why is he wearing my mum's jumper on page 55 of Muzik 37? T-BOY-D, West Sussex

All hail the new Marks-ism!

YOUR recent Saints & Sinners column reported that Howard Marks couldn't DJ, wouldn't DJ and shouldn't DJ. I recently had the pleasure of DJing with him at Church Of The Sub-Genius in Brighton. Not only was he a very, very sound geezer, but he played a wide and varied selection of tunes with average ability. He flew from Spain to play at the club and carried on partying with us at the after-party until the small hours. So we demand that you print an apology and reinstate Howard Marks as the only true Twentieth Century swashbuckler, or we will be forced to kidnap your top journo Dave Mothersole and force him to write reviews for "Mother & Baby Monthly" until our demands are met. DJ CHEEZE RAIDER (via e-mail)

Hardcore contretemps

IN your June 1997 issue, a letter written by Pablo K McGilliguddy III included some comments which he may well wish he hadn't made. He complained about Colin Faver being ousted from his regular Tuesday night slot on Kiss 100 FM in favour of a hardcore show. He stated that "the people at Kiss deserve to swing" and went on to say: "If they are still running their show in a year's time, I will kiss Slipmatt's arse live on the National Lottery." Oh dear, Pablo, your time is up. Kiss are still running the hardcore show and by all accounts, it's still as popular as ever.

Secondly, you repeatedly mentioned that the magazine would support the hardcore scene indefinitely. However, after an initial few months, the reviews page was slowly squashed into two columns and any mention of the scene in any other section of the magazine was virtually non-existent. I stopped buying Muzik before it started covering hardcore because it became far too house orientated. I'm afraid I'm about to do the same again due to the increased coverage of garage to the exclusion of other genres. There's enough room for everyone to be given equal coverage and, let's face it, hardcore deserves much more than it's getting. ROO, London

Hirsutes you sir

CONGRATULATIONS TO John Newman Of The Gallery and Tony Pike of Pike's Hotel (MUZIK 38). Just how do they get their 'taches so abundant and well turned out? IAN FLYNN, Staines

**Warm
Up**

MUZIK

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"A commitment to excellence"

MUZIK International Dance Awards Vote Here!



Best Club (Small)

Best Album

Best British DJ

Best Single

Best Essential Mix

Best Club (Large)

Name _____

Age _____

Address _____

Daytime Telephone No _____

Send your entries to Muzik International Dance Awards, Muzik Magazine, IPC Magazines Ltd, King's Reach Tower, Stamford Street, London SE1 9LS

Vote now for Muzik SAS Awards

YOUR annual chance to influence dance music's history books begins here

1998's awards take place at a very special, very secret central London venue (ooh, aren't we fancy!) on Thursday, October 1. Compere Pete Tong will be joined by a pair of celebrity guests, while Norman Cook has already been confirmed as a DJ at the aftershow party.

The 10 clubs nominated for awards (in the best large and small club sections) will be invited to bring three coachloads of punters along to the aftershow bash. Details of how you can bag a place at what's sure to be the dance schmoozeathon of the year will follow next issue.

Right - down to business. Who'll steal the crowns from last year's winners? Who'll be this year's Daft Punk (Best Album), Orbital (Best Live Act), Chemical Brothers (Best Band), Jeff Mills (Best International DJ), Roni Size (Producer Of The Year), Armand Van Helden (Remixer Of The Year) and, lest we forget, Mark Jones and the rest of the Wall Of Sound posse (Caners Of The Year)? Fill out and return the form to have your say.

Vote Now!

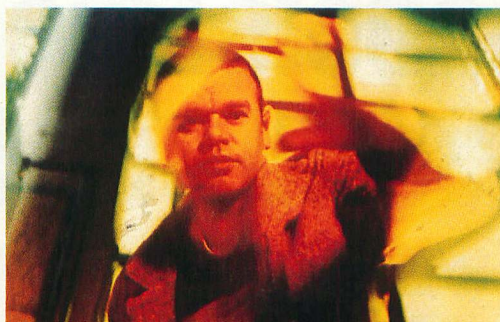
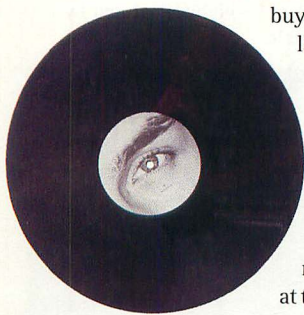
Dance Industry Fears New Chart Rules

CHART regulators CIN have announced a big shake-up to the singles chart. Chart-eligible singles can now only have three tracks (as opposed to the current four) and a 20-minute time limit has also been imposed, halving the previous 40-minute mark. CIN claim the moves have been implemented after pressure from both bands and record company chiefs.

However, the new rules mean that bands who release tunes with more than three mixes will have to spread them over two separate releases. Some dance music producers fear that the number of remixes available to the punter will dramatically slump.

"It's bollocks," fumed VC Recordings boss Andy Thompson. "Unless a record company is willing to release a record that's not eligible for the charts, most 12-inch singles will only have two mixes, one on each side. It's probably a good thing for record company

remix budgets, but the record buyer will suffer due to the lack of variety. CD singles used to be heaven, because you could have a radio edit for the charts and still have 36 minutes left for bonus mixes, but now you'll get two at the most."



Oakenfold Split From east west

PAUL Oakenfold's Perfecto label has split from east west, ending months of industry speculation. Oakey's trance-lite imprint had been with east west for over four years. It's rumoured that Perfecto has five labels chasing them for deals, with Virgin among the front-runners.

Oakenfold, currently in the US on a mammoth DJ tour, was unavailable for comment.

THE MUZIK BOX

Banging our eardrums this month

THE ONE New Power Soul (aka Prince) (NPG promo CD)
TIME AND SPACE Francois K (Wave 12-inch, USA)
WISEGUYS MIXTAPE (Wall Of Sound)
TUMMY RETOUCH Various Artists (Tummy Touch promo CD)
MARSHMELLOWS JAZZANOVA REWORK Soulpower (white label)
INTERGALACTIC (PRISONERS OF TECHNOLOGY REMIX)
 Beastie Boys (Grand Royal promo 12-inch, USA)
UNDER GLASS Freq Nasty (Botchit & Scarper promo 12-inch)
MIND CONTROL Afrika Bambaataa & The Nebula Funk
 (Danmass Remixes) (Dust II Dust 12-inch)
LORD KNOWS WE'VE GOT SOME ATTITUDE My Brother's Keeper
 (Jus' Trax 12-inch)
APPLAUSE Intaface (Renegade promo 12-inch)

SNAPSHOTS

● **DARREN HUGHES**, co-founder and co-owner of Liverpool's Cream, has left the organisation to pursue other, as yet unspecified, interests. The club itself is not thought to be affected...

● London club **THE END** have teamed up with XL Recordings to launch their first club compilation. The double-CD package will feature a soundclash between residents Layo, Mr C and Matthew B, plus a 12-track disc representing the club's best nights. Among the clubs to be featured on the second CD are Sasha's Tyrant, Roni Size's Full Cycle, Carl Cox's Ultimate Base and gay mecca DTPM. It's due for release in October...

● **FANTAZIA MUSIC**, the people behind the chart-topping "Anthems" compilations, have set up a brand new website at www.fantazia.co.uk...

● Top Liverpool techno club **VOODOO** have a slot on Scouse radio station Crash FM (107.6) from 1am to 4am Friday nights. Forthcoming mixes are coming from James Ruskin, Claude Young and The Cause, alongside resident DJ Steve Shiels and promoter Claire Coombs...

● The **JUNGLE BROTHERS'** 1988 debut album "Straight Out Of The Jungle" is set to be re-released in the UK on Gee Street on July 20. It includes their classic anthem "I'll House You", which is out now on ffr...

● The **DMC/TECHNICS WORLD MIXING CHAMPIONSHIPS** are taking applications for this year's event. UK heats start at the beginning of September with the final in London on September 13. The World Final in Paris on October 18 has last year's winner, 16-year old DJ A Track from Canada, defending his title. For information phone DMC on 01628 667124, or write to DMC, PO Box 89, Slough, SL1 8NA...

● London's **BLUE NOTE** club, home to nights like Metalheadz and Lift, has moved to The Complex in Islington. To mark the occasion they're hosting a two-week "indoor festival" entitled "The Bigger Blue" with guests like David Holmes, Björk, Black Star Liner and the Sneaker Pimps filling slots between July 9 and 24...

Free Music from Muzik

MUZIK has teamed up with Spin/Pinnacle to launch a free white label service. The records are available exclusively to Muzik readers for the price of a phone call. The vinyl EPs feature new and exclusive tracks and remixes from cutting-edge artists across the dance music spectrum.

Readers can phone a special number or register online (see the ad on page 84 for details) where they can leave their name and address to get on the mailing list. The free records will then be sent out as soon as they're pressed. Initial plans are for a five-track

promo four times a year plus other goodies from Pinnacle's dance imprints.

Pinnacle, the UK's biggest independent distribution company, looks after labels like Rawkus, Stress, 23rd Precinct, Dorado, Planet Dog, Fuel, Reverb, Filter and Distance. The first 12-inch, "Spin Whites Volume One", contains tracks by Hybrid (Distinctive), Future Engineers (Partizan), Andre Gurov & The Anti Pop Consortium (Jazz Fudge) and Beastie Boys DJ Mixmaster Mike (Asphodel) plus a Herbert remix of Moloko (Echo).

SNAPSHOTS

- Nottingham golden child **ALLISTER WHITEHEAD** has signed to 7PM, the company which manages Carl Cox, Danny Howells and Eric Kupper...
- **THE STARSEEDS** have a new single, "Heavensairportcoffeeshoprestaurant", released July 29 on Millennium. It features remixes from Zart, Future Loop Foundation and Nottingham tech-housers Adlinea...
- **ROCKERS HI-FI** return later this summer with their third album, "Overproof", on Warners/Different Drummer. Seen as a return to the deep dubby house sounds explored on their debut "Rockers To Rockers", DJ Dick revealed that they've been heavily influenced by Scuba from Philadelphia...
- Nottingham deep house producer **CHARLES WEBSTER** is embroiled in wrangles with Canadian distributor Nick Fiorucci who, he claims, is illegally re-releasing four of his "Love From San Francisco" EPs. "He has no right to do that," fumed Webster. "He's really fucked us over." Fiorucci claims the material is "excess stock"...
- The big Nick Warren/Oakenfold-caned trancer "1998" by **BINARY FINARY** has been snapped up by Positiva for release later in the summer...
- Swiss bods **ELECTRONIK-TRANSIT AGENTUR** are broadcasting live on the Internet (www.basic.ch) on Wednesdays from midnight. Expect news, reviews, DJ profiles and lots of quality music...
- Underground vinyl shack **KINETEC RECORDS** has moved to 15A Little Portland Street, London, W1. Opening hours are Monday to Saturday, noon - 9.30pm...
- LTJ Bukem's **LOGICAL PROGRESSION** is moving back to The Ministry Of Sound on a monthly basis. They'll be teaming up with Frisky? for monthly Fridays from July 31...
- **AREA 51**, a new cable TV show dedicated to promoting independent and underground music, are looking for new material for their shows. Whether you've got a deal with a label or even pressed up your own copies, contact the channel on 01273-278-575 for information on how to get it aired...

Labels Line Up For World Cup Showdown



Brazil's Ronaldo: untroubled by music biz turmoil

FOOTBALL fever has hit the music industry with the race to release the music featured in the latest Nike advert. The ad, which shows the Brazilian football team having a kickabout, means demand for the extremely catchy Latin classic, "Mas Que Nada", has been intense.

AM:PM were planning to release a house version by Ronaldo's Revenge - better known as disco producers Full Intention. But the song's publishers, Peer Music, refused permission and are instead releasing their own cheesy Euro-pop mix by The Echobeats on July 13.

The 150 or so promos of the AM:PM track in circulation are fetching prices upwards of £100.

Meanwhile, to complicate matters further, Gilles Peterson's Talkin' Loud has released the original Sixties version of the tune by Tamba Trio, while a version by the Italian producers of The Heartist, Dino Lenny and Claudio Cocoluto is in the pipeline, not to mention another by French drum & bass act Bab & Rolando 808. Trevor Brooking was said to be highly confused by the whole affair.

London To Get Large New Club Venue

LONDON is set to witness several important new club venues opening over the next 12 months. Sav Remzi, ex-promoter of the Blue Note, is currently working on a new venture, while Big Beat, owners of Glasgow's Tunnel and Dublin's Pod, are also looking at opening a new site next year. And Sean McCluskey, ex-promoter behind the Leisure Lounge, is converting the former Scala cinema.

However, Fabric, a new club in the Clerkenwell area, is the firm favourite to open first. Site plans seen exclusively by Muzik reveal that the 3,000-capacity venue will have three main dancefloors, two bars, a garden and a juice bar, as well as two fully equipped live stages. Fabric is currently scheduled to open in October and promises a full 24-hour music and dance licence and full disabled access, one of the few venues in London to do so.

"London needs a venue with good facilities and services," said operations manager Nikki Smith. "All the venues we've been to have always had something wrong - either security, toilets or bar prices. At Fabric, everything will be put right."

Quest Over For The Tribe?

ATRIBE CALLED QUEST have scrapped their upcoming European tour amid rumours that they've disbanded. However, the official line from their record company, Jive, is that the cancellation has been made so they can finish off their forthcoming fifth album, "The Love Movement", due to be released on August 24. The Jive spokesperson also said that the band recently got together to shoot a video for the forthcoming single, "Find A Way". But as ATCQ's Jive deal finishes with the release of this album, industry insiders aren't holding their breath for any more product.



Festival Update

Despite the cancellations of both Universe '99 and Phoenix, festival fever is still with us...

TIN THE PARK, Balado by Kinross, Scotland (July 1-2). Muzik are co-hosting the dance tent with Slam, and acts confirmed include Plastikman, Laurent Garnier, Craig's Innerzone Orchestra, DJ Q and Harri on Saturday with Fabio, Grooverider, Red Snapper, Monkey Mafia, Touché, Invisible Armies and Phar Out on the Sunday. And if the atmosphere's anything like last year, this will be THE tent of the summer. Tickets are £54 for the weekend or £29.50 for a single day. Information hotline 07000-113114.

V98, Leeds and Chelmsford (Aug 22-23). Double-header with line-ups swapping round on the Sunday. The godfather James Brown and diminutive divas All Saints headline the dance tents with support from Cornerstone, Faithless, Lionrock, Monkey Mafia and Morcheise. Underworld turn up on the alternative stage alongside the usual bunch of indie bands. Tickets on 0870-165-5114. **THE BEACH FESTIVAL** Carlyon Bay, near St Austell, Cornwall (Aug 14-16). Alternative summer festival brought to us by the Megadog crew at an idyllic seaside site right in the heart of the English Riviera. Club nights are hosted over the three nights by Pendragon, Retrospect, The Source and Ninja Tune, while the Indoor Arena features Basement Jaxx, Laurent Garnier, Head of the Valley, Asian Dub Foundation, Lionrock, Bentley Rhythms and Man With No Name and No U-Turn DJs. Tickets are £15 and only available in advance - information is available on 0115-912-9180 or 0990-344-444.

Tickets for these events are available by calling the Box Office on 0870-1212-700



James Lavelle: just eight collaborators, and Bob's yer UNKLE

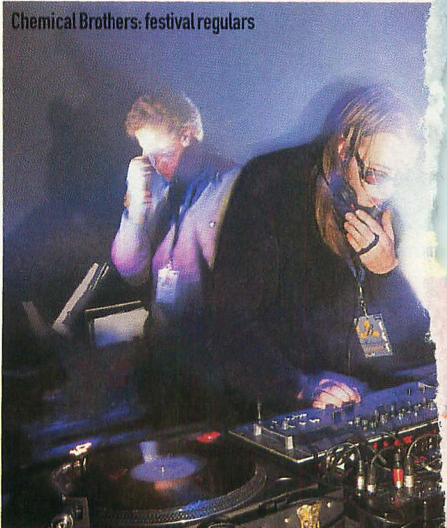
UNKLE Album

The much-anticipated UNKLE album, "Psyence Fiction", is released on Mo' Wax on August 24. Three years in the making, the James Lavelle/DJ Shadow-produced opus includes the talents of original New York hardcore rapper Kool G Rap, Beastie Boy Mike D, Wil Malone and Atlantique Khanh. Also among the bizarre roster of contributors are Thom Yorke from Radiohead and The Verve's Richard Ashcroft plus Jason Newstead, bassist with scary thrash metallers Metallica. Small surprise, then, that Lavelle has billed his work "the 'Apocalypse Now'" of albums.

Australian Death Drug Returns

The notorious "death drug" PMA has resurfaced in Australia. As previously reported in Muzik, PMA is thought to be a chemical cousin of MDMA and was nicknamed Death after six people died in South Australia after using it. Three people in Adelaide were hospitalised after taking the drug in May of this year. To date there have been no recorded incidents relating to the use of PMA in the UK.

Chemical Brothers: festival regulars



pic: RAISE-A-HEAD

always been a pyrotechnic element to Muzik, honest

Project DARK

ords? Made of biscuits? That explode? Yup!

Project DARK, records are infringement"/"Short Back times they explode.

Davies make seven-inch sounds they make to "form allic rhythm produced by

the vinyl single is an icon of possibilities."

exploding records?

et-propelled single which gigs to an incendiary finale. ure.

g came about due to a shit Kirsten says. "I needed an embered she had a load of ing pyromaniacs The Bow noyance of my neighbours."

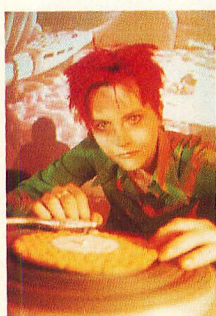
ng up, obviously. Ashley

enjoys "watching cynics who say 'they're just playing biscuits' being scared and going back to their childhood for a few seconds. So we get the last laugh." **It all sounds downright irresponsible.**

"A sense of absurdity is something you either have or you don't," Ashley announces. "We have it quite regularly." Kirsten prefers to quote Socrates in their defence: "Our greatest blessings come to us by way of madness."

Project DARK perform 'Excited By Gramophones' at Cyberia Cafe, London on July 30 and Cyberia Cafe, Manchester on August 6

words TOM MUGRIDGE pics TONY PATTINSON/DAPHNE YOUREE



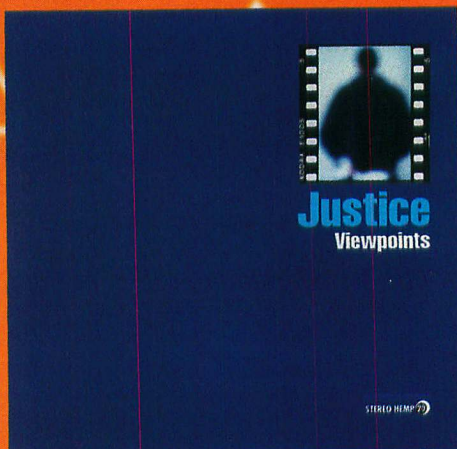
Project DARK: the (custard) cream of the crop

the Dancefloor



Big Bang

Athletico | Bolshi | Concrete | Quality
Dust II Dust | Fused and Bruised | Kahuna Cuts
7 tracks from 7 of the best up 'n' coming labels,
this fine selection of fresh new talent will set
you back just £5.99. Out 20/7/98.

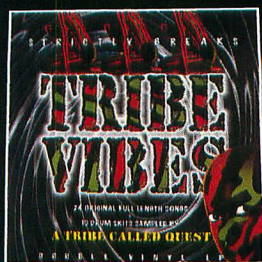


Justice - Viewpoints

Recordings of Substance
Respect due for a classic album from one of the
drum 'n' bass originators. "This album is superb.
Musical science": Mixmag Update.
Out Now.

Aberystwyth 01970 624581 Avalanche 2 Edinburgh 0131 228 1939 Beggars Banquet Kingston 0181 549 5871 Beggars Banquet Putney
eds 01132 436743 Dance 2 Guildford 01483 451002 Fopp Aberdeen 01224 625052 Fopp Edinburgh 0131 220 0133 Fopp Glasgow
42 757585 Heartbeat Horsham 01403 272819 Hudsons Chesterfield 01246 271179 Imperial Music Bristol 0117 987 9700 Left Legged
0 Massive Oxford 01865 250476 Metro Southend 01702 436800 Soundz Torquay 01803 211097 Mike Lloyd Hanley Stoke-on-Trent
Manchester 0161 834 8888 Plastic Factory Birmingham 0121 233 2967 Replay Bath 01225 404060 Replay Bristol 0117 904 1134 Rhythm
8541 Rounder Brighton 01273 325440 RPM Newcastle 0191 221 0201 Select A Disc London W1 0171 734 3297

Sample a bit of this



SAMPLING. Mysterious art. Legalised theft justified by the fact that good bits of bad records can be used to make better ones. Sometimes it's obvious. Sometimes it's damned

infuriating. Recently, however, we've spotted some most useful bootlegs. Where most rare groove/funk/soul boots stick one essential tune among loads of

mid-Seventies dross, these are a completely different kettle of cool, concentrating on two of hip hop's finest in the art of finding the obscure beat/bass/loop – Beastie Boys and A Tribe Called Quest.

First there was "Tribe Vibes" and then "Tribe Vibes 2", detailing precisely how each golden nugget ended up on a Tribe track. Now there's "B-Boy Breaks" doing the same thing for The Beastie Boys. Perfect for freaking people out by playing the original flute solo that provided the inspiration for "Flute Loop", or the drum loop that forms the basis of ATCQ's "I Left My Wallet In El Segundo". The only drawback? Its teeth-rattling £18 price tag. We await the De La Soul version with bated breath.

words CALVIN BUSH



Bum rap

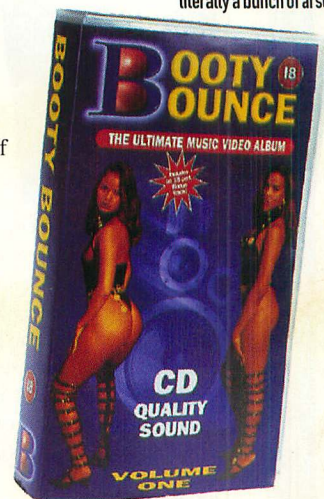
Booty Bounce – The Ultimate Music Video Album
Available from most video stockists

EVER seen the video for Sir Mix-A-Lot's "Put 'Em On The Glass"? For those interested in the intimate relationship between party hip hop and shots of women shaking their (usually big and round) bottoms, "Booty Bounce" contains two versions: one in which several bikini'd "honeys" hose down expensive-looking motors in the US sunshine while fatso Mix-A-Lot exhorts them to rub their pneumatic breasts and buttocks on windcreens; and another (supposedly "X-rated") version in which the same happens, only without the bikinis, and with more smirking from the blokes sitting next to you on the couch.

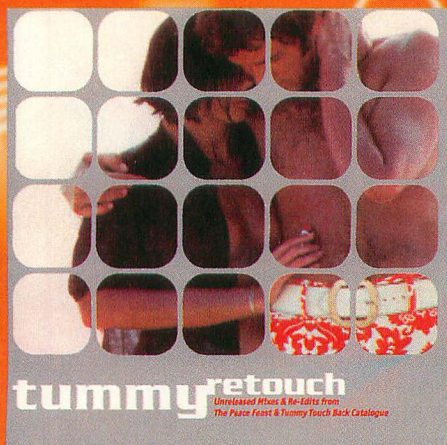
"Booty Bounce" contains 12 other videos of ultra-soft porn dressed up as party time hip hop and Miami bass, and as such is a hoot for about three minutes. Sadly, all the other videos, showing artists of no note whatsoever, are infinitely less crass and therefore infinitely less entertaining. This ought to be like Benny Hill meets Ice-T meets "Top Gear", but unfortunately struggles to reach even those heights of moronic comedy. Basically, it's just a big bummer.

words KEVIN BRADDOCK

"Booty Bounce": quite literally a bunch of arse.



to the Record Store



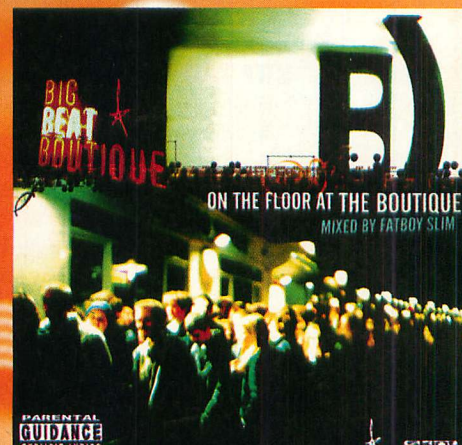
Tummy Re-Touched

Tummy Touch
Previously unavailable versions of some of the funkier cuts from the Tummy Touch and Peace Feast catalogue. Sounds good in the nude.
Out 27/7/98.



Lost In Space Divaz 'n' Bass

Lacerba
"Darned near perfection – soaring, ear-blistering beats and vocals deeper and sweeter than triple-shot mocha". Time Out
Out Now.



On the floor at the boutique

Skint
This CD is what Brighton's legendary Big Beat Boutique is all about, music that makes you dance and shout. Mixed by Brighton homeboy Fatboy Slim.
Out 13/7/98.

Select A Disc Nottingham 0115 958 4842 Sister Ray London W1 0171 287 8385 Sounds Good To Me Too Bedford 01234 350006 Stereo One Paisley 0141 889 4489 Time Colchester 01206 545174 3 Beat Liverpool 0151 709 3355 Way Ahead 2 Derby 01332 346808 Way Ahead Leeds 01132 042412 Blackmarket London W1 0171 437 0478 Carnival Parkstone 01202 741230 Dance 2 Brighton 01273 329459 Marilyn Eastbourne 01323 411832 Plastic Surgery Maidstone 01622 682639 Rhythm Nation Doncaster 01302 326752 See Dee Johns St Helier Jersey 01534 67858 Woody's Ferndown 01202 877820 1 Up Aberdeen 01224 642662 Jumbo Leeds 01132 455570 Rock A Boom Leicester 0116 253 8293 Paul For Music London E1 0171 790 1074 Record Centre Slough 01753 528194 Record Village London E17 0181 520 7331 Atlas London W1 0171 494 0792 Ambient London W1 0171 437 0521 Spinadisc Northampton 01604 31144 X Bolton 01204 384579 Missing Glasgow 0141 400 1776 BPM Derby 01332 382038 Trax Newcastle 0191 222 1925

3mv



www.theknowledge.com

Warm
Up

The Real, True, Genuine, Definitive Story Of Acid House

WITH a display of public emotion usually reserved for princesses' funerals or the sight of a poorly puppy on "Animal Hospital", the nation is rising in unison to observe the 10th anniversary of Acid House™. Muzik readers, always the vanguard of the cultural proletariat, were the first to celebrate this auspicious anniversary with our "Ten Years Of Acid House" issue back in March. Since then, every ted with a Top Shop smiley T-shirt and a crumpled Biology flyer has stuck their two penn'orth in.

Fancy a piece of the action? If you've lived the life, loved the tunes and chewed your cheeks to a bloody pulp while chatting to a new "best mate" you later realised was your bedroom wall, you're more than qualified to be a spokesperson for the Chemical Generation. This is our guide to Writing Your Own Acid House Book – the surefire short-cut to appearances on Channel 5 discussion programmes and literary lunch-outs at The Groucho Club. Pukka!

STEP ONE: Remind clueless publisher that it's 10 years since acid house kick-started the biggest mobilisation of the country's youth since the Somme. They'll probably have been far too busy attempting to flog their backlog of historical novels to American film studios to notice, but that's their job. In another 10 years your acid memoirs could be "in development" with United Artists, and you'll have to explain exactly why it is you don't think Leonardo DiCaprio and Gwyneth Paltrow are right to play Danny and Jenni Rampling.

STEP TWO: Send in a proposal based on your memories of hanging out with famous DJs and notorious caners. Feel free to fabricate these entirely, because "if you can remember it, you probably weren't there." Use your generous advance for "research". When it runs out, it's time for...

STEP THREE: You're going to have to think about actually writing your book sooner or later. This is the tricky part, so we've boiled the slew of acid non-fiction currently on the market down to its essential ingredients to help you decide on your approach.

1) ACID HOUSE – The Punter's Tale

Essential Reading: "High Society – The Real Voices Of Club Culture" edited by Melissa Harrison (Piatkus)

The beauty of this is that you don't actually have to write anything at all. Simply ask all your mates to write down their craziest drug binges, most frenzied defining moments and gushing DJ tributes while you go to the pub. But if all those friends you made when you were out of your gourd "back in the day" turned out to be as dull as arse, you'll have to make it up. Something along these lines, perhaps:

"Leaving the charred remains of my mum's Sierra on the hard shoulder, we decided to cut across a field to the party. After four hours we heard music in the distance and headed towards it. I managed to dance for at least 10 minutes before passing out. Dawn was breaking as they put me in the ambulance. It was amazing – a really spiritual vibe. I knew it would never be this good again."

2) ACID HOUSE – The Promoter's Tale

Essential Reading: "Class of 88 – The True Acid House Experience" by Wayne Anthony (Virgin)

Watch a few episodes of "EastEnders" to brush up on your dodgy geezer wide-boy vernacular and it'll be easy to convince your publisher that you were responsible for promoting all those illegal warehouse parties "dahn Plaistow way". Repeat the following anecdote as many times as it takes to fill a book, using minor variations each time to keep it interesting:

"Dibble was everywhere. A flat cap came over demanding to see the organiser, so I stuck a pint glass full of chang up each nostril, sniffed hard, necked a couple of Calis and went out to face the music, armed with the moody lease. After a moment's discussion, Dibble admitted defeat and 15 million smileys partied for several weeks. It was all thanks to me. I did it. Yes, me. It was a really spiritual vibe, and I knew it would never be this good again."

3) ACID HOUSE – The Studious Historian's Tale

Essential Reading: "Altered State – The Story Of Ecstasy Culture & Acid House" by Matthew Collin (Serpent's Tail)

Slightly different to the previous two options as it involves significant amounts of factual research, reasoned debate and coherent argument. But to write a book of this calibre you will also need to prove your impeccable acid credentials by including an uninhibited account of the first time you got "on one". Once this frankly rather embarrassing episode is over you'll be free to return to the safer sociological high ground.

4) ACID HOUSE – The Journalist's Tale

Essential Reading: "Adventures In Wonderland – A Decade Of Club Culture" by Sheryl Garratt (Headline)

Another easy one. Simply copy vast swathes of "Altered State", add a dash of "England's Dreaming" (Jon Savage's history of punk) and a few yarns of the "I was there, me, and so were my showbiz mates, so ner" variety, and Bob's your... really famous DJ, actually. DON'T open your book with an account of Jeremy Healy providing the soundtrack to a Galliano catwalk show, but DO remember to ruminate on the commercialisation of clubbing and include the phrase "I knew it would never be this good again".

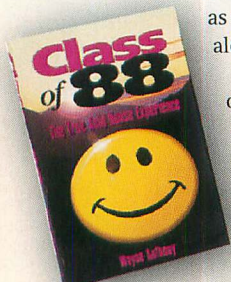
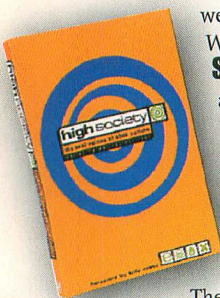
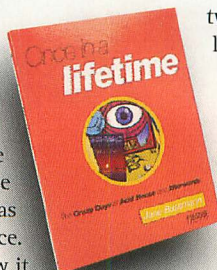
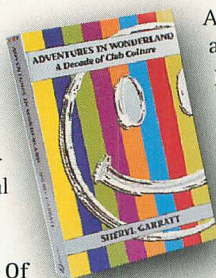
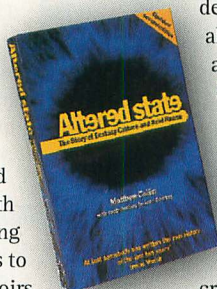
5) ACID HOUSE – The Coffee Table Experience

Essential Reading: "Once In A Lifetime – The Crazy Days Of Acid House And Afterwards" by Jane Bussman (Virgin)

A pick 'n' mix version of all the other options, split into bite-size info-nuggets for those who really did take far too many Persians in the last decade and now have the attention span of a hyperactive two-year-old. With its satirical bent and withering wit, it's likely to appeal to E veterans who are now "in" publishing, law, teaching or, er, journalism. Only attempt if you have an innate sense of superiority. Which brings us back to Shoom... Which, as we all know, had a really spiritual vibe. Acid house will never be this good again.

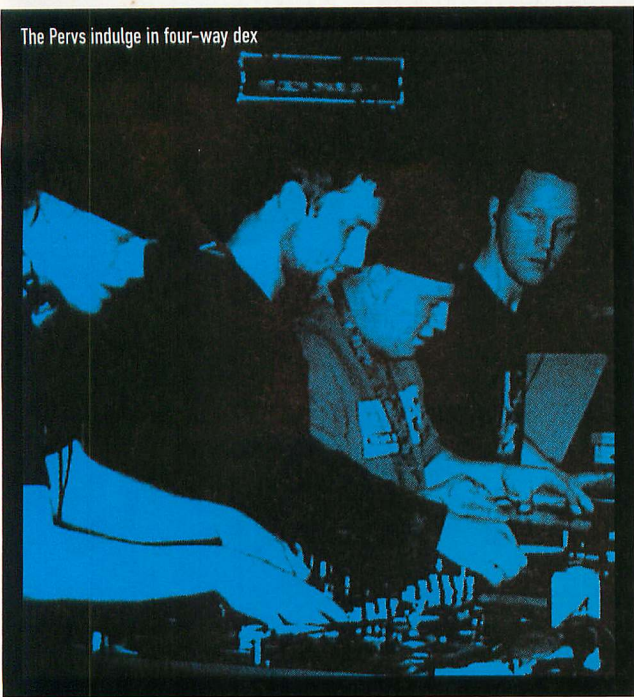
STEP FOUR: Suddenly remember that acid house is 10 years old. Do something new instead.

words TOM MUGRIDGE



The Scratch Perverts

The Pervs indulge in four-way dex



When and where were you born?

I was born in Mile End, London in 1972. I'm 26 now and feel more like a scratch codger than a pervert.

How did you all meet and start DJing?

We've been together for two years. I originally had the idea of getting the best crew from around the country. I already knew Prime Cut, First Rate and Mister Thing and I got to know Renegade at the UK Fresh competition and met Harry through the shop. I wanted to get the best crew going rather than just mates that I knew, but we're all good friends now.

How often do you practice?

The World Championships are coming up so we're now practising four or five days a week. You need to do it that often to get all the ideas flowing and work as a team.

What was the first record you bought?

Hmmm. . . I think it was a Specials album when I was about seven. I bought it for the track "Pearl's Cafe". The chorus goes, "It's all a load of bollocks, it's all a load of bollocks." Should have seen the look on me old man's face when he heard that!

And the last?

"Fresh Mode" by Ugly Duckling on an independent label from LA.

Have you released any Scratch Perverts productions?

We haven't got any of our own productions but we have done the cutting on various records. I did DJ Skitz's "Fingerprints Of The Gods" and a track for Big Twan, Big Kwam's partner.

Where do you buy your records?

I own a shop in Soho called Deal Real so obviously there, Mr Bongo and plenty of second-hand stores.

How much do you spend every week?

About £30 and I think the others do about the same. I still pay for the records even though it's my shop, but I do get them cheaper.

Scratch Perverts Top Ten

- 1 WORK THE ANGLES Dilated Peoples (ABB)
- 2 FRESH MODE Ugly Duckling (white label)
- 3 LOOT PACK Lost Art (Stones Throw)
- 4 WILDSTYLE SOUNDTRACK Various Artists (Bongolia)
- 5 THE ACTUAL All City (MCA)
- 6 FEVER Roots Manuva (Wayward)
- 7 THE MILITIA Gang Starr (Noo Trybe)
- 8 FIVE STAR GENERAL Shabaam Sahdeeq (Rawkus)
- 9 DIRECTIONS Yeshua-Da-Poed (Rawshack)
- 10 ON THE ROCKS Swollen Members (Battleaxe)

They're the world's hottest turntablists, so welcome **Scratch Perverts** – who number DJ Prime Cut, First Rate, Mister Thing, DJ Renegade, Harry Love and spokesman Tony Vegas

Which record never leaves your box?

"New Rap Language" by Treacherous Three and Spoonie Gee.

Where do you go clubbing?

Normally we just go out drinking. We all work a lot in clubs and I'm really just a boozier. Anywhere where the drink flows.

What's the set-up on stage?

We have four turntables and four mixers on stage. You can't really have more than four people in a team and at the moment it's me, Prime Cuts, First Rate and Mister Thing. We're hip hop DJs foremost and battle DJs second. Turntablists, if you give it the proper name.

Any tricks?

Smile. They couldn't handle that in New York when I did it during the competition. We also do a "line cut" which we invented for the four of us. Basically we all have the same record from a "DJ Weapons" compilation. One of us has it on 33 rpm minus eight, the next has it on 33rpm plus eight, the next man on 45 rpm plus eight and the last 45 rpm minus eight. We all let go in sequence and play scales like that. It sounds dope.

What are your strengths and weaknesses?

We have a light-hearted approach although we do take competitions seriously. At the end of the day if you lose you don't die. Fortunately we've won nearly everything we've entered.

Favourite labels?

Wayward, Fondle 'Em, Rawkus, Creative Entertainment, Enjoy, who are the king for breaks, and Buddah.

Favourite DJs?

DJ Babu (from The Beat Junkies), Invisibl Skratch Piklz, X-Men, Space Travellers, Mister Dibbs (amazing) and the 1200 Hobos, Fifth Platoon, Enforcers, DJ Static from Denmark, DJ Noise, Kraze from Miami, DJ Aladdin, DJ Miz, Cash Money and Jazzy Jay.

Which are your favourite clubs/events to play?

We played Dingwalls with Jurassic 5, Iceland with De La Soul and the European Championships in Hamburg. I love Happiness Stan's too where I always get fucked. Not sexually, you understand.

Do you play requests?

Sometimes. It depends on how silly it is. Someone once came up to me and asked for Afrika Bambaataa. I asked what track and they just said "Afrika Bambaataa". I mean, trust us, we can make you dance.

Can you breakdance, body pop and spray graffiti at the same time?

Yeah, and make a cup of tea. I used to dabble in all that but my breaking was just sad. First Rate and Renegade are good breakers though. We all love the whole culture.

What's the state of British hip hop at the moment?

Really, really healthy but in order for it to remain like that we need to respect it for what it is. It's just hip hop, we don't necessarily need to be known to be from the UK. Hip hop is such a worldwide thing that you can be from anywhere.

What would you be doing if you weren't DJs?

Be dead or drinking and doing drugs. Prime Cuts would be working on films. Mister Thing would be fucked. First Rate would be helping his dad on his milk round, Harry Love producing and Renegade would get some good job at the Treasury or something.

Muzik's DJ of the Month will appear on



Givin' It Up slot every month

Warm
Up

DJ of the Month

Warm
Up

Common Ground



Things are looking down: Common Ground

Ten producers plus one studio equals ten times the quality, argue this dance supergroup

It is, apparently, neither a collaboration nor a compilation but “a loose concept” – one so loose and conceptual that Muzik’s photo shoot just happened to coincide with the first time the ten individuals who compose Common Ground had managed to gather under one roof at the same time. And while a degree of uncertainty is only to be expected from such an aggregate of eclectic talents and personalities, that hardly stops the project’s flagship release “Get Yourself Together” being anything less than organically cultivated mutant disco/breakbeat brilliance. Bolstered on its flipside by the equally vivid instrumental hip hop panorama of Raw Deal’s “Angels Never Fall In Love”, it’s the work of sometime Hightower Set partner Nick Faber, who is more than happy with the praise currently being ladled on their efforts by Pete Tong among a legion of others.

“Our music is more tuneful than a lot of breakbeat stuff around,” Nick contends. “That’s one of the things we’ve all got in common – it’s meaty, beaty, big and bouncy, but it’s tuneful, proper music as well. It’s the difference between a track and a song. A track just rocks along, but these are groovy songs which know when to drop a hook. Common Ground is about the tunes and not about the artists.”

Still no reason to be coy about a line-up which boasts players from the capital’s ever-blooming leftfield dance underground, however. The second release will consist of Tim “Love” Lee’s porn-referenced quirk-o-rama “Mambo Go Go” backed by The Runaways’ awesomely virile hip hopper on “Comment”. AJ of The Runaways is also co-owner of Ultimate Dilemma, home of the blossoming Ground sound.

“Common Ground is all about bringing together the best producers around – including Wai Wan, Doctor L, Jadel, DJ Wool and Mescalito – to make tracks that are very musical,” AJ reveals. “We’re talking about songs that actually *go* somewhere and have musicality. A lot of music out there just isn’t going to be worth anything in a year’s time – it’s just nasty shit and you’ll be burning that vinyl! Dance music is dance music, but it’s got to the point where people are exploiting that formula. We’re not about that.”

Intrigued? Trust your instincts – this kind of Common sense rarely fails.

‘Comment’/‘Mambo Go Go’ by Common Ground is released August 10 on Ultimate Dilemma. An album follows in September

words KEVIN BRADDOCK pic DEAN BELCHER

Uppers

- The World Cup finally being over – which should put an end to all the pseudo-Brazilian “Mas Que Nada” cash-ins. Not to mention Keith bloody Allen...
- Maxwell's second album – taking him one step nearer to superstar status
- Prince William revealing he's a techno fan
Nice one royal bloke! But how come we haven't seen you down The Orbit recently?
- Ice lollies in nightclubs – one acid house revival we'll never get bored of
- Aerobicising to Bob Sinclair and Thomas Bangalter's “Gym Tonic”. A French house anthem that should have the whole of Ibiza doing the funky Jane Fonda
- Going on a sunshine lager frenzy
- Red Rat versus RIP. Jamaica's original ragga star beefs up speed garage
- Buying rare records off strange men who meet you under the clock tower in Waterloo station
- Turning off your digital television set and going off to do something less boring instead. Like, *anything*
- Bathing Ape T-shirts. Lovely hirsute glamour for the simian massive

Uppers & Downers

Muzik's guide to modern living

Downers

- Playing “Resident Evil Two” when you come back from a club. Not a good idea unless you fancy a sleepless night terrified of the bogeyman
- Music industry doomsayers. Get a grip. Instead of standing around waiting for the “new acid house”, why not get off your arse and make it happen?
- Porn-themed albums from Pussyfoot, Bowling Green and millions of others. Put your Kleenex away and please don't keep 'em coming, lads
- Godzilla – celluloid pants to keep us well out of the cinema this summer
- Hiring a car to go to Glastonbury, then getting too ripped and having to abandon it on site
- Getting thrown out of clubs for falling asleep.
Not to mention falling asleep in a club in the first place
- A serious lack of swanky new trainers to excite our feet.
Back to the bleedin' sandals then, we suppose
- Mobile phone brain cancer scares throwing drug dealers and club promoters everywhere into new levels of paranoia
- Drunken idiots attempting to breakdance in the middle of packed clubs. Either stick to the shopping centres or remember that you're not 15 any more
- Complete overload of ninjas, dragons, fish, sumos and other ancient Japanese stuff on T-shirts. Enough!

Tribal Blathering

Warm Up

No. 4

sub-cultural studies straight from the lip
It's tunes innit? Tunes mate, tunes...

...picked one up on a Sequential Dodge 12-track promo in Zurich three months ago with that Polarity Switch remix, still need one on the seven-inch promo, 12-inch acetate, those 18 different album versions, an exclusive cassette version released only in Zaire, 10-inch radio single, got 320 copies of the four-track single, though. I mean, a tune's worth what you pay for it, okay I'm £200 down, so what? They're caning the Tectonic Plate 13-inch, that's the one to get goes for about seven at the moment if you can find it, I got the Physical Ache rub of “Bulgeplex” by Trip Horse and saw an Ethiopian 1978 press of Junior Speculative's “Atrocious Dub” from Yard, wicked bargain, DJ Hint out of Nuremberg is caning that Tacit Agreement octuple white with those mixes from Parping Surf, Prophylactic, Aeolian Cadence and Edinburgh Shite Massive, that one rocks actually, saw the new Atomic Cake one on Gestapo last week, still checking the Munich/Oswestry Axis treble 180 gm vinyls, Clive bought 18 of them in Runcorn, nice investment that, Grievous Welshman will be big in late August, big Frankfurt tune, watch out for that Mike Circumspect nine-inch, banging mate, Theodolite Five that's hot, the Overhead Camshaft remix, they're caning that in Bavaria, really want the Macmana:67:Man three-inch flange on Attack Frog 4,

Chisel just put out a Remixer remix of the remix he did of his own mix of Re:Mix'r's “Remix” remix from last year, got one from a store in Eindhoven when I was out there going round warehouses looking for a copy of the Digital Bosch compilation which came out through Anglegrind in '92, what about you? Oh. Right. See you later then.



Warm
Up

Chris Gray

Chris Gray: bridging bedroom–dancefloor divide, no less



Relocated in Chicago, Chris Gray is pursuing his own vision of techno-house interface futurism

EVER set foot in a strange city and felt as if you'd lived there all your life, even though you've never been anywhere near it before? That's what Chris Gray experienced six years ago, when he was fresh out of college and heading for Chicago. "I'd never visited, but somehow I knew this was where I belonged," he explains. "It was the place where house was born. I felt destined to come here."

Drawing on the city's rich musical heritage, Gray started banging out the twelves, rich slabs of mystical funk and brain-rinsin' 6am grooves that seemed to conjure up a spirit hitherto rarely tapped in Chi-house circles. However, his new album, "Fish & Luvconfushun", takes things a step further, operating at the interface of lush, soulful house and the more angular structures of techno and drum&bass. "With this album I felt it was time to share the other forms of music I produce, not just deep house. But I only wanted to do it if it was true to the purpose of the concept and theme of the whole work. I think the tracks tell the story of "Fish & Luvconfushun" well. They're nicknames for two people I love dearly."

Concepts aside, what "Fish & Luvconfushun" boils down to is a muted Detroit influence adorning some of the dreamiest post-Larry Heard house you're likely to hear this year. From the aquatic pulse of "Sun Needs Planet" to the dubbed-out electrolysis of "Lost Dimension" and the rumbling sirens of "Yoruba", it's an album which bridges the bedroom-dancefloor divide with ease. It's got "instant classic" stamped all over it.

Running in tandem with his burgeoning musical career, Gray has his "Deephouse Projekt" on the boil, a personal quest to understand the roots of house music and its perpetual diversifications. "Ultimately, I want to present a more factual story about house and how this music came to be. There might even be a book," he chuckles. Judging by the masterful "Fish & Luvconfushun", the chapter headed "Chris Gray – Deep House Genius" is already written.

'Fish & Luvconfushun' is out now on Fragmented

words KIERAN WYATT



global underground

boxed:

Nick **Warren**

008 **BRAZIL**
GLOBAL UNDERGROUND

RELEASED 20.07/98

**Warm
Up**

Saints & Sinners



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

Hey you!! Rat on a DJ. Grass up a misbehaving celebrity. If you've got a good bit of gossip, 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.



Danny Tenaglia

Rather than wasting loadsa dosh on some fancy piece of Warhol or Van Gogh, the NY disco king has commissioned an artist to paint one wall of his house with Muzik's classic shot of him water-skiing past Ibiza's Café Del Mar.



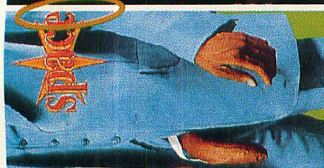
Les Rhythmes Digitales

Playing a gig near Nuremberg in Germany, Jacques Le Cont – that wild and crazy man of the synthesizers – got pissed up, drove his van onto the Grand Prix circuit nearby, and tore around it at speeds of up to 70mph. Well, it was only a Ford Transit.



Sasha

Asked to play at The Ministry Of Sound's birthday party in September, Sasha would only agree if they provided him with two tickets for the World Cup final, plus flights and accommodation. Incredibly, the Ministry agreed!



Space

Kenny Hawkes and Luke Solomon have come up (oo-er!) with this rather fetching flyer for their Wednesday night deep house session in London. Don't think we need to say any more, really.



Jungle Brothers

Unlike Run DMC's rather transparent "conversion" to house, the Bro's have been getting heavily into jungle, even keeping our Assistant Editor awake all night during the Guinness Southern Soul & Disco Festival by blaring out Roni Size et al.



Paul Oakenfold

Remixer to the stars and DJ deity he might be, but that didn't stop Oakenfold joining the back of the queue at a magazine launch party at Tummills. Realising his error, he approached the bouncer to sail in, only to be sent straight to the back of the queue again!



Derek Dahlarge

The Freestylers' Matt Cantor scored some top Teutonic totty in Berlin, only for Dahlarge to wind him up that "she" was in fact a "he". Cantor backed down. But "she" was a "she" after all, Cantor missed out on a supermodel shag and Dahlarge had the last laugh.



Judy Weinstein

The Def Mix boss and most powerful woman in dance music turned up at the original disco Mecca, Studio 54. When the bouncers refused to let her in, she actually got someone to go and have the music stopped until they saw the error of their ways.



Joey Beltram

The New York techno troubadour has found a novel way to avoid lugging heavy record boxes around the world. He's played the same set for the last four years with just 30 records. Genius!



Partisan

Top new jungle label they may be, but did their label manager really have to blag onto Chris Moyles' early show on One FM? She claimed it was to enter the competition, but wasted no time in berating Moyles for not playing endless Partisan tunes on his show.



Ross Allen

Excess drinking down in Cornwall on the Bud Ice bus meant that Allen locked himself out of his BMW, had to get towed all the way back to London and missed his GLR radio show, only to discover that he'd had the keys on him all along.



Simon Hughes

The Liberal Democrat MP was surely taking the piss in a "Sun" supplement recently when he claimed not only to be good mates with Judge Jules, but even to spend Sunday afternoons at an underground vodka bar losing it to speed garage.



R-Kidz

Hard Hands' latest breakbeat signing was invited to DJ at the high society wedding of Henry Dent-Brocklehurst (ask "Hello!"), but was later thrown out for nicking crates of champagne and turning every polished surface into his own personal playground.



Ian O'Brien

The jazz-house kid got plastered in Nottingham, went to the tiny Sky Club and lost all his mates. Having written the address of his hotel on the back of his hand, it soon sweated off and he was forced to take a cab all the way back to London.



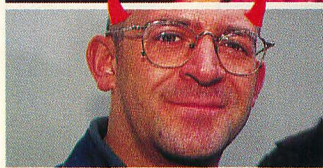
Studio 54

It may have been the original home of dancing and debauchery, but that's no excuse for re-opening the legendary NY club with a party to celebrate Gloria Estefan's album launch. Frankly, you might as well have had Leo Sayer.



Judge Jules

Poor Julesy fell for the recent 2 Unlimited scam when their new single was mailed out anonymously. Jules was so impressed with it that he unwittingly played it on his show four weeks running. As soon he found out, though, it came straight out of the box.



Graeme Park

An oldie but goldie. As a young punk, Parkie was right up in front of the stage for a Billy Idol gig. But, too full of booze, poor Parkie had the misfortune to throw up all over Idol's immaculate diamanté boots. A Scotsman unable to hold his booze? Surely not.



Sasha

Continuing his rise to fame and fortune, Sasha was recently to be found back at Noel and Meg Gallagher's for a late-night chin-wag along with Kate "Ubiquitous" Moss. We look forward to Sasha's remix of "Live Forever" with... Oh, okay, we don't at all.

Struck it Lucky again. Thanks guys!



*Sharky HardLife

Album Released: 20/07/98. Includes The Hit Single "Product Of Society"
Triple Vinyl, Compact Disc & Cassette. Specially Priced For A Limited Period
© REACT www.react-music.co.uk



The Debut Artist
Album From
The Creator Of
Bonkers
© REACT

Video Of The Month

As chosen by James
Hyman, Senior Producer/
Director at MTV Europe



DJ RAP

Bad Girl

Sony/Higher Ground

DIRECTED by Wiz (who some of you may know from his groundbreaking, rave-encompassing short film for Flowered Up's "Weekender"). Rap's major label debut video was shot at an undisclosed hotel in West London.

Wiz has gone on record to say that he wanted the promo to start off as a masculine sexual fantasy, but to convert the viewer to the realms of female fantasy by the end. But Rap exudes so much seductive, sultry (bad) girliness that it will appeal to both men's and women's fantasies right from the start.

A bellboy gets called up to a room where he soon finds himself locked in with three girls, one bizarrely dressed in some sort of bird-feather attire. Erotic debauchery ensues, captured by on-screen cameras. At times, it's curiously reminiscent of Madonna's "Justify My Love". Controversial scenes include Rap's slow-motion milk kiss with the bemused bellboy (which, I'm told, only needed one take!) and pomegranates being eaten with needles. The latter has been painted out of daytime versions, but you can still see the whole thing on MTV.

Wiz cast the submissive extras from people he met in the street and in clubs. Rehearsals took about two days before they were ready to "act naturally" in front of the cameras for a shoot that took a day and a couple of nights, rather than "9 1/2 Weeks".

Catch DJ Rap's 'Bad Girl' and other dance music videos on MTV's 'Party Zone' (Fridays, 7pm - 9pm, repeated Saturdays 3am - 5am)

Win!

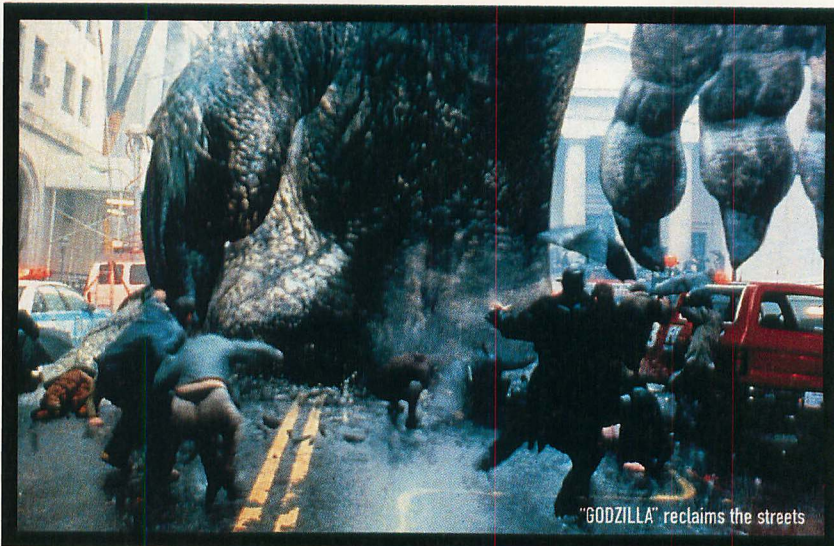
We've got **FIVE** copies of DJ Rap's "Bad Girl" video to give away. Just stick your name and address on a postcard and send it to "Rap Attack" at the usual address. First five out of the Editor's frilly pantaloons win. Deadline is Friday, August 7. Usual competition rules apply.

DJ Rap: sorted by Wiz



Screenadelica

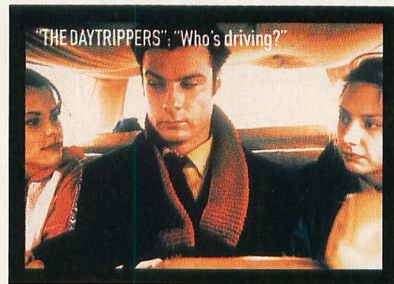
This month's films dissected like anaesthetized gerbils by Pike Bishop



"GODZILLA" reclaims the streets

THE "GODZILLA" teaser ad reads "Size Does Matter". George Lucas responded with the simple homily "Plot Does Matter". "Star Wars" may have been responsible for foisting the sci-fi blockbuster on the world, but at least his film had soul and style, which can't be said of Roland Emmerich and Dean Devlin's outsized gecko blaster. Like "Independence Day", this film exists solely as an excuse for the FX boys to indulge in CGI wank. Utter pants.

Far better is **"THE DAYTRIPPERS"**, Greg Mottola's tale of a dysfunctional family from the 'burbs



who visit the big city, pop in to see eldest sister Eliza's husband at work and end up playing amateur sleuths to discover whether or not he's having an affair. There's much comedy in the first half - particularly from younger sister Jo's boyfriend Carl and the overbearing, painfully ignorant mother, who likes to discuss her breach births during dinner. A fine cast - Parker Posey, Stanley Tucci, Hope Davis and Liev Schreiber - only serves to reinforce how damn good this film is.

★★★★★

"GURU IN SEVEN" is the tale of 30-year-old Sanjay. He's having problems with his girlfriend Jill, who wants to settle down and have kids. Set against a backdrop of sex, drugs and bhangra, this is a neat, funny little film which will inevitably end up being dubbed an Anglo-Asian "Trainspotting" but is, in fact, much more.

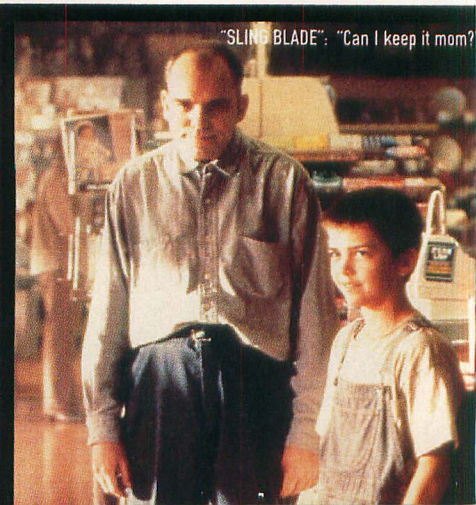
★★★★★

A quick mention for **"PSYCHO"**, Hitchcock's classic re-released this month with a restored print and soundtrack. Still as creepy as ever.

★★★★★

Finally, there's **"SLING BLADE"**. Director Billy Bob Thornton plays Karl, a retard taken in by Linda, a kindly Southern mother whose son, Frank, Karl has befriended. But Linda's boyfriend is prone to bouts of physical and mental abuse, and soon Karl is forced to decide whether he should step in to protect Frank. Thornton's film is blessed with an incredible cast and an intelligent script: Karl is a complex figure trying to come to terms with his violent past and his religious upbringing. Smart and compelling.

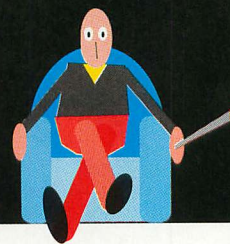
★★★★★



"SLING BLADE": "Can I keep it mom?"

Armchair Entertainment

Edited by Calvin Bush



Warm
Up

The Playpen

Matt McEwan proudly continues to have no life as he reviews this month's games

YOU want computerised entertainment to take your lives away? Try these... **"SENTINEL RETURNS"** (Playstation and PC) has the pedigree of none other than "Sentinel" for the Commodore 64. Its teeth-grinding addictiveness has you pitted against 650 alien levels where you have to outwit a robotic guardian. No weapons or vehicles, just creeping over chequered landscapes avoiding the Sentinel's line-of-sight until you can kick its metal head in. It's another basic idea turned into an instant hit. The soundtrack was composed by John Carpenter, so expect flashbacks to "Halloween".

★★★★
"VIPER" is another dual-format release (Playstation and PC) with a respectable nod in the direction of "G-Police". Aliens have bugged things up again and only one person armed with a lot of expensive hardware can stop them. Taking control of a combat helicopter, you can fly like a psychotic wasp through 3D cities on a variety of missions doing no end of thwarting. Most entertaining it is too.

★★★★
There's a vicious real time strategy in the form of **"MECHCOMMANDER"** (PC). A host of missions, superb tactics and the ability to link up with six other comrades to do futuristic battle with your enemies make this a fine-looking title.

★★★★



"Colin McRae Rally"

Take to the slapstick streets in **"WRECKIN' CREW"**, and indulge in road rage - "Wacky Races" style. A "Mario Kart" for grown ups, "Wreckin' Crew" has a host of cars, power-ups, crazy drivers with their own special moves and a great two-player option. Your driving skills dictate your access to secret routes. The scenery may also help or hinder if you get too close to it. If you've got a PC there are some great death match arenas too. Fed up with "Gran Turismo"? Get this instead.

★★★★
A brief round-up of a couple of other titles and that'll be your lot. **"KENOCRACY"** and **"CONFLICT FREESPACE"** (both PC) are superb space dogfight-based games that have novel-worthy storylines, lightspeed gameplay and more longevity than our mortal minds.

★★★★ (both)

"WETRIX" (N64 and PC) is a must if you own an N64 and is great on the PC. Simple, aquatic, Tetris-like fun with a groovy ambient tip. Man.

★★★★

"COLIN MCRACE RALLY" (Playstation and PC) is for anyone who enjoyed "Sega Rally" but wants more realism.

★★★★



MechCommander

Click!

Web-sites of the month

Reviews by Jim Carroll (jimcarroll@hotmail.com)

Quadrasonic

<http://www.quadrasonic.com/indexmain.html>

Home to the Dublin drum & bass massive, Quadrasonic have been keeping Ireland safe for the sound of the underground for over a year now, and this is their first online venture. With a burgeoning label to plug, the site has all the essential information you may require on forthcoming club nights, upcoming releases by Bass Odyssey and Calibre, as well as their beats offshoot Stereophonic.

Simply put together and very user-friendly, this one can only grow and grow.



Vapour

<http://www.vapour.org>

The Vapour tour takes a bunch of labels (including Warp, Concrete, Skint and Wall Of Sound), a club full of DJs (from Basement Jaxx to Andrew Weatherall and Mr Scruff) and a couple of live acts (Hardknox, Propellerheads and more) and aims to have fun. This site has the full details on what's left on the tour, plus reviews and features on what's happened so far. Gorgeous minimal lines and a funky user interface make this one site which is sure to be copied.

Dancesite

<http://www.dancesite.com>

This site just gets better and better. An online alliance between various European labels (Positiva being the UK representative), this has plenty to keep you clicking from page to page. The best thing

about it is the news section which has interviews with various in-the-news acts, plenty of gossip and information on everything from drug testing to club tours for the dedicated follower of dancefloor fashions. There's also an online chat forum where you can catch the flow with other online types.

Cheap Flights

<http://www.cheapflights.co.uk>

This one-stop shop comes into its own now that summer has arrived and our thoughts have turned to getting away from it all. Basically, it's an online travel agency with access to the cheapest flights to both popular and offbeat destinations. Enter your



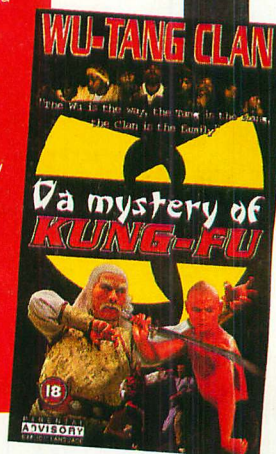
Videos

Da Mystery Of Kung Fu Featuring Wu-Tang Clan MIA Video,

In which footage from plot-free kung-fu flicks is punctuated by Wu-Tang Clan members explaining various tenets of Chinese martial artistry and Buddhist philosophy. Wu staples such as "Da Mystery Of Chessboxin'" are half-explained, with acrobatic fight sequences as illustration. Only the comedy impact thuds and silly grunts are at all entertaining. But they're still more so than the Clan themselves who reveal precisely nothing interesting, profound or even vaguely relevant to kung-fu or, indeed, anything else. Tellingly, Ol' Dirty Bastard concludes the interview by admitting, "We want to get paid, that's all". Greed being uppermost in the mind of the honest Buddhist, and all that.

There's precious little mystery in sequences of Chinese men kicking holes in each other and American men kicking holes in their reputations as interesting artists. The only mystery, in fact, is why anyone would wish to sit through such an ill-conceived effort.

★
Kevin Braddock



proposed destination and you receive the cheapest flight details in return. You can even book online and get your tickets in the post. Another effective way to involve the Internet in your life.

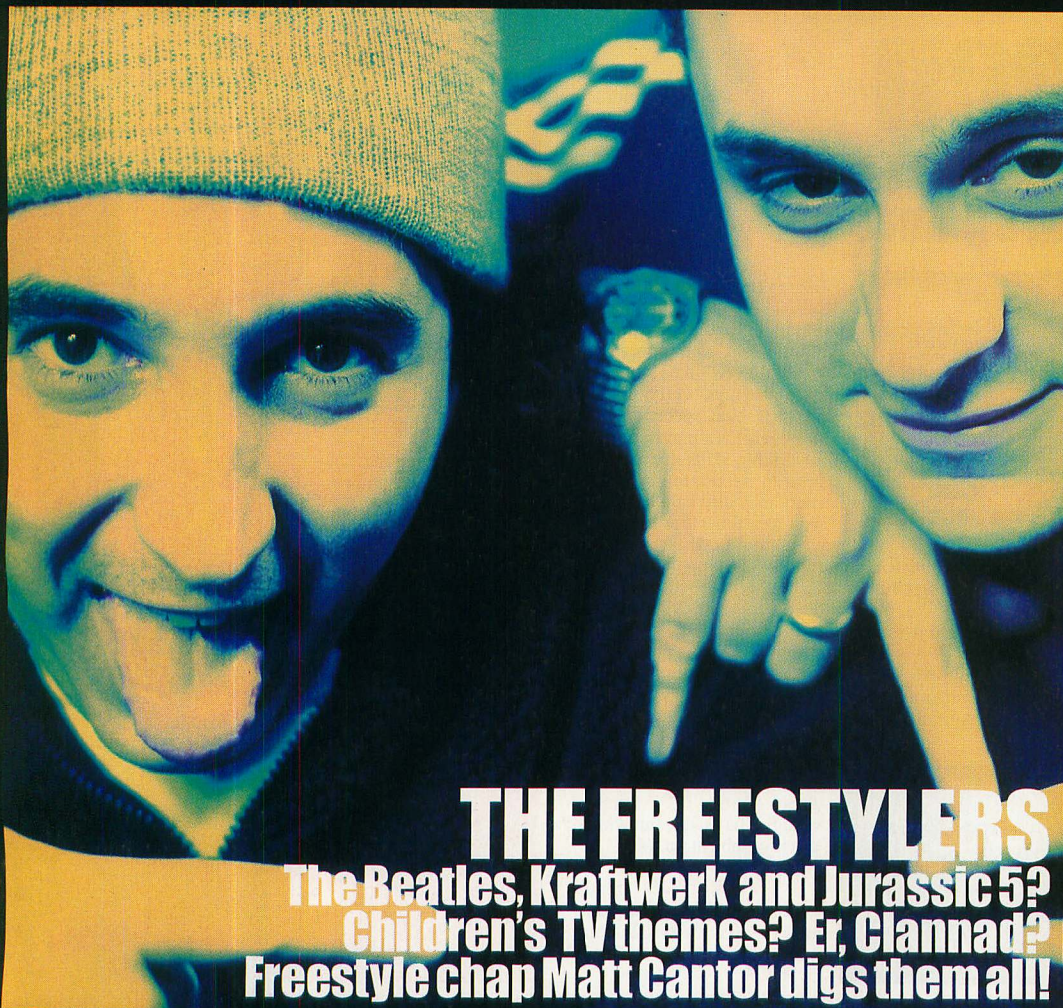
Nodal

<http://www.nodal.com>

A must for all fans of US techno, this site is home to quite a few distinctive features. There's a chance to hear what the Nodal label has to offer, news of current techno releases, plus an exhaustive diary of what's happening on the East Coast. Swanky design and some really cool uses of Java certainly make the site easy to use. The presence of a ton of audio is also welcome - especially as some of it is actually worth downloading.

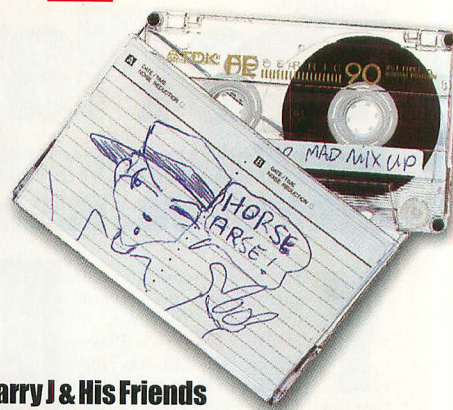


Do Us A Tape!



THE FREESTYLERS

The Beatles, Kraftwerk and Jurassic 5?
Children's TV themes? Er, Clannad?
Freestyle chap Matt Cantor digs them all!



Harry J & His Friends

LIQUIDATOR (TROJAN)

"The ultimate ska pogo tune. The Rebel MC sampled this, but this is the original. I went to a Wolves match with my mate and they always play this before every match. I'm a Spurs fan myself but it was hilarious watching all the Wolves supporters going crazy apeshit to it."

Enya

DELREATH AN TAUTH (CHRYSALIS)

"It's an unpronounceable Gaelic nonsense name, but I'm not averse to Enya's music at all. I'm quite into Clannad too. I used to be a mad 'Robin Of Sherwood' fan when that originally came out and there was a lot of this sort of music on it. This tune was the one the Fugees sampled for 'Ready Or Not' and is pretty magical. We've sampled Enya on bits and bobs we've done in the past."

Biting Back

SHE'S BREAKING UP (FOCUS)

A seminal old breaks tune from Mickey Finn back in the early days. It was a big influence on us then and has some wicked 'Bionic Man' samples in it. This definitely reflects part of our heritage from the old raving days."

Ninjaman & Flourgon

ZIG IT UP (JETSTAR)

"This record inspired us to do 'B-Boy Stance' with its tearing bassline over beats. It's the ultimate reggae hip hop track. It uses the Aaron Neville 'Hercules' bassline which Young MC used on his 'I Come Off' track with Ninjaman freestyling over the top."

Simon & Garfunkel

SCARBOROUGH FAIR (CBS)

"One of the tracks I used to hear a lot as a kid. A mad, sort of canticle medieval vibe. It was also used in 'The Graduate' which is a killer film and sounds like 'Greensleeves' on acid. Hmm, a nice song for folking down to."

Side One

Gangstarr

DJ PREMIER IN DEEP CONCENTRATION (WILD PITCH)

"'Concentration' is one of my favourite DJ tools. It's Premier just cutting it up with some really melodic cuts and it flows really well. Well thought out and although the break sounds like Kool & The Gang, it isn't."

artist unknown

SING A SIMPLE SONG (ULTIMATE BREAKS & BEATS)

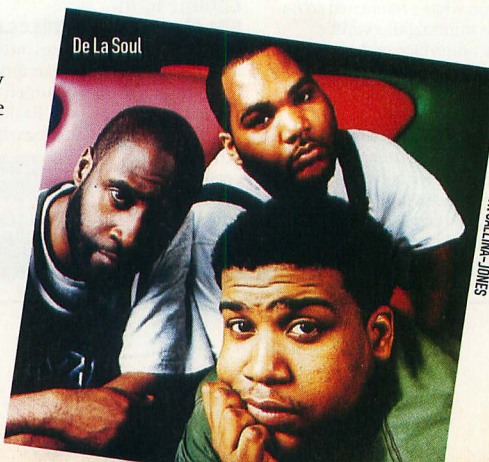
"This is a mad cover of the Sly & The Family Stone track which is off one of the 'Ultimate Breaks' albums. The original costs loads of dollars, but I can't remember who did it. Westwood used to drop excerpts from this on his radio show years ago and it's been a favourite of mine since then."

pic JAMIE B

De La Soul

TRANSMITTING LIVE FROM MARS (TOMMY BOY)

"This is one of the quirky skits from the 'Three Feet High And Rising' album. It uses a Turtles sample and has all the mad French jargon too. It's one of the lesser-known tracks, so I thought it'd be a cool one to drop. It conjures up images of horrendous French lessons just before I dropped out of them."



De La Soul

pic MARTIN GALLIN-JONES

Theme From Scooby Doo

(BBC TV THEMES)

"'Scooby Doo' was definitely one of the cartoons of our generation. This was the original theme tune before Scrappy got involved. Everyone used to fancy Thelma, or was it Daphne? Yeah, it was Daphne, she had blue tights and a blue belt. Erm, anyway, I've got loads of old TV themes. I suppose it's nostalgia."

Shades Of Rhythm

SWEET SENSATION (ZTT)

"This is a test pressing off their original 'Frequencies' album. Shades Of Rhythm were a mad group who were really doing it in the early raves. It was the same time as when the Prodigy were starting off and reminds me of New Year's Eve at Raindance."

The Beatles

MAGICAL MYSTERY TOUR (APPLE)

"My old man is the ultimate Beatles fan and this track is still rocking. It's a good party tune and is well phat. Ringo's breaks still rock. Ha ha."

Shaggy 'n' Scooby: "Grr - if it wasn't for you meddling journalists!"



The "Monkey" mafia: Tripitaka, Monkey, Pigsy and Sandy

**Warm
Up**

Side Two

Godiego

MONKEY MAGIC (BBC)

"This is the theme tune from 'Monkey' (*insane Japanese TV series that used to be on BBC2 back in the early Eighties - Children's TV Ed*). Godiego are a Japanese funk band and it's them with all the vocals and samples on it."

Jurassic 5

CONCRETE SCHOOLYARD (PAN)

"Jurassic 5 are the only hip hop crew doing it for me at the moment - just a load of MCs rhyming over wicked beats. It's quirky, funky and I listen to this at home all the time."

Kraftwerk

TOUR DE FRANCE (EMI/KLING KLANG)

"The ultimate Kraftwerk track. It's best remembered from 'Breakdance - The Movie' where Turbo's popping and locking around with his broom."

Grandmaster Flash & The Furious Five

SCORPIO (SUGARHILL)

"Wicked vocoder action, a rolling bassline and it's warm and funky, which all made it another classic early breakers' tune."

Mister Monday

FUTURE (OPEN)

"An early rave, bleepy Balearic classic type thing which reminds me of standing in a field off my nut. I met Mister Monday ages ago and he wibbled on about how he couldn't even remember making this tune."

Funkmaster Flex

60 MINUTES OF FUNK VOLUME TWO (RCA)

"This is just me being lazy and using Funkmaster Flex where he's mixed up Parliament's 'Flashlight', The Gap Band's 'Outstanding' and 'Rising To The Top' by Keni Burke. It's really summery."

Arthur Baker

BREAKER'S REVENGE (ATLANTIC)

"I had to have the original of this on as we've just remixed it. This comes on in the film 'Beat Street' when the Rock Steady Crew are having a battle and Crazy Legs goes into a windmill and flips off his trainers. Mad."



Kraftwerk: top tunes, but not much fun down the pub

Grover Washington Jr

MR MAGIC (KUDU)

"This was used by the Fresh Prince on 'A Touch Of Jazz' and originally came out on Kudu, part of Motown. A summery, laidback tune with brilliant, instrumental flavours."

The Verve

LUCKY MAN (HUT)

"There are very few bands around at the moment making classic tracks that we could put on a tape in 20 years and still enjoy. This is the real shit though, with real songs."

House Crew

WE ARE HARDCORE (PRODUCTION HOUSE)

"Totally brilliant vibes from the old Production House label. Fast, hard breaks and big pianos, from the days when people used to sample hip hop and repackage it for the E'd-up massive. A big gurning record."

The Rolling Stones

YOU CAN'T ALWAYS GET WHAT YOU WANT (DECCA)

"I'd have this record at my funeral. It's the best moment from the 'Let It Bleed' album and great to listen to while you're having a reefer. Like now with ten years of acid house, this record sums up a generation."

win!

There's only one copy of this superb (if slightly loopy) mix tape. And there will only ever be one. Because we keep forgetting to copy the bloody things for ourselves. Damn. Still, the one and only copy of this tape could be yours if you answer the following question: The Freestylers' big hit was: (a) "B-Boy Stance" (b) "B-Boy Pants" (c) "B-Boy Ants"

Answers to Do Us A Tape, Muzik, King's Reach Tower, Stamford Street, London SE1 9LS. The Editor's decision is limited-edition pink vinyl. ● Congratulations to the winner of the Coldcut tape - PHIL BYRNE, DULWICH.

Warm Up Meet **RUN DMC!!**

...and get your mitts on a cornucopia of rich pickings



Prepare yourself for a chain reaction with the monsters of rap

FANCY meeting Run DMC? Shaking hands with the grandfathers of rap? Maybe buying them a drink or two, or even grabbing a mic and poppin' off a few old school rhymes of your own? Well, here's your chance. Because they're back, bigger (literally) than ever before. And on Thursday, July 30, they're performing live at Birmingham's Que Club, at a show promoted by the Beats Reality boys.

Beats Reality are a combination of ex-promoters from Funglejunk and Wobble, and they're dedicated to bringing back live performance on the beats front to Birmingham. Pushing all manner of funky hip hop, hip breaks, new beats and bassy drums, promoters Toby and Tom are clearly men after our own hearts.

The winner of this competition and a guest of their choice will travel by train from wherever they live, be whisked to Birmingham, put up in a top hotel and get full backstage access all areas passes for the show, culminating in a meet and greet with the great men of Run DMC themselves. Four runners-up will each blag a pair of tickets for the show.

To win, just tell us which rock band Run DMC hooked up with on 'Walk This Way':

a) Led Zeppelin b) Aerosmith c) Nirvana

Mark your entries 'Run, Rabbit, Run DMC' and get them in by Friday, July 24 at the very latest. You must include a daytime telephone number, so we can let you know straight away. And make sure you're available for the date itself!

Win Junior Boys Own goodies!

WE'VE got 10 Junior Boys Own box sets to give away. Each set includes the sounds that have influenced JBO over the years, plus classic, rare material. There's exclusive Underworld mixes and tracks from Pete Wylie, Bocca Juniors and My Bloody Valentine for starters. Five winners will get a box set, plus either a JBO rucksack or JBO T-shirt. Five runners-up will each get a box set.

To win, just tell us which of these acts is NOT on Junior Boys Own:

a) Dylan Rhymes b) Underworld c) Motley Crie

Mark your entries 'Improve Your Personal Hygiene With JBO' and get them in by Friday, August 7. Don't forget to say (a) whether you'd like CD or vinyl and (b) whether you'd like a big or small T-shirt.

Win the entire Locked On catalogue!

LOCKED On is one of the premier labels in the nu garage world. Now they've hooked up with XL and are offering five winners the complete Locked On back catalogue, copies of both "Locked On" compilations to date (mixed by RIP and Todd Edwards), plus they'll put you on their mailing list for the next year, so you'll be guaranteed the next compilation, new singles from Tuff Jam and Crazy Bank, and loads more.

To win, just tell us which of the following Nu Birth are better known as:

a) 187Lockdown b) Fun Boy Three c) 911

Mark your entries 'Keep It Locked Right On' and get them in by Friday, August 7.

WINNERS FSUK COMPETITION: WINNERS: Lee Doherty — Manchester, Neil Taylor — Newcastle. **RUNNERS-UP:** Carl Richards — Dyfed, Lee Robertson — Barnsley, Ryan McLauchlan — Edinburgh, Wendy Avis — Watford, Hanish Parmar — Southampton, Joe Taylor — Teignmouth, Andrew Metcalf — Burnhope, Matt Latham — Somerset, John Deylin — Stirling, Alan Costa — Burgess Hill. **GALLERY COMPETITION: WINNERS:** Scott Brady — Hastings, Chris Fry — East Ham, Wendy Avis — Watford, Neil Jacques — Morley, Gill Sabotig — Bude. **FFRR COMPETITION: WINNERS:** Nick Anscombe — Calverton, Tony Gibson — Winchmore Hill, Rob Flynn — Widnes, Alan Boyne — Edinburgh, Lisa Glass — St Andrews. **DOUSATAPE: WINNER:** Phil Byrne — Dulwich. **BAG O'SHITE: WINNER:** Colin McDermott — Chorley. **VIDEO OF THE MONTH: WINNER:** Brian Morrison — Glenrothes, Craig Moulson — Fareham, D Hutton — Somerset, Robin Fowler — Cornwall, Simon Keat — Truro. **EQ/SPIRIT: WINNER:** Mark Stone — Banbury.

Answers to all competitions should be sent on a postcard only to: Muzik, IPC Magazines, King's Reach Tower, Stamford Street, London SE1 9LS. Please use a separate postcard for each competition. Winners will be drawn at random from the mailbag. The Editor's decision is final. Sorry, but competitions are NOT open to overseas readers.



Muzik Promotion

Beer Necessities

ASSUMER finally kicks in, a clubber's thoughts turn naturally to the great outdoors. But with all fresco dance festivals come the demands of a wardrobe overhaul.

Fear not, the solution may be at hand. The Canadian Labatt label has launched "Ice Safety Wear", a range of Insulated Knickerbockers, Polar-Cut Bonnets, Ice Gauntlets and Thermal Parkas.

Designed to protect drinkers from chills which can, apparently, occur when enjoying Labatt Ice Beer, the super-insulated heavyweight polar fabrics are also ideal for festival-goers battling the British summer weather.

But personal warmth aside, a fashionably roomy cut and club-friendly colours ensure that whatever the weather, Labatt Ice Safety Wear should be appearing in a field near you very soon.

**For more information
on Labatt Ice Safety Wear,
including guidance on how to
keep warm, call 0990 100 303**

*Chris wears the 'Winnipeg' Thermal Parka.
Beer bottle and spectacles model's own*

**Warm
Up**

Compiled by Lucy Brighty & Ed Zeppelin

Blaggers

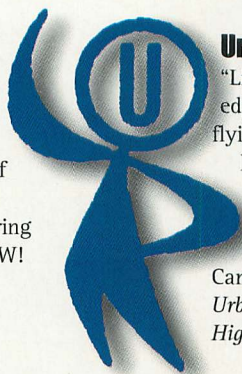
ple

Want to look real hot in all the sharpest gear when you're out clubbing. Then buy one of those bloke mags. In the meantime, here's Blaggers!



Smiley Face Wing Mirror Wiper

Has it come to this? All our Utopian dreams condensed into a chamois cloth you stick on the front of your wing mirrors to advertise your allegiance to The Cause. Harumph. Bring back military service and hanging - NOW! Priced at £2.75 for car size and £2.99 for truck size. For stockists call 0161-304-9818



Urban Outfitters

"Life not retail" announces this cutting-edge clothes shop, as if they didn't give a flying arse hair about the wedge you'll be lading out when you check their range of mega youth styles such as Duffer, Evisu, Mickey Brazil and that, as well as tunes and other fab stuff. Can I say "suits you sir" now? (No - Ed) Urban Outfitters is at 36-38 Kensington High Street, London. Tel: 0171-494-1383

Bag O' Shite

Congratulations to this month's winner of the box of balls: COLIN McDERMOTT of Chorley, Lanes. If you want to win next month's load of crap, including T-shirts, CDs and a whole lot more write to Bag O' Shite at the usual address telling us why you deserve to win.

Most Wanted: T-Shirts



Professor Head, £30. For stockists call 0171-761-1001



Carhartt, £20. For stockists call 0171-379-4165



Hicky, £29. For stockists call 0171-734-9222

APOLOGIES to Dorado for getting their website wrong last month. If you want to get hold of their clobber contact www.dorado.net



Mambo, £25. For stockists call 0181-741-2444



Flip Jackson, £38. For stockists call 0181-969-5003

Russell Athletic, £14.99. For stockists call 01506-502-554





Karrimor Shop

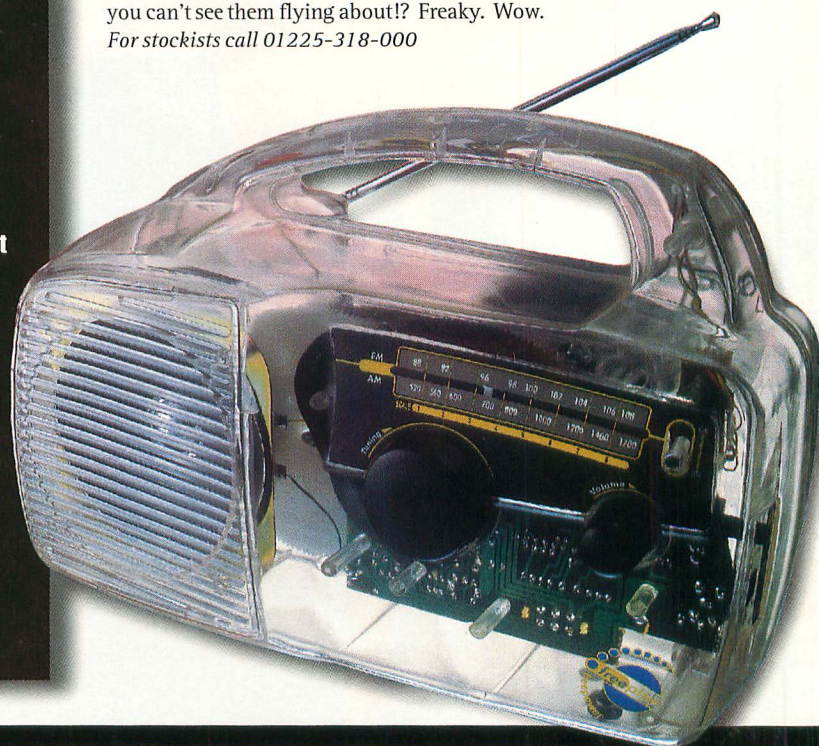
When you go into the new Karrimor shop, it rains on your head. Apparently so you can try out that waterproof three-quarter-length mountaineering jacket you were hoping would make you look a bit like Ian Brown. And then when you go outside, it rains on your head—because it's summer and this is Britain!

Karrimor is at
899-901 Fulham Road,
London SW6
0171-371-9024

Bay-Gen Clear Radio

A see-through radio? Wow. Mad, isn't it, because radio waves themselves are see-through, aren't they? Like, you can't see them flying about!? Freaky. Wow.

For stockists call 01225-318-000



Duffer Of St George, £30. For stockists call 0171-379-4660



Sun + Sand, £23.27. For stockists call 0171-490-4670



X-Large, £25. For stockists call 0171-629-0666



Eat Jelly, £20. For stockists call 0171-262-8693



Door Dog, £45. For stockists call 0171-629-0666

Diesel, £22.99. For stockists call 0171-833-2255



Justice

Words Rachel Newsome Picture Jamie B

Ooh, You Are LAWFUL

Meet Justice, the man behind last year's Icons projects – and no small number of stellar jungle excursions besides

IN Tony Bowes' Luton flat, the washing machine is competing for decibels with the world cup chants booming out of the TV as France erupts in World Cup fever. "I'm a Liverpool man – and Luton, obviously," he shouts. A fiercely loyal Red with sympathies for Bedfordshire's perennial underachievers he may be but, as drum & bass producer Justice, the elastic tones of jazz, techno and hip hop are the real soundtrack to his life. This complex digital weave culminated in the blue grooves and urban jazz of his acclaimed Icons project – a collaboration with long-term friend Blame. It was, Tony says, a composite of all the music he grew up listening to and his own previous output for the Moving Shadow, Echo Drop, Creative Wax and Precious Materials labels. Unsurprisingly, breakbeat guru Fabio was a huge fan.

Two years on, Justice has furthered his pursuit of the ultimate blue break to produce a new album, "Viewpoints". All the finest elements of his past work have been honed into a comprehensive collection of jazz interludes and sparse electronic soundscapes. There's "Breaker One Nine" and "Westside Centre" which hint at the tech-jazz planes of Planet 69 and Kirk DeGiorgio, and "Transit" which heads towards the dark corners usually inhabited by the likes of Dillinja and Ed Rush. The album's standout track, "Aquiessence", succinctly crystallises Justice's ability to combine overlapping textures with blissed-out repetitive loops.

"The essence is the same," he says of the progression between the two albums. "But I think the techno, analogue sound has really come through. It's about mood rather than sound."

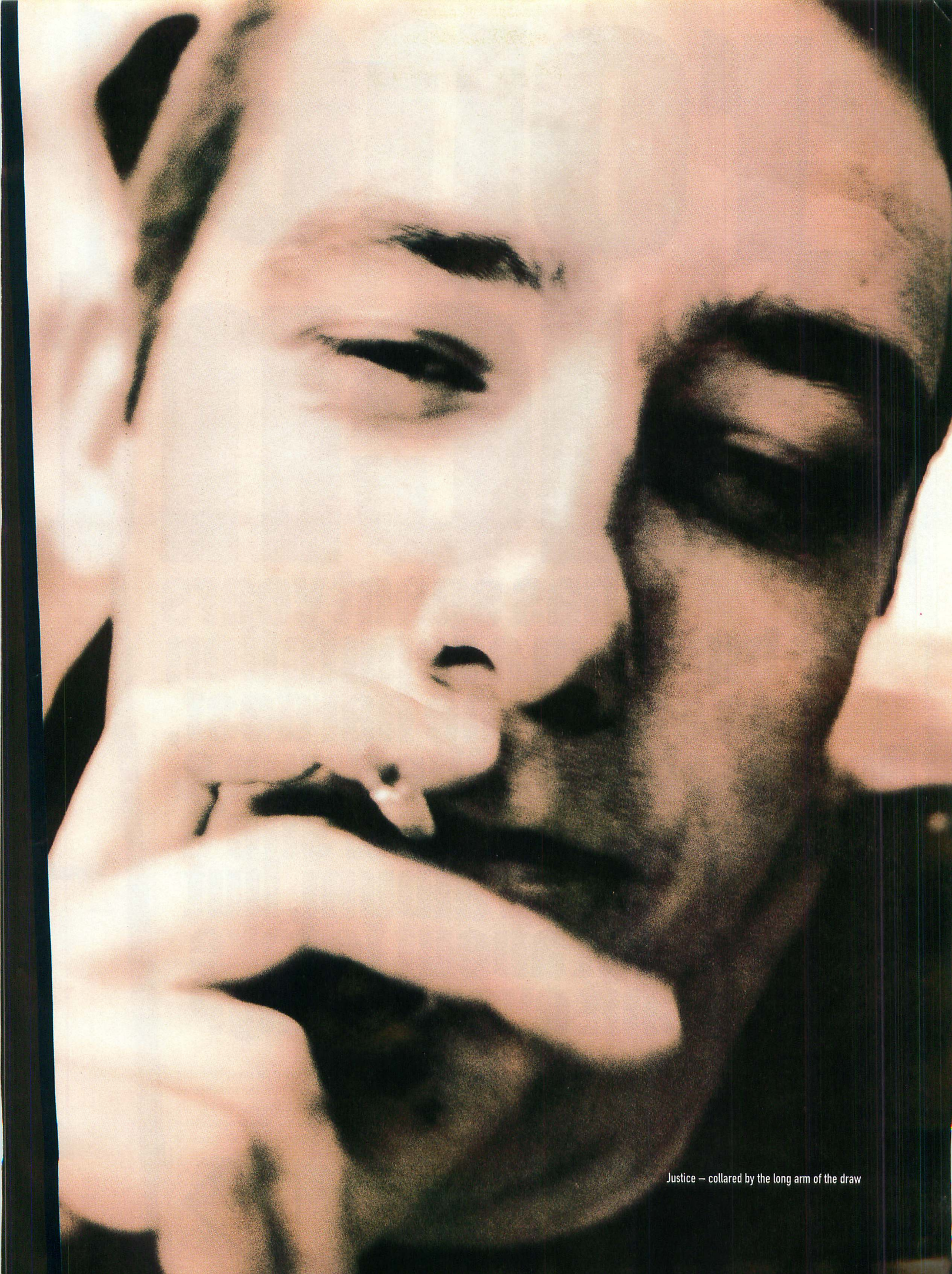
Confirming his autonomous relationship within the drum & bass scene, "Viewpoints" is released on experimental imprint Recordings Of Substance. This was a conscious decision to reach a wider and more receptive audience, Tony explains. "I've always worked with underground labels and stuck to my guns about the way I make music. It's a profile thing as well – I feel I've been overlooked for years and now I'm trying to redress the balance."

Following this maverick line, Justice is more likely to be spotted DJing in the seedy environs of south London bars rather than high-profile city centre drum & bass nights. Meanwhile, he has struck up an unusual relationship with French DJ Gilb'R.

"He invited me to play at a club over there called Superheroes. It's quite different because people are just getting into drum & bass and it's still new and interesting to them, whereas over here things tend to get overshadowed by standard stuff. And let's face it, there's a lot around."

True. But there's certainly none visible from the "Viewpoints" Justice is inviting us to share.

'Viewpoints' is out now on Recordings Of Substance



Justice — collared by the long arm of the draw

proper talent

words Ben Willmott pics Chris Denehy

DJ Rap has spent years building a reputation as one of the hardest, fiercest DJs on the drum & bass circuit. Now she's made a pop album, but she's not about to take any shit over it, okay?

THERE'S one phrase that DJ Rap seems particularly fond of. A classic defence mechanism that crops up time after time during Muzik's hour-long audience with the undisputed queen of jungle. "Like I give a fuck," she'll laugh whenever the question of conflict arises, punctuating the words with a barely concealed sneer of derision. It's a defiant attitude that she's going to have to cling to dearly

over the next year or so.


Because, after a decade at the very heart of rave, hardcore and jungle, Rap has taken a brave leap into the treacherous waters of pop. Brazen, unabashed pop with its sights set firmly on Radio 1 and "Top Of The Pops". And to many people, many of them the very same fans who've elevated the 30-year-old East Londoner to drum & bass' premier league, that must be a bit like Jeff Mills suddenly strapping on





Rap's delight: the bad girl contemplates imminent chart success

DJ Rap



a Stratocaster and rocking out with the Smashing Pumpkins. Perplexing, to say the least.

Naturally, DJ Rap disagrees. "I think people who've been following me over the years know I'm always up for doing something different," she bluntly announces. "A lot of the ravers keep coming up to me and going, 'Congratulations with your rock 'n' roll band'. It's not a whole jungle album, but then I always said I'd never sign to a major just for my drum & bass anyway. My labels are for that."

This much is true. Rap has never made a secret of her admiration for alternative rockers like Nirvana and Soundgarden. Or the fact that she's written something close to 200 songs in addition to the constant stream of breakbeat killers she's been putting out on her Proper Talent and Low Key labels.

But that doesn't make her overnight transformation from crowd-pleasing jungle spinner to the purring pop chanteuse of her "Bad Girl" single any less of an odd move to the likes of Muzik. And when her first album for Sony offshoot Higher Ground, "Learning Curve" – which sees some superlative breakbeat rinse-outs rubbing shoulders with big beat-tinged vocal belters – surfaces this month, certain quarters of the drum & bass underground are sure to start crying "sell out".

"Okay, I know there are a lot of people who aren't gonna like what I'm doing," she concedes. "There are gonna be a lot of people who think I'm not representing drum & bass. Well, if I'm not representing it then what the fuck am I doing out every weekend DJing? This album is just another thing I can do. If you can't get your head around it, then that's your problem, not mine. Do you eat the same dinner every day?"

"Opinions are like arseholes – everyone's got one. I've heard people slag off Goldie, Grooverider, Roni, everyone who's got a fucking deal. I know it's inevitable and I really don't give a fuck."

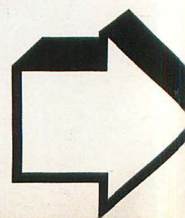
Except the irritation welling in her voice as she says all this begs to differ. Utterly motionless while a make-up artist inflicts medieval-looking torture on her eyelashes in an Old Street photo studio, Rap becomes increasingly indignant. Especially when the question of her well groomed, often

DJ Rap: "Do my beats look big in this?"

sexually provocative image comes under question.

"Why should I be ashamed, just because I'm a good looking girl?" she rails. "I don't use my sexuality, I've got it, simple as that. Should I be walking around with a black bag over my fucking head or something? I don't think so!"

"I didn't fuck anyone to get where I am. It's all real, it's all talent. So I'm not going to feel guilty about not looking like an old bag. At the end of the day if what I do is a hindrance to women, I don't give a fuck. Because I work it and I do it and it's all real."





THE END Sound System Summer Tour 1998 - Mr C, Layo & Matthew 'Bushwacka' B
 Also Featuring: Colin Dale. Scan X. Johnny Moy & Aqua Bassino

June

- 13 Circular De Belles Arts Madrid
- 20 End Tent at The New Frontier Festival
- 26 Summer of Love Festival Czech Republic
- 27 Summer of Love Festival Czech Republic

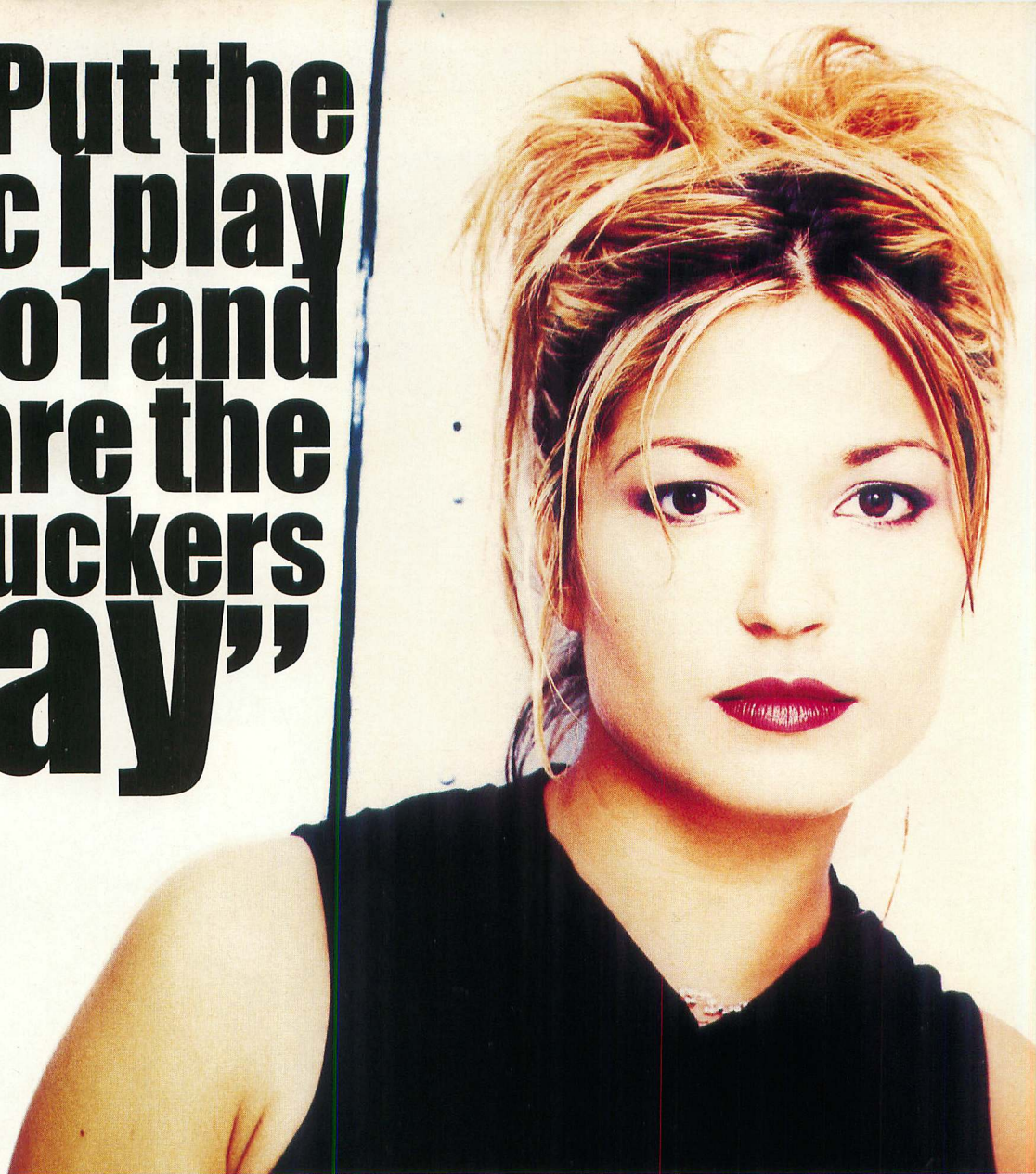
July

- 03 BPM Present Club Palace Siofolk Budapest
- 04 Sub-Terrain The End
- 09 Montreux Jazz Festival
- 11 Food Club Belgium
- 17 Influx Records Club FX Cork
- 18 Influx Records The Redbox Dublin
- 21 Sundance Reunion Es Paradis Ibiza
- 24 Jazid Oslo
- 25 Florida 135 Fraga Spain

August

- 02 Sub-Terrain The End
- 08 Borealis Festival Montpellier
- 13 X-Club Albufeira Portugal
- 15 Nighttown Presents Union Rotterdam
- 21 Club Base Featuring Niko Sao Paulo
- 22 Planet Featuring Niko Santiago
- 23 Pacha Featuring Niko Buenos Aires
- 28 Luxurys Second Birthday Luxembourg
- 29 Conceptual Ent @ Club Master Moscow

"Put the music I play on Radio 1 and it'd scare the motherfuckers away"



I've helped a lot of female DJs get off their arses. They've thought, 'If she can start a label, so can I. If she can work an Akai sampler, so can I.'

"We are in a business and a world where looks are important. It's sad, but it's the way it is. Every guy and every girl thinks like that. But I think Pamela Anderson's gorgeous looking. She could get on the decks and look fantastic, but she couldn't mix. Do you think Pamela Anderson would get anywhere on our scene?!"

No-one can deny that Rap has had to fight tooth and manicured nail to get where she is today. Citing Demi Moore and Madonna as examples, she complains that strong women are almost invariably portrayed by the media as bitches. In what would seem to be a passing comment on her past career as a glamour model, Rap complains bitterly, "Just because a girl's done a bit of modelling or whatever, people in this country want to knock her down."

Those other supposed paragons of female strength and independence – The Spice Girls – perhaps unsurprisingly elicit slightly less praise.

"A few girls have decided they've just invented girl power," she sneers. "So what? Ever since we girls have been able to open our legs and have babies it's been around, as I see it. That's fucking girl power, having kids. We're all humans and we're all on the same thing, we've just got different qualities, we can learn from each other. I think human power's a much more interesting concept."

But, as the Spices may well conclude, an infinitely less marketable one. More controversial is her assertion that writing pop songs offers her more freedom than producing drum & bass – even though she maintains the genre is in remarkably rude health in 1998.

"I do feel I'm herded into corners in drum & bass," she admits. "There are

certain rules, certain restrictions. That's what I like about what I'm doing now – I can make whatever I want to do. With drum & bass, I've got a formula and I have to stick to that. You can't really get too musical – people just wanna hear banging tunes."

Others – say, the likes of Urban Takeover, who've managed to turn jungle anthems into bona fide pop hits – might disagree. But Rap is adamant that the underground will always stay that way.

"I don't give a fuck about jungle getting into the charts," she maintains. "In fact, I hope it doesn't. I like it the way it is. It won't, anyway – it's been around too long. All these people who still think it's going to explode – what a load of bullshit. It's exploded in its own way – it's arrived in every country now. It's small but it's there – mission accomplished as far as I'm concerned. It's established, it's an accepted form of music. But don't ever tell me the stuff I play is ever going to be played on Radio 1. It's an underground movement. People should have to seek this music out. It makes me laugh when I hear jungle on daytime Kiss. It just makes me think, 'We were playing that eight months ago.' Of course there's always going to be the odd tune that gets into the charts. But put the music I play on Radio 1 and it'd scare the motherfuckers away, man."

Rap's dedication to jungle and drum & bass is undisputed – in terms of miles travelled, gigs played and new vinyl broken, she can match anyone. And in a scene that's notoriously dogged by tight-lipped figureheads who'd rather part with their BMW convertibles than speak their minds, she stands alone. Looks like the Bad Girl done good.

The album 'Learning Curve' is out now on Higher Ground

the fourth dimension



'on the floor at the boutique' various artists

The first ever mix album by one of the most renowned djs on the circuit is now available, and ready to take dance music into the next dimension. Brighton boy Norman Cook, alias Fatboy Slim, dishes up a gigantic slice of power-packed clubbed-up hysteria from the hottest artists around, including 'Because I Got It Like That' by the Jungle Brothers and Christopher Just's 'I'm A Disco Dancer'.



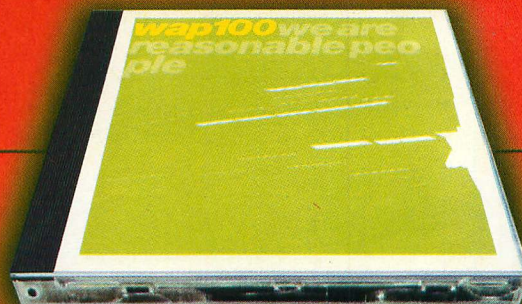
'day trip to brisco' various artists

Pull on those six-inch platforms and join the the leaders of nu-skoool on a 'Day Trip To Brisco'. It takes a massive hit of dance music, then adds its own interpretations, until you're left with a deadly concoction of pure disco mayhem, injected with furious breakbeats and mutant pop. Dance-floor fever is here, and so are the most diverse mix-meisters on the scene, including Dj ScissorKicks, Elite Force, Lunatic Calm, and Surreal Madrid.



deep dish **'junk science'**

Dj duo Deep Dish, a.k.a. Ali and Sharam, got together in 1992, and since then they have taken their own brand of dance music and turned it into a phenomenon. Now comes 'Junk Science,' a slamming mix of house, indie rock and drum 'n' bass. An astounding track listing delivers the biggest and boldest beats including 'Future Of The Future (Stay Gold)', with vocals by Tracy Thorn of Everything But The Girl.



'we are reasonable people' various artists

Warp Records celebrates its 100th release with this definitive compilation. The album features a host of exclusive new tracks by all the current Warp artists including Broadcast, Red Snapper, Nightmares On Wax and Boards Of Canada. One of the highlights is an explosive collaboration between Aphex Twin and Squarepusher. 'We Are Reasonable People' leads us into the future of dance music and beyond.

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this month's
recommended dance albums



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MEGASTORES

beyond
entertainment



Oh Danny boy, the gripes are galling...

Queen

Danny Tenaglia is back rocking New York clubland, back with a stunning new album and back having a go at Junior Vasquez. Business as usual, then...

words **Dave Fowler**

HE'S a globe-trotting international DJ who's never heard of The Propellerheads, Fatboy Slim or even the phrase "big beat". He thinks The Chemical Brothers and their ilk are "just an extension of rock 'n' roll". Jungle doesn't do a thing for him either; he finds it "distracting". In our interview, he's one of those Americans who, in true toe-curling Oscars style, make a point of thanking "my manager and God himself for my ability to entertain people." But, hey, who gives a shit? When you're Danny Tenaglia, the New York house god behind the sublime "Tourism" long-player and spin-off club smash "Music Is The Answer", you can do or say anything.

"Tourism", in case you haven't heard, is the finest pure house album of 1998. Serving up New York-style deep cuts, tasty vocals and harder trackhead numbers, it's classy, minimal, twisted and undeniably groovy. A pity, then, its title is inspired by the biggest cliché in the DJ lexicon.

"Tourism was a natural title for the album," explains Danny. "I see the album as a musical journey."

A "musical journey"? Hold up: stop yawning now, readers, we know you've heard that one several hundred times before. Anyway, we warned you: Danny gives interviews in that predictable and inimitably American style, so give the bloke a break. What our man really means is that he's moved his set on from straight-up Masters At Work/Knuckles-style vocal garage to a total bomb-fest with newer, harder European elements.

You can check him every Saturday night from midnight at his latest residency, The Tunnel in New York. And unlike his previous stint at Twilo, he's not just playing to muscle queens on Ketamine either. So what's occurring in the Big Apple? Has the Brooklyn boy gone straight with age?

"The Tunnel is a total change in DJ experience for me," answers Danny, switching effortlessly from US DJ cliché to transatlantic PR mode. "I'm playing to a whole new audience. They are predominantly straight, and they're very young. They didn't know me before, the Tenaglia at Twilo. They like energy, and they like

Of New York

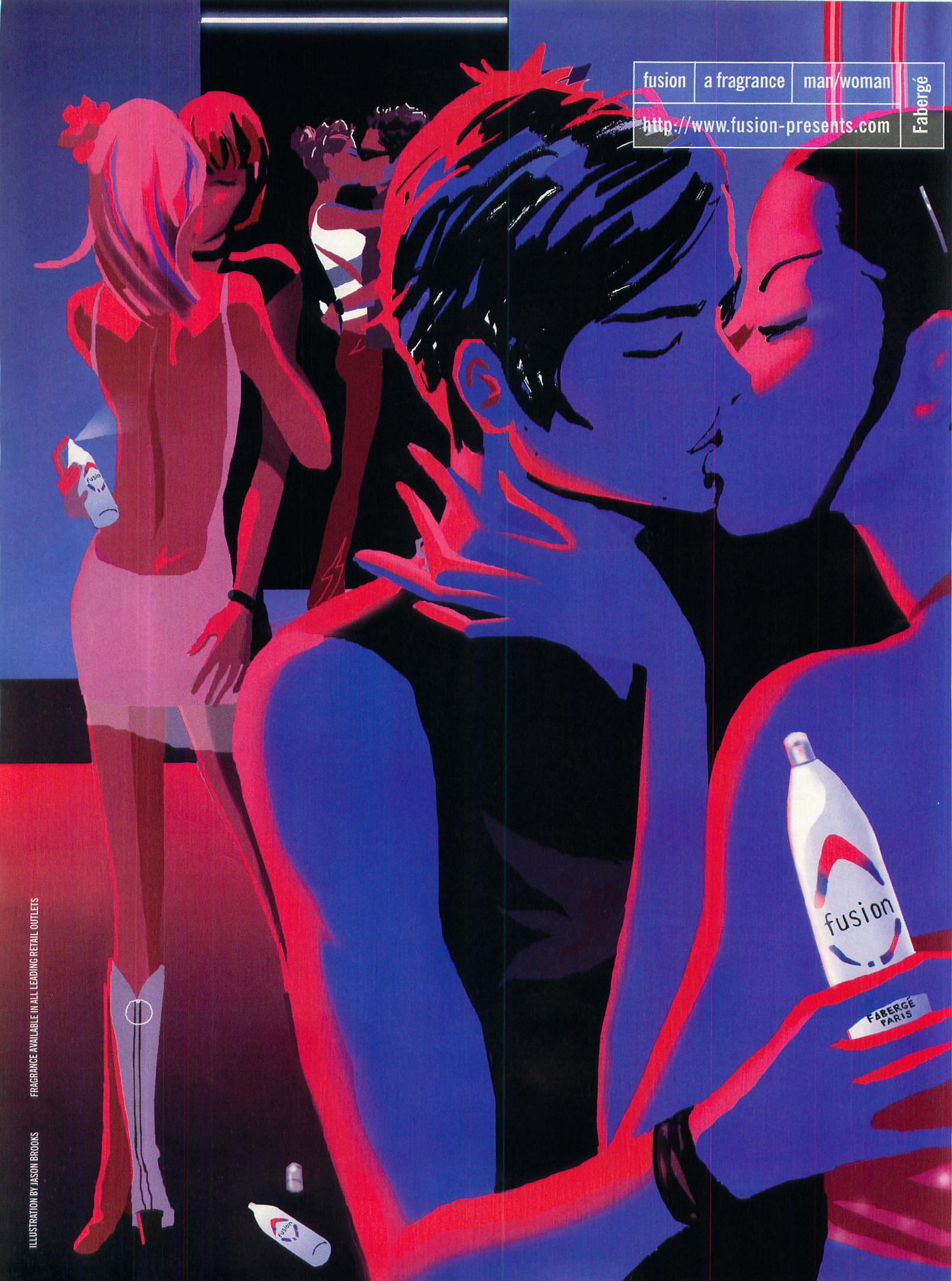
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ILLUSTRATION BY JASON BROOKS

"I'm never going to speak to this guy again. How can I trust him?"
—Tenaglia gives Junior Vasquez both barrels

their music harder, so I take my time getting deep, otherwise I turn them off. Sometimes I even play trance and like it. Honest. I've even played a BT record! I like exploring. I'm moving with the times while educating a whole new generation.

"You know, I love working the gay crowds, but I enjoy Tunnel far more. I always felt under pressure to play Toni Braxton, Whitney Houston or Madonna, to throw the crowd a bone, to let the boys go home happy after hearing a dance mix of their favourite radio tune. At Tunnel I don't have to do that, and the crowd wouldn't like it if I did.

"The bottom line is that I like playing for a mixed crowd, for people who come for the music and the party. I don't like playing just for straights who order rounds of drinks and act silly on the floor, just like I don't like spinning for gays who take their shirts off and ripple their stomach muscles to cruise men. For those people music is just an accessory. For me the music is everything."

Of course he's right, in a sense. Mixed crowds are often the best. But to claim the cavernous Tunnel is a mixed club is a bit rich. For starters, the "gay" area is segregated from the main dancefloor, and you need a special stamp on your hand to gain admission. Many clubbers are undoubtedly cool, like the utterly rocking Puerto Rican babes, but what about the moronic beefcake types with lightsticks, pogo-ing into your beer? Or the racks of teenage girls so whacked out on Ketamine they spend half the night face down in the hallway. Actually, studying carpet threads and floorboards for hours on end seems to be a bit of a club speciality. It was hardly like this at Paradise Garage, Studio 54 or even Twilo, was it?

"A lot of people don't think I'm happy here," Dan obliquely answers, "but I can't tell you how happy I am. I love it. I start and stop playing when I want to. If I want to spin till eleven in the morning to 200 people, I can. It's every DJ's dream to have a residency like this. I think that DJs who only play a couple of hours and play more than one club a night are retarded. Playing multiple gigs in a night is absolutely hideous. I don't care if you pay me \$10,000 a night, I am not going to get in a car, even for half an hour, to play in two clubs. Anyway, I always like to play to the end of a night because that's where you get the true troopers, and you can take them wherever you

The Perfect Ten

Ten classic Danny Tenaglia tracks

1. THE LOOK "Glammer Girl" (Sexy, USA 1993)

Camped up New York trance classic with an unforgettable intro stolen from trash film "Pink Flamingoes".

2. DANNY TENAGLIA "Bottom Heavy" (Tribal, UK 1995)

Ouch. Danny emerges fresh from the gym with this testosterone-fuelled slice of bassbin-battering steroid house. A classic for house-lovers from Miami to Liverpool.

3. SOUL BOY "Harmonica Track" (Minimal, USA, 1991)

Low slung, sexy house that used to drop back when the Ministry first opened. And any record that manages to marry a C&W harmonica solo with a sample of Musical Youth's "Pass The Dutchie" is alright by us.

4. NYDC "Up In This House" (Tribal UK promo, 1995)

Unreleased double-sider with Deep Dish and our Danny going head to head to make the longest, deepest, dirtiest house record possible.

5. CODE 718 "Equinox" (Strictly Rhythm, USA 1991)

An early one, but a good 'un. Anyone who's lasted through to eight in the morning with a Tenaglia set will have heard this gorgeous, spaced-out piano groove.

6. LIBERTY CITY "Some Lovin'" (Danny Tenaglia Remix) (Tribal America, USA 1994)

The Murk original was good enough – Tenaglia's epic mix took this Sound Factory classic into the stratosphere.

7. GISELLE JACKSON "Love Commandments" (Waako, USA 1997)

Last year's big garage beller, with Dan proving he can cope with proper songs as well as booming dubs.

8. DAPHNE "Change" (Maxi, USA 1994)

A soft, seductive after hours love song straight from the disco floor.

9. THE DAOU "Surrender Yourself" (Columbia, 1993)

Peter and Vanessa Daou team up with the master for a dirty, nasty, late night workout.

10. DANNY TENAGLIA FEATURING CAROLE SYLVAN "Look Ahead" (Tribal UK 1995)

Cracking cover of an old Aquarian Dream disco romp. Uptempo, uplifting... Up, up, up and away!

Tenaglia's Rough Guide To "Tourism"

1. "Baby Do You Feel Me"

"My manager suggested the hook up with Teena Marie. With tracks like "Need Your Loving", she's an R&B legend. I'm pretty sure she'd never even heard of me! She wrote the lyrics herself."

2. "Elements"

"This is where I am as a DJ. I decided to put my own voice on a production for a change. I got the idea from Frankie Goes To Hollywood, then went mad in the vocal booth! It was surreal."

3. "Music Is The Answer"

"I couldn't be happier with this track. This is the best record I've ever made. It's the anthem I've always wished to create. I knew I'd cracked it when I overlaid the piano hook with that organ."

4. "Turn Me On"

"Liz Torres did the vocals on this one; I'm a big fan. She was an artist on Popular Records out of Chicago, came to New York and we put down the vocals on this one in under three hours."

5. "Read My Lips"

"Vocals are by Lula. She'd never done a record before, but she was always in front of the speaker at Twilo when I played there. She'd virtually faint when I turned the bass up."

6. "The Better Days"

"A deep house Larry Heard-ish record which reminded me of Cevin Fisher's "The Way We Used To Do It". A follow-up, in a sense, about how much more enjoyable things were back in the Paradise Garage days."

7. "Roots: The Sound Of The Drum"

"I did this one with Darryl Martin, who writes under the name of Kiwi Dreams. This one gets all tribal and percussive. All part of the tour!"

8. "Do You Remember"

"I wanted to go classic Chicago Liz Torres with this. Actually, it's a moody kind of record that goes from classic to Spanish."

9. "Headhunter"

"The original version is by industrial outfit Front 242, so it amazed a lot of people that I did this cover! The vocals are from a local rock 'n' roll DJ who's also a glam star and a go-go dancer."

want. That's why I spin at least six- to eight-hour sets. Midnight to 8am is my favourite slot."

Of course Danny's move to the Tunnel is only relatively recent. As regular readers will know, it was forced upon him after he discovered that Phil Smith, the owner of Twilo, his previous residency, decided to go behind his back and hire arch-rival Junior Vasquez to take over from him. This shady manoeuvre, of course, was executed in the shadow of a bust-up between the two DJs last year, when Vasquez had Tenaglia physically removed from The Palladium, where he was then resident. Rumour has it the whole spat is being made into a soap opera on GAY TV.

"As far as the Vasquez incident goes," Danny bitches, "16 months later he apologised and shook my hand. Two weeks later he had my job. He had been negotiating behind my back. I'm never going to speak to this guy again. How can I trust him? I don't want to bash the man, but these are the facts. I feel sorry for the man, I really do. I don't think he has a life outside of Twilo on Saturdays. I think he sits at home and is depressed all day."

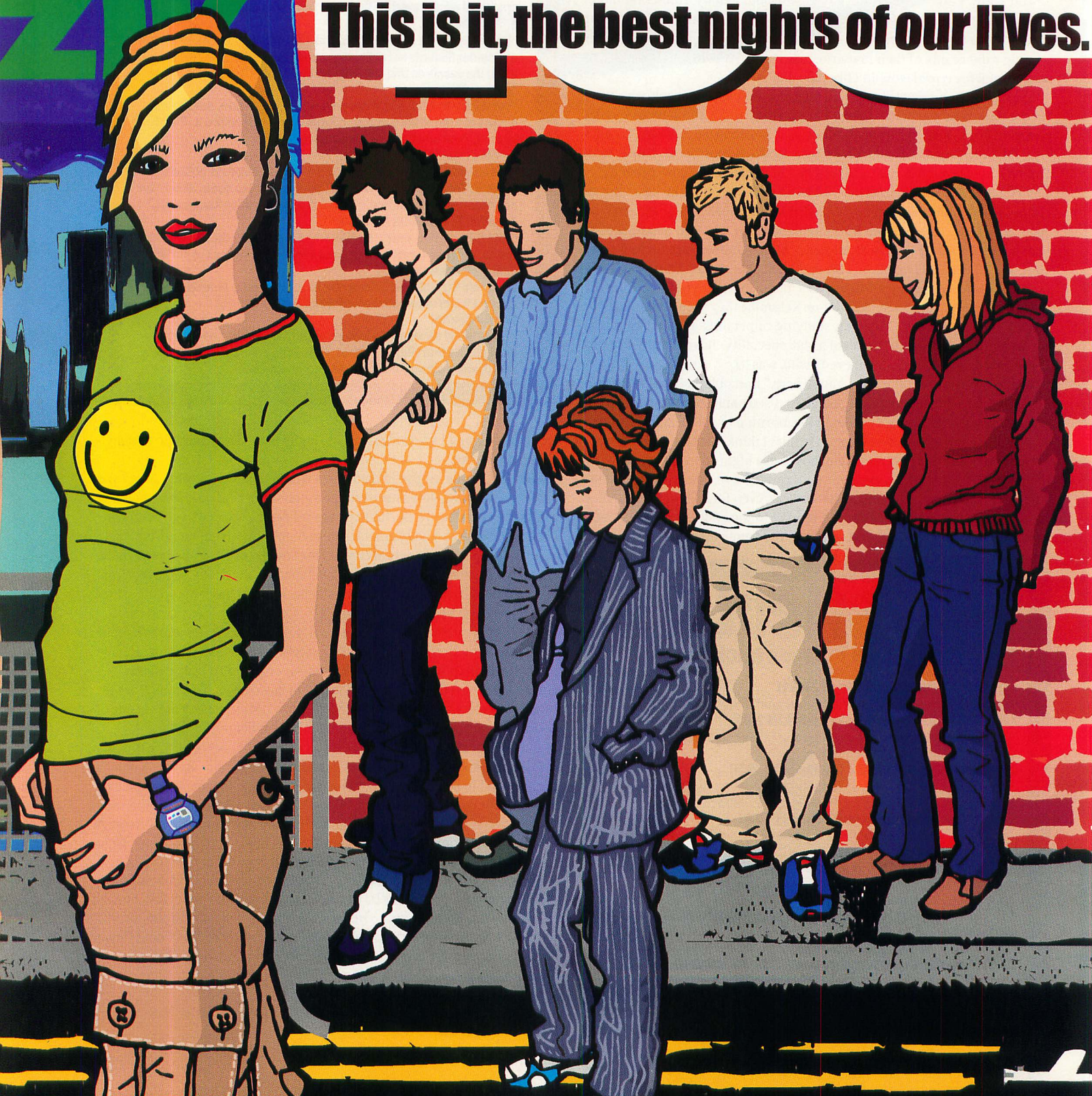
"I've been doing this since I was 13, you know. Vasquez came into this as a fashion designer, it didn't work out, so he became a hairstylist. Then he became a DJ in his 30s, gave it a shot and got lucky. I'm not saying he isn't talented, but this guy turned 50 this year. The guy is 13 years older than me, and I've been DJing longer than him! He's not Spanish, his real name is Donald Madden and he's from Lancaster, Pennsylvania, not New York. I don't care about that, but he shouldn't try and deny me my dreams."

Finally, Danny leaves club politics and journalists behind and heads up to the maximum security of his DJ booth. Here, isolated and invincible, he gets down to what he does best. He caresses his 12-inches, switches on the portable sampler and starts looping samples. Whether he'll be doing this at Tunnel next time we visit is open to question. But one thing's for sure: the "journey" will be just as good.

'Tourism' is out now on Twisted. Farley & Heller mixes of 'Love Is The Answer' are out soon

The 1000

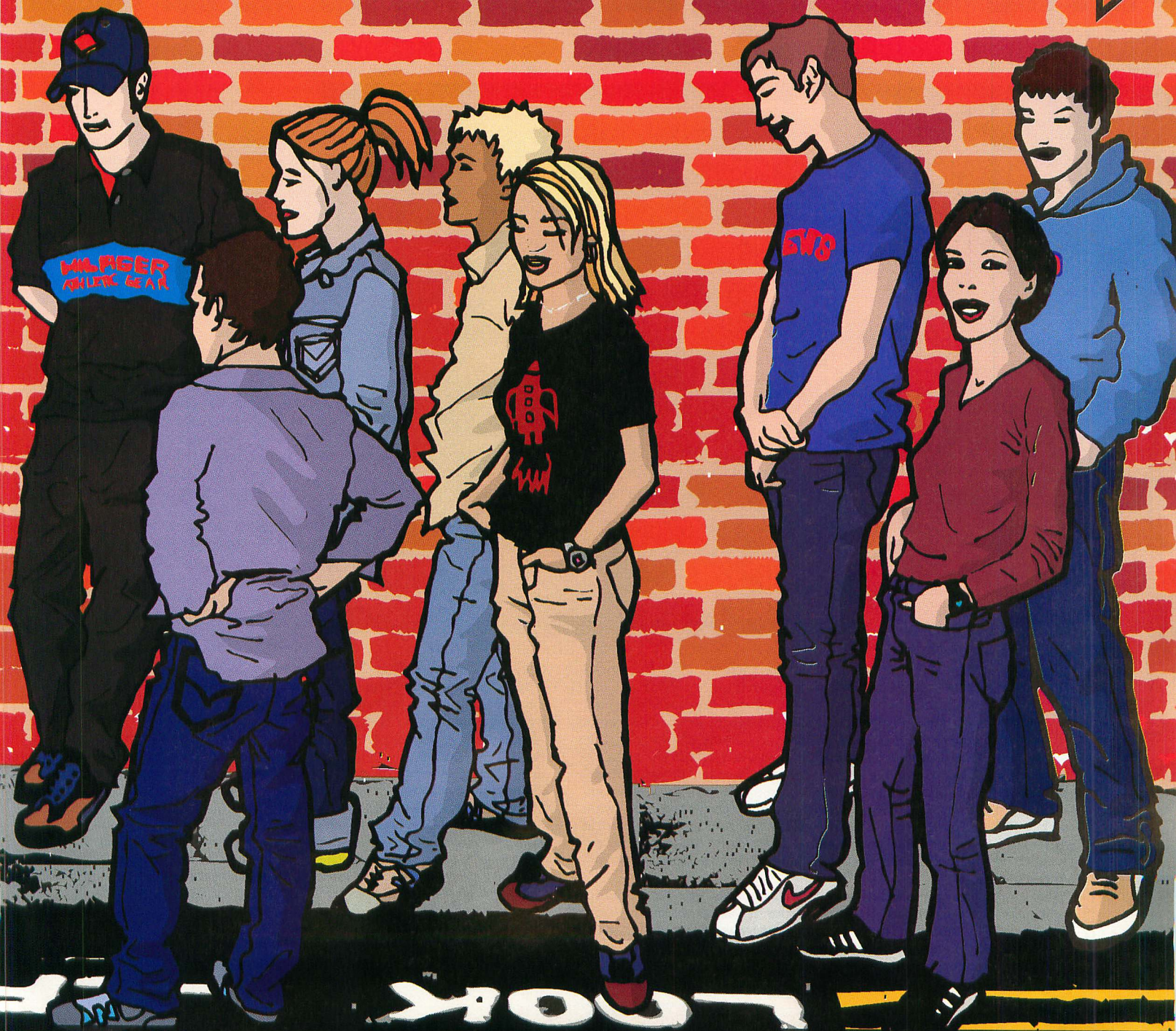
This is it, the best nights of our lives.



Best Clubs In The World... Ever

Complaints to the usual address please...

The Number One club of all time was unanimously voted by the Muzik staff. It was a club for the people, not the fashionable elite. It was the beginning of Northern clubbing as we know it. And it was simply so good. It is...



1 The Manchester 1988-'91 Hacienda



The Hacienda, 1989: Melons fully twisted, man

Nude. And that night, dancing to the electronic bleeps vibrating through my steel toe-caps, sweat trickling down the nape of my neck, eyes to ceiling rather than floor, synching with all these entranced people facing the stage in unison, I think I found my vocation.

But then it would have been far more remarkable to have grown up in Manchester and never made it to Nude or Hot or The Temperance Club or Shiva. Or not to have gyrated to "French Kiss" or shimmed to Alison Limerick or blissed out to "Pacific State" – all Hacienda classics.

On the corner of Whitworth Street West, the shell of The Hacienda stands at the intersection of cosmopolitan Manchester city centre and the (then) derelict warehouses of Castlefield beyond. This cross-section between high life and low life was at the heart of the club's maverick identity, a sleazy mirror image of the city outside.

Everyone talks about Ben Kelly's innovative constructivist design and how his aircraft hangar-sized dancefloor, hazard lights and concrete pillars were the antithesis of the *faux* glamour venues which prevailed in the town in the early Eighties.

But fundamental to the Hacienda's layout was the way the space was

divided to accommodate an incongruous mix of Scallies and students. There were podiums for freaks to dance on, a balcony for voyeurs to gaze over and the dingy seating area hidden in the shadows below where all kinds of things you wouldn't want to see went on. We used to call this Shaun Ryder's corner.

It got to a stage where I knew as many people who had been beaten up by the Hacienda's bouncers as I did friends who had carnal knowledge of the Mondays' main man. But given the bouncers' disposition towards gratuitous violence and Ryder's predilection for young girls, neither was particularly surprising.

Security problems were a more serious matter and ultimately led to the club's downfall. Madchester became Gunchester and the club briefly closed due to its history of gang problems. It was never the same again after it re-opened.

Last time I went home, we happened to be walking past The Hacienda at club opening time. Where once the queue would have stretched right round the building and over the bridge across the River Medlock, not a soul was in sight. The only thing hanging outside was a For Sale sign. But if there's one memory of those halcyon days left, it's that nothing lasts forever. (RN)

Club anthem: Rhythm Is Rhythm – "Strings Of Life"

BEFORE I first set foot inside The Hacienda in 1989, it had already become the stuff of Mancunian myth. From Madonna lip-synching live on stage to how in the early days door staff would turn hordes of people away even though it was half empty inside, making it even more desirable to become one of the Chosen Ones. One rainy Friday night we set off into town. With The Stone Roses still ringing in our ears, denim flares hanging on hips, we were off for a night of indie introspection. Instead we ended up outside The Hacienda. Gripping our fake ID cards (photocopied passports with the date of birth Tipp-Exed out: who were we kidding?) our adrenalin flowed as we tried to look like we'd done this a hundred times before. Not least because I wasn't even supposed to be there and had told my Dad I was sleeping over at a friend's house.

What was happening inside The Hacienda was as far away from the shoegazing night out that we'd planned as Mars is from Venus. It was like landing on a secret planet, orbited by strobes and dry ice and inhabited by weird people with strange faces distorted by the darkness and jerking in robotic motion.

What we had stumbled across was Mike Pickering's Chicago house weekly,

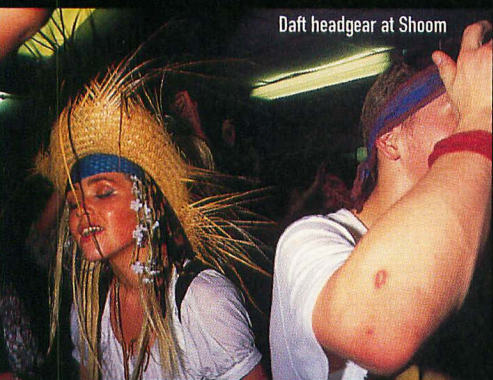
The 100 Best Clubs Of All Time

2. The Sound Factory

New York 1988–1996

HOME to Junior Vasquez for over eight years, Saturday nights in New York city became the world's focal point for house music in 1994 thanks to Junior's legendary 12 hour sets. He turned the amazing club space into an airport lounge where New York's nocturnal tribes would check in at different times of the day, purchase their goods, get high and end up in a different world. When the likes of Terry Farley, Ashley Beedle, Rocky, Diesel and the rest of the Boys Own crew came home from New York after hearing Vasquez dropping their own productions to the wild gay crowd, they hailed it as the "best club in the world". Before long, the entire UK music industry was flying Virgin to check it out, and the response was much the same. As a DJ, Vasquez's mixing was never the best, but his driving, wild-pitch sound of that time captured the spirit of house music impeccably. He would stop records and drop in thunderclaps or the booming roar of planes taking off in the distance. He would shine a spotlight into the crowd. And he would play the same records at the same time every weekend, to make the crowd respond as passionately as possible. For once, this was the kind of hype everyone believed. (BT)

Club anthem: X-Press 2 – "Muzik Xpress"



Daft headgear at Shoom

3. Shoom

The Fitness Centre, London 1988

A TINY gym in a grubby part of South London. Outside, a mammoth queue and a door run by the ferocious Jenni Rampling. Inside, smoke, strobes, ice pops, smiles and hugs all round. Danny Rampling and friends mixing up house with cuddly Euro-pop Balearic anthems. To the initiates of Shoom this wasn't just a night out, it was a new way of life. But then that could have also had something to do with the fact that the couple of hundred Shoom regulars were among the few people in England who knew what Ecstasy was. The acid house stone had been chucked in the pond – the ripples are still spreading. (FT)

Club anthem: The Nightwriters – "Let The Music Use You"

4. Space

Ibiza 1991–now

SPACE was never going to be just an ordinary post-club club. First of all it's in Ibiza, where everyone's on holiday and can party 24 hours a day. Secondly, it boasts an outdoor terrace where the cream of Europe's DJs spin along with the odd Nigel Bennis-style celeb. Thirdly, it's only a stumble away from

Platja d'Embossa, one of the White Island's hippest beaches. Though sometimes a bitch to get into (leave your bucket, spade and eyes-on-stilts back at the villa), it's worth it: Space is one of the few clubs which still appeal to the beautiful Euro people who made the island their own in the days before the Union Jack shorts invasion. An unmissable daytime celebration. (DF)

Club anthem: Crystal Waters – "Gypsy Woman"

5. Paradise Garage

New York, 1977–1987

THIS cavernous alcohol-free space provided shelter for New York's serious dance freaks (straight on Friday, gay on Saturday) from 1977 till its closure in September 1987. Inspired by David Mancuso's Loft, DJ Larry Levan and Richard Long (Levan's long-standing sound consultant) built one of the finest systems in the world. Although it's mainly known as the birthplace of "garage" music, what made Levan's sets stand out was his fearless sense of adventure and the trust he built up with Garage regulars. Levan fashioned dancefloor anthems from the most unlikely sources: The Who's "Eminence Front", Ian Dury's "Spasticus Autisticus" and Steve Miller Band's "Macho City" were a few of the many. Some nights he'd drive everyone to distraction with an hour of dub reggae. Others, he would be so

hammered the record would have ended minutes before he got it together to put another on. And others still, he would make the crowd weep with his soulful brand of dance. People still have tears in their eyes when they recall Levan's Garage. (BB)

Club anthem: Lace – "Can't Play Around"

6. Trade

1991–now

AND on the seventh day God created Trade. The first weekly all-nighter in the UK, held since 1991 on Sunday mornings at London's Turnmills, is perhaps the world's most elite and hedonistic club. In the early Nineties, Trade defined the gay hoover techno to a generation of taut-bodied amyl-snorters.

Now it travels Sharp-ly through hard-edged NYC house to even harder TDV techno. (DF)

Club anthem: E-Trax – "Let's Rock!"

7. Spectrum

Heaven, London 1988

FACT – the measure of any good club is its queue. And from the beginning, Spectrum's queue was the daddy of them all. Even if you didn't get down there early enough to get in, at the height of summer 1988 you'd be guaranteed a thousand day-glo ravers chanting "acieed" at the top of their voices outside. Inside Paul Oakenfold dropped acid house and Balearic classics to a crowd dancing dizzily through their E honeymoon. Amazing for any Saturday night. But on a Monday? Absolute bleedin' madness. (FT)

Club anthem: Nitzer Ebb – "Join In The Chant"



Even after barnets at Spectrum

8. Cream

Liverpool 1992–now

FROM 200 crazed Scousers to 2,000 locked out on the third birthday, the meteoric rise of Cream is a book in itself. The family spirit that runs through the dancefloor at this club is like no other, and the introduction of Oakenfold as resident has been one of the most astute moves ever played by UK promoters. Highlights? Well, speaking personally, how about trying to peel a china ornament while believing it to be a banana. Hmmm... (BT)

Club anthem: Mariah Carey – "Dream Lover" (David Morales Mix)

9. The Heavenly Social

London 1994–now

FROM its sweaty beginnings in August 1994 in the basement of London pub The Albany to its current position as one of the most influential clubs in the UK, the Social will go down in history as having launched the careers of The Chemical Brothers, Richard Fearless and Jon Carter, and made a fortune for Bolivian peasant farmers along the way. (MB)

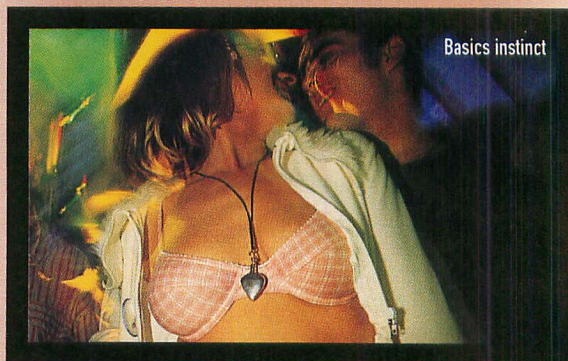
Club anthem: Flowered Up – "Weekender"

10. Back To Basics

Leeds 1991–1997

DAVE Beer's Basics, spread over four floors at Leeds' now-defunct Music Factory from 1991–1994 and at The Pleasure Rooms from 1994–1997, was punk rock in attitude and housily eclectic in musical genre. In an age of cheese and DJ "names", Basics took risks with newcomers and foreign guests, and on a good night the basement could change your life. Much like the knock-out Leeds lasses. (DF)

Classic cut: Black Science Orchestra – "New Jersey Deep" (Junior Boys Own)



Basics instinct

11. Sabresonic

Happy Jax, London 1993–1994

ANDREW Weatherall must be saluted for temporarily leaving shandy house music in favour of dark and depressing techno in a dank, smelly south London basement. And taking most other DJs with him into the bargain. At Sabresonic he created a monster by hosting the then Dust Brothers' debut live show on a ledge at the back of the club, for locking Pete Tong outside for Sabres Of Paradise live, and for inspiring a bunch of lads called Oasis to turn up each and every week. (BT)

Club anthem: Plastikman – "Spastik"

12. Whirl-Y-Gig

Shoreditch Town Hall, London 1991–1993

NO bar. Finished at Midnight. Pesky kids running underfoot. Knit-your-own-tofu parents elsewhere. Though deeply unhip, post-hippy oneness was the

The 100 Best Clubs Of All Time



'Gig' theme, it worked miracles on a youthful crowd who cheerily bustled to euphoric, midtempo house, chattering reggae and sundry world vibes until the gigantic white parachute descended at midnight, whereupon it seemed as if Ecstasy was a universal, tangible reality and no longer just a state of mind. (KB)

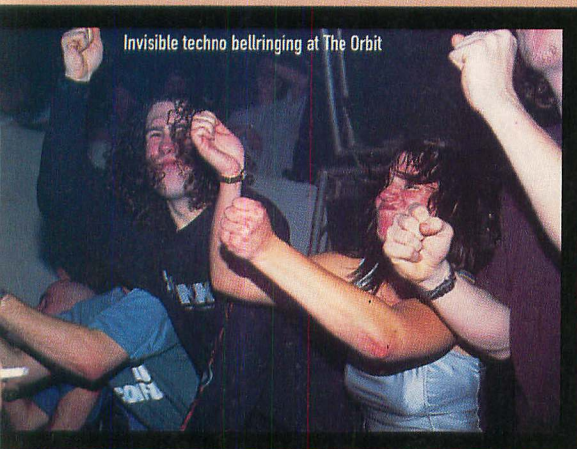
Club anthem: Transglobal Underground - "Templehead"

13. The Warehouse

Chicago 1977-1983

THE house that Frankie built. Exiled from his native New York, Frankie Knuckles created this safe haven for Chi-town's black gay population, with clued-up straights joining the party. Knuckles served up his hypnotic mix of Philly disco and European imports each Saturday through Sunday from 1977 until Frankie's departure for the Powerplant in 1983. (BB)

Club anthem: First Choice - "Let No Man Put Asunder"



Invisible techno bellringing at The Orbit

14. The Orbit

Moreley, Leeds 1991-now

BRITAIN's best and longest-running techno night is in Moreley, West Yorkshire, but the obscure location doesn't stop the best techno jocks in the world, including virtual resident Sven Vath, from playing there regularly. (DF)

Club anthem: Robert Armani - "Circus Bells"

15. Manumission

Ibiza 1994-now

PEOPLE do knock Manumission, but where else can you and around 10,000 others dance to party house in an Ibiza pleasure palace, surrounded by beautiful people and Polo geezers, dodging vampires, Roman emperors and vicars. And then there's that floor show... (FT)

Club anthem: who cares what the music's like? People over there are having sex

16. The Omen

The Omen, Frankfurt 1991-now

Sven Vath's weekly home, The Omen has standards which clubs all over the world should follow. Opening like a bar with strong lights and chill-out sounds, the anticipation builds until midnight when Sven cranks up the sound, the lights dim and everyone leaps out of their seats to hit the dancefloor. Continuing until lunchtime, The Omen will bang your senses into oblivion. (BT)

Club anthem: Vernon - "Vernon's Wonderland"

17. Venus

Nottingham 1990-1992

VENUS was a club apart. A converted Nottingham warehouse over two floors where ex-football hoolies were first converted to love and Ecstasy while Sasha, Justin Robertson and the cream of the nation's up and coming DJs spun the grooves. You could even dance on the bar at the end of the night. With a frozen ice lolly in one hand and a smashing überbabe in the other. (DF)

Club anthem: Heaven 17 - "Temptation" (Brothers In Rhythm Mix)

18. Lost

London 1992-now

THE dark lord of techno Steve Bicknell, along with partner Sheree, quietly changed lives with their monthly Lost nights, attracting dedicated fans from Scotland and Wales on a regular basis. What made it special? The dark rooms, the heat, the family feel, the amazing music from Bicknell, Mills, Maurizio and Hawtin, the lack of adverts in Muzik, the tickets posted through the door, and the anticipation of what stellar line-up Lost would come up with next. (BT)

Lost Anthem: DBX - "I'm Losing Control"

19. Ministry Of Sound

London 1991-now

DESPITE some of the negative things that have been said about this club in the pages of Muzik, there can be no doubt that at some point in most of our lives this club has moved the earth for us. Anybody's first visit here is always a daunting one, and those early days with Tony Humphries as resident will always remain a pivotal moment in club culture. Highlights? Trying to smoke a £20 note and waking up with the lights on and a Serbian cleaner kicking at my ankles. (BT)

Club anthem: The Believers - "Who Dares To Believe?"

20. Renaissance

Venue 44, Mansfield,

ONLY managed to get here the once, but that was enough seeing as the night blew us away so much that me and my mates ended up driving back down the motorway the wrong way. Thank Christ it was 6am. (BT)

Club anthem: Age Of Love - "Age Of Love"

21. Atlantis

The Sub Club, Glasgow 1990-1996

SATURDAY night at Glasgow's Sub Club was always a special affair, but Slam boys Stuart MacMillan and Orde Meikle (not forgetting Harri) transformed it into the stuff of legend. Deep, so deep (hence "Atlantis"), this was the sound lab where they'd develop their trademark lost-it tech-house sound. (CB)

Club anthem: Slam - "Positive Education"

22. Love Ranch

Maximus, London 1991-1993

PROBABLY the most emotional nights in my clubbing career, Sean McCluskey's Love Ranch gave me a reason for living in lonely old London back in 1992. The sexy Italian house sound played by Danny Rampling, Rad Rice and Al Mackenzie simply made me dance for eight hours on end every week. London has never had a Saturday like it since, and I've never been completely straight since. (BT)

Club anthem: Bump - "I'm Rushin"

23. Roast

London 1993-1995

TIME was when we all thought jungle was crap pirate radio music for bad boys, cheesy ravers and little kids from frightening council estates. But while handbag clubs were busy dancing to M-People (the mind boggles...) down at Roast every Sunday the crowd were letting off to the morphed breakbeats and subsonic bass that would go on to change the face of modern music and culture as we know it. (FT)

Club anthem: Leviticus - "Burial"



The Ministry Of Sound

pic: DEBBIE J BRIDGE

24. Knowledge

SW1, London 1993

WHEN everyone else was still raving to Hoover hardcore or glammy handbag, Knowledge dared to play proper techno and pulled it off. Legions of ravers were converted by Colins Dale and Faver's hard as fuck selection and Thursdays were a day of sick notes all round. (FT)

Club anthem: Frankie Bones - "Let's Show Them We Can Do This"

25. Music Box

Chicago 1980s

THE Music Box was the dark underbelly of Eighties Chicago nightlife, the flipside to Frankie Knuckles' smooth disco sets at The Warehouse. Resident DJ Ron Hardy would crank up the volume, pitch up the records and cut loose all night. The Music Box was wild, excessive, drug-fuelled hedonism, and Ron's appetite matched his crowd's. He was dead before the house scene he helped create achieved worldwide recognition, but ask any Chicago DJ who started house music, and they'll say Ron Hardy. (FT)

Club anthem: Aretha Franklin - "Rock Steady"

26. Wiggle

Various, London 1994 – now

ALONG with Heart & Soul, the monthly Wiggle events restore your faith in good old-fashioned acid house by attracting the nuttiest collection of human beings you could never hope to find in one building. With Terry Francis and Nathan Cole at the helm, Wiggle existed for many years before the latecoming likes of us ever bought a ticket and proclaimed it the most exciting club in the whole of the UK. (BT)

Club anthem: E-Dancer – “World Of Deep”

27. Pacha

Ibiza 1980s – now

THERE'S a Pacha in every major Spanish resort of course, but the one in question here is the two-cherried complex with 15 bars, a restaurant, open-air terraces and stunning views of Ibiza Town. Not as mad or musically adventurous as many of its competitors, but a cool place to flash the platinum card, roll the 20,000 peseta note and impress that dusky stunner from Madrid. (DF)

Club anthem: Everything But The Girl – “Missing” (Todd Terry Mix)

28. Vague

Leeds 1992 – 1996

A RUMOUR in the early Nineties claimed that Leeds-based Vague invented the term “cock of the North.” True or not, the club certainly initiated a friendly mixed environment with a surfeit of eyeliner, and a safe space for boys, girls and everything in-between to express themselves. Sadly, internecine politics finally killed the club where Trannies With Attitude once ruled the glammiest of floors with an iron rod. So to speak... (DF)

Club anthem: TWA – “Disco Biscuit”

“The lads” at Vague



29. Full Circle

The Greyhound, Slough 1991 – 1997

THERE once was a time when Sunday afternoons consisted of roast beef, warm beer, cricket on the village square and the omnibus edition of “EastEnders”, but a group of pro-active headcases decided to change all that nonsense by providing the South East with an afternoon pub session featuring innumerable pints of lager, stunning girls and, lest we forget, music from the likes of Jon Pleased, Carl Cox and Danny Tenaglia. All that was what made Full Circle so good. (BT)

Club anthem: Paradise Organisation – “Prayer Tower”

30. Pure

The Venue, Edinburgh 1990 – now

SO the residents are called things like Twitch, Brainstorm and Dribbler, but the music and atmosphere at Pure have always been 100% uncompromising, 100% underground. Still, at the bare-bones dump that is The Venue, Derrick May once proclaimed this home of techno, house and everything in-between the greatest club in Europe. You wear what you want, the DJs play what they want and no-one goes home without talking about a life-changing experience. (CB)

Club anthem: Sueno Latino – “Sueno Latino” (Derrick May Remix)

31. Flying

Soho Theatre Club, London 1990 – 1992

THE first time I went to Charlie Chester's Flying I thought I'd wandered into a mod convention by mistake. It was autumn 1990 and the tiny place was packed with Sixties lookalikes – Duffer blokes with French crops and hippy chicks in Pucci leggings listening to the Temptations. We were about to piss off to the Milk Bar when Dean Thatcher dropped the first Italian piano monster of the evening, a swarm of tambourines appeared from nowhere and the clapping began. From then on the memories tend to get a bit hazy. I seem to recall poppers, shouting, hugs and an almighty queue for the bar. (FT)

Club anthem: Moby – “Go”

32. Amnesia

Ibiza 1980s – now

FOR many, the big A is the ultimate Ibizan hang-out. Located on the main Ibiza Town – San Antonio drag, it's the one with the silver bits outside and the massive podiums inside a barn-like madhouse. A pity that, because when Oakie, Holloway and others first discovered “Balearic” here, it was completely open air. Still, if ever a club was licensed to pill, it was this one. Thank God for the terrace and Spanish mineral water. (DF)

Club anthem: (then) Mike Post – “Theme From Hill Street Blues”; (now) Laguna – “Spiller From Rio”

33. Most Excellent

Manchester 1990 – 1992

THE weird thing about Justin Robertson's Balearic night is that it's gone down in nightlife hagiography as a seminal club of its era, when in actual fact it was often barely half full. Balearic meaning anything goes, this small but beautifully formed night which began life at Manchester's micro-club The Brickhouse and later moved to the even more spurious (I'm sure I'm remembering this correctly) Wiggly Worm serviced Manchester's beat police with a heady slice of Mr Robinson's idiosyncratic record collection in the days before he started playing banging techno. And for that I for one, and The Chemical Brothers for two, are eternally grateful. (RN)

Club anthem: Bruce Hornsby & The Range – “The Way It Is” (Instrumental)

34. Talkin' Loud & Saying Something

Dingwalls, London 1988 – 1991

FORGET Saturday night. In the North London of 1988, Sunday afternoons meant fierce dancing to a mad mix of hardcore Latin, jazz, funk and hip hop beats. The crowd was a mix of Camden alcoholics,

ravers, serious jazz bods and curious clubbers. The music ranged from Fifties Art Blakey to 808 State, which might sound normal now but blew you away ten years ago. (FT)

Club anthem: Airtro – “Samba De Flora”

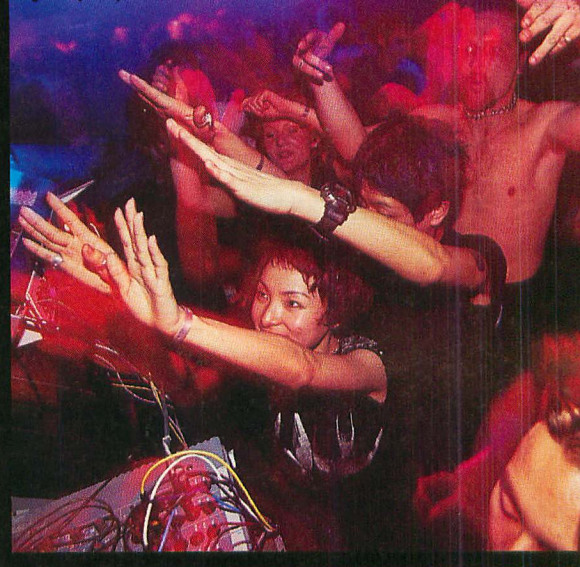
35. Rage

Heaven, London 1990 – 1993

RAGE combined early house and techno downstairs with hardcore DJs Fabio and Grooverider upstairs. The now infamous jungle duo got so much attention upstairs they had to move them to the larger dancefloor. On reflection, the whistles, lightsticks, tops off and hardcore weren't that stylish, but at the time it still had everyone going ballistic. (RDB)

Club anthem: Lennie De Ice – “We Are IE”

“...and a lemonade for the missus”: legendary bar queues at The End



PIC RAISE-A-HEAD

36. The End

London, 1995 – now

OPENING in 1995, The End swiftly became known as the smartest club to hang out in with its fancy chrome and glass furnishings, oceanic dancefloors and a rather high quotient of attractive young ladies. Fortunately, nothing's changed since then except their roster, which now includes trend-setters Skint, tech-house night Sub-Terrain and Ganja Kru among many. (RDB)

Club anthem: Bushwaka – “Let It Play”

37. Conspiracy

Manchester 1988 – 1989

THE illicit flip to The Haç, Conspiracy barely qualified as a legal venue. Bouncers took fivers off punters while they were still stamping their trainers outside to prevent cruising police taking notice of the queue. But it was all worth it for the music controlled by the Jam MCs. No matter that by the time you'd stumbled to the top floor “attic” space, you had to dance in the middle of the floor because only the bass came out of one speaker and the treble from the other – you were at the heart of Manchester's very own underground wonderland. (RN)

Club anthem – Frankie Knuckles & Jamie Principle – “Your Love”

The 100 Best Clubs Of All Time

38. Speed

The Mars Bar, London 1994–1996

QUITE possibly the greatest drum & bass club ever. The ingredients were simple: two pioneers of the emerging sound of deep, hypnotic, melodic drum & bass (Fabio and Bukem), a tight venue and a wing and a prayer. It started empty. By the end, they could afford to turn away Oasis and their likes, and jungle in London's West End was finally possible. (CB)

Club anthem: LTJ Bukem – "Horizons"

39. Big Beat Boutique

The Concorde, Brighton 1996–now

THE Concorde or "the scout hut opposite the pier" has been the site of many a lager fest. Anything can happen, and usually does, from resident Norman Cook throwing frozen fish into the crowd while The Propellerheads play live to Derek Dahlgren having his records nicked by a girl who doesn't like his disco selection. Mentalists, the lot of them. (RDB)

Club anthem: Fatboy Slim – "Rockafeller Skank"

40. Sugarsweet

Belfast, 1992–1994

THE club that launched not just acid house the music but the whole bloody lifestyle in Belfast. The club where a bouncer once got down on his hands and knees to help me find a pill. The club where a certain David Holmes established his reputation as a spinner of some repute. (CB)

Club anthem: Sabres Of Paradise – "Smokebelch"

41. Trip

The Astoria, London 1988

IT only ran for a few short weeks back in summer 1988, but Nicky Holloway's Trip more than earned its place in this list. Shoom and Spectrum might have opened eyes to acid house, but it took Trip to make it a mass culture. Try and miss a club full of E'd-up nutters spilling out onto Charing Cross Road to dance in the fountains to car stereos. The police tried to stop the madness. Everyone just started dancing to their sirens. (FT)

Club anthem: Inner City – "Big Fun"

42. Stealth

The Blue Note, London 1996

BY 1996, Coldcut and their expansive coterie of Ninja Tune spinners were seriously taking the rise. Commandeering three floors of London's Blue Note they set about wantonly rewriting the rules, DJing with their onstage four-deck multihanded arrangements with nauseating ease and an ironic, anti-commercial smirk. The Blue Note seemed a far greyer place after their departure. (KB)

Club anthem: Coldcut – "Atomic Moog 2000"

43. Shelly's

Stoke On Trent 1990–1991

SHELLY'S had a secret weapon in the battle for rave supremacy. He was called Sasha. Along with fellow resident Nipper he'd play music tuned directly into the E experience. The sounds ranged from Massive Attack to hardcore techno to loved-

pic RICHARD FAWCETT



up Italian piano belters. And a club full of gurning teenagers rushing their tits off loved him for it. (FT)

Club anthem: FPI Project – "Everybody (All Over The World)"

44. RIP

Clink Street, London 1988

NOT really a club, more a grotty warehouse space. But if Shoom declared their policy to be "no ruffians", this was where all the ruffians ended up. Homeboys, hoolies and househeads all united to dance to the underground acid sounds of Mr C, Evil Eddie Richards and the mighty Shock sound system. Acid house's dark side. (FT)

Club anthem: Bang The Party – "Release Your Body"

45. The Milk Bar

London 1990–1992

IN 1990 Nicky Holloway showed hardcore the red card with a smart and sexy dress code and a non-stop diet of Balearic beats. Wednesdays was Pure Sexy with Danny Rampling and his Italian pianos, Mondays were The Recession Session with a young Darren Emerson, and Saturdays had Pete Tong and Dave Dorrell dropping "We Are Family". (FT)

Club anthem: DJ Steffi – "Think"

46. Metalheadz

The Blue Note, London 1995–now

SUNDAY clubs may now be as common in England as chewing gum on pavements, but once upon a time it was not so. Metalheadz was one of the first to surface in 1995 in a maelstrom of "Amen" breaks, sizzling snares and rumbling basslines effortlessly blended by Goldie, Grooverider and chums. At its peak, possibly the best jungle club ever. (RDB)

Club anthem: Adam F – "Metropolis"

47. Save The Robots

New York 1984–now

THE archetypal after-hours space, Save The Robots was the place where every seriously drugged-up dance fiend usually wound up when there was nowhere else left to go. Situated in the depths of Alphabet City's drug dealing territory, Robots was the perfect end to a messy evening. (BB)

Club anthem: Wayne Smith – "Under Mi Sleng Teng"

48. Quadrant Park

Liverpool 1991

LOVED-up Scallies on E dancing to an awful lot of pianos. Talk about messy. To a visiting Southerner, some of the faces might have looked hard as fuck, but as soon as the club came up and Andy Carroll started dropping the Italian anthems, there was no atmosphere like it. Like standing on The Kop on drugs. Only better. (FT)

Club anthem: Katherine E – "I'm Alright"

49. Basement Jaxx

George IV, Brixton

DEBUNKING Brixton's prevalent dogs-on-strings myth, Basement Jaxx introduced the deep down and dirty sounds of filtered disco to the nightlife South of the river, and the place has never been quite the same since. Away from the cruising, schmoozing crowds of the West End, this is where people still know how to party. (RN)

Club anthem: Basement Jaxx – "Flylife"

50. Pushca

London 1992–now

BACK in the early Nineties, Pushca was the home of cliquy, mixed glam house – if you could afford a ticket. Once inside, though, its elaborately themed venues were stunningly unique, the bumbles were tops and Rampling and Co rocked the feather boas and Italian house brigade with aplomb. Still going strong, apparently, but glam house ain't what it used to be. (DF)

Club anthem: Club 69 – "Let Me Be Your Underwear"

The ladies of Twickenham Conservative Club... Actually, it's Pushca!



pic RICHARD FAWCETT

51. NASA

The Shelter, New York 1992–1994

POPULATED by ludicrously baggy teenagers, powered by ludicrously fast breaks, NASA was the Stateside equivalent to AWOL with many a tri-state

slacker cutting their rave teeth here. DJs like Keoki and Brit ex-pat DB threw down fierce metallic beats in the legendary Shelter space every Friday. The kids loved it. (BB)

Club anthem: Baby D – “Let Me Be Your Fantasy”

52. Drum Club

The Soundshaft, London 1992–1994

WANDERING through the doors of The Drum Club in 1992, you’d have been forgiven for mistaking it for a sweaty pit full of half-naked men and women gurning and leaping about. No, hang on a minute, that’s exactly what it was! Ah, the salad days of dropping three pills at once, embracing 15k speaker stacks and hugging people. Before going home and concocting a new excuse to have Friday off work. (RDB)

Club anthem: Hardfloor – “Hardtrance Aceperience”

Rare sighting of Final Frontier’s two-man Mexican wave



53. Final Frontier

Club UK, London 1993–1996

A COUPLE of years ago, Fridays were sorted for technoheads in London. After Sabresonic, we’d nip down the south circular to Final Frontier at Club UK, before ending up at MOS’s Open All Hours. But FF was the wildest of them all, a true tribal gathering crowd literally hung from the ceiling to intense five-hour sets from the likes Garnier, Mills, Vath and DJ Dag at their hardest and wildest. (BT)

Club anthem: Jam & Spoon – “Follow Me”

54. Heaven

Detroit, 1980s–1995

FEW Brits were lucky to visit this club before resident Ken Collier’s tragic death, but the short 60 minutes I spent on the dancefloor here were unlike any I’ve ever spent in a club. A wild black gay crowd grooving to the sexiest Tenaglia-style house in a crumbling space in downtown Detroit, Collier reminded me that all dance music owes its very existence to good old-fashioned house. (BT)

Club anthem: Cajmere – “Is It All Over My Face”

55. Bugged Out

Sankey’s Soap, Manchester 1995–now

VOTED “Best Small Club” by Muzik in 1997, Bugged Out isn’t really that small with a capacity of 700, but is definitely still one of the best. Maybe the award should have been “Best smallish club set in an old warehouse which regularly plays host to legendary figures like Derrick May, Andrew Weatherall and Carl Craig and whose crowd is consistently screaming for more at the end.” Or something like that. (RDB)

Anthem: Red Planet – “Stardancer”

56. High On Hope

Dingwalls, London 1988–1990

A THURSDAY night soulful haven of upfront garage and New York disco classics with Norman Jay, Frankie Foncett and some very serious dancers. While everyone else was going acid bananas, Norman kept his head and pioneered the soulful New York sound. The London garage underground starts here. (FT)

Club anthem: Chaka Khan – “I’m Every Woman” (Remix)

57. Pleased

Velvet Underground, London 1993–1996

PROBABLY the last great midweek party night in London, Pleased was the long-time home to Jon and his exceedingly Pleased Wimmin. Thursdays were out of the question for too long and, on reflection, it’s probably a good thing for all of us it closed when it did. (BT)

Club anthem: Faithless – “Insomnia”

58. Sundissential

Birmingham and Leeds 1996–now

IMPORTING the unbridled hedonism of Trade to a straight Midlands crowd, Sundissential has rocked right from the off with a soundtrack of Teutonic beats and Dambuster basslines. Sundays will never quite be the same again. (KW)

Club anthem: Marmion – “Schonenburg”

59. E-Werk

Berlin

BASED in a disused East German electricity plant, E-Werk is the consummate Teutonic techno playground. Communist mosaics meet wide-eyed überbabes, foaming beer on tap, errant dwarfs, pounding trance and heavy industrial machinery. Trance label MFS put on some of the best nights here, complete with heaps of hash cakes and Paul van Dyk on the decks. Achtung! (DF)

Club anthem: Visions Of Shiva – “How Much Can You Take” (MFS)

60. That’s How It Is!

Bar Rumba, London 1994–now

STARTED in 1994 by fellow lazy beat aficionados James Lavelle, Ben Wilcox and Gilles Peterson, That’s How It Is! must still be the busiest, longest-running Monday nighter around. Leaping about with a bunch of British, Japanese and European beat-tourists to the best hip hop, Latin, jungle and funky Afrobeats in a dark room has never been so much fun. (RDB)

Club anthem: Roni Size/Reprazent – “Brown Paper Bag”

61. C.R.E.A.M.

Birmingham 1993–now

For Birmingham’s glitterati, C.R.E.A.M. was the essential after-hours knees-up. Kicking off when

glamspots like FUN and Moneypenny’s shut, it invited those in the know down for quality house, underground vibes and some top all-night boy/girl action. Watching wasted trannies teetering on six-inch heels at 6am in a Hockley warehouse was worth the price of admission alone. (KW)

Club anthem: Pin-Up Girls – “Take Me Away”

62. Hard Times

Various, Leeds 1993–now

FOR one solid year, Miles Holloway and Elliot Eastwick’s residency downstairs at the Music Factory in Leeds was a deep house haven, pushing forward a sound which every other DJ in this country now claims for their own. Meanwhile, the likes of Roger S and Todd Terry played to the masses upstairs. The only superclub to really, truly push a sound and see it all the way to the bitter end. (BT)

Club anthem: Basic Channel – “Phyllips Track 2”

63. Sterns

Worthing 1989–1992

STERNS was a South Coast mecca for Vicks-scented hardcore ravers as well as early househeads attracted by the likes of Moby, Terry Francis, Mr C and Carl Cox. It was a bit of a squash, but weren’t all the best clubs? (RDB)

Club anthem: Robert Owens – “I’ll Be Your Friend”

64. Club Zanzibar

Newark, New Jersey 1987–1992

STRANGE place the Zanzibar. Who cares if it looked like the dodgiest Ritz club ever and was attached to a motel popular with the local crack dealers? When Tony Humphries was on a roll, he sent a chanting, dancing hometown crowd into orbit. (BB)

Club anthem: Lil’ Louie & Marc Anthony – “Ride On The Rhythm”

65. Mud Club

Busby’s, London 1983–1990

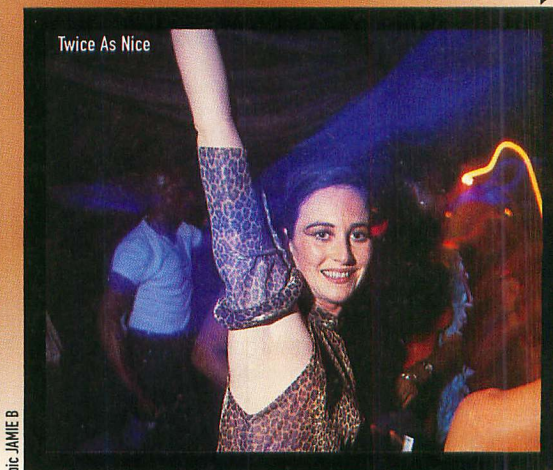
THE quintessential trendy Eighties night out. Philip Sallon on the door keeping the suits out, loads of funky rockabillys and smashing girls done up to look like Betty Boop. All doing that side-to-side Mud Club dance to heavy funk from Jay Strongman and Mark Moore. (FT)

Club anthem: Trouble Funk – “Drop The Bomb”

66. Twice As Nice

The Colosseum, London

THE speed garage explosion made 1997 one of the best years to be clubbing in London. With DJ Spoony in charge on the garage floor, Twice As Nice became an outlet for young British producers who



pic JANIE B

The 100 Best Clubs Of All Time

refused to follow the US house lead. With film stars holding court at the bar, there was only one place to be last year. And it still kicks ass. (BT)

Club anthem: Nu Birth – “Anytime”

67. The Music Institute

Detroit, 1987–1991

SITUATED in the downtown desolation of Detroit, Music Institute was Chez Damier's home from 1987 through to 1991. Music Institute was the cradle of the modern techno sound, honed and perfected by its progenitors each marathon-long weekend. (BB)

Club anthem: Inner City – “Big Fun”

68. Miss Moneypenny's

Birmingham 1993–1997

CHUFF Chuff's weekly exercise in sartorial elegance and dancefloor excess redefined sexy clubbing when grubby prog house ruled the roost. Ultra-sophisticated grooves for an upwardly mobile crowd of unfeasibly beautiful girls and impossibly cool boys, plus a fair few inbetweeners. Glam bam thank you ma'am. (KW)

Club anthem: Atlantic Ocean – “Waterfall”

Need we say more? Club For Life spawned a monster called Jeremy Healy (who, let's not forget, we all danced to!) who reinstalled the Balearic spirit by caning Nirvana records in a residency which resulted in some of the biggest door frenzies London clubland has ever seen. (BT)

Club anthem: Nirvana – “Smells Like Teen Spirit”

72. Wigan Casino

Wigan, 1970s

SURE, the Blackpool Mecca may have been the spotter's choice, but in the Seventies, The Wigan Casino was the epicentre of the Northern soul scene. Of travelling miles to indulge in 'phet-charged dancing all night to rare soul sides. Of living for Saturday night. (FT)

Club anthem: Dean Parrish – “I'm On My Way”

73. The Garage

Nottingham 1980s

THERE'S one reason The Garage was special and one reason only. Graeme Park. It was the self-effacing Scot and his mixing ability with the

embryonic sounds of house that made it Nottingham's only Eighties night out. Shame about the goth room though. (CB)

Club anthem: Steve “Silk” Hurley – “Jack Your Body”

74. Angels Of Love

Naples 1992–now

HOME to Claudio Cocoluto (aka The Heartists), this beautiful club best represents the glamorous Italian scene where the crowds are more suited to a Prada catwalk than a night of havin' it on the podiums. It's here that Masters At Work really choose to DJ on their birthdays. And not Camden Palace. (BT)

Club anthem: MAW featuring India – “I Can't Get No Sleep”

75. Delirium

The Astoria/Heaven, London 1986–1988

IT was at Delirium that brothers Noel

and Maurice Watson started playing house to a London crowd determined to dance to hip hop and rare groove. By 1988 they had kept the house faith and relocated to Thursdays at Heaven and brought over guest DJs like Frankie Knuckles. How good was it? Danny Rampling once sold his soul boy gold jewellery so he could afford to go. (FT)

Club anthem: Prince – “Sign Of The Times”

76. Dorian Grey

Frankfurt 1990–now

THE Dorian, a bunker beneath Frankfurt airport, was the birthplace of German trance and the testing ground for a thousand Eye Q and Harthouse classics. Home to some of the most excessive parties on the planet (with DJ Mark Spoon and Sven Vath on the decks, what else would you expect?), the club may not now be quite as mad as it was, but a happy early-Nineties vibe persists. (DF)

Club anthem: Age Of Love – “Stella”

77. The Roxy

New York, early 1980s

HIP hop might have started with Bronx block parties, but it blew overground with the Roxy. Afrika Bambaataa as resident, breakdance legends

the Rock Steady Crew holding sway on the floor. Jagger and Bowie might have been regulars, but the real stars were the ghetto kids who breakdanced, popped and locked their way into history. (FT)

Club anthem: Afrika Bambaataa & The Soulsonic Force – “Looking For The Perfect Beat”

78. The Pod

Dublin 1992–now

IRELAND'S equivalent to The Ministry Of Sound, The Pod is without doubt one of the most beautiful clubs in the world. The insane Irish crowd is ultimately what makes it so special, with the residents making no bones about providing the crowd with all the stilton they need. Upstairs in the Red Box features tours from every leading brand in dance music. (BT)

Club anthem: Inner City – “Your Love”

79. Fever

Aberdeen 1989–1991

IF one club could be said to have kicked off acid house in the north of Scotland, Fever was it. Like Shoom it was a catalyst in changing a whole region's attitudes to going out and having it. The club's full-on hedonism may have ended up getting them kicked out of town, but for three years Fever transformed the Granite City into the Gum-it City. (CB)

Club anthem: Joe Smooth – “Promised Land”

80. The Rex

Paris 1990–now

ANY club which gives the world's greatest living DJ Laurent Garnier the opportunity to play for ten hours every week is sure to get our vote. For those who haven't yet jumped on a Eurostar to check him out, don't bother – Garnier has just quit. (BT)

Club anthem: Davina – “Don't You Want It”

81. Queer Nation

London 1991–now

THE Nation has always served up exactly what it says on the tin, and Queen Maxine and Luke Howard served up a delicious diet of disco and gorgeous garage. The club, which once dominated Sundays at London's Gardening Club, now resides at Brixton fetish den Substation South. Never as hard as Trade, never as fluffy as GAY, it's the ultimate gay New York club in the heart of London. (DF)

Club anthem: Junior Vasquez – “Get Your Hands Off My Man”

82. House Of God

Birmingham 1992–now

THE House Of God is like Hell on Earth. The sort of damnation where a posse of shit-hot residents throw down a roof-raising mix of banging acid and twisted techno and the dancefloor burns like no other. Unparalleled in its intensity, if Old Nick himself was ever to visit, he'd be shitting his sulphurous pants. (KW)

Club anthem: Underground Resistance – “The Punisher”

83. Sex Love & Motion

London 1992–1996

SATURDAY night hard house and techno at its best, SLAM graced London's Soundshaft for four hot and hazy years. SLAM boasted perhaps the most musically knowledgeable and sweaty crowd in the capital. (DF)

Club anthem: Slam – “Positive Education”



Miss Moneypenny's. Girls cuddling

pic: JAMIE B

69. Heaven

London 1979–now

THE biggest gay club in the world and an underground village at London's Charing Cross. Heaven was home to a slew of groundbreaking nights, including drag-fest Fruit Machine, nu-NRG innovator Garage, and a more mainstream Saturday night for Kenny Everett types. (DF)

Club anthem: Jens – “Loops & Tings”

70. Return To The Source

London 1994–now

YOU needn't have been to Goa to appreciate RTTS's day-glo mix of UVs, banging psy-trance and tribal clubbing. One of the few London clubs to attract a genuinely international audience, RTTS regularly rolls back the centuries and connects the dots between 21st-century trance and ancient pagan ritual. It's all in the chakras, mate. (KW)

Club anthem: Doof – “Mars Needs Women”

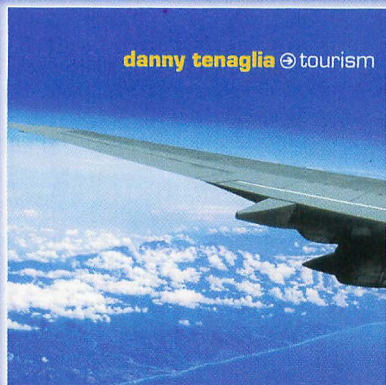
71. Gardening Club

London 1991–now

CLUB For Life, Betty Ford Clinic, Queer Nation, Feel Real, Yellow Book, Tongue Kung Fu, The Pinch. . .



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The 100 Best Clubs Of All Time

84. Troll

The Soundshaft, London 1988–1991

WHILE straight London was losing its bananas in Shoom, Spectrum, Trip and suchlike, gay London plugged into the same vibe with the magical Troll. Based at Soundshaft (the rear part to Heaven), DJs such as the brilliant, underrated Steve Bell and a young Daz Saund (he got his first break here) stamped their personality on the club while the pan-sexual mix of gay, straight and all points between lost their minds on a weekly basis. (BB)

Club anthem: True Faith – “Take Me Away”

85. Flesh

Manchester 1992–1994

WHEN Manchester promoter Paul Cons brought Trade-style homosexual excess to The Hacienda on a monthly basis, the legendary Flesh was born. Notable for muscle queens with not very much on, and a complete absence of Joe Bloggs. (DF)

Club anthem: Marmion – “Schonenberg”

86. Studio 54

New York 1977–1980

HELMED by the flamboyant Steve Rubell and Ian Schrager, Studio 54 was where the beautiful people congregated, usually in order to consume vast amounts of top quality narcotics. The irascible duo ended up in the penitentiary for tax dodging, but not before they had a lot of fun (and narcotics). (BB)

Club anthem: Gloria Gaynor – “I Will Survive”

87. Kelly's

Portrush 1993–now

NOBODY knows quite who Mr Kelly is, but he built this cavernous complex in Portrush, Northern Ireland, and each year it seems to get bigger. We are talking eight bars, a restaurant, seven or so dancefloors and a trailer park. Harmony is the legendary house and techno night: saucer-eyed clubbers swing from the rafters by nine and, due to Presbyterian licensing restrictions, are on their way home by one in the morning. (DF)

Club anthem: Lush – “Gold”

88. The Rumba Club

Dundee/Perth 1991–now

SIX years young and counting, Rumba is that rare institution – a club that's not only survived moving city several times, but one that's actually got better the older it is. (CB)

Club anthem: React To Rhythm – “Intoxication”

89. Club '69

Koh-i-Noor, Paisley 1993–now

PROBABLY the one current club that hardly anyone's managed to visit, but then that's the whole point. When Weatherall started bigging up this club, we just had to get on a plane and check it out. What did we find? A basement for 150 people underneath a curry house in Paisley, where even Mad Mike and Drexciya once came to hang out and play tunes. Mike was then spotted playing UR classics on piano in a bar the next night. (BT)

Club anthem: Infiniti – “Game One”

90. FUBAR

Velvet Underground, London, 1993–1995

THINK you've never been to FUBAR? Then think again. The idea of being Fucked Up Beyond All Recognition is something we can all relate to. This club attracted the fallout from Full Circle and pretty much every other sad casualty who didn't have a girl/boyfriend or indeed, any willpower at all, to get

back on it and listen to Lisa Loud and Brandon Block drop emotive E anthems at 6pm on a Sunday evening. Class. (BT)

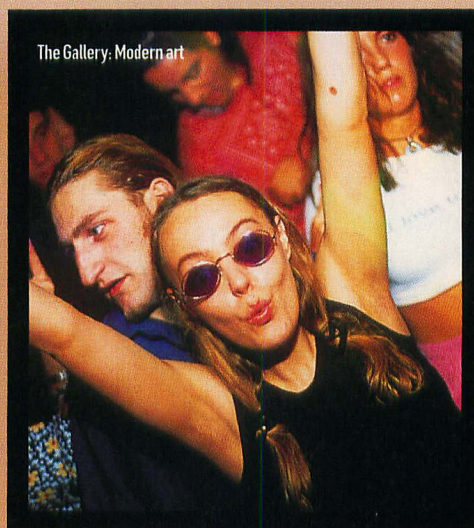
Club anthem: Loveland – “Let The Music Lift You Up”

91. B.C.M.

Majorca

IF you can't have a good time here then you may as well live in the Falklands. For 365 nights of the year, over 5,000 people dance in the biggest discotheque in Europe. It may be in Shagaluf, but when Emerson dropped “Born Slippy” by Underworld on the day it went Top Ten, let me tell you there hasn't been a crowd response like it since Oxford won the Milk Cup. Club motto: lager, lager, lager! (BT)

Club anthem: Underworld – “Born Slippy”



92. DTPM

Villa Stefano/The End 1992–now

DELIRIUM Tremens Post-Meridian, as its name suggests, was created as a Sunday afternoon knees-up for no-home Trade cases. For many, its heyday was at Holborn's sweaty Villa Stefano, where sandwiches and canapés were offered to strangely less-than-hungry revellers. The End is now its more salubrious home, where proceedings kick off in the early evening. (DF)

Club anthem: Quench – “Dreams”

93. Breathless

Birmingham, 1991–1992

AFTER their Cake warehouse bashes helped introduce acid house to Brum, the Different Drummer boys took things legal with Breathless. The legendary DJ Dick would drop bleepy house and rumbling dub to a wildstyle crowd, alongside pre-guest circuit turns from Darren Emerson, Fabio Parás and even Laurent Garnier (who back then refused to play anywhere else). Pure musical oxygen for the people. (KW)

Club anthem: Original Rockers – “Push Push”

94. Zap Club

Brighton, 1988–now

FAVOURITE Zap memories? The monthly Mondays in 1991 with Tonka... The Boys Own party in 1990... The New Year's Day party in 1992 with Tony Humphries playing “Sex Machine” and The Gibson

Brothers' “Cuba”... Staggering out at five in the morning to watch the sun rise over the English Channel... The never-ending search for the mythical after hours beach party... Oh, we do like to be beside the seaside. (FT)

Club anthem: Jocelyn Brown – “Somebody Else's Guy”

95. AWOL

The Paradise Club/Ministry Of Sound, London

LIGHTERS, rib-bending sub-bass and more rewinds than were strictly necessary. Gorgeous but terrifying girls in Versace and puffas. Sweaty cheesy quavers. Dead hard blokes. You can keep your trendy drum & bass, mate: this was proper jungle raving. (FT)

Club anthem: P-Funk – “P-Funk Era”

96. Special Branch

London 1985–1987

IS Nicky Holloway the only promoter to have three clubs in the Top 100? Before the Milk Bar, before Trip, there was Special Branch. Suburban soul boy heaven, where the likes of a young Fabio Parás would queue up to hear Gilles Peterson play jazz and Nicky play soul and hip hop.

Club anthem: Earl Grant – “House Of Bamboo”

97. The Gallery

Turnmills, London 1995–now

FAR removed from Tony Hart's boring plod around a wall of crap, The Gallery is actually one of the most atmospheric, sexy Friday nights out about. Yup, the DJs are the usual Tall Pauls, Judge Juleses and Danny Ramplings, but the atmosphere has been pure knicker-wetting screaming mayhem. (RDB)

Club anthem: Camisra – “Let Me Show You”

98. Respect

Queens, Paris 1995–now

RESPECT is indeed what it's all about for the Parisian house night par excellence. These boys were packing them in long before we all started crowing about how Daft Punk and Dimitri were the best thing since sliced baguette. Dark, sweaty, well hung and unlike every other club here, it's free. (RDB)

Club anthem: Daft Punk – “Burnin’”

99. Choice

Subterania, London 1990–1992

WESTWORLD promoter Graham Ball had a simple policy: let loads of girls in and keep the lads out. Kate Moss and Kylie were regulars, and the stage would be full of models dancing to Healy's party hip hop selection. Life, one was forced to conclude, as you steered your girlfriend round to ogle the stage as you danced, rarely gets any better than this. (FT)

Club anthem: LL Cool J – “Mama Said Knock You Out”

100. Blitz

London 1979–1980

BOY George worked in the cloakroom. David Bowie filmed the “Ashes To Ashes” video here. And the clientele wore so much make-up they made Barbara Cartland look human by comparison. More importantly, Strange was the first club promoter to hire out a venue on a quiet week night, give it its own name and get in his own crowd with his own music. Before the advent of the “one nighter”, clubs and venues were indistinguishable, after then the floodgates opened. (BB)

Club anthem: anything by David Bowie



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The Recession

words Ben Turner

Is this the end?

After 10 years of booming dance culture, clubland is now in recession. Clubs are closing and festivals cancelled. So what are we going to do about it?

TWO months ago a selection of UK club promoters met in Birmingham to try and explain why clubland is experiencing its biggest recession in years. Promoters and arch-rivals, including Simon Raine of Gatecrasher, former Cream boss Darren Hughes and Jon Hill from Golden, discussed several months of falling attendances. "We're fed up with being in an industry where nobody talks," explained Gatecrasher owner Simon Raine. "It was a social meeting. I won't comment on what was spoken about, but

needless to say we're all very concerned about the state of clubland."

Attendances at all major dance clubs in the UK are down in 1998 and some are saying this is the beginning of the end. When somebody as high-profile as Cream co-founder Darren Hughes decides to call it a day, you know the times are a-changing. When Si Long quits Wobble to open bars, you can see where the future lies. Slam has closed. So has Full Circle. Add to that list The Hacienda, Back To Basics, Up Yer Ronson, Vague and now Scaramanga. With legendary promoters like Dave Beer and Charlie Chester still not really settled anywhere, it's clearly harder to make an impression in 1998. And when Universe is cancelled due to poor ticket sales, it's obvious that something has changed for the worse.

There are other problems as well. DJ heavyweights such as Laurent Garnier, Daft Punk, Basement Jaxx and The Chemical Brothers have all recently eschewed regular DJing in favour of playing live and spending time in their studios. "We'd rather not spend time travelling just to play some records," says Daft Punk's Thomas Bangalter. The Chemical Brothers pulled out of a DJ slot at Cream last month because they didn't feel they had time to get a set together. This does present opportunities for younger bedroom DJs, but if even the biggest crowd-pullers find it hard to feel inspired, why shouldn't punters feel the same?

It's 10 years on from the acid house explosion, and we all know the cliché about youth culture moving in 10-year cycles. But the biggest concern of all is that very few can see where the next movement is coming from. With the upper echelons of club promoting and DJing dominated by thirtysomethings, the new

generation of clubbers seems very passive, lacking both a soundtrack and a social scene they can call their own. They listen to Radio 1, hear the records they like and buy the compilation rather than the artist's album. They want to hear Tony De Vit while they're off their nuts at Baker's in Birmingham, but they don't give a toss what he has to say or what he looks like. Why should they?

It's not too late. The recent Gatecrasher Meets Ministry Of Sound event in Leeds was packed. Creamfields was generally a success, inspiring a new type of festival-goer to the great outdoors, but only at the expense of rivals Universe. But unless people take risks and start putting their balls on the line again, things won't improve from here. Cream's decision to employ Oakenfold as a weekly resident in Liverpool was a brilliant move, inspiring a weekly pilgrimage of Oakey fans and turning the Courtyard into the most exciting room in the country. That was 19 months ago. What changes have been introduced since?

The big beat explosion hasn't really been embraced by any house clubs in the North. Sean McCluskey, ex-Love Ranch promoter and the man behind a new club in London's former Scala Cinema claims that, "All these people have completely missed the eclectic beats thing. It's been grossly ignored by all Northern promoters and that's why they're seriously struggling."

Limited spending power is another factor in the current recession. Ibiza has become the most marketable name in dance – ahead of any superclub, the word Ecstasy or the name Pete Tong. Clubbers would rather save every penny to have the best holiday of their lives than go out and cane it in clubs in the preceding months. With clubs like Es Paradis charging over £10 for a Red Bull and vodka, a week in Ibiza requires well over £300 just to survive. The main superclubs probably make more money on the island in three months than they do in the UK in one whole year, so consequently door prices are up to £20 a night.

Jane Snell is a regular at Miss Money Penny's in Birmingham. She phoned Muzik to complain after reading our Ibiza guide. "Your guide shows how much is going on this year, which means people are gonna have to stay in for five nights a week just to be able to afford Manumission," she laments. "We used to go out every night in Ibiza, but the door and drink prices make it impossible. People going there for the first time are gonna get the shock of their lives."

People are feeling the pinch, so it's hardly surprising that northern clubs are finding it harder than ever. Muzik hears weekly tales of empty clubs and reports

Recession

that DJs are disgruntled at promoters not paying them the agreed amount due to a shortage at the door. As for the clubbers, why should they be happy dancing in a vibe-free environment?

In this climate, it's quite amazing to hear of plans in the capital for at least five new nightclubs which together could hold over 8,000 people. Ron McCulloch (owner/designer of Dublin's Pod and Glasgow's Tunnel, as well as the new Renaissance venture in Nottingham) is set to open a huge new space in Leicester Square. Cream still plan to open a London club. The people behind London's The Cross have announced plans for a new 4,000-capacity venue in Clerkenwell, while Lawrence Malice of Trade is planning a new complex called The Egg in King's Cross. And McCluskey is renovating The Scala Theatre. Are these people mad? Or will London always attract clubbers, thanks to tourism and the ever-increasing amount of money spent in the capital?

Club bars continue to crop up everywhere, attracting leading DJs who can't be

bothered with a UK circuit which, for many, means a demoralising two hours playing to crowds who only want to hear The Tamperer. People want to sit down and talk as well as gurn the night away.

One area of clubland is stronger than ever – those clubs which have survived for years without advertising in magazines or hounding the media for coverage. Clubs such as London's Lost, Wiggle and The Penge Parties, Love Boutique in Glasgow and House Of God in Birmingham all thrive via their mailing lists of like-minded people. They will always survive. As will the likes of Hard Times, The End and The Orbit – clubs which don't simply adjust to the latest media trends, but maintain their belief in the music they stand for.

"This recession is a result of greed," claims Hard Times promoter Steve Raine. "Everybody is working on the principle that the more they do, the more they get. And that's not the case. A full field [at Creamfields] one week and an empty club for the next six isn't very clever, is it? Everything the pioneers of this scene tried to steer clubland away from has been handed back on a plate. Basically, the industry is now firmly back in the hands of the corporates."

And it's here the buck must stop. Masters At Work's Louie Vega turned down £20,000 to play at one superclub. It's DJs who won't get on the motorway for less than £2,000 who are killing clubland. Hotel expenses, business class flights and whatever other fetish a guest jock may have are forcing clubs into bankruptcy. But the clubs must stop offering DJs such insane fees just because they're paranoid that their rival down the road will book them instead.

You can see why your favourite nightclub may not be as busy as it used to be. Maybe after Ibiza things will improve. Or maybe your local club will have shut up shop for good by then. But when the music being created in this country is better than ever, there will still be places to hear it. You might have to go to a bar rather than a massive club. You might have to search for a secret warehouse party or travel for miles to hear your favourite DJ at his exclusive residency. It might be more hassle, but it's all about dedication. However much clubland changes, that dedication to music and good times is why clubbing itself will always survive.

Recession Or No Recession?

RICKY MacGOWAN (promoter of Colours): "No. We're very positive. We're still reaching capacity in Scotland and we have to pay bigger wages for DJs because of where we are – we have to fly DJs up here. Promoters in the South who are moaning should fucking come up here and try to survive. Obviously they're bad businessmen."

RICHARD WELCH (promoter of Scaramanga): "Yes. We're closing as a monthly club because the energy and excitement level isn't the same. It's also hard to make ends meet when bringing in big name DJs. As for the demise in the North, the people involved are only in it for financial reasons, resulting in a real lack of creativity and direction."

DANNY WOOD (promoter of NY Sushi): "Yes, we're feeling the pinch. There is a general lethargy out there and a feeling of 'been there, done that'. Even the alternative DJs we like to book are now pushing their prices up in line with house DJs. But what is working is the novelty side of things, with loads of people enjoying playing games and eating food. People want more entertainment."

Club Rage

words Rob Da Bank pics Jamie B

Dying of thirst? Just ruined your new shoes? Stuck in an endless queue? Ready to start on the bouncers? You've got a terrible case of **Club Rage!**

A GIRL kills her boyfriend in a lay-by and pretends it was an act of cold-blooded road rage carried out by another angry motorist. Grown men are beaten half to death with car jacks and fluffy dice for the sake of a parking space at Tesco. Laugh all you like and think it'll never happen to you, but beware. If you go clubbing regularly, the likelihood is that you'll get caught up soon enough. Ever been turned away by a snotty doorman because your hair isn't parted on the right side? Had your

drink knocked out of your hand and felt that sudden flash of anger? Ever seen red when someone steps in front of you in the cloakroom queue or soils your brand new Gucci loafers on a muddy club floor? Yes, YES, YES! You're not alone. What you're feeling is Club Rage, and it's sweeping the country. Someone's gonna get hurt soon if we don't stop this silliness now. Close all clubs, stay in your homes, there's an invisible threat outside and it can only get worse. . . It's Club Rage®, and it's coming to a nightclub near you soon.



Oh, that's mildly annoying



Hmm, I'm starting to get peeved



My teeth are so gritted with seething rage, they're falling out



Evening officer, I've just killed someone. Yes, I'm afraid it was Club Rage

1 Cigarettes on dancefloors

Can you smell something smouldering? That'll be someone burning a hole right through your Stone Island jacket, Ralph Lauren polo shirt and onto your nipple. Stub before you club and leave the cancer sticks in your handbag/ashtray/newsagent. Stone Island is for life, not just for Saturday night. . .



2 Club queues/Interminable wait to retrieve jacket from cloakroom

Taking your missus for a good night out always starts well when you have to stand in a queue to get in. An hour later you eventually get to the door and realise it's Brown Loafer Night and you're wearing the wrong colour. See ya! If you are one of the chancers lucky enough to get in, how about standing in another queue for the cloakroom. Typical scenario - Boy talking to Girl in queue for coats. Boy: "Hi, come here often?" Girl: "Yeah, at the end of every Saturday night." Time passes and the queue's moving as fast as a legless tortoise. The pretty minx Girl has become a haggard old dame and the chap has grown a forty foot grey beard. Yup, club queues are bastards alright.



You won't like me when I'm angry...



7 Paying £10/£12/£15 to get into a club and finding the DJ you wanted to see has cancelled

A blessing in disguise when said DJ is Jeremy Healy, but bouncer-tusslingly annoying when the postage stamp-sized announcement that Daft Punk aren't playing because they've had a much better offer in Singapore is concealed inside the DJ booth.

3 Disco dirt

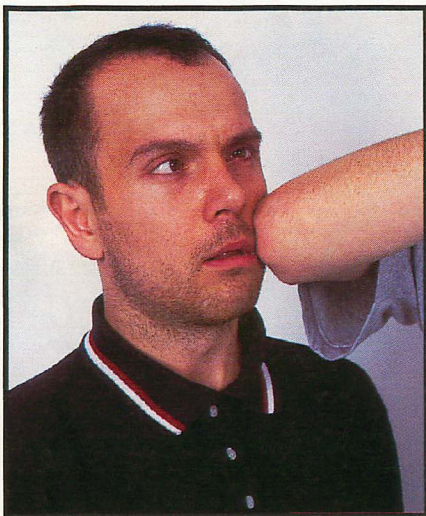
What is the brown muddy water that seems to appear through the floor of a club? Stomp around in it for long enough and your spanking albino shoes will look like you've been to Glastonbury every year since Bowie played to eight people. Top house and garage night with excellent DJs, 10k rig and... A floor dirtier than the mud slide at Woodstock. Club owners, clean up your act.

4 Warm beer after queuing for hours

Not only are the cold water taps hot, but five seconds after you've bought a can of beer/water/vodka the equatorial heat in the club has warmed it up so much there's steam coming out the top. The only answer is to down it in ten seconds and waltz around the dancefloor belching. Club owners love hot clubs. It makes people thirsty, everyone's sweaty whether they're dancing or not (so it looks good) and it gives girls "tropical nipple".

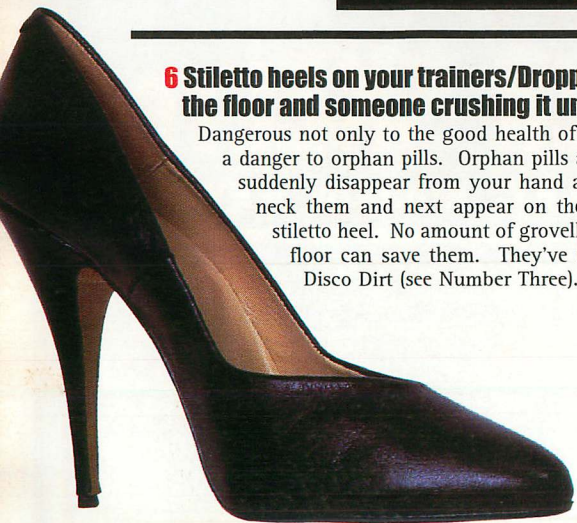
5 Elbows in face on dancefloor

And step one two, arms in the air, scream, one two, bring arms down and elbow neighbour in face. And step one, two, ad nauseum. Thwack.



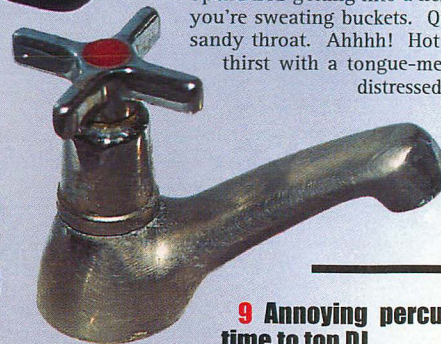
6 Stiletto heels on your trainers/Dropping your pill on the floor and someone crushing it underfoot

Dangerous not only to the good health of your feet but also a danger to orphan pills. Orphan pills are those pills that suddenly disappear from your hand as you're about to neck them and next appear on the ground under a stiletto heel. No amount of grovelling around on the floor can save them. They've forever joined the Disco Dirt (see Number Three).



8 Hot water taps only

Spend £12 getting into a hell-hole club, £3 for a poxy can of lager and you're sweating buckets. Quick! Dehydrating! Must get liquid down sandy throat. Ahhhh! Hot water only. Nothing like quenching your thirst with a tongue-melting jet of steam. Go to the bar, visibly distressed and close to losing consciousness, and ask for a tap water. There you are, son, a dwarf's cup of warm water for £1.50. Club owners - it's anti-social, dangerous and likely to lead to revolution. If we weren't all caked beyond belief, that is.



9 Annoying percussionist behind you playing out of time to top DJ

"And if I bash this one just after the beat it'll create an annoying echo that I can repeat throughout the entire night. Why is everyone staring at me? I'm just paid to create, like, a live feel and look really alternative, man. That's why I'm always Peruvian, wear strange beads around my neck and no top, but sweat a lot. Who did you say this DJ is? Karl Kochs? German, eh? Hold on, I'll give it some one-two goosestep on the old bongos." Fuck off you annoying wanker.

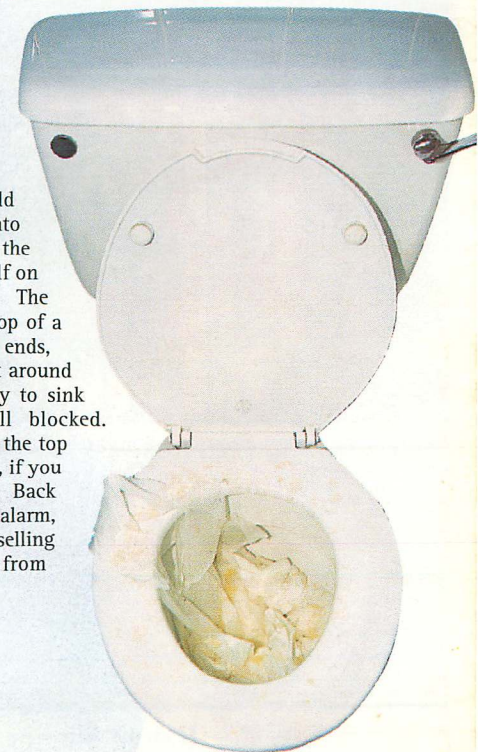
10 Sound system being so loud that you go home deaf

Ever left a club and gone home with ringing in your ears? Ever left a club and not had ringing in your ears? When you wake up in the middle of the night do you wonder why your neighbours are playing techno at four in the morning?

Right, that's it. You've had enough, you stomp downstairs, bash their door down and stand there red-faced as you realise the music's actually all in your head... For the rest of your life. Oh well, back to sleep, out again on Saturday night and wake up on Sunday still curled up in the speaker you fell asleep in. What was that you said, mate?

11 Blocked toilet

There's nothing that provokes the old Club Rage more than stumbling into the bogs half a gram of ketamine the worse for wear and finding yourself on the site of an exploding cesspit. The Disco Dirt is found floating on top of a few inches of brown water. Fag ends, tampons and empty wraps float around like miniature battleships ready to sink you and the toilets are all blocked. Excrement actually peeks over the top of the toilet. It's a real log jam, if you catch my drift (or lack of it). Back away slowly so as not to cause alarm, then run like fuck. Attend counselling for six months and retire from clubbing forever.



The Last City - Will be situated in the surroundings of the Sanctuary music arena. A vast warehouse structure once found, will hold inside the finest musical styles that the British Dance culture has to offer.

The Rollers Convention - A vast warehouse structure which will be dedicated to the highest standards of dance music excellence played by some of the most high profile D.J.s. Kitted out with pioneering effects & high tech sound & visual systems.

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BREAKING NEW TALENT AREA

As the Dance music scene progresses, Helter Skelter open the doors to new talent. These D.J.s could well become the top deck technicians of tomorrow. The music policy in this arena will be a cross selection of dance music, mixed up in unique & creative styles. All up and coming D.J.'s should send a Demo Tape along with their name, address, age and music style to: Up & Coming D.J.'s, Energy '98.

Helter Skelter, Fairacre, South Newington Road, Bloxham, Banbury OX15 4JB. All tapes will be listened to & 14 lucky winners will be contacted & asked to play at the event.

MC'S & LYRICAL PERFORMERS - MAGIKA, STIXMAN, FREESTYLE, STORM, MC G-Q, MAN PARRIS, CHARLIE T, JUICEMAN, PAZZ, STEVE HYPER D, LIVE LEE, MC MC, DEL, SQUIDGY B, RIBBZ & SHARKEY

THE DANCE SENSATION... THAT ROCKS THE NATION SATURDAY 8th AUGUST 1998

ENERGY 98



HELTER SKELTER

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Helter Skelter info lines for tickets, coaches & flyers 01295 721640. 24 hour national credit card hotlines 0115 9129123

CHARTS

the MUZIK sweep

the 20 biggest tunes on Britain's dancefloors this month

1 I CAN'T HELP MYSELF

At last! Epic houser with huge breakdown and Judge Jules remix finally sees the light of day

Lucid (Delirious) ☎ code-4001

2 1998 (PAUL VAN DYK REMIX)

Already an anthem on every level, the chart beckons for Van Dyk's massive remix

Binary Finery (Positiva) ☎ code-4002

3 EL NIÑO

Gale force trance stormer with remixes to come

Agnelli & Nelson (Ktravaganza) ☎ code-4003

4 MAS QUE NADA

Full Intention pump up the Nike advert – may never be released

Ronaldo's Revenge (white label) ☎ code-4004

5 NEEDING YOU

Morales' biggest tune for years continues to explode. Now licensed to Manifesto

David Morales Presents The Face (Azuli) ☎ code-4005

6 WIDE OPEN SPACE (OAKENFOLD REMIX)

Cream anthem as Oakenfold turns the indie kids into Grace-alike dream housers

Mansun (Parlophone) ☎ code-4006

7 TRESS CUN DEO LA

Breezy, Latin-tinged house from the "Sun Sun" album with King Britt remix

Ski Ski (Columbia) ☎ code-4007

8 BURNIN'

The Trammps' "Disco Inferno" updated and enlarged, with Brandon Block remix

Baby Bumps (Delirious) ☎ code-4008

9 PHARAOH

Innovative blend of dub-house and furious jazz licks

Dan Jones (Bush) ☎ code-4009

10 NORTHERN LIGHTS

Missing techno track from 1992, now updated to acid anthem by POB

Conscious (Platipus) ☎ code-4010

11 MAS QUE NADA

The original sound of the Nike advert

Tamba Trio (Talkin' Loud) ☎ code-4011

12 JAYOU

Debut British single from the West Coast hip hop pioneers

Jurassic 5 (Pan) ☎ code-4012

13 GET UP AND DANCE

Familiar chant remade with the hip hop godfather whipping it up

Carpe Diem Versus Afrika Bambaataa (white label) ☎ code-4013

14 DELICIOUS

Quirky breakbeat pop from the Philippines

Kulay (INCredible) ☎ code-4014

15 HIGHER STATEMENT

The next Josh Wink? Anonymous 303 breakbeat mayhem

Circle Sounds (white label) ☎ code-4015

16 MOVIN' ON

Joey Negro updates the old Paradise Garage fave, with Dem 2 and Revival 3000 remixes

Prospect Park Featuring Carolyn Harding (AM:PM) ☎ code-4016

17 JAZZ CLUB

Mystery cut-up of jazz bloke from "The Fast Show" over surprisingly funky big beats

Jazzupstarts (white label) ☎ code-4017

18 WHO DO YOU LOVE (CHICANE REMIX)

Seductive progressive house remix of the Ibiza legend

José Padilla (Manifesto) ☎ code-4018

19 NOTHING TO OFFER

Another demented New York house twister from the on-form label

Robbie Rivera (Subliminal, USA) ☎ code-4019

20 SUCK IT AND SEE

Porn-related sampler from forthcoming album

Various Artists (Pussyfoot) ☎ code-4020



Jazzupstarts



Jurassic 5



Bambaataa



Mansun



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The Muzik Sweep

This chart was compiled from a selection of DJ returns including the following: Stu Allan, Alan (Loy), Angel, Mark Archer, Phil Asher, Black Market Records, Pete Bone, Scott Bradford, James Broily, Pete Bromley, Spencer Broughton, Alvin C, Derrick Carter, Sarah Chapman, Chocis Chwens, Andy Cleton, Norman Cook, Daniela Davelli, DJ Disciple, Deep Dish, De Niro, Djimin, Eamon Day, Michael Day, Elliot Eastwick, The Egg, Paul Farris, Simon Fathead, Greg Fenton, Keith Fielder, Rob Fletcher, John "U" Fleming, Andy Freaknik, Dr S Gachet, Gusto, Kenny Hawkes, The Lovely Helen, Clive Henry, Neil Hinde, Tony Humphries, Chris James, Nick James, Princess Julia, KCC, Ray Keith, Kent FM (Birmingham), Loco Records, Ray Lock, LeRoy (Flying), Robert Luis, Andy Mac, Kevin Mackay, Colin McBean, Woody McBride, CJ Mackintosh, Maggie McKeown, Chris Madden, Main Source Promotions, Vivien Markey, Massimo, Massive Records, Jim Masters, Angela Matheson, Orde Maikle, Phil Mison, Mighty Atom Records, Dave Morales, Russ Morgan & Carl Thomas (W Klass), Simm Ku, Kris Nields, Luke Neville, Grant Nelson, Paul Oakenfold, DJ Oberon, Offsurface Sound System, Guy Oldhams, Graeme Park, Mark Picchiotti, Pierre, Pressure Drop, Pure Groove Records, Danny Rampling, Rad Rice, Evil Eddie Richards, Matthew Roberts, Pete Robinson, Dave Rafe, Mr Scruff, Dean Thatcher, Paul Thomas, Tony Walker, Andy Ward (Up Yer Ronson), Warlock, Nick Warren, Auster Whitehead, LA Williams.



GLOBAL CHARTS

radio chart

DJ PATTY, PIRATE RADIO PAISLEY

- 1 PERFECT MOTION (SUNDAY CLUB REMIX) Sunscream (DMC)
- 2 PRESSURE Propulsion (Limbo)
- 3 PRESSURE (PAUL VAN DYK MIX) Binary Finery (ARD)
- 4 BOILER (HUMATE MIX) POB (Platipus)
- 5 GREECE 2000 Three Drives (Hooj Choons)
- 6 ROLLERCOASTER Amoeba Assassin (Perfecto)
- 7 ARRAKIS Medusa (Fluid Recordings)
- 8 PHONEY PHILOSOPHY Innerself (Stress)
- 9 INDICA Pink Bomb (Quad)
- 10 RAY OF LIGHT (SASHA MIX) Madonna (Maverick)

Broadcast every night on 105.4 FM

reader's chart

SLIM JIM (Essex, UK)

- 1 PRIX CHOC (ORIGINAL MIX) Etienne De Crecy (Super Discount)
- 2 COSMIC WAVE (DUB MIX) Julius Papp (Yellow)
- 3 MAKE UP YOUR MIND DJ Sneak (Plumb)
- 4 NEW YORK CITY VIBES Shazz (Yellow)
- 5 FEEL GROOVE DJ Sneak (Plumb)
- 6 WE ARE COMING New Phunk Theory (Paper)
- 7 SPACEPHY Aqua Bassino (F Comm)
- 8 BLACK MAHOGANY Moodymann (KDJ)
- 9 GOING ROUND Herbert & Dani Siciliano (Phonography)
- 10 DON VILLAGE HEIGHTS The Village Blunt (Nitedance)

home listening chart

OUTSIDE (London, UK)

- 1 VULNERABLE (LIVE) Marvin Gaye (Motown)
- 2 STILL LIFE TALKING Pat Metheny (ECM)
- 3 CLUB CLASSICS VOLUME ONE Soul II Soul (Virgin)
- 4 ONCE UPON A TIME IN AMERICA Ennio Morricone (Virgin)
- 5 A JA Steely Dan (ABC)
- 6 HEART OF THE CONGOS The Congos (Blood & Fire)
- 7 KILLING ME SOFTLY Roberta Flack (Atlantic)
- 8 FACE TO FACE WITH THE TRUTH The Undisputed Truth (Motown)
- 9 BEST OF STUDIO ONE Various Artists (Heartbeat)
- 10 JURASSIC 5 Jurassic 5 (Pan)

Outside's 'Suspicious' album is out now on Dorado

MIKE PARADINAS (London, UK)

- 1 BIG BOO YA (REMIX) Aphrodite (Aphrodite)
- 2 SPECTRUM Jega (Planet μ)
- 3 POWER OF LOVE EP Wagon Christ (Virgin)
- 4 HELLO NASTY Beastie Boys (Grand Royal)
- 5 BASTARDS Shut Up & Dance (SUAD)
- 6 SEXY COFFEE POT Tony Avalon & The Belairs (Soul Syndicate)
- 7 AUTO-MOTIF EP Le Car (Monoplaza 4)
- 8 JOGA (STRINGS & VOX MIX) Björk (One Little Indian)
- 9 DIDOT Lithops (Eat Raw)
- 10 THE MAN FROM PACK I-F (Interdimensional Transmissions)



IAN O'BRIEN (Basildon, UK)

- 1 INSKRIPSHUN Malfunkshun Claude Young (Djax)
- 2 TWO PAGES 4 Hero (Talkin' Loud)
- 3 MANUFACTURED MEMORIES Innerzone Orchestra (promo)
- 4 WAITING FOR RUSSELL Anthony Shafir (Frictional)
- 5 VICTORIOUS EP Claude Young (Elite)
- 6 LATINATA Cherry Bomb (Music Man)
- 7 SOULSPECTIVE Various Artists (Offshoot)
- 8 CARAVELLE Jazzanova (Compost)
- 9 ROOTS 95 North (i)
- 10 ROCK SHOCK Roy Davis Jr (Roulé)

JAMES RUSKIN (Bournemouth, UK)

- 1 DELIVERED INTO THE HANDS OF DIFFERENCE Regis (Downwards)
- 2 EPISODE EP Richard Polson (Surface)
- 3 BALANCE Surgeon (Tresor)
- 4 METAPHOR Oliver Ho (Meta)
- 5 ANTE Marco Carola (Zenith)
- 6 FURTHER DESIGN James Ruskin (Blueprint)



- 7 VICTORIOUS EP Claude Young (Elite)
- 8 BLUEPRINT MIX Tony Dax (Theory)
- 9 WAITING FOR RUSSEL Shake (Frictional)
- 10 1964 EP Jay Denham (Cosmic)

ALANTHOMPSON (London, UK)

- 1 FOREVER TOGETHER (MALCOLM DUFFY MIX) Raven Maize (Heat)
- 2 THE FREAKS COME OUT (SHARP MIXES) Cevin Fisher (Subversive)
- 3 DON'TCHOO WANNA T-Total (99 Degrees)
- 4 TESTIFY Byron Stingily (Nervous)
- 5 TOURISM Danny Tenaglia (Twisted)
- 6 NOTHING TO OFFER Robbie Rivera (Subliminal)
- 7 NOBODY ELSE (STEVE "SILK" HURLEY MIX) Ce Ce Peniston (Silk)
- 8 BUFFALO CLUB The Buffalo Bunch (Scratch)
- 9 DEEP MENACE (JOEY NEGRO & BURGER QUEEN MIXES) DNMenace (Inferno)
- 10 YMC EP YMC (Yoshitoshi)

ANNE SAVAGE (Dewsbury, UK)

- 1 KICKIN' ASS Dirty White Boy (Twisted)
- 2 PURE ENERGY Nu Agenda (Groovilicious)
- 3 DEEP MENACE DNMenace (Inferno)
- 4 I'LL HOUSE YOU Jungle Brothers (ffrr)
- 5 WHO DO YOU LOVE José Padilla (Manifesto)
- 6 COMING BACK Crystal Method (Twisted)
- 7 DON'TCHOO WANNA T-Total (99 Degrees)
- 8 HARD BREAK TURNS Beat Generation (Caged)
- 9 ALL I NEED Mario & Presents (Nukleuz)
- 10 STORM Storm (Positiva)



SHYFX (London, UK)

- 1 LIMELIGHT Shy FX (Ebony)
- 2 TRIBUTE Peshay (Mo' Wax)
- 3 SILK CUT Cheyenne (Ebony)
- 4 BAMBAATAA (REMIXES) Mr R & Mr Ram

(Ebony)

- 5 RETRO Peshay (Mo' Wax)
- 6 FUNKSTA (REMIXES) Funksta (Ebony)
- 7 THE REAL Chris MC (Ebony)
- 8 UNTITLED Cheyenne (white label)
- 9 PANDORA (REMIXES) Peshay (Ebony)
- 10 SOUL Cheyenne (Ebony)

NORMAN COOK (Brighton, UK)

- 1 VERSION Kenickie Versus Mint Gun Club (Parlophone)
- 2 INTERGALACTIC (PRISONERS OF TECHNOLOGY MIX) Beastie Boys (acetate)
- 3 HIGHER STATEMENT Circle Sounds (JBO)
- 4 DISCO DISNEY Dr Bone (Skint)
- 5 CONSKANK Hardwire (Kingsize)
- 6 BUSIEST RHYMES Porn Kings (All Around The World)
- 7 SUPERFUNK Krafty Kuts (acetate)
- 8 THEME FROM JANE Mr Dan (Dust II Dust)
- 9 WHO'S GONNA GET ON DOWN PsychedeliSmith (Athletico)
- 10 LONG BOARD BLUES Snorkie (D-Fusion)

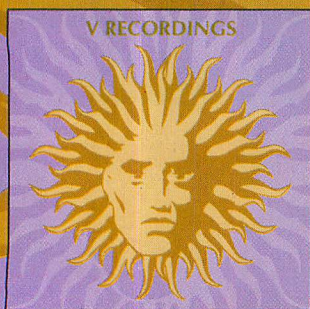


DJ EZ (London, UK)

- 1 ISAAH EP Todd Edwards (i)
- 2 FUNKY LOVE The Mernzee (Metrix)
- 3 LOST IN SPACE (TUFF JAM MIXES) Lighthouse Family (Polydor)
- 4 EVERLASTING LOVE Todd Edwards (white label)
- 5 YOU'RE NO GOOD Underground Solution Featuring Corrina Joseph (SOUL)
- 6 CAN'T LET HER GO (TUFF JAM MIX) Boyz II Men (Motown)
- 7 JUST REMEMBER Chris Mack (First Class)
- 8 FROM DUSK TILL DAWN TJ Cases Featuring Richie 'Cut 'n' Play)
- 9 KEEP THE FAITH Sahara (Centre Station)

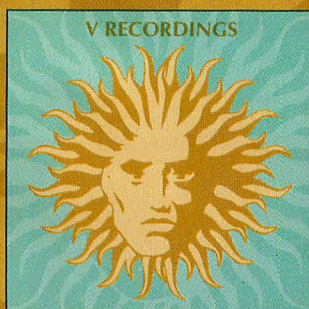


Out **NOW** on V Recordings Coming **SOON**



Ray Keith

A: DO IT
AA: THE RECKONING *Remix*



DJ Suv

A: BRAGGA FUNK
B: WOO TOWN
C: INVADERS
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pics JAMIE B & RAISE-A-HEAD

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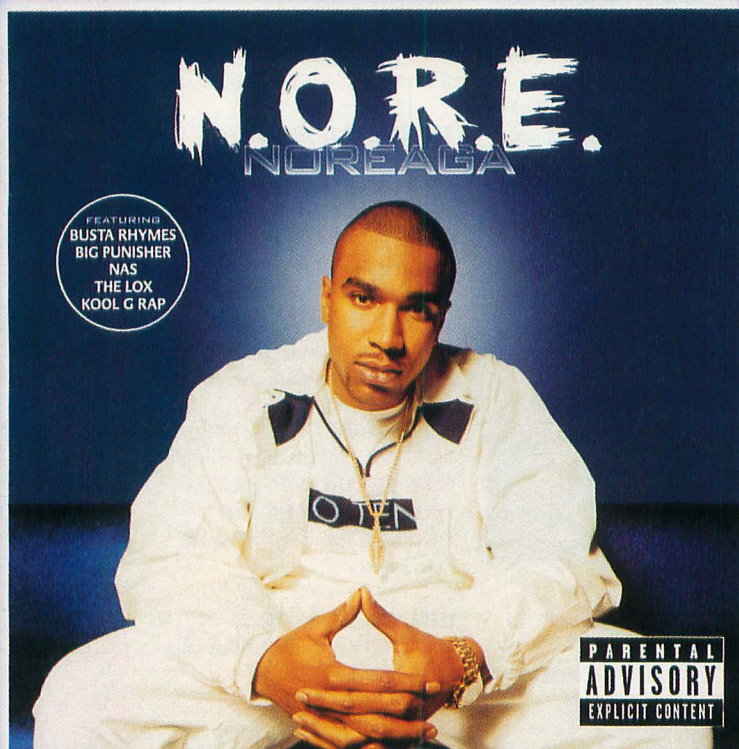
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R REVIEWS

The Definitive Shopper's Guide

* Album of the Month



Danny Tenaglia

Tourism
Twisted

New York producer with an album to restore your faith in house music

CLUBBING may be experiencing its biggest recession in ten years, but there can be no doubt that the music being made is better than ever. Danny Tenaglia's second album does at times sound as old school as "Grange Hill", but that's its charm: Mr T has created one of the best house albums of recent years.

Tenaglia's production style is as hard and soulful as ever, as proved by the recent "Elements" single, and the remaining eight tracks all offer different takes on the world house sound. Drafting in vocalists such as Teena Marie, Celeda, Liz Torres and Jo-Jo America, Tenaglia has probably taken a year too long to get this product complete. But it's well worth the wait.

The breathtaking "Music Is The Answer" is one of the sexiest house singles from the past ten years. Just assess the

arrangement as the sirens send you spinning into cyberspace. Opener "Baby, Do You Feel Me" is classic Tenaglia, as metallic techno riffs do to house what Dave Clarke used to do to techno. Most amusing of all is his cheeky take on New Beat experimentalists Front 242 with the cover of "Headhunter".

Aside from "Music Is The Answer", one other track makes this album worth the asking price alone. It's "The Better Days" featuring Cevin Fisher, the new-found don of fucked-up industrial house. "It just don't feel the same." Cevin's words touch a nerve and the melancholic, doleful tune brings you close to tears. Ironically enough, the one record which reflects the depressing mood of clubland today has given me reason to firmly believe in the next ten years. Thank you Danny.

★★★★★
Ben Turner



Facts Me!

Five things you should know about Danny Tenaglia

- Rumoured to be leaving New York's Tunnel club to be resident at The Limelight
- Currently goes out in UK clubs for at least £1,500 for a two-hour set
- Played on Muzik's pioneering summer clubbing holiday in Lisbon three years ago
- As NYDC, he makes records with Washington's Deep Dish
- He still hates Junior Vasquez

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Know The Score

Muzik's new scoring system explained in full

★★★★★

Thoroughly splendid and downright essential. Your collection demands this album, whatever kind of music you listen to.

★★★★★

Close to greatness. Extreme excellence in its own style or just a top album all round. Make sure you check.

★★★★

Good at what it does. Doesn't push any boundaries, but certainly won't disappoint either.

★★★

Not very good at what it does. Other people are doing this stuff much better with more originality and style.

★

Irredeemable rubbish. Don't waste your money.



It's the Bea! Stie! Boys!

Beastie Boys

Hello Nasty
Grand Royal/Capitol

Hip hop's punk Grandads' long-awaited new album

LET'S face facts. It doesn't matter what this album sounds like. The Beastie Boys long since stopped being interesting solely for the music they make. In fact, whether they're being Bud-soaked brats on stage or championing the Free Tibet campaign, their music has never been the most fascinating aspect of their career. And as one of the few groups in the world with a genuine cult following, you'll probably buy this album anyway.

Of course, once you've snapped it off the shelves, whether you actually like it or just display it as a hipness totem depends on which Beasties incarnation you favour. "Check Your Head"'s Sonic Youth meets Kool & The Gang jam session? The pothead pop sensibility of "Ill Communication"? Thankfully "Hello Nasty" gives the ever-disappointing Seventies funk and Ramones pastiches a rest, replacing them with the kind of off-kilter hip hop lyrics and dusty beats they do so well. And while there are no "Sabotage"-size hits lurking here, the whole album hangs together better than anything they've done since "Paul's Boutique".

There are still some surprises to be sprung: Mike D delivers the gentle acoustic ballad "I Don't Know" like an angelic pre-crack Evan Dando, while Lee Perry mumbles his way through the whacked-out tribute "Dr Lee PhD". A band only too aware that whatever they do doesn't really matter, so they just go ahead and do it anyway, the Beasties are reaching new heights of daring and pulling it off. So it might not matter what they sound like, but that could be their biggest and best trick of all.

★★★★
Frank Tape

The Egg

Travelator
Indochina

Oxford beat boys losing it in leftfield funk

THERE'S a moment on "Getting Away With It", four tracks into "Travelator", just when the vocodered chorus kicks ass with the song's warm jazzy noodles, when The Egg sound beefy, and wickedly good. But the rest is just too smooth and too subtle. True, tunes like "Hey Billy", a soft acid jazzathon full of Rhodes tinkles and flanged guitars, are pleasant. And on cuts like "Port Meadow", producer Tim Holmes (now of Death In Vegas) politely drops some sub bass below the jazz-infused sound sculptures and organic breaks. But ultimately, "Travelator" is an album too nice for its own good.

★★★
Tobias Peggs

Panasonic

Endless
Blast First

Finnish noise geeks go punk

IT'S certainly not easy listening. Two Finns, determined to take experimental electronica to its most caustic extremes, collaborating with singer Alan Vega from smelly old New York electro-punks Suicide on a demanding full-length excursion to the nether regions of sound. Art or arse, then? One thing's for sure: none of it's as



impressive as Mark E Smith of The Fall snarling "I'm In Deep" on the first Coldcut album – back in the days when the likes of Lisa Stansfield lined up alongside the nutty Ninja cut 'n' pasters and changed the face of music. That was a decade ago. People, move on!

★★★
Tobias Peggs

Dogs Deluxe

Dogs Deluxe
Second Skin

Multi-styled jungle from ex-Indie and techno man Rollo

HAVING once played support slots for arch miserabilists The Smiths as the main man in Eighties indie dance hopefuls The Woodentops, it's an obvious step for Rollo and engineer Rob Miller to be making jumpy, funky drum & bass, isn't it? Well, not really, but it doesn't matter a toss what they used to do when they've managed to produce a whole album that successfully negotiates the usually precarious route between hardstep and intelligent drum & bass. Dogs Deluxe can be deep bass Roni Size one minute ("Sex & Bass"), then jump-up Jumpin' Jack Frost ("Missing In Action") or mellow LTJ Bukem the next ("Dreamtime"). Not bad for a born again indie singer and an ex-Boy George engineer.

★★★★
Rob Da Bank



Outside

Suspicious
Dorado

Ceri Evans returns with more jazzy excursions into soul, hip hop and house

HMM... Suspicious. Outside display traces of hip hop, soul, jazz and what? Real musicians playing real musical instruments? Interesting... Or is it?

Well, yes it is actually, in an adult, sitting down fashion. That's not to say spritely young ravers won't enjoy its comedown aura, but a track like "The Black Man And The Jew", with its wah-wah guitar and Cleveland Watkiss soul reeks more of weed and incense than poppers and lager, as does the jazz-inflected "Transmigration" and poetic "Incident Itation". There's mellow drum & bass and hi-tech jazz too, making this an unashamedly musical experience.

★★★★
Rob da Bank



Meat Katie

Off The Bone
Kingsize

Ex-Ceasefire man Mark Pember continues to freak the beats

WASN'T it Confucious who once said "Speak softly, but carry a big beat"? Whoever the guru, Mark Pember has clearly paid attention. "Off The Bone" achieves that rare balance: crunching, no-messin' rumbustious beats and breaks, which are then tempered with everything from funky disco-house ("Meanwhile") to psychedelic Sixties organ wig-outs ("Sean Rang") and even dark, scything poetry ("Spin"). To top it all, "Black & Blue" is a pristine moment of elegiac breakbeat blues. At a time when it seems to be either frat-house anarchy or darkcore psychosis in the world of breaks, Pember has conjured up an album that's as hard-hitting as it is seductive. A rare treat.

★★★★
Calvin Bush



Bedlam Ago Go

Estate Style
Entertainment
Sony

Leeds agit-beat crew's debut

BEDLAM Ago Go tread a familiar rock/dance path, tighter and tougher than the Lo-Fi Allstars' baggy indie drawl, clever and infinitely more pleasurable than the Dust Junkys' high tensile braggadocio. Unfortunately, it's almost unrelentingly bleak and there's a limit to the amount of seething narratives about council estate goings-on (drugs, violence, insanity) that one person can take. Massive Attack-style somnolent raps temper the bombast of "Northern Lights" and "Paranoid", but this is ultimately too dark, aggressive and introspective to really freak out its audience. Which, presumably, is the point.

★★★★
Kevin Braddock

Dig This? Check These:

LO-FIDELITY ALLSTARS -

"How To Operate With A Blown Mind" (Skint)

GLAMOROUS HOOLIGAN -

"Stone Island Estate" (Coalition)

VARIOUS ARTISTS - "Big Beat

Elite" (Lacerba)

Grace Jones

Anthology
Island

Compilation from one of dance music's most "colourful" characters

SHE whacked Russell Harty on the schnozz, "starred" in the worst James Bond film, appeared on the cover of "Vogue" and churned out sweaty, angular disco in the company of Sly & Robbie and Trevor Horn. As contemporary disco floorfillers, they were unchallengeable and that's why switched-on DJs still drop Grace Jones tunes to this day. Head for lesser-known gems such as "Unlimited Capacity For Love" and on no account miss out on trusting disco monsters like "Slave To The Rhythm", "JA Guy" and "Night Clubbin'". Rare dub versions are included too, for the ultimate spotters' delight.

★★★★
Kevin Braddock

Lord Tariq & Peter Gunz

Make It Reign
Codeine/Columbia

Hip hop debut from Bronx-praising pair behind "Uptown Baby!" chant

LORD Tariq and Peter Gunz leapt to Stateside celebrity on the back of "Deja Vu", an ode to the Bronx with enough pop smarts to have folks shouting "Uptown Baby!" way beyond the Boogie Down (the Bronx - Ed). But catchphrases don't come easy, as becomes apparent on "Fiesta": "Fiesta forever, gettin' cheddar, whatever." This is an average rap album, too keen to cover every base, without the lyrical skill to raise itself. There's nothing terribly wrong with it, but you'll be thinking back to "Fiesta" - whatever.

★★★
Will Ashon

pic: JAMIE B



Jega

Spectrum
Planet μ

Twisted Northern electronica on Mike Paradinas' occasional label

DYLAN Nathan operates in his own wildly idiosyncratic sonic sphere. From the gothic hardcore of "Phalanx" to the Oriental space jazz of "Nia", and from the bad trip pitter patter of "German" to the deathly hoovercore of "Intronix", Jega twists basslines and melodies to fit his own warped vision.

Of course, he stops everything getting too "high concept" with daft track titles like "Brad's Garden Maintenance" and "Bikini Ski Boat", but otherwise this is a solid excursion into meltdown electronica.

★★★★
Kieran Wyatt

Dig This? Check These:

AUTECHRE -

"Chastice Slide" (Warp)

VARIOUS ARTISTS -

"Spunk Jazz" (III)

VARIOUS ARTISTS -

"Meal Time" (Hut/Planet μ)

Bullitnuts

A Different Ball Game
Pork

More downtempo funky struts from Hull's most prolific label

ANYONE for AOB? Adult Oriented Balearic. If the music coming from the Pork stables these days was any more mature, it would be wearing slippers and calling itself Grandad. Bullitnuts' latest falls into exactly the same trap. Tracks like "A Cheeky Quarter" and "Flurrying Dovecotes" shuffle funky breaks around gently lapping, skilfully crafted melodies, and the only hint of decorum being offended is in the title of "Scatmunching". While you won't regret buying "A Different Ball Game", you might forget it fairly sharpish too.

★★★★
Calvin Bush

Cam'Ron

Confessions Of Fire
Epic

Charli Baltimore

Ice
Epic

DMX

It's Dark And Hell Is Hot
Mercury

Three new rap artists from Puff Daddy's stable

All three of these albums are stuffed with crap samples and a vast, flatulent gulf where wit and originality should reside. They'll sell by the millions in the USA and more dirt will flutter down

onto hip hop's coffin. Cam'Ron is anonymous, vacuous and rather tawdry, but there's a certain zest to his shameless populism. DMX is racked by the snotty self-pity afflicting most of the Puffy clan. At least he can rhyme, a novelty in mainstream hip hop these days, and his album packs four or five killer tunes.

Sassy, seductive, brazen - Charli Baltimore is none of these, sounding like Foxy Brown on Mogadon discovering she just broke a fingernail. To paraphrase the man in the Kit-Kat advert, they can't rap, they can't play, but they look great - they'll go far.

★★★ (Cam'Ron)
★★★★ (DMX)
★ (Charli Baltimore)
Pete McPhail

Max Brennan

Alien To Whom?
Sublime

Ninth album in four years from the Isle Of Wight jazz-techster

FEW dance-related downers have matched the ridiculous surfeit of jazz-influenced releases lately. Not only are they laughably out of touch with what constitutes cool contemporary music, they've also concealed the tiny minority capable of wielding the rusty old genre in a dextrous fashion - Brennan being one of them. Here he mingles live instrumentation with streamlined techno in a manner which is neither cumbersome nor quaint. Things improve further when the jazz quotient decreases, on the dizzy title track and stylishly shuffling "Narita Express", for instance. Plentiful noodles, then, but some welcome attitude, too.

★★★★
Andy Crysell

Paul Mac

Old School Former Pupil
Fragmented

UK producer with innovative take on techno sound

PAUL Mac, the innovative British techno producer with more aliases than Howard Marks, has come up with an album that's both imaginative and wide-ranging in its desire to avoid clichés and conventions. From the ersatz funk of the "Samba", "Jazz" and "Dub" interludes to the dancefloor funk-bumpers "Mush" and "Mike's Super Funk",

Mac sources a variety of black dance music history to inject some soul into his machine music, and generally succeeds. The old school former pupil has graduated with flying colours.

★★★★
Cal Gibson

Idjut Boys

Noid Long Player
Noid

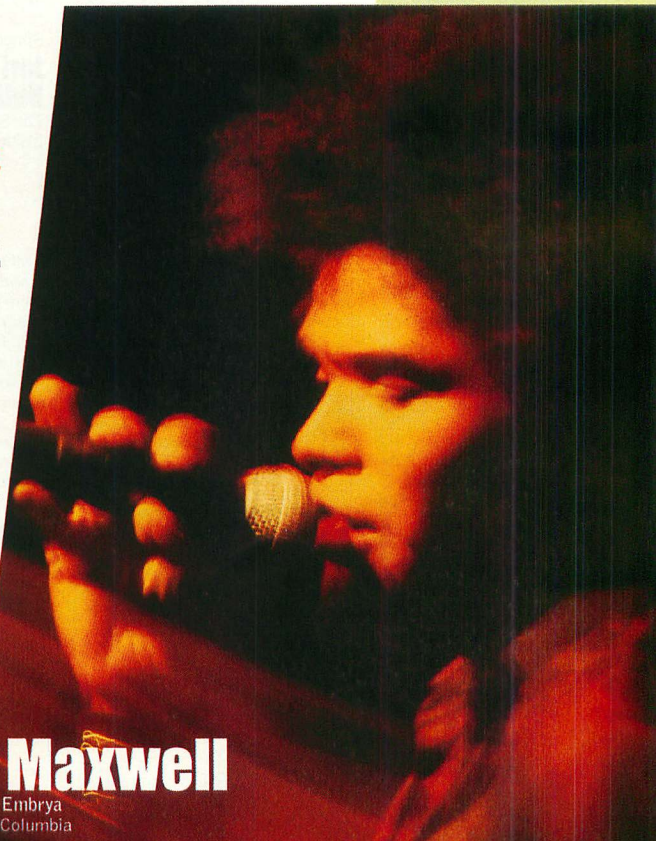
London house boys get stoopid-dumb with the new disco sound

WHEREIN Dan and Conrad Idjut say bugger convention, plunder an Oxfam bargain bin for source material and approach their samples with a catatonically stoned cross between gentle reverence and, er, being catatonically stoned. Hence, "Highway 167" features the most ludicrously hyperactive drum break ever. Honest.

"Steinworld" is the highlight, a lilting jazz-funk instrumental groove, but what you remember most is the utter sense of fun: the daft Marx Brothers samples, the ridiculous sound effects, the utterly gratuitous backwards drums... This is an album stuck together by two mad disco professors with a sense of humour dwarfed only by their record collections.

★★★★
Frank Töpe

ALBUMS



Maxwell

Embrya
Columbia

America's nu soul hero returns with another masterpiece

ONE of the fickle points of the music business is the fact that you get heaps of praise one minute and crucified the next. So produce a gem for your first album and it's odds-on the wolves will be baying at your door when it comes to the follow-up. Maxwell, more than most, has plenty to live up to. "Urban Hang Suite" was universally acclaimed as a modern soul masterpiece. Pleased to report, however, that "Embrya" is a more than masterly follow-up. The story of Nineties relationships, it takes his message on a natural progression. It's a stripped and haunting testament to modern soul, a guide to the future. In short, it's superbly cool and totally unmissable, whatever kind of music you're into.

★★★★★
Bob Jones



Alex Martin

Eventual Extremes
Pagoda

Spaniard with cool pedigree takes techno to pastures new and fresh

IF Martin's a new name, the fact that he has already recorded for F Communications and Playhouse should establish his pedigree. What's more, his debut album is one of breathtaking scope. The cinematic drum & bass of "The Whale" may instill fears of an hour of Omni Trio coffee table stains, but Martin's allegiance lies with the techno dancefloors of Detroit. Many tracks here could be new Pullen or Hood material, while "Last Term" comes on like intense Jeff Mills claustrophobia. Swooning from mellow experimental to lush electro soundscapes to heartbreaking house, you can forget all those "soundtracks to films not yet made" nonsense. This is the real script.

★★★★

Chris Todd

José Padilla

Souvenir
Manifesto

Ibiza's legendary chill-out DJ with his first solo album



BEACHES, sun, sea and inevitably sex. All us British yooof could possibly want from a holiday captured on one record. ... Along with blue sky pianos, rolling waves of bass and guitars at sunset, all courtesy of the official high priest of Ibiza's chill-out palace Café Del Mar. Two years in the making, Jose wanted to call this album "Don't Forget Your Camera", but "Souvenir" seems just as apt a name for a record that will remind you of a holiday you may not have even taken. From spine-tingling soul on "Who Do You Love?" through to a Spanish guitar version of The Carpenters' "Close To You", the only problem with this album is when it finishes you realise you're still back in grotty Blighty rather than some Mediterranean sand land.

The best holiday you can have this summer without leaving your living room.

★★★★

Rob Da Bank

Mixmaster Mike

Anti-Theft Device
Asphodel

Beastie Boys in-house DJ and scratch master cuts it up for debut album

THERE'S never been any question over the Invizibl Skratch Picklz' technical prowess with the turntable. The query

was over whether they could convert those skills into interesting, original studio music. Mixmaster Mike has laid that gripe to rest with one of the funkiest, silliest, nastiest pieces of hip hop-derived vinyl mania you're ever likely to come across. This 31-track album is a sonic sci-fi epic in which the Mixmaster himself takes the leading role - Buzz Lightyear meets Metal Mickey meets Davros. It's magnificent and just plain wrong. You'll love it.

★★★★

Will Ashon

A1 People

Fresh Juice
Hydrogen Dukebox

Nu-skool electro party anthems from UK b-boys



"DO it!" exhorts the robot voice on the Ferrari-funky "Drive It". And, in our best red leather jumpsuits and headbands, we do, remembering that 1982 was both the funkiest year ever and a fashion disaster zone. Electro days are here again, as the A1 boys throw down everything from primitive rapping on "Son Of A Gun", to vocoder wibblings on "A1 People" and high-explosive "Grosse Pointe Blank" samples on "Badass". Not to mention butt-lacerating scratching from DJ D-Zine and enough zaps, bleeps and burps to keep Pac Man occupied for weeks. Do the smurf!

★★★★

Simon Lewis

Jori Hultkonen

The Spirits
Inside Me
F Communications



Glistening techno and abstract electronica from Finland

SMOOTH as silk, refined as purest brandy, Finland's Jori Hultkonen is up there with the Wamdues of this world when it comes to deeply emotional tech-house. This compilation of his two latest EPs follows last year's "Selkassari Tracks" mini-album and ploughs a similar path. But who's complaining when that means some of the finest abstract electronica this side of Detroit? "You Don't Belong Here" and "6.12" both stand out, so deftly intricate you find your breath struggling to keep up. Not all dancefloor, and with a couple of excellent housier flourishes, this is the kind of album you won't realise how much you need until you've heard it.

★★★★

Calvin Bush

Naked Funk

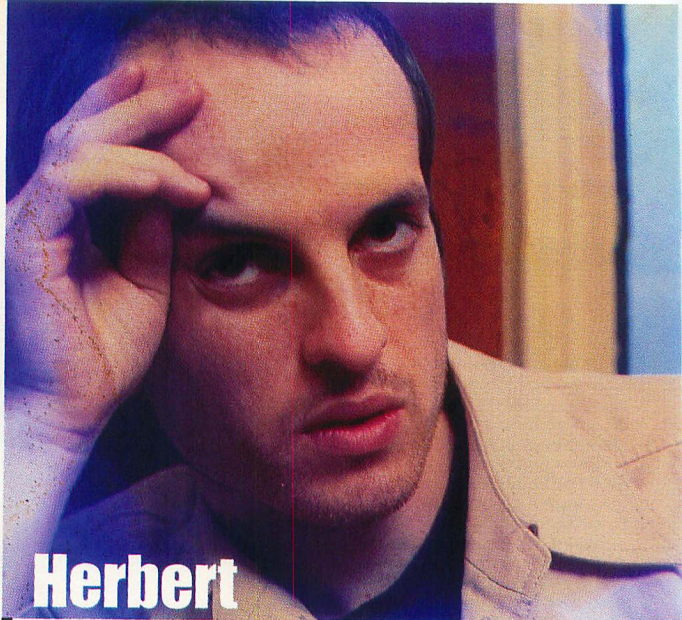
Evolution Ending
Pussyfoot

Electro porno muso duo cut philosophical second album

"Maybe we've reached the end of a loop", goes the title track, an eerily atmospheric mix of spoken words and lilting Celtic flutes. Listening to the rest of the album, it seems they might be right. While the industrial likes of "Gilly Priest" and "Trango" rock the factory floor, the crystalline "Sex Freaks 3" out-Plaids Plaid and ex-Galliano diva Valerie Etienne massages "The Fan" into a super-smooth lather, there's nothing here that really takes a giant leap into the unknown. A cheeky monkey, rather than a great ape.

★★★★

Simon Lewis



Herbert

Around The House
Phonography

House music's notorious eccentric goes vocal as well as deep

JEEPERS, what a time for house music. 16b, Deep Dish, Tenaglia's return to form and now this...

Of course, with Matthew Herbert, innovation has always been a standard, rather than an occasional added extra. The man flirts with sonic experimentation the way most of us wake up in the morning and go to work/back to sleep. But, crucially, he's never allowed the gimmickry to rule the music. He may have been building hi-hats and snares out of rusty garlic-crushers and exploding pressure-cookers, but he's always had a keen ear for soul-destroying rhythms and heart-melting, mind-warping house magic.

Glad to report, then, that little has changed. Except for the addition of vocalist Dani Siciliano. Which on this evidence, is somewhat akin to being given a bottle of Krug, with a dollop of Beluga caviar to go. Her singing on "Going Round" and "Close To Me" is spine-tingling, adding a degree of soul to Herbert's deep house sound that most producers would sell their entire Marvin Gaye collections for. If the swaying, hypno-warmth of 4am eternal on the dancefloor ever needs a new soundtrack, here's where to start.

★★★★

Calvin Bush

Dig This? Check These:

16B - "Sounds From Another Room" (Eye Q)
DEEP DISH - "Junk Science" (Deconstruction)
DANNY TENAGLIA - "Tourism" (Twisted)

Tatsuya Oe

Encounter With Captain Funk
Sublime

Tokyo techno/house producer with a day job in advertising

THE "Captain Funk" bit is the giveaway, because not for Oe the usual muso-cultural stereotype of Japanese techno as angular and undanceable (hello, Mr Ishii). Instead, on tracks like "Blame It On The Radio" and "Tokyo Struttin'", he revisits a youth apparently spent flirting in discos via twangy, wangy sounds akin to a camp Daft Punk. Sure, he slips up on a slab or two of cheese at times, but the best moments demonstrate an effortless knack for investing elation and charisma to the 4/4 blueprint. We'll be hearing more from this Cap'n.

★★★★

Andy Crysell

Muki

Cabin Fever
XL

New duo debut with warm experimental jazz explorations

"CABIN Fever" is so organic you can almost smell the sea breeze. Imagine Boards Of Canada lost at sea with only Fila Brazillia for company and you're close. "Spring" is warm and

atmospheric, "Jah Bar" has gentle percussion tapping on your window through summer rain and "Ki Juice" sees DJ Cam jamming with an excitable flautist somewhere in Arabia. Possibly. But then "Cabin Fever" starts to lose its focus. "Runner" is pure elevator music, while "Concorde" with its repetitive synth refrain, sounds like the inspiration's run dry. "Cabin Fever" - infectious, if not exactly killer.

★★★★

Ralph Moore

Onyx

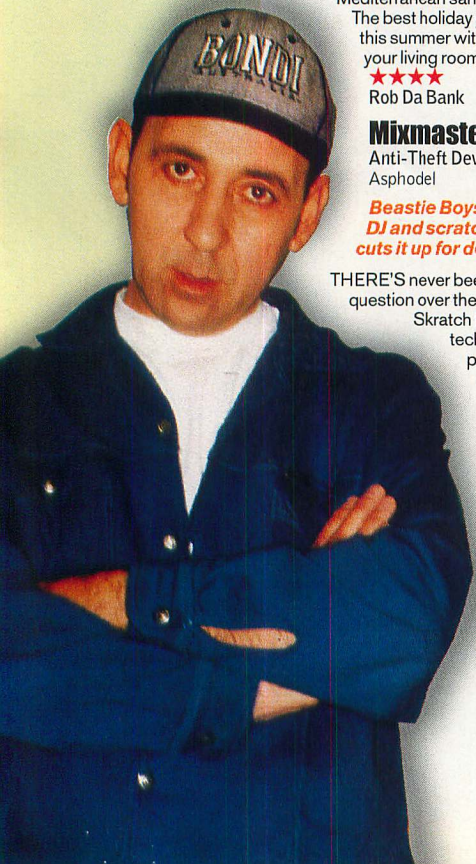
Shut 'Em Down
Def Jam

Third album from hip hop's angriest men, best known for mosh classic "Slam"

GRRRRR! Anger is an energy, somebody once said, in which case Onyx on a bad day could replace the National Grid. But real focus has developed underneath all their gurning and shouting. Maybe they're so angry because people don't credit them for it. The first five tracks on "Shut 'Em Down" dump on anything that Premier or the RZA have come up with of late, while the Wu-Onyx head-to-head that rounds it all off is well tasty, too. A fine album by an underrated crew.

★★★★

Pete McPhail



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A1

JURASSIC-5



JAYOU

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"The most joyful, kaleidoscopic, exuberant, barrier-trashing new art riot that nineties hip hop has yet produced" **Muzik, Album of the Month**

"This is as colourful and bright as *3 Feet High and Rising* and has the potential to go as far. 5/5." **Update, Album of the Week**

"The most colourful hip hop album for the last five years, and certainly about the most positive" **The Guardian**

"Nothing spoils this LA crew's hip hop blend of old skool skills and strictly '90s funk positivity." **Time Out**

"Hip hop is large once more and J5 are larger than the rest. Check." **Melody Maker**

"Old skool styles, new skool outlook, future stars. 5/5." **Mixmag**



A PAN PRODUCTION





LSG

ALBUMS

LSG

The Black Album
Superstition/
Hooj Choons

Oliver Lieb, Germany's trance-master, goes harder, darker, faster

THE luscious trance memories of Oliver Lieb's classic "Fragile" are long gone. With his third album, the German studio wiz has taken a trip to the dark side with moody, metallic, highly explosive techno. Even the Morley boys down at Orbit will struggle to handle the nosebleed ferocity of "Hellfire" or the icy intensity of "Freakz". If it's all a bit too much for the purists, the "Jaws"-like terror of "Going Fishing" will show how poor Hawtin really is at the minimal shit. We may not be amused, but we're certainly left transfixed.

★★★★

Chris Todd

James Ruskin

Further Design
Blue Print

British techno with strong hints of Detroit minimalism

IT'S strange that so many people compare James Ruskin to Jeff Mills. Though they share a similar ideology, their approaches are worlds apart. The most striking thing about "Further



Design" is its wonderful sense of subtlety. Ruskin's work has more in common with the groundbreaking Finnish label Sahko – eschewing conventional song structures to concentrate on a delicate, sometimes subliminal layering of sound, he challenges our perceptions in a way that's almost revolutionary.

★★★★

Dave Mothersole

Red Snapper

Making Bones
Warp

Richard Thair's future-jazzers make a most welcome return

ON paper, Red Snapper sound like jazz-wank hell – upright bass, horns, strings, guitars and drums. On record, though, they've repeatedly

stunned listeners with their raw and heady exercises in beat-driven funk. And they've extrapolated that taut and lean sound further on "Making Bones".

On "Crease", they filter "Star Trek" frequencies through a rumbling double bass riff, while the pure dub plate pressure of "Like A Moving Truck" is made even more impressive by the fact it's performed live. They've also roped in some extra muscle: Alison David's voice hangs ghost-like on "Image Of You", MC Det murmurs dark raps on "The Sleepless" and trumpeter Byron Wallen provides the odd toot on "Bogeyman".

Joyously unclassifiable since the day they first rode into town, Red Snapper sound like they'll be confusing headz for some time to come.

★★★★

Kieran Wyatt



Sharkey

Hardlife
React

Happy hardcore hero goes eclectic for debut solo album



FROM MC to DJ and now to production maestro, Sharkey's rise to happy hardcore fame has been nothing short of meteoric. It should come as little surprise then that he's the first artist in the genre to attempt a solo album.

It's when he departs from the four-beat blueprint that he really shines – check the angular boogie of "Funk D'Hardcore" and a lush trip hop mix of "Product Of Society" for confirmation. And when he returns to his familiar happy hunting ground, the rush of heady strings, pulsing basslines and ethereal vocals evoke a Paul Oakenfold set at plus 16, albeit with a darker and more twisted edge.

Quite where this album stands in the grand scheme of things is unclear. One suspects it'll be too avant-garde for the happycore massive, while the rest of us could find it a little too frenetic. Whatever, it's still a boldish statement from a man intent on dragging hardcore into the next century.

Sharkey, then. Bonkers? Not 'arf.

★★★★

Kieran Wyatt

"A Synapse Snapping Liquid Groove" - Melody Maker

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DJ Rap

Learning Curve
Higher Ground

**Drum & bass babe in surprise
breakbeat and Prodigy-rock debut**

DJ RAP turns heads. She's got the face and figure of a natural beauty, and she's a top-draw jungle DJ to boot. With this debut album, however, it's the music – and only the music – which counts. Unfortunately, the exposure does Rap no favours.

There are two styles: metallic two-step jungle vibes and heavily beated, gothic, song-based electronica. Of the two-step tracks, "Beats Like This" and "Hardcore" stand out, the former with a wicked one-two of sub bass body blows, the latter powered by scorching guitar feedback that The Jesus And Mary Chain would be proud of. But even these don't really cut the mustard – they simply act as respite from the dull, more songy tracks. The single "Bad Girl", with its clumsy sub-Prodigy beats and washy sub-Garbage vocals moulded into a sonic ensemble of no noticeable structure, is typical. And even as Rap's voice fluctuates between sort-of-Madonna (on the breakbeat-pop crossover "Changes") and sort-of-Kate Bush (on the emotionally quivering "Ordinary Day"), the beats stay static, the tracks are too abstract, and, frankly, the overall sound drags.

It's brave of DJ Rap to break out of the jock box, grab a microphone and attempt to deliver an ambitious album, rather than using her name to flow some compilation of no-brainer dancefloor choons. It's just a shame that the gamble doesn't pay off.

★★★

Tobias Peggs



Justice

Viewpoints
Recordings Of Substance

**Jungle hero and Blame
partner expands
the sound of
breakbeat culture**

WHEN Tony Justice went into a studio with Blame to cut some hip hop back in 1991, they emerged with one of the first jungle blueprints – "Death Row". Seven years on, as "Viewpoints" testifies, he's still experimenting. Pooling influences from jazz, hip hop and electro, this solo debut is an urban soundtrack so optimistic it will have flowers sprouting out of your pavement.

The man-machine hummings of Detroit techno on "Breaker Reprise" and "Westside Center" are felt as much as the aggro of British yooof culture on "Transit", while "Aquisse" is a beautiful cross-breed of techno and jungle.

The ambience and warm tones of "Viewpoints" are as foot-tapping as any jungle floor-wrecker. Justice isn't scared of flicking the Vs at his peers and offering up tantalising new slants on breakbeat culture.

★★★★

Rob Da Bank

Dig This? Check These:

ADAM FREELAND –

"Coastal Breaks 1" (React)

ICONS – "Emotions With Intellect" (Modern Urban Jazz)

VARIOUS ARTISTS –

"Partisan" (Partisan)

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* Compilation of the Month 1

Ways Of The Dragon

Dope Dragon

SO who the hell's behind Dope Dragon? And why the big secret? Apparently it's something to do with exclusive contracts, blah, blah, blah. But here's a few clues: Bristol. Mercury Award. Face of modern jungle. Ring any bells?

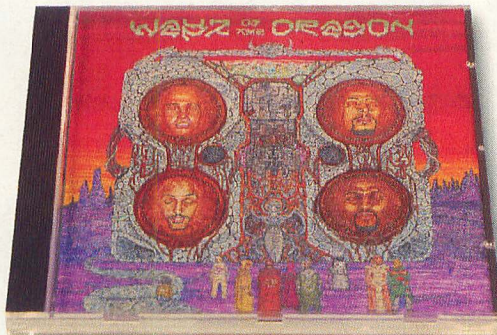
If that doesn't do it, the wreck-shit intensity and futuristic stylings of these 12 jump-up anthems ought to make it clear. Kicking off with Mask & Swabe's boisterous stop-start roller "Came And Conquered", we're soon plunged into the heaving, sweaty bowels of the dancefloor. That means turbo-bass onslaughts like 3 Way's gloriously moronic "Replay", liquid funk on Mask's "Splurt", hip-hoppin' bombs such as Gang Related's "In Da Jeeps" and, best of all, "Dictation", from Gang Related Featuring Mask & Swabe, nicking "Fanfare For The Common Man" from "2001: A Space Odyssey" to create. ... Epic jump-up!

Elsewhere, Bigga Star's "Information"

and Swabe's "Liquid Air" introduce an element of darkside eeriness, but generally it's bigger and funkier than a rhino in Adidas. Random sample: "The Surgeon General has determined that the sounds you are about to hear can be devastating." Says it all, really.

And if you still can't work out who's behind all this, read the cool little comic that comes with the album. Damn, those faces look familiar.

★★★★★
Simon Lewis



Chicago Reunion

Just Say

WHAT'S IT ALL ABOUT? A selection of original Chicago Traxmasters including Marshall Jefferson, Farley "Jackmaster" Funk, Screamin' Rachel, Jamie Principle, DJ Pierre, Tyree Cooper and Jesse Saunders aim to prove they can still cut it today.

WHAT'S ON IT? A frankly dire, pumped-up remix of "Baby Wants To Ride", an equally dodgy pastiche of Marshall Jefferson's finest moment called - wait for it - "Move Your Booty", a ropery Tyree rap on "One More Chance" and a chilled outing, "China Wind", from Ten City's Byron Burke. **ANY COP THEN?** Unfortunately not, on the whole. Although all the artists on the album were fleeced mercilessly back in the day, a bagful of tunes stuck in a timewarp are not going to redeem old injustices, no matter how much we all might wish otherwise.

★★★ (CG)

Kraftwerk @ Nu Skool Elektro 2

Millennium

WHAT'S IT ALL ABOUT? New-fangled new school electro and breakbeat gets an airing courtesy of some dyslexic entrepreneurs. **WHAT'S ON IT?** Discover the brooding electro highlights of A1 People's "Do It Again" and The Operator's jittery "Strobotron" racing up alongside compelling breakbeat techno from Luke Slater with "Are You There" and France's finest Scan X with "Xenomorph".

ANY COP THEN? You'll need to be bang into your new school to plough through all 23 tracks, but the buried treasures just about justify it.

★★★★ (RDB)

UK Garage Fever 3

Subversive

WHAT'S IT ALL ABOUT? For "lovers of real underground UK garage", another "finger on the pulse" selection

of the tunes clubbers across the capital are blowing' their horns to.

WHAT'S ON IT? Deep Freeze's Andy Lewis again picks 'n' mixes an energetic array of dub plates, white labels and future classics, checking the new breed with Ray Hurley's "Your Love", Chris Mack's spooky remix of Urban Hearts' "Free To Love" and TJ Case's deep two-stepper "Cheqdagroove". More brilliant gems come from the MJ Cole hothouse, with sunny grooves courtesy of Banana Republic and Underground Solution, plus The Jam Experience's floor fave, "Feel My Love".

ANY COP THEN? Cuts satisfyingly right through the crap of those 'orrible speed garage compilation cash-ins.

★★★★★ (PR)

Clubber's Guide To... Ibiza

Ministry Of Sound

WHAT'S IT ALL ABOUT?

Pete Tong and Judge Jules pick the tunes while the Ministry offers its own version of the "Rough Guide" series with an Ibiza mini-book.

WHAT'S ON IT? Big gun DJs mean big gunning toons: The Tamperer, CLS, State Of Mind, Sonique, Pianoheadz, Fatboy Slim, Mousse T, Tzant, Dave Morales, Ultra Naté, Freakpower... Need we go on? It's worth noting that Tong gets all the anthems, while Jules gets more underground than you might expect. **ANY COP THEN?** Sadly, we couldn't get either the mix tapes or the booklet in time, so all we can tell you is the tracklisting looks a safe bet.

★★★★★ (CB)

Trade: Summer Holiday

Jive

WHAT'S IT ALL ABOUT? Trade residents Alan Thompson and Steve Thomas mix US and UK garage and punishing hard house over two CDs

for early morning "dancing queens".

WHAT'S ON IT? Current dancefloor sizzlers by Cevin Fisher and Ultra Naté are the highlights of Thompson's set, while Thomas goes all out with crossover tracks like JDS' "London Town", his own "The Leader" and F1's latest, "Can't Stop, Won't Stop", nestling comfortably next to the minimal funk of lesser-known artists like Pete Daisy and Leeds crew Dynamite's rompathon "Turn It Up". **ANY COP THEN?** The cuts have rocked every house and garage club around, proving Trade continues to set the precedent for clubbing in the late Nineties. A good album, though not quite a great one.

★★★★ (CT)

Café Del Mar 5

Manifesto

WHAT'S IT ALL ABOUT? José Padilla's latest

compilation of beatific vibes. **WHAT'S ON IT?** Oh, the usual mix of ambient grooves, Flamenco guitar and the odd eclectic selection, like the Ballistic Brothers' "Uschi's Groove" and Lamb's "Transfatty Acid" up against the likes of Paco Fernandez' "Mani". Best of the lot has to be Dusty Springfield's incomparable take on Burt Bacharach's "The Look Of Love". **ANY COP THEN?** Hmm... Recent albums in this series have lacked real classic material and while this one's also nice, is that really good enough?

★★★★ (MB)

DJ Pogo Presents The Breaks

Harmless

WHAT'S IT ALL ABOUT? The reigning UK DMC mix champion unearths all the classic breaks in their original guises.

WHAT'S ON IT? Alongside all the top breaks such as James Brown's "Funky

Drummer", The Incredible Bongo Band's "Apache", and Herman Kelly's "Dance To The Drummer's Beat", there's also Rhythm Heritage's quintessential blaxploitation groove, "Theme From SWAT", the Headhunter's astral-spanking "God Made Me Funky", Esther Williams, Ramsay Lewis, and the Jimmy Castor Bunch's "It's Just Begun". A multitude of seminal treasures for any beat collector, in fact.

ANY COP THEN? If you haven't spent most of the last ten years tracking down the originals, pat yourself on the back for your far-sighted financial acuity and purchase the whole shebang in one fell swoop. Absolutely essential.

★★★★★ (CG)

Coffee Table Music

Cup Of Tea

WHAT'S IT ALL ABOUT? Long time Cup Of Tea hip hop dude Grantby, now Oasis' labelmate at Creation, compiles a selection of chilled-out tunes from 1992 to the present. Each track's constructed from downtempo beats, lush soundscapes and smoky jazz vibes.

WHAT'S ON IT? From the spy scene of proto-trip hoppers The Narcoleptics with "High Over Glenelg", to the chunkier beats of Grantby himself with 1995's "Timebooth" and the come-down, spaced-out blues of Kirk Lake's "Dementia Pugilistica". Very tasty.

ANY COP THEN? It's gorgeous, if not absolutely essential.

★★★★ (TP)

Freestyle Files 4

!K7

WHAT'S IT ALL ABOUT? Continuing their stellar work in uncovering gems from the leftfield, the Freestyle Files root out 19 downtempo diamonds. **WHAT'S ON IT?** All manner of delights, from Depth Charge's "Disco Airlines", Pole's dusty "Tanzen" and The Gentle People's loungecore "Groovin' With You" to beatier outings such as Max 404's "Remembering Dawn" and Terrence Parker's "Play-Ah Hate-Ah".

ANY COP THEN? Roll on number five. These compilations can't come fast enough for those into their lo-riding groovy beats.

★★★★★ (RDB)

Darque Fonque 2

Middle Earth
WHAT'S IT ALL ABOUT?

An investigation into the depths of dark and dangerous breakbeat, rounded up by DJ and "Beats By Dope Demand" compiler Slinky Merlinki.

WHAT'S ON IT? Much gloomy aggro-beat from Dub Pistols on "Bullets 'n' Beats", Q-Burn's Abstract Message with the housier "Enter Other", the scary "Scream From Jaws" by Deep Cops, plus five exclusives including the excellent title track from Futurecore. **ANY COP THEN?** Represents the harder edge of the year's breakbeat tunes so it's no easy ride, but if you like vodka snorting and headbanging it'll be right up your strasse.

★★★★★ (RDB)

Planet House

Kickin'

WHAT'S IT ALL ABOUT? Rob Roar segues together a more or less bog-standard selection



Reviews by Calvin Bush, Rob Da Bank, Kevin Braddock, Chris Todd, Cal Gibson, Tobias Peggs, Frank Tope, Michael Bonner, Pete McPhail, Tom Muirbridge, Dave Mothersole, Philippa Reed, Kieran Wyatt, Duncan Bustio and Will Ashon

COMPILATIONS

of mainstream "party" house.

WHAT'S ON IT? The first three tracks are by far the best – Davidson Ospina's "Move Like This", Asad Rizvi's cool reworking of Player One's "Here And Now" and Atmosfear's perennial party-hardy "Dancin' In Outer Space". But from there on in it's pretty much a cheesathon.

ANY COP THEN? If you're a regular at Progress or Moneypenny's, sure, but if it's more underground house music you're after, then look elsewhere.

★★★ (CG)

Club Meets Dub V4.0

Zip Dog

WHAT'S IT ALL ABOUT? The bottom end.

Where rollin' music

for roll-up smokers shudders out of the home stereo bass stack.

WHAT'S ON IT? Quite a bit, varying from the dubbed-out garagey licks of Serious Danger's "High Noon" and Smart Alex's "Purple Boyz" to Roni Size's exclusive "Square Off". In between, Mad Professor goes off on one and Astralasia dig their roots.

ANY COP THEN? Certainly the most cohesive "Club Meets Dub" compilation, and dead good for letting your neighbours feel the rumble.

★★★★ (TP)

Lost In Space: Divaz 'N' Bass

Lacerba

WHAT'S IT ALL ABOUT? Sisters

doing it for themselves. Well, with a little help from producers at the lighter end of the drum & bass spectrum.

WHAT'S ON IT? Kicks off with the most excellent deep house-meets-sub bass-and-breakbeat "Where Do We Go" from Wamdue Project, then goes downhill through the sappiness of Jhelisa (despite a ruffing up from Amalgamation Of Soundz) to the bland prog-breaks of Foundation.

ANY COP THEN? Depends if your buttons are still being pushed by sweet songs, jazz-lite and floaty drum & bass. With so much wicked two-step darkcore leading the junglist way, and with enough cool garage to keep the vocal contingent happy, "Divaz 'N' Bass" somehow falls somewhere yet nowhere between two camps that are currently kicking hard.

★★★★ (TP)

Forward The Bass: Dub From Randy's 1972-1975

Blood & Fire

WHAT'S IT ALL ABOUT? Robust reggae and sturdy dubs from Randy's studio in Kingston, with veteran producer Clive Chin subtly stroking the sound effects.

WHAT'S ON IT? Ruff riddims and version galore from the likes of the Wailers band, In Crowd and Skin Flesh & Bones, with the emphasis squarely on pared-down beats and mellow melodies. Tracks like "Dubwise Situation" and "Upbeat Version" are pretty self-explanatory, but check "Ordinary Version Chapter Three" and "Extraordinary Version" for a dub & bass masterclass complete with "rewind selecta" deejay action.



ANY COP THEN? More roots flavour than a kilo of carrot cake, but if it's wacko Upsetter-style mash-ups you're after it may disappoint. More Sunday afternoon sunshine than Saturday night special.

★★★★ (TM)

Classic Elements

K, USA

WHAT'S IT ALL ABOUT? Sixteen tracks from the Seattle-Tacoma underground aiming to put "the hip back into hop".

WHAT'S ON IT? Too many "Classic Elements" for its own good. They're all here: obligatory flute loops, mandatory jazzy atmospheres, perfunctory scratching and humdrum beats. And while Ghetto Children, Soulstice, Arson, Blak and Sinsemilla are to be applauded for their rejection of regurgitated Eighties hits and playa posturing, they'd do well to occasionally temper their self-congratulatory "authenticity" with a modicum of wit or originality.

ANY COP THEN? One time. Two times, possibly. But unless you're an enormo-trousered hip hop obsessive with an unnaturally high irritation threshold, you probably won't play it again. Hip hop please stop.

★★ (TM)

Theatre Of Sound

Kickin'

WHAT'S IT ALL ABOUT? Eleven

tracks twisting the parameters of ambient noise, melding reverbed guitars to ghostly drone-scapes, all in the name of "post-rock".

WHAT'S ON IT? Fuxa's "Main Sequence" is pure Honolulu psychedelia – all lapping guitars and wind echoes – while Flying Saucer Attack advance into feedback terrain on "Psychic Driving" and Kreidler go lo-fi-electronica on "Traffic Way". Plus there's neo-shoegazing turns from Scenic and Flowchart.



ANY COP THEN? Transient Waves' "Heroin Jam" says it all really – the logical conclusion to Spacemen 3's policy of "taking drugs to make music to take drugs to".

★★★★ (KW)

Planet Of Drums

Planet Of Drums

WHAT'S IT ALL ABOUT? Highlights from the first eight releases on Tim Taylor and Dan Zamani's hugely popular imprint.

WHAT'S ON IT? Well, there are no exclusives, so confirmed fans need not apply. But with the ludicrously filtered spastic beats of "Tribal Cement", DJ ESP's acid assault on "POD 4" and seven other right proper slammin' cuts from the likes of DJ Slip, Damon Wild, DJ Hyperactive and, of course, Taylor and Zamani themselves, it's bound to win a fair few new converts to the tribal acid cause.

ANY COP THEN? Yup, it's a fine introduction to a label that's rocked, mocked and shocked dancefloors the world over for the last four years.

★★★★ (DM)

In The House Of Plump

Loop, Sweden

WHAT'S IT ALL ABOUT?

A straightforward showcase of plump beats and soaring strings from Stockholm's top-drawer deep house and melodic techno label.

WHAT'S ON IT? Ten lush sonic serenades tailor-made for lovers of deep, swirling electronic soulfulness. Plumphouse, you see, is not only the home of wonderful talents like Bobby Forester and Atil Brikha, but also where the likes of Cari Lekebusch and Alexi Delano reside in their more contemplative moments. And despite the lack of exclusives, this is a definite must for anyone who missed minor classics like "Pressure Control", "Nugroover" and "Electrocity".

ANY COP THEN? Probably the best collection of all things deep and groovy so far this year.

★★★★★ (DM)

Made In Great Britain

4 Liberty

WHAT'S IT ALL ABOUT? Fresh from a sell-out European tour of the same name, The Dream Team's Timmi Magic mixes up an album to mark the occasion.

WHAT'S ON IT? If you're into low-slung breaks of the two-step variety in particular, you're certainly in for a treat here, with the dark rush of Sky Cap's "Endorphins", TJ Case's depth-charged "My Inspiration" and Steve Gurley's superbaaad remix of "Lessons In Love". And that's just for starters. Naturally there are also plenty of delights courtesy of The Dream Team themselves, including their sweet mixes of TCB's "Tingles" and Shola Ama's "Much Love".

ANY COP THEN? Not 'arf.

Confidently waving the flag of UK production talent via current underground anthems and some interesting upfront cuts, this says it loud and says it proud.

★★★★★ (PR)

Ibiza Anthems

Telstar

WHAT'S IT ALL ABOUT? Brandon Block and Alex P mixing up loadsa massive an-fums over two CDs, with a free booklet giving you the lowdown on all the island's hotspots.

WHAT'S ON IT? You may just have heard of some of these: Run DMC Versus Jason Nevins' "It's Like That", The Tempters' "Feel It", Camisra, The Fog's "Been A Long Time", Jamiroquai's "Space Cowboy", Alison Limerick's "Where Love Lives", Jaydee's "Plastic Dreams", BBE's "7 Days And One Week", Robert Miles' "Children" and Olive's "You're Not Alone".

ANY COP THEN? Hard to say, because once again the booklet wasn't available when we went to press. But for a no-risk party album for your not-so-clued-up cousin, it's a pretty ace tracklist.

★★★★ (CB)

★ Compilation of the Month 2

Fatboy Slim – On The Floor At The Boutique

Skint

THE more Norman Cook insists that what he does isn't big or clever, the more the world begins to suspect that the opposite is true. Surely, there must be some devious

Machiavellian scheming at work somewhere? You can't be a thicko blinkered party animal AND manage to springboard "Brimful Of Asha" to Number One, can you? You can't sneak into the charts under more aliases than anyone else AND be clubland's village idiot, hitching a ride on the big beat band bandwagon, can you?

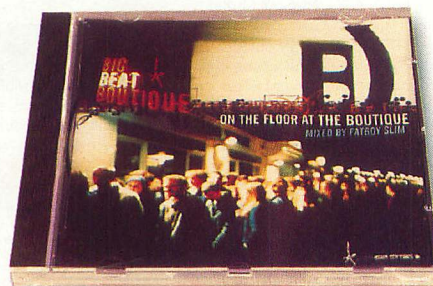
Clearly, yes, no, and no are the correct answers, and here's the proof. This album encompasses the unparalleled *joie de vivre* that made the Big Beat Boutique clubland's most important monthly fixture. It dovetails rave-era milestones like CLS' "Can You Feel It" into funk nuggets such as Fred Wesley's "Discositdown" and the ubiquitous "Apache" by Michael Viner's Incredible Bongo Band, while pairing big beat

monstrosities such as Mr Natural's "That Green Jesus" with the booming hip hop of The Jungle Brothers' "Because I Got It Like That". It concludes with the garage psych fuzz trio of Psychedeliasmith's little-known "Give Me Back My Auger", Cut La Roc's "Post Punk Progression" and Norman's own "Rockefeller Skank".

And so it is a very big and very clever mix. So big, in fact, it looks as if the entrance to the dancefloor will be blocked for a long time to come. Which is all part of the plan, probably.

★★★★★

Kevin Braddock



COMPLIATIONS





COMPILATIONS

* Compilation of the Month 3

Abstract Afro Lounge

Nitegrooves, USA

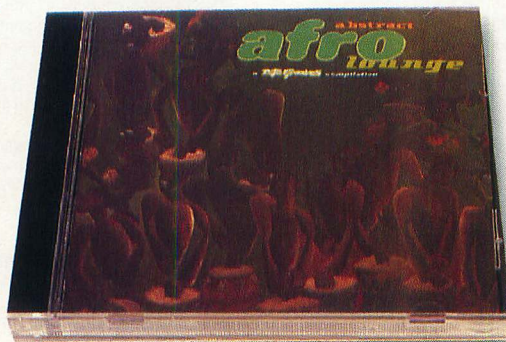
FOLLOWING last year's patchy "Abstract Jazz Lounge", King Street's clubber offshoot goes Afrobeat. The darker corners of the New York underground have always had a penchant for the funkier end of Fela Kuti and Manu Dibango. And no doubt spurred on by Fela Kuti's death last year, tracks like his "Shakara" and "Upside Down" are back on the playlist at clubs like Body & Soul. So the African connections on this album are possibly more lip service than anything else.

In recompense, what you actually get is more than a gorgeous selection of quirkier-than-average garage and house from Blaze, The Idjut Boys' gloriously named Head-Arse Fusion Band, The Wamdue Kids, Mateo & Matos and more. Most of these have been out before, but we defy anyone to have snapped up every obscurity on here. Blaze's "Seasons Of Love"

stands out – a deft dancefloor trip to Lagos via New Jersey. The Wamdue remix of Ananda Project's should-have-been-massive deep house masterpiece "Cascades Of Colour" is there too. So the Afro tag might well be tenuous in the extreme, but if you're into Spiritual Life, Wamdue or any of the deeper sounds from the other side of the Atlantic, this won't disappoint.

★★★★★

Frank Tople



DJ SS Presents Jazz & Bass Session 2

Formation

WHAT'S IT ALL ABOUT? The Leicester don of all things jazzy and drum & bassy mixes up a new batch of exclusives over two CDs.

WHAT'S ON IT? Loads of exclusives from all the usual suspects, including John B (hurray!), Matrix, Mental Power, Tekniq, Shy FX and SS himself. Thankfully, this take on jazz steers well clear of token horn-blowing in favour of a Reprazent-style all-out attack of driving funk, dark jazzid and mutant blue notes.

ANY COP THEN? Certainly. A rare case of the follow-up being every bit as good as the original. Until the next Roni Size album comes along, here's where the competition's coming from. ★★★★★ (CB)

Hip Hop Don't Stop Volume 3

Solid State

WHAT'S IT ALL ABOUT?

Another semi-exhaustive round up of old- to middle-school hip hop faves with the emphasis on tunes with recognisable choruses. **WHAT'S ON IT?** Eric B & Rakim's "Eric B Is President", Jungle Brothers' "Jimbrowski", NWA's "Straight Outta Compton", Beastie Boys' "It's The New Style" and PE's "Rebel Without A Pause" are all monumental milestones for hip hop and modern music alike. Busta Rhymes' "Woo-hah", Craig Mack's "Flava In Ya Ear" and The Pharcyde's "Passin' Me By" all show how theatrical hip hop can be when it can be bothered, and isn't it funny how dull Run DMC's "It's Like That" sounds without lumpy house beats to prop it up?

ANY COP THEN? 95% of "Hip Hop Don't Stop Volume 3" ought to be listened to at least five times by every member of the human race. Pity about the US3 track though. ★★★★★ (KB)



Silver Top Collection

Milk

WHAT'S IT ALL ABOUT?

The downbeat doodlings of sundry Bristolians yet to achieve notoriety and riches on the scale of superstar chums such as Geoff Barrow and Roni Size.

WHAT'S ON IT? Thirteen ditties worthy of at least cursory inspection. Jazz Spanky & The Sound Approach's "Theme From Smoocher's Helpline" perhaps warrants a longer examination and hip hopper One Cut's cool rub of Universal Sound's "Unity" does likewise. Don't pass on two cuts from Reprazent bassist Si John under his Finger pseudonym and Vine's confident if unadventurous "Roma" excursion.

ANY COP THEN? Like sister label Cup Of Tea, Milk's output studiously avoids braggadocio and bluster, and listening is all the more easy for it. ★★★★★ (KB)

Saigon Presents Incoming

Saigon

WHAT'S IT ALL ABOUT? Low-key sister label of techstep kings No U-Turn showcase their next wave of apocalyptic noise terrorists.

WHAT'S ON IT? No great surprise to see the emphasis on the hard and heavy, with label old boys Dom & Roland's "Isolate" providing the bleakest of industrial noise grinders. Rhyme Time injects some pumping acid funk and Calyx delivers some minimal electronic tweakings, but it's the disjointed synthetic squeals and nervous stabs of Nico and special guests Future Forces which lead the pack.

ANY COP THEN? Most certainly. You know where you stand with No U-Turn. Okay, there's a lot of this sound around, but here you get a good pedigree and quality control. ★★★★★ (DB)



Graeme Park – Massive #1

AU

WHAT'S IT ALL ABOUT? Parky mixing up his recent favourites.

WHAT'S ON IT? Parky's own special brew of British house and garage – a brew that's helped to establish him as one of the North's fave DJs. Never too purist nor too spitefully underground, there's a neat mix of the commercial – Sandy B, Wildchild, Karen Young, Byron Stingily – with the more rarified sounds of Dave Angel, Problem Kids, The Sunburst Band and Streetlife.

ANY COP THEN? Sadly, mixed tapes were unavailable at the time of press, but then somehow you just know there's not going to be too much beat-crunching and needle-skipping. ★★★★★ (CB)

Food For Thought

Shoebbox

WHAT'S IT ALL ABOUT? Small but perfectly formed Oxfordshire atmospheric jungle label gets exclusives from all its artists.

WHAT'S ON IT? Nine brand new tracks, split up between four artists – John B, Subsonic, Riddler and SDR. It delves into the Good Looking style of deep, deep swirling cosmic jungle, with even John B forsaking his usual jazz juice. It may not sound like the sharp end of the cutting edge, but tunes like SDR's "Thoughts" and John B's "The Riff" are beautifully hard to resist.

ANY COP THEN? Not so much boxed in as tripped out, it's probably best served as a tasty *hors d'oeuvre* for relative newcomers to the jungle sound who need a gentle intro. ★★★★★ (CB)

Bulworth: The Soundtrack

Intercope

WHAT'S IT ALL ABOUT? The soundtrack to Warren Beatty's tale of a rapping senator in which he's seen throwing hip hop shapes with the Rza!

WHAT'S ON IT? The definitive highlight is Rza's "The Chase", a taster for his autumn album. Canibus turns up with Youssou N'Dour and hits the beat hard without making any sense, and the Black Eyed Peas demonstrate what all the fuss is about. Beyond that, there's a lot of stars but very few gems. Public Enemy are okay, Dr Dre and LL are a yawn, Meth and KRS hardly seem to get going, and Ice Cube shows just how lost he is. **ANY COP THEN?** What do you think? As soundtrack albums go, it isn't bad, but that's a long way from the condition known as "good". ★★★★★ (WA)

Floorfillers

GTV

WHAT'S IT ALL ABOUT?

Forty-five examples of the musical form your great Grandad would call Northern soul compiled by Midlands DJ veteran Neil Rushton.

WHAT'S ON IT? A mix between classic Wigan Casino (ask your Nan) stompers like Gloria Jones' original "Tainted Love" and what the Northern fellows call "crossover". That is, Seventies and Eighties soul tunes that fit the Sixties vibe. And are, naturally, bloody rare.

ANY COP THEN? Yes. The problem with Northern is that however interesting it seems, most of the compilations are patchy at the best of times, while finding out anything more is like trying to join the flipping Masons. So this excellent round-up should be more than welcome to all curious music fans. ★★★★★ (FT)

Best Of Brazilica

Talkin' Loud

WHAT'S IT ALL ABOUT? Depending on your point of view, a timely round-up of the best of Gilles Peterson's Brazilian record box, or a well cheeky World Cup cash in.

WHAT'S ON IT? The trainer advert anthem "Mas Que Nada" appears in three different versions and Talkin' Loud/That's How It Is fans will recognise – even if they can't pronounce – such shuffling sambas as Edu Lobo's joyous "Upa Neginho" (no, we have absolutely no idea either!) and Jorge Ben's funky footie anthem (well, it is in Brazil anyway) "Ponta De Lanca Africano".

ANY COP THEN? There's nothing here for diehard fans, but if it causes just one footie fan to junk his copy of "Vindaloo" and start listening to something this life-affirming, it'll be a job well done. ★★★★★ (FT)

Funk 21 – The Album

Partisan

WHAT'S IT ALL ABOUT? Newish jungle label Partisan seem as serious about their politics as their music, and in a gesture worthy of Karl Marx have taken fledgling Luton label Funk 21 under their broader wing.

WHAT'S ON IT? A small label so no big names, but plenty of sweeping drum & bass from the half-time rumbles of Selim Versus Steel's "Ain't Who Ya No Watch A No", through to Justice's metallic rinse on Seeka's "Outpost", to Pariah's "Trancer" and Tunduska's "Blush Response". **ANY COP THEN?** If you follow intelligent drum & bass like a bruise follows a fall you'll cherish this collection of cool, abstracted flavours. If you're just an occasional junglist you'll probably find the entire 70 minutes a bit of a struggle. ★★★★★ (RDB)

DJ GARY from MOSCOW (1st time in UK) says...



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+3. CAUSTIC WINDOW "Compilation" by Richard James as well. Catalogue number CAT 009 LP/CD.

+4 & 5. CYLOB "Are We Not Men..." Single (CYLOB 1 EP/CD) & also "Previously Unavailable on Compact Disc" Album (CAT 055 CD) with extra mixes from Aphex/Autechre/U-Ziq.

+6, 7 & 8. LEILA "Like Weather". CAT 056 LP/CD. "Space,Love" CAT 062 EP/CD.

ALSO: "FEELING", STARRING DONNA PAUL, MUSIC BY LEILA. NEW SINGLE IN THE SHOPS FROM 20th JULY '98 ON 7", 12" & CD. CAT 067 S/EP/CD. As seen on TV!

+9. GLOBAL GOON "Cradle of History". CAT 058 LP/CD.

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+12 & 13. DMX KREW "17 Ways..." DMX 017 EP/CD & "Nu Romantix" CAT 061 LP/CD.

+14. GENTLE PEOPLE "Mix Gently" CAT 063 EP/CD with extra mixes from DMX & Goon.

+15. JP BUCKLE "Flying Lo-Fi". CAT 064 LP/CD.

+16. DYNAMIX II "From 1985 to Present..." CAT 065 LP/CD. (one of last month's vital dance singles, a whole DJ set in one release)

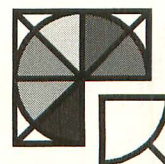
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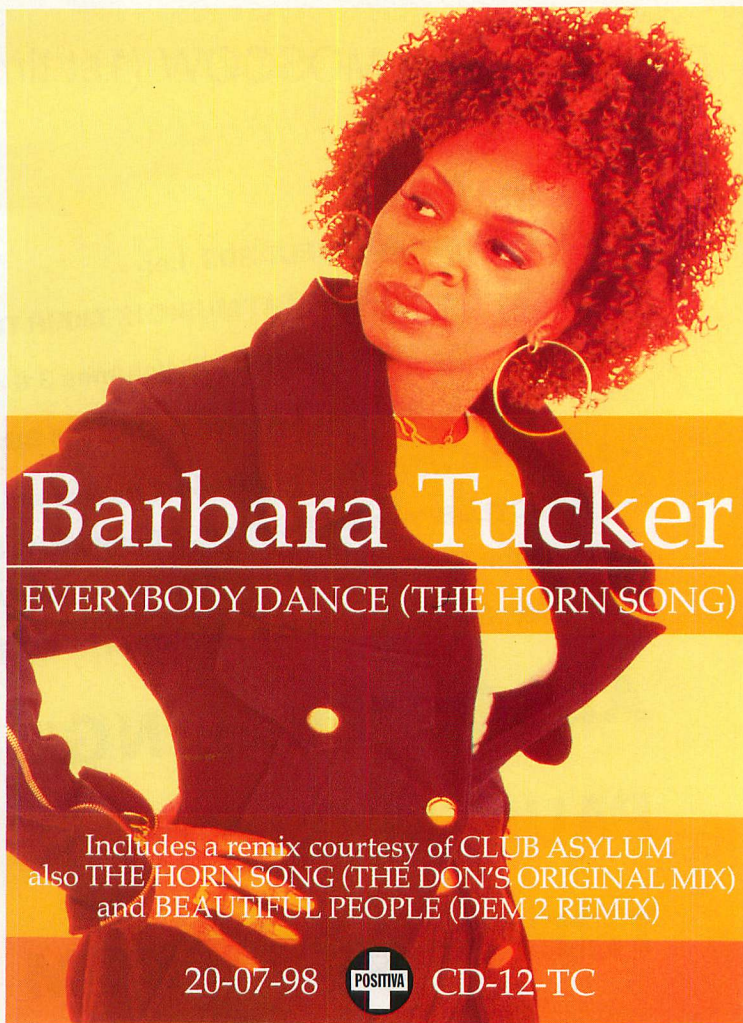
EVERYBODY DANCE (THE HORN SONG)

Includes a remix courtesy of CLUB ASYLUM
also THE HORN SONG (THE DON'S ORIGINAL MIX)
and BEAUTIFUL PEOPLE (DEM 2 REMIX)

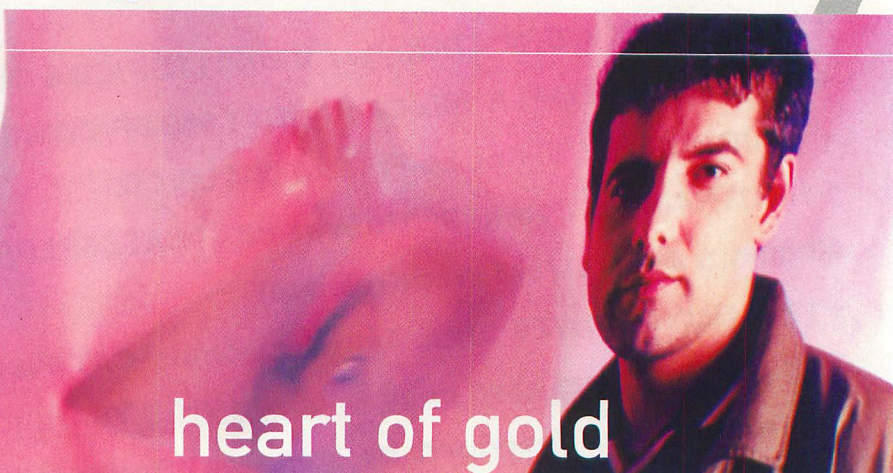
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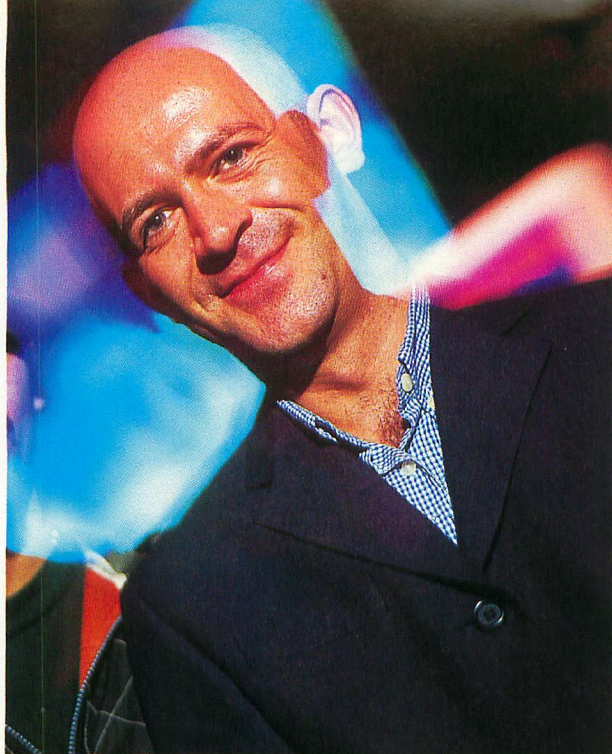


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diverse



pic JAMES

this. You've got the chunky, Tenaglia bottom-end and the typical Morales skippiness as well. I'm an Erykah Badu fan. The album was played in my car every day. I like this a lot!"

★★★★

Young Jazz Upstarts

Jazz Club
white label

NICE. Groovy. *Et cetera*. It was inevitable really. Loads of soundbites from "The Fast Show" is most enduring character are sprinkled like Hundreds and Thousands over a not-bad-actually big beat jazz blow-out. Graham: "John Thompson from 'The Fast Show' is one of the funniest men ever to carry a British passport. Hilarious. A lot of records which sample TV things end up being tacky and unfunny, but because this has got a really good big beat jazz groove, it works. There was a record a couple of years ago that sampled Eric and Ernie over a jungle beat. Everyone thought it was terrible, but I thought, 'No hang on a minute. Eric Morcambe is a comedy genius' and I played it on my radio show. I think I might play this too!"

★★★★

Alex Gopher

You My Baby And I
Solid, France

THIS month's statutory French stick of magic, as Alex Gopher takes the sultry route to downtempo glory on a well enticing 10-inch, with Pepe Braddock on remix duties. Graham: "On my radio show, I play some of the French stuff that I probably couldn't play in a set. I prefer it when they go jazzy to when they go housey. I prefer the original to Pepe Braddock's remix. It's a bit dirtier!"

★★★★

Lucid

I Can't Help Myself
Delirious

SLEEPER time, as Lucid's 1997 ubiquitous anthem finally gets a proper release, complete with a Judge Jules remix that packs every known dancefloor trick into one track. Graham: "This was in my house for about an hour. Then it left the house and it's never come back. I quite liked the original of this, but it's another case of a major record company taking a record that's been out before and getting Judge Jules of all people to remix it instead of picking up some new talent!"

★

Prelude Featuring Clive Griffin

You're The One For Me
Prelude/Sugar Daddy
IT's scam time once again, as Full Intention try to pull the wool over a nation's eyes with a cover/remix of the Eighties funk classic, D-Train's "You're The One For Me". Graham: "Clive Griffin once had a tune out with a wicked Morales remix that I used to play at The Hacienda. This is just an absolute straight cover, and even the production is similar. I think this record is such a bad idea."

I wouldn't embarrass myself by playing this out. A rip-off of D-Train's totally superb original!"

★

Herbert

So Now

Phonography

TAKEN from the superb forthcoming album "Around The House", here's further proof that there are few true innovators, nay, loons, making music as distinctive as the Herbert man. Graham: "Herbert? No, don't think I know him. This is great. It's original. I would definitely play it on the radio, though I doubt I'd play it out unless I was doing a six-hour set. The sounds are raw and unfinished, which I like, in these days of everyone having the same sound."

★★★★

Dirty House Crew

Phreakin' (Remixes)

Dirty House Records, Australia
BIG with Tong and Jules, mainly thanks to one remix that tears up the Chic classic "I Want Your Love", Australia's premier techno 'n' house crew have a biggie on their hands. Graham: "HMC's remix is basically just an acid house record. He hasn't taken a good idea and improved on it, he's just taken an idea that a million people had before and not even tried anything new. The other side samples 'I Want Your Love' by Chic. It's big with Tong and Jules? Well, that's the state of dance music these days. People making records that aren't very original and DJs who should know better playing them."

★★



SINGLES

* This month's biggest singles with guest reviewer Graeme Park

HE may be synonymous with Manchester, but **GRAEME PARK** was actually born in Aberdeen and currently resides in Liverpool. But it's the Hacienda and the acid house boom of the late Eighties where he truly established himself as one of the country's finest DJs, raising those Hacienda nights to the stuff of legend in the process. Before that, he'd been working as a record buyer in Nottingham and establishing a name for himself pioneering the new sound of house and garage in the Nottingham area. His passion for music takes his knowledge way beyond just house music, though, and as anyone who's heard his regular shows on the North's Galaxy FM franchises can attest, he'll mix up all sounds new and fresh. This month sees the release of his compilation "Massive" (AU Records/Premium). Who else apart from Parky would miss the England versus Tunisia game to review this month's singles?



Big Muff

My Funny Valentine
Sm:)e/Profile
BIG on import
on New York's
Maxi, thanks

mainly to François Kervorkian's "Body And Soul Mix", this is another Spiritual Life-style slice of soulful house with acoustic instrumentation. Graham: "I think this was originally a Cole Porter tune. I've been playing the 'Body And Soul Mix' on the original Maxi version. You can't beat a nice big muff! Ha! Ha! The original is just a fantastic, deep groove... Exactly the kind of thing I play. The Fire Island mix is just a groove, but I

think they should be trying to redeem themselves after the appalling nonsense of 'Shout To The Top'!"

★★★★

Danny Morales

As The World Turns
TT, USA

NO relation to Dave, New York's Danny Morales comes good with a neatly building hypno-house track that skilfully weaves a subtle Erykah Badu vocal all the way through. Graham: "I like the way this builds up. Danny's a good DJ, but I've not heard much of the stuff he's committed to vinyl. But if Danny Tenaglia and David Morales were to have a child who made records, they'd be exactly like

Lucid





Tortoise

In Sarah, Mencken...
(Derrick Carter Remixes)
City Slang
CHICAGO soundclash time, as the Windy City's two opposing sounds (house and post-rock) get blown together onto the dancefloor with Carter taking the Herbert root to abstract depths of minimal funk. Graham: "I don't really know Tortoise. But I really like this record. I had a top gig with Derrick Carter at Shindig in Newcastle recently because he's a rare example of an American DJ who likes a drink or two. He was staggering across the dancefloor at the end of the night with a bottle of Newcastle Brown in his hand. I had one as well, and as we chinked bottles, his broke off. And he was so drunk, he didn't realise, so he went to drink from it again. I was, like, 'Derrick, no, no, no!' This is a nice funky mellow work-out!"
★★★★

Terra Deva

Fresh Start (Remixes)
NRK
BRISTOL'S emerging NRK label can do no wrong at the moment, and here's why. Licensed from America's Om, Derrick Carter and particularly Joshua provide remixes of wonder in a live-jam house style. Graham: "This label does some really good stuff."
★★★★



Tortoise

* Graeme Park's Single of the Month

Wax Doctor

Magnum Fusion/Let It Go
Sirkus

FINALLY freed from R&S, Alex Reece's mate makes a spectacular return to form with the kind of tune that's not quite jungle, not quite freeform funk, but so futuristically blinding that it ends up in a league of its own. Check the mad flute solo. The drums that stalk like the Ripper. The Barry-esque strings are straight outta some B-movie thriller. Comeback of the month and a perfect riposte to all those who had the jazzier junglists earmarked for the dustbin of history.
★★★★

Graham: "I do like drum & bass, though I tend to get most of it on compilations for the car. But it's all quite anonymous to me because I don't read up on it, so I don't know who I'm listening to half the time. I'd play this on my radio show. I love the flute, and I like the dramatic strings. It's got a dramatic build-up and that rumble-in-the-jungle flute. This is going to be my single of the month because it's not what people would expect from me and also because people should take a leaf out of my book and open their ears up and stop being so conservative in their tastes!"
★★★★

Wax Doctor



pic: PATRICK HENRY

I've played the Joshua mix of this on my radio show and twice at the weekend. It's just a really funky happy vibe. Sometimes when I'm playing it's obvious I've come on because the music sounds happy and everyone who's not dancing puts their drinks down and moves to the dancefloor. This is the type of record that has that effect. Minimal, modern-day disco!"
★★★★

Sourlaki

My Time
Wonderboy
PREACHER man peaktime madness distinguished by its insistent "It's my time" screaming. Victor Calderone, Tony De Vit and Colour Systems Inc get on the remixes. Graham: "I'm very dubious about people who sample preachers. The preacher's talking about something he actually believes in, and everyone's off their tits dancing to it. The only time it's worked for me was when David Byrne and Brian Eno did it. All those records sampling Martin Luther King just cheapen a very important valuable lesson. As for the Tony De Vit mix, well, what do you expect from a man who drives a Volvo. A VOLVO for God's sake!"
★

Stacy Kidd

The Glow/Love Affair/High Sensation
Daddy Recordings
SOMETIME Peacefrog artist, Chicago's Stacy Kidd, goes steal-crazy, working Chi-house beats into already familiar classics from the likes of Change and Steely Dan. Graham: "Ah, it's 'The Glow Of Love' by Change, a big record around the same time as D-Train's 'You're The One For Me'. I'm not sure what the point of this record is. Maybe it's the equivalent of 'Stars On 45'. 'High Sensation' samples the original Steely Dan. I hate to get on my soap box, but De La Soul sampled that for 'Eye Know'. Somebody's done it, so why on earth do it again? At least Preluxe re-recorded their tune!"
★

Josh Wink

Simple Man
Ovum/Sony
A MILLION miles away from the Wink sound of old, "Simple Man" is fiercely unrelenting industrial breakbeat funk, with remixes from Boom Boom Satellites and top junglist Optical. Graham: "I'm always suspicious of people with dreadlocks. Sorry, white people with dreadlocks. No, let me rephrase that. I'm very suspicious of white Americans with dreadlocks... Who like to pose naked for photographs! This sounds like a bad Blur record. I don't like it at all!"
★

Profound Noise/ World's End

Trans-F/Status Control
Under Fire Recordings
A TALE of two halves, as the South Coast jungle label gives equal billing to two different artists - Profound Noise on the tech-funk tip; World's End going a tad smoother. Graham: "Sadly, I don't get sent as much jungle now, since I stopped doing the daily show on Galaxy. This is alright, pleasant enough, but records like this are ten a penny to be honest. It's inoffensive, but if I'm going through 100 records a week, it's not going to stand out!"
★★

Appleheadz

Moontan EP
Reverberations
ADVENTUROUS as ever excursion into jazz-house freestyling from south London new school hero Asad Rivzi, with remix from The End's Killer Loop. Graham: "I can see why this might get called 'tech-house' - it's got a bit of a Detroit techno sound, but the rhythm is very housey with an element of funk in the vocals. I like this a lot. The guitar's on the George Benson tip - highly appealing. 'Moontan' is what the hippies do when they go to beaches on full moons!"
★★★★



D *

NOTE

The White Rabbit

Ten Seconds Silence

Kontraband

THE London label pioneering a whole new breakbeat-house sound land another winner as The White Rabbit combine funky old school breaks, live jams and outta sight riddims.

Graham: "Kontraband? Don't they put out loads of bootlegs? Joke!! About 15 years ago, when I was DJing, stuff like this was regularly heard in underground clubs. Bands like Shriekback and A Certain Ratio were all doing stuff like this. Wicked, I like this a lot... Shit, I only ever say 'wicked' when I'm in London! Records like this are to be encouraged. Great!"

★★★★

Kulay

Delicious

IN Credible

TIME for the Dee-Lite revival?

Psychedelically stoned pop breakbeat from the Philippines that could well revive that 1990 Daisy Age spirit.

Pants-uptight house mix on the flip.

Graham: "Ah, the first record on IN Credible that's not licensed from Subliminal. I like the breakbeat mix, it's like some old Seventies American detective theme tune like 'Ironside'. I can't believe they're from the Philippines... I've got a bit of a history of playing places just before it kicks off. I played Sarajevo in the old Yugoslavia two weeks before war broke out! But the B-side is major cheese alert and there's no need for it!"

★★★★

Robbie Rivera

Nothing To Offer

Subliminal, USA

ALREADY forging a superb post-Twisted version of the future sound of New York, Subliminal come up with another corking piece of mind-destroying house mania. Think Pianoheadz with daggers.

Graham: "I'm fortunate enough to get Subliminal stuff way upfront. This is the kind of record that when I play it - things like this and Future Sound Of Lisbon and the stuff on Twisted - I go into this style where people always say 'You're playing a lot harder than you used to.' But I'm not, it's just funky and really good, and it gets a great reaction when I play it out. That Pianoheadz record on Subliminal was great until they got all those remixes in. I'm a big fan of Subliminal!"

★★★★

José Padilla

Who Do You Love (Chicane Remix)

Manifesto

MEETING of Balearic minds, with the Café Del Mar rezzie transformed into a progressive house trancer by Chicane, a man for whom sunshine and beaches virtually pour out of the mix.

Graham: "I quite like what Chicane do. My radio show came live from Es Paradis at the end of May. It was so lovely being in Ibiza before the season kicked off. Even over in San Antonio, there was none of the monged-out idiots. You forget that Ibiza is actually one of the most beautiful places in the world. I'm more into Café Mambo than Café Del Mar, it's a bit more me!"

★★

Cloud 9

Do You Want Me

Locked On/XL

THE Victor Simonelli classic gets a reissue on North London's hottest speed garage label with a seriously fractured two-step Dem 2 remix.

Graham: "I've got this on white label and I've played the original on the radio already. People like it... But the Dem 2 remix just spoils what is a very lovely song. Sadly, record companies and people like Dem 2 and Dreem Teem, because they're in London, are under this illusion that people outside London are into this kind of speed garage. They're not at all. It's just not happening. And I don't think it will either!"

★★★★

N'n'G

Right Before My Eyes

Heat

NORRIS "Da Boss" Windross and Grant Nelson combine to cover a 1989 rave anthem in a London garage fashion, with mixes covering the entire garage spectrum.

Graham: "Oh, I recognise this. It's a cover of some tune by Patti somebody. Can't remember her surname. The original was actually a Hi-NRG record. A big gay record and a unique one too. It was a great song, but like Preluxe, it's been ruined. I'm actually a big fan of Grant Nelson because he's been instrumental in developing that British rough garage sound. But this is just corny as fuck. Nonsense!"

★

Prospect Park Featuring Carolyn Harding

Movin' On

AIM: PM

A 1998 revival for a tune that's already been a Paradise Garage classic, as well as being "interpreted" by Roach Motel back in 1991. This time it's Dave Lee (aka Joey Negro) on production with remixes from Dem 2, Terry Lee Brown Jr and Revival 3000.

Graham: "The original song by Carolyn Harding was out 10 years ago on the now-defunct Magnet. It was a big Nottingham garage tune when I started DJing there, and a major big Hacienda tune

too. Joey

Negro's

taken a

great song

and up-

dated it

a bit. Dave

Lee has

always stuck

to what he

knows and

likes,

which is good.

He's

refused to make a

speed garage record, for

example. It's a great

song, but I'm not sure it

warrants all these

ridiculous

remixes."

★★★★

Conscious

Northern Lights

Platipus

REVIVAL pressure as a

rare-as-fuck 1992

Platipus white label finally

sees the light of day, but it's

the acid-attack POB remix that's

doing it for the likes of Sasha and

Nick Warren in 1998.

Graham: "I saw the

Northern Lights a while

ago. I was driving from

Dundee to Aberdeen and I

thought, 'Jesus Christ, I must

be off my face!' Then I realised

what it was. The original mix is

nice. The Pub (sic) mix sounds

like they've gone down the pub

and come back a bit pissed up

and lost all sense of judgement!"

★★★★ (for the original)



Carolyn Harding

* Muzik's Single of the Month



Dan Jones

Pharaoh

Bush

EX-MEMBER of Strata 3

comes up trumps with the kind of tune that does for the double bass in house records what it did for jungle on Reprazent's "Brown Paper Bag". The house mix touches base with everything from swinging jazz beats to soundtrack funk and killer house beats, culminating in a monumentally tough dancefloor blow-out, while the downtempo mix is cool enough to be a Tribe Called

Quest instrumental. And compliments don't come much bigger than that.

Graham: "I'm a big fan of Bush and not just because Eric Powell and Eric Gooden are good mates. They're eclectic, a nice myriad of styles. This is funky and freestyle. It's got a long build-up and just as you're about to lose interest, the last thing you'd expect happens. The other side is great too - two diverse styles on one single. We should all stand up and applaud people like Bush and Dan Jones for being brave enough to try something like this."

★★★★



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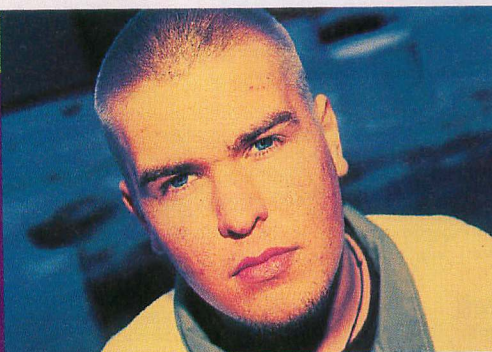
* Vital Release

Tony Senghore & Paul Woolford

Lover Boy EP
Anonym

Tony Senghore follows up last month's killer "Come Down On Me" EP with another floor-stomping system buster. Daft Punk is the style, the samples are funky as ever, and the beats rock. What more do you need? (KM)

★★★★★



Singles

DJ Assassin

A Face Amongst The Crowd
Cross Section

DJ Assassin drops a 12-inch for Chris Simmonds' Cross Section imprint. Twisted beats, dark 'n' moody pads and a killer vocal all combine for one of the most weird and wonderful records in a while. Like "Stardust" on harder drugs. (KM)

★★★★★

Mental Overdrive

About Erot (Fore Fra Singapore's Usikker Musiker Mix)

Virgin, Norway
Norway throws up yet another fine moment in house music. This time it's courtesy of Erot (who recorded the very fat "Love OD" on Footnotes last year) and it's a mix of Arctic techno-heads Mental Overdrive. Imagine the Mad Professor let loose on some secret Salsoul and you're there. (KM)

★★★★★

Lighthouse Family

Question Of Faith
(Idjut Boys Remixes)

acetate
Given to me on a recent Scottish excursion by Conrad Idjut, this is pure class. A low-slung disco groove complete with killer Lighthouse vocals and awesome flute playing. Pure Body & Soul stuff. Get on it, Wildcard, and get this one out. (KM)

★★★★★

Jori Hulkkonen

The Spirits
F Communications
The standout track from his forthcoming album, and "Seven Nights... Seven Days" is the one to check. Pure St Germain-style spoken words over Jori's rough 'n' tumble house groove. Awesome. (KM)

★★★★★

Bright Lights

Constellation 2 (A Maze Of Bass)
Neon Heights
Cal Gibson and Simon White keep up the pressure with another fine addition

to their Neon Heights series. This one ropes in Chris "Crazy Penis" Todd for a classic modern day disco monster full of fat bass and cool spoken samples. (KM)

★★★★★

Love And Rockets

Resurrection Hex (Deep Dish Mixes)
Red Ant, USA

Not quite sure what this sounded like before Deep Dish got their teeth into it, but it sounds bloody marvellous afterwards. Pure system crunchin' dub techno at its best. Imagine the best parts of Mood II Swing, Maurizio and Tenaglia on one record and this is it. Class. (KM)

★★★★★

DJQ

Delirious
Filter

Filter re-release the monstrous "Delirious" with Luke Solomon's Freaks outfit remixing and a Derrick Carter mix of Q's classic "Glasgow Jazz". Freaks do their drawn-out trippy thing to good effect, while Derrick Carter steals the show, turning Paul Flynn's jacking original into a deep and jazzy musical monster. Quality. (KM)

★★★★★

Norma Jean Bell

Dreams/Love's Got Its Hooks In Me
Pandemonium, USA

More sexy, sublime jazz house from the ever reliable Ms Bell. "Dreams" is a sensual voyage with a wicked hard underbelly flipped by the more supper-club jazz house of the B-side. A great slice of black music. (TF)

★★★★★

Urban Soul

My Urban Soul
King Street, USA

This sees a radical rant against every enemy of black house purism — techno, E-heads and the Ku Klux Klan all get an Afrocentric going over against, strangely enough, a backdrop of purist angst. Club 69 provide a sparkling Euro-tinged groove that the techno E-heads will lap up. Love it, contradictions and all. (TF)

★★★★★

My Brother's Keeper

Lord Knows We Got Some Attitude
Jus Trax

"... Attitude" sees some militant preaching over a rock-solid groove: "I don't know what we been doing to scare white folks, but we'll keep on doing it." The flip is a disco excursion with some acidic moments. (TF)

★★★★★

São Paulo

Be Yourself Be Free
Ministry Of Sound

Jazzy M comes up trumps on George Duke's classic soul weekender tune "Brazilian Love Affair" with thumping filtered beats, a bassline to savour and a building arrangement. (TF)

★★★★★

Heart of the Platter

THE IDJUT BOYS, Dan Tyler and Conrad McDonnell, talk us through their latest album, 'Noid Long Player'

"INTRO" eases you into our sensible and cosmic world where copyright has no effect and there's a fast buck for anyone with low morals. "PADDY KONKSTEINBURGER" is about this experimental ethnic film score geezer that we met down the Nag's Head market. "SWEET GERRY DYNAMITE" is a tribute to Gerry Bonham from Record Rack in San Francisco. "SPAZ BOOGIE" is pretty self-explanatory, and "HIGHWAY 167" is 167 as in the tempo and Highway as in robbery. It's our gabba track! "GENTLE APPROACH" is an easy piece for any kind of listening environment. For Conrad, it's really about intense shagging down the back alley. Dan says he prefers "E2E4". "TOILET TRADER" is called that

Club 69

Alright
Twisted, USA

Peter Rauhofer teams up with vocalist Suzanne Palmer to provide a late-Nineties New York take on the Roland Clark classic. Club 69 themselves provide easily the best mixes. (TF)

★★★★★

Martha Wash

Dance With Me
bootleg

This has exploded in the London area just in time for summer, a Joey Negro-esque track done by the great lady in pure Studio 54 style. (TF)

★★★★★

Problem Kidz

Spring Affair
JB0

More tasty than Zola's winner, this is a filtered chunk of disco funk from one of London's best exponents of the genre. A rolling bassline and some damn funky vocals top this tune. (TF)

★★★★★



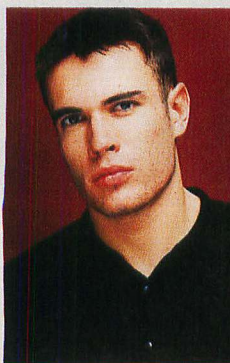
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because it's absolutely pants. "Stein" in "STEIN WORLD" is the universal expression for good. It's a word we abuse on a regular basis. "DUB STYLE" is best listened to with an ashtray full of roaches. "GIRTH SOUP" is "girth" as in thickness and "soup" as in hot, steaming liquid, and "OUTRO" is a great outro (or indeed intro) when you're about to do a hideous bummer mix or the record's about to run out.

'Noid Long Player' by The Idjut Boys is out this month on Noid

HOUSE

Reviews by Kevin McKay & Terry Farley



* Vital Release

J-Majik

Manhunt
Infra Red

J-Majik's illustrious career continues with one of his finest moments, fusing mesmerising string arrangements and melting keys with a blistering rough-edged bass trip for some faultless celestial enchantment. The angrier young man comes out in "Loaded", a grinding techno-fuelled hotbed of overdriven noise and nervous melodies.

★★★★★

Singles

Bammer

Rock 4 You

Ticking Time

The London duo debut on a new imprint, promising great things with the daunting noise barrage of "Rock 4 You", as riotous distortion tones and mentasmic surges blaze over a solid chugging workout. Flip to "Run" for another powerful industrial collage.

★★★★

P Method

Technical Manoeuvre EP

Kingsize

Essex-based Paul Mitchell debuts as P Method with this four-tracker, led by the moody synth-drenched stomping of "Technical Manoeuvre". "Rize" is a deliciously dubbed-out blend of mystical atmospherics and thunderous punching sub-tones.

★★★★

Dread Warrior

Wootang Double Bass Mix

Dread

"Wootang" comes with funky hip hop flavours as whining loops and determined rap snatches burst into a stepping funk-bass workout. "So Good" gets into a more aggressive mode with its growling noise hook mixing it up with soaring vocals.

★★★★

Alaska & Nucleus

The Nautilus

720

The duo spread their wings once again, debuting for Blame's imprint with a momentous building epic of spiralling loops and luscious chords, a hypnotic rolling groove and booming subs. Odysee's mix injects stuttering snares into a more spatial drift-out.

★★★★

Myer

Pressure Drop

Groove Attack, Germany

Myer hits the spot with a pleasantly haunting, hypnotic blend of spatial textures, disturbing tones and crisp rhythmic structures on "Pressure Drop". "Repercussions" further explores minimal atmospherics with some expansive percussion surges.

★★★★

Dogs Deluxe

Wreckin' Ball

Second Skin

The slower jazzual breakbeat antics of "Wreckin' Ball" are ripe for the remix talents of The Underwolves' Professor Stretch, transforming it into a tightly flowing, hard-edged drifter with the aid of some seductive undulating keys and a booming bassline on the intriguingly titled "Bill's Revenge Mix".

★★★★

The Omega Men

After Dark

Krush Grooves

Groove Attack proves a promising subsidiary with the dark, jazzual reverberations of "After Dark" merging with rasping electronic distortion for a dynamic groove. Check "Virus" for more sculpted electronic meanderings and chugging rhythms.

★★★★

Kraft

Future

Charged

The latest floorfiller from Charged continues the electronic stepping antics with a wealth of head-twisting tones and crunching bass mayhem, writhing around a typically pounding drum track on "Future". "Dance" implores you to do just that, with its funky licks and soaring wails.

★★★★

Junglites

Climax

London Someting

London Someting re-emerges with the harder jumping of "Climax" as dominant sweeping bass tones and crashing rides erupt from its dramatic, swirling synth-washed intro. Flip to "Acrome" for clattering snares, deep subs and mystic pad melodies.

★★★★

DJSS

I've Got You

New Identity

Single-sided sampler of the forthcoming "Jazz & Bass Session Two" showcase, featuring the head man launching into some full-on looped-out bass madness, speckled with shrill sax wanderings and vibrant key stabs for that retro-funk vibe.

★★★★

Rockerfella

Bout It

Pimp

Haven't seen anything for a while from this label, who return with a tasty slice of dancefloor activity on "Bout It" where subtle key swirls and slick, growling bass tones ride a solid rolling groove. Check "Soul Food" for a more upfront jumpster, incorporating funky guitar licks and tough, layered breaks.

★★★★

Surge

Signal Flow

Protocol

Surge embarks on some mystical minimalism with more than a hint of moodiness on "Signal Flow Part One", peppered with hauntingly reverberating licks and sound FX and driven by a brittle stepping groove and daunting bass fluctuations. "Part Two" provides a fuller variation.

★★★★

Recruitz

Edge

Hardleaders

More aggressive stomping action from Hardleaders' new Recruitz, headed by the ominous synth sweeps and crunching tones of "Edge", sparsely coasting towards a hefty riff breakdown. Flip to "Flash Katz" for a more complex rhythmic adventure spiced with manic bass distortion.

★★★★

Volcov

Guidance

Sonica

More encouraging activity from Italy with Volcov's latest offering, an absorbing slice of moody tech-funk where piercing machine beats and heavy reverberating bass growls meet up with celestial pad expansions. Digital reworks "Oblique Strategies" into a vicious sub-heavy acid funkster.

★★★★

45 Roller

Stomp

Ivory

A double-header of feverish floor groovers from the Roller, led by the screaming sirens and bouncing bass guitar hook of "Stomp". But it's the unadulterated heaving retro funk of "Saturday Night Roller" that hots things up in a cauldron of electric licks and driving breaks.

★★★★

Interloper

Get Together

Rugged Vinyl!

A new signing for this trusty label as Interloper immerses "Get Together"

★★★★

In The Bag



pic JAMES B

Global turntable maestro and Kiss FM DJ KENNY KEN explores the contents of his record box

STINGRAY's "VENOM" is a track by my younger brother, and it's doing its job on the dancefloor. It's got some old techno chords with an up-to-date bassline and an "Amen" break crashing in ever so often. Runnin'! "CLOSER TO GOD" by DJ HYPE is smashing up the place. It's got a deep bassline with a breakbeat and the "closer to god" sample with strings on top. It's going to be out in autumn on the next True Playaz album. I've done my own remix of

"ON THE STREETS" by A-SIDES, which will be on the forthcoming East Side album. I've made the drums harder and a three-part bassline rolls the track along neatly. Micky Finn's on it, and it's the first remix engineered totally by myself. I don't know who did "NEXUS", but it just rolls with the bass coming in after 16 bars and a wicked old time vocal. Fresh Kuts are at it again with the remix of "DELICATE BEATS" by DJ MAGIC & TMS. A must for the jump-up massive with its two-step beats and an analogue bassline which you have to shake a leg to. Lastly, G SQUAD & COLD STEEL's "FERTILE" is on my other label, in partnership with the G Squad. It's a steady roller with a heavy bass. It's not an impact tune. Just a tune!

Catch Kenny Ken at various nights around the country and on rotation on Kiss FM on Wednesdays

Checklist

STINGRAY - "Venom" (Mix 'n' Blend)
DJ HYPE - "Closer To God" (True Playaz dub plate)
A-SIDES - "On The Streets" (Kenny Ken Remix) (East Side dub plate)
UNKNOWN - "Nexus" (dub plate)
FRESH KUTTS - "Delicate Beats" (DJ Magic & TMS Remix) (Fresh Kuts)
G SQUAD - "Fertile" (Cold Steel)



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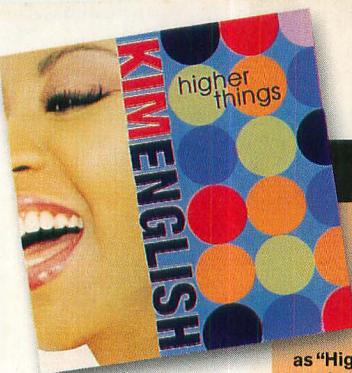
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GARAGE

SPEED GARAGE



* Vital Release

Kim English

Higher Things Album
Nervous, USA

A triple-pack album containing previous hits like "Nite Life", "Time For Love", "Learn 2 Luv" and "Supernatural". Out of the new material there are some real gems, such as "Higher Things" and "Unspeakable Joy", both of which are produced by Maurice Joshua. Frankie Feliciano impresses on the classy "Missing You", Todd Edwards works some of his chopped-up disco magic on "Tomorrow", and House Of Jazz club things up on "4 The Luv Of Music". An essential purchase for Kim English fans!

★★★★★

Singles

Prospect Park Featuring Caroline Harding

Movin' On
AM:PM

The original was a Paradise Garage classic the first time around for Ms Harding and looks like being another big hit this time. It's produced by Dave Lee who serves up some strong mixes, the best of which uses the original bassline and adds disco flavour.

★★★★★

Tony Ransom

Music
Voodoo Records, USA

Remember Ben Mays? Well, he's back with this delightful little number

sung convincingly by Mr Ransom and featuring none other than Phil Upchurch Jr on guitar, as well as Robert Irving III on Rhodes and sax. Very retro, classy stuff that will no doubt please the purists out there.

★★★★★

Midnight Express Featuring Sabrina Johnston

Freedom
Yellow Orange, USA

Tony Humphries' new label is home to this uplifting vocal courtesy of New Jersey girl Sabrina Johnston, responsible for singing and co-production with L Papa. My favourite is their classic 12-inch "B-boy" mix.

★★★★★

* Vital Release

More-So

Take My Hands (Filthy Rich Mix)
i Records, USA

Filthy Rich deliver two dangerous licks: one ruff'n' dirty with vocals blending right back into the track and drums which are rough around the edges, while the vocal mix is clean, tuff & ruff with everything nice and bumpy. This one is a must - top tune!

★★★★★ (KB)



Singles

Kim English

Tomorrow (Todd Edwards Mix)
Polydor

When we mention Todd Edwards, we obviously think disco with smooth drums and many chord changes. But nowadays, since speaking to the man and letting him know that everybody still loves Mr E's golden oldies, he attempts to give us back that old style with deep basslines, those chord changes and that ruff element Todd is known for. Enuff said - bad boy tune!

★★★★★ (KB)

New Horizon

Lift Your Head (Remix)
500 Records
Blinder! Blinder! Blinder! Over the Horizon they come, with full force and dimension... The boys are back with the largest drums known to man, drums that are so slippery and sweet I almost could cry! This one blew down the place at the Underground Frequencies CD launch night and Valium had to be distributed to those who needed it! Using their regular sax sounds and weird little samples, the track comes alive on its own. This is absolutely awesome.

★★★★★ (KB)

Cloud 9

Do You Want Me (Dem 2 Remix)
Locked On
In their traditional two-step style the guys in sunny Grays, Essex, have recreated this Victor Simonelli classic, cutting, splicing and quartering the vocal across the drum track to give an MK-styled vocal mix with the two-step flava. Once again, Dem 2 have come forward and created another ruff mix. It's a shame the mix listed as the original vocal is not the one we all know and love, but apparently it will appear on the full release. Hope so.

★★★★ (KB)

Ghetto Kings & A Queen

So Fine (M-Dubs Breakbeat Funk)
Media
Using the drum track from their original hit tune "Over U", the M-Dubs team have created an effective remix. Just imagine "Over U" with a different vocal. The vocal content on this one is good and lends itself very well to this arrangement.

★★★★ (KB)

Divine Soul

Shake That Ass
Unda-Vybe Music
First released as an import on New York's Strictly Rhythm and now signed to our own label, the "Black And White

Ruffneck Featuring Yavahn

Baby You
MAW, USA

The jazzy, original Backroom Boys mix has now been enhanced by Masters At Work's own mixes which add plenty of live feel. Harry "choo choo" Romero does his Mongabonix thang and DJ Pierre hands in a very cheeky mix similar to his "Horn Song". Essential!

★★★★★

E-Smoove Featuring Latanza Waters

Deja Vu
Nervous, USA

Eric Miller is back with a bullet. A Rick James-style bassline sets the pace for Jerry McAllister's jazzy keys which are driven along by some boogie-style beats for Latanza to throw down on what could become a very big record in the right hands. Don't underestimate this one!

★★★★★

Martha Wash

Catch The Light
Logic
Original Weather Girl Martha never fails to provide the goods and here, produced by Todd Terry, she lets rip on something which reminds me of her earlier outing with the Basement Boys called "Leave A Light On". This lands itself in big club territory and is certainly not a track for the faint-hearted out there!

★★★★★

State Of Mind

Take Control
Sound Of Ministry
M&S once again, with the ever-impressive Michelle Douglas upfront on the follow-up to "This Is It". If you're into the Nu Yorican Soul vibe, look out for the elusive "Out Of Control" mixes by M&S which are smothered with live bass, Rhodes and heavy Latino percussion. Ouch!

★★★★★

Producer Profile

Ricky Morrison, partner of Fran Sidoli in M&S PRODUCTIONS, gives us the lowdown on his cunning studio technique

How would you describe your sound?
American house with a British flavour. We're very influenced by the American sound and old producers like Wayne Henderson and Larry and Fonce Mizell alongside producers like Masters At Work, Todd Terry and Mood II Swing.

What were your first and last productions?

The first ever were a batch of recordings which came out on Cutting and Freeze in the States. The record that really set things off was called "Justify" by Girl Next Door on Strictly Rhythm. It sounds very much like what a lot of the DJs on the speed garage scene are playing now. We've just finished remixing "Skin" by Charlotte.

What's influencing you now?
Live stuff, because things seem to be getting so computerised. If we could, every mix we do would incorporate a live element.

Who have you most enjoyed working with?

In 1997 we spent a week in New York working with Barbara Tucker, producing "Bring You Love" by Visual. We'd wanted to work with her ever since she sang on a track on Fourth Floor back in 1986.

Where's the home of the house and garage sound now? Is it New York or London?

Personally, I reckon that London is now the centre of dance music.

State Of Mind's 'Take Control', produced by M&S Productions, is out now on Sound Of Ministry



Fran Sidoli (centre) and Ricky Morrison (right)

Dub" which has caused mayhem on dance floors all over the country with its fat bassline and powerful production can still be found on this vinyl. The remix duty sees us giving "Divine Soul" our own Tuff Jam flavour in the form of two mixes.

★★★★★ (MJL)

Barbara Tucker

Everybody Dance (Remixes)
Positiva

With the original dub mix being one of the big hits in Miami, you had to ask yourself if this tune could ever be improved upon. The answer, it seems, is yes but only with the vocal talents of Barbara Tucker riding over this unforgettable horn riff. For this column, the UK garage mixes are provided by Club Asylum, who have not taken their mix on the London underground tip and have preferred to go for the more polished vocal remix.

Brilliant music.

★★★★★ (MJL)

Sahara

Keep The Faith
Central Station
This track has to be one of our favourite pieces of vinyl of recent times and comes with two vocal mixes and two styles. The A-side mix is a mellow, four-to-the-floor groove with hooky stab chords which work well with Sahara's haunting vocals. Meanwhile, the B-side mix is a deeper journey which, when dropped at Underground Frequency, had literally everybody moving on the floor with those haunting vocals over that moody bassline. Even the lighting guy had to shake a leg! A must.

★★★★★ (MJL)

TECHNO

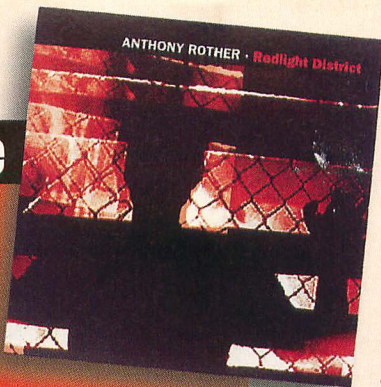
* Vital Release

Anthony Rother

Redlight District
Elekrolux, Germany

Maybe it's the dark sleazy DJ Pierre-style vocal. Or maybe it's those supremely fat, funky beats. Or the fact that it gives you still more bang for your buck by sticking the former Vital Release winner "Destroy Him..." on the flip. Either way, this is the shit. A bona fide, 100% kosher, dual-headed electro monster.

★★★★★



John Tejada

Sonic Life EP
Palette, USA

LA's ambassador of deep funky melancholia with three pristine, shimmering tech-soul lullabies. "Sonic Life" is off-kilter house, "Speaker's Dream" is a gentle electronic serenade and "No One Right" is Dan

Curtin on valium. Cool.

★★★★

Frisk

Peeking
Eye 4 Sound

Not an Ecstasy-fuelled prime-time floorfiller but a splendid after-hours acid groove. The seriously trippy nature of this collaboration between Terry Francis and OOTB's Giddy Jackson suggests that the title may refer to our old friend Mr LSD 25.

★★★★

Biochip C

Steal It And Deal It

Force Inc, Germany

Originally released a couple of years back, this is basically Biochip C trying his hand at one of those Eighties-style megamix cut-ups and pulling it off in very fine style. Ed DMX looks after the remix, but it's the Beat Club, Afrika Bambaataa and Kraftwerk-stealing original that still rules. Blatantly good.

★★★★

The Modernist

Orange Coloured Sky

Harvest, Germany

Jorg Burger slips back into his Modernist alter ego to construct four all new, ultra clean, elegantly spatial

slices of sonic architecture. Each sound has its own clearly defined space, but the overall feel is surprisingly warm and inviting.

★★★★

Perkowitz

Cluster

1200 Music, USA

Another tip-top production from one of the world's most underrated labels. Falling somewhere between the sparsest house and the funkiest electro, there's a mesmerisingly hypnotic quality to these spellbinding beats that's as unique as it is engaging. Pure rhythm.

★★★★

Albums

Voiteck

Live At Your Mamma's

Truck Music, Australia

Melbourne's original techno tearaway has been raising the roof at clubs and parties all over Australia with his PAs for some time now. And this fabulously energetic album of live highlights proves that, given the chance, he's more than capable of doing the same in Europe. Promoters take note, this guy's so hot he's practically on fire.

★★★★

Various Artists

Modern Sound Of Stockholm

Loop, Sweden

There's a lot more to Stockholm than Britt Ekland lookalikes and Volvos and, as the Swedish invasion continues to gain momentum, this serves as an excellent introduction to their colourful take on techno. Beyer, Chrome, Lekebusch, Mull and Seven: they're all here and all in typically 'avin' it form.

★★★★

Singles

Common Factor

Common Factor EP

Planet E, USA

More boundary-pushing, genre-busting class material from one of the few labels that truly knows no compromise. Accessible, challenging, futuristic, complex and simple - it's all of these things at the same time and a whole lot more besides. The real Disco 2000.

★★★★

The Ron Honey Experience

Nitedrive

7th Voyage

Another useful outing from Matt Hodges. Gentler and more understated than his previous releases, the shimmering strings and lush bass tones of "Nitedrive" contrast well with the quasi-electroid ambi-funk rhythms on "D66". Definitely one for those who prefer a bit of backroom shape throwing to mainfloor, grape-treading monotony.

★★★★

Pure Science

The Sci-Phi EP

Lunar Tunes

"Evil" Eddie Richards launches his new label in fine style with four cuts from the ever-brilliant Pure Scientists. "Be Dup" is semi-detached vocal hooks, tribal beats and mesmerising strings bring to mind Charles Webster at his most ethereal, while "Human Spirit" is Wiggle rolling at full throttle on a particularly good night. Tops.

★★★★

Cherry Bomb

A Drift

Music Man, Belgium

Hard as nails tech-funk from Chris Duckenfield's long-standing partner Richard Brown. "A Drift" is crunchy distorted rhythms work well, but for the real deal head straight for the monotone bass notes and hi-frequency Mills-esque hooks of the positively tearin' "Latination". Proper twisted salsa business.

★★★★

Vic 20

The Secret Agent EP

Word Music

Back to basics, strictly utilitarian electro business that sounds good in the mix even if it doesn't break any new ground. One side adheres to Ectomorph's "less is more" philosophy while the other goes for the party vibe in a DMX Krew style. The vintage Michael Caine soundbites make for some interesting scratching possibilities. Get stupid, Alfie.

★★★★

A Credible Eye Witness

Episodes

Nature, Italy

Perverse as it may seem, the deep eerie synths, hypnotic snares and spooky textures here somehow sound even better when you know that they hail from a land with more than its fair share of D&G-clad, coke-snorting cheese merchants. Revenge, as they say in Italy, is always sweet.

★★★★

JS

02

JS

What do you get if you cross Swayzak's digi-dub aesthetics with Basic Channel's filtered loopism and then throw in a touch of Jam & Spoon's "Stella" for good measure? Search me, but it's quite probable that whatever it is, it would sound a bit like this. Genetic sound engineering.

★★★★

Primitive

Urges Volume 3

Primitive

More superbly dynamic rhythmical invention and deep rolling basslines from Chris Duckenfield. Sure, there's a certain amount of formula involved, but then you could say the same about 430 West. The bottom line is when a formula's as good as this, who cares?

★★★★

Frankie Bones

Rock Away

Sonic Groove, USA

Okay, so this is a few weeks old and three of the tracks are fairly uninspiring minimal workouts. But this is still more than worthy of attention due to the butt-wigglingly funky, conga-crazy title track, which rocks. Big time. Brooklyn's back.

★★★★

Sims & Dax

New Ritual EP

Theory

Only three releases young and already Theory is being championed by many of techno's top spinners. This time round Ben Sims and Tony Dax turn in a jerky staccato funkier with razor sharp hi-hats and a rattling, heavily filtered drumathon. Elsewhere, James Ruskin and Hybrid's Alexi Delano take care of remix duties. A label to watch.

★★★★

Paul Mac

Another Escapade EP

Fragmented

Clacton's Paul Mac seems in no danger of running out of ideas. On this EP alone, he flits from deep power dancefloor delirium to fully soulful heart-wrenching melancholia, always retaining his own unique vibe.

★★★★

Label Stable

Tim Taylor on his exemplary PLANET OF DRUMS imprint

What are the aims of the label?

In four years we've only put eight records out, so we're not exactly prolific. It started as an outlet for the drum material I was doing with Dan Zamani. We did the first four releases together, then Dan left to do other stuff and I was going to shut it down. I really liked the name and the concept though, and kept getting really good stuff from people like DJ Slip, so gradually it just kind of grew. Which artists have you released? Apart from Dan and myself we've had one release from DJ Slip, two from DJ Hyperactive and there'll be a new one out in the autumn. DJ ESP (Woody McBride) did a remix for us.

What has been your best-selling release?

The first one, with about 9,000 copies. If your first release does really well it puts you under pressure to sustain the momentum. Now we do about 3,500 - 4,000 minimum and we've learned not to try and force it. We're a lot more relaxed with it.

What are your plans for the rest of the year?

We've got a new DJ Hyperactive release out in September. I'll have a few releases out this year

on different labels, but with Planet Of Drums we're very careful about following the concept properly. It always has to have a certain vibe. Which DJs play your tunes?

Richie Hawtin and Laurent Garnier were really into the early releases as were a lot of the big "A List" DJs. These days it's more people like Daz Sound, Trevor Rockliff, Colin Faver and Brenda Russell.

What did you do before you started the label?

Dan and I did some stuff on XL, I was involved in Synwave with Damon Wild, and then there's Missile which is still going strong.

The 'Planet Of Drums' retrospective compilation is out now. A new DJ Hyperactive single will follow in the autumn





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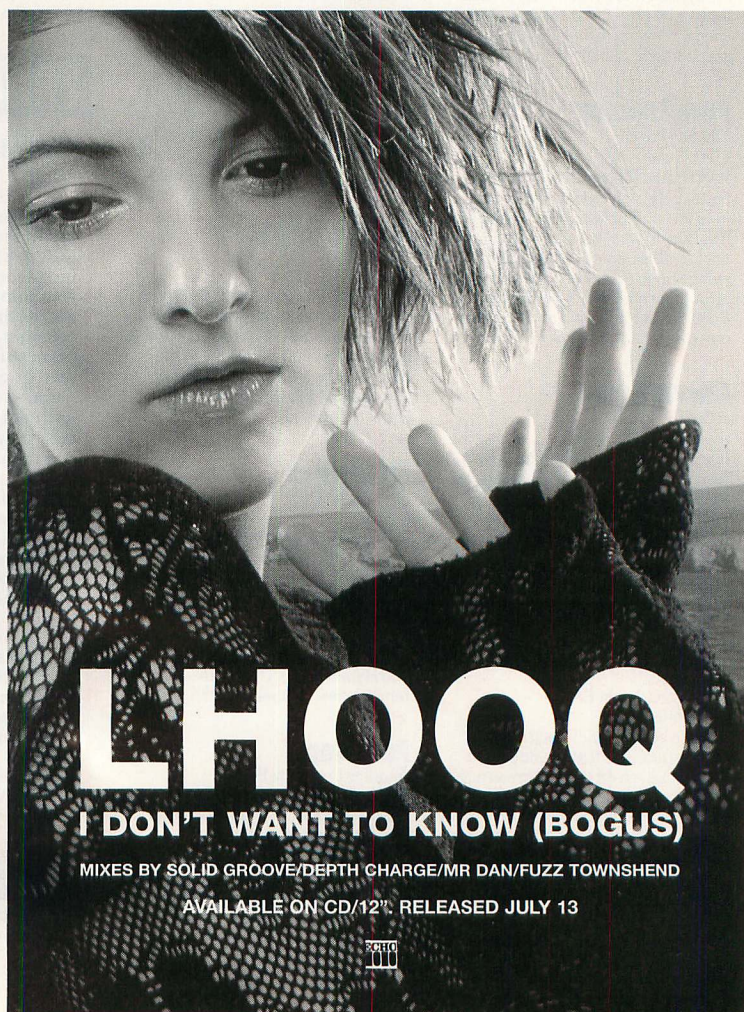
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* Vital Release

Freq Nasty

SE15 (Taking Liberties)
Botchit & Scarper

"SE15" is a lesson in forward-thinking breakbeat music. Crisp production, advanced programming, funky beats, huge distorted bass, and the excellent "Underglass" in its full techno-funk splendour on the flip. This shit doesn't come much better than this. (AF/RP)

★★★★★



Singles

Bionic Dog

Time Bomb
TCR

A new artist for the TCR label. Minimal acid-tinged breakbeats underpin a crisp and smooth production with some earthquaking sub bass. It's also got that clean and futuristic sound that may well appeal to the techno DJs out there. Deep and dangerous. (AF/RP)

★★★★★

Philadelphia Bluntz

Bluntz Theme (Remixes)

Autonomy

Rennie Pilgrem's new mix of this album track heads straight for the dancefloor with some serious funky bassline action, while golden boys Uptown Connection hire an orchestra for a lush, string-filled extravaganza that's undoubtedly their best work to date. A stunning package. (AF/RP)

★★★★★

Music Instructor Featuring Flying Steps

Super Sonic (Jam Tronic Remix)

Fuel

Nothing to do with the London-based Fuel responsible for genius talent like Dave Tipper, but a great tune all the same. Head for the Jam Tronic mix, a hooktastic, melodic, bouncy little electro number that'll have you humming it all night. Bordering on the cheesy but well worth checking for purists and pop tarts alike. (AF/RP)

★★★★★

Bah Samba

Reach Inside (Unreleased Dubs)

Estereo

Feelgood Latin carnival grooves are the flava of the latest palette on this great new label. The uplifting riff gets funky up by a beefy break then slips into some housey beats before returning to the funky breaks. Top summertime tune. (AF/RP)

★★★★★

Masthaz Of Punk

That's It!

Therapy, Holland

Second Masthaz Of Punk tune from this promising Dutch label. It's a pretty fresh release with some funky cut-up breaks, fat jump-up basslines and sampled screaming orgasms, all thrown together and twiddled in the right places to form a solid slab of rocking party action. (AF/RP)

★★★★★

The Crystal Method

Coming Back

Sony S2

The Crystal Method are probably America's biggest breakbeat act. This track is on the blockbuster "Lost In Space" soundtrack, which shouldn't do their bank balance any

harm. New UK names The Light steal the show with their tough, pulsating mixes complete with acoustic guitars and haunting noises. (AF/RP)

★★★★★

Subtropic

Public Service Announcement

Fused & Bruised

Heavy electro-funk fusing breakbeat with machines to provide an exciting two-step funkathon. It's hard and melodic with enough unhinged sounds to keep the most demanding noise freaks happy. Click 'n' Cycle's drum & bass mix on the flip works a treat at 33rpm. (AF/RP)

★★★★★

Hybrid

Snyder/Kill City

Distinctive

Hybrid have built themselves quite a reputation in a short time. This is very well produced beat business with, shock horror, a strong musical content. The epic "Snyder" features dreamy strings and a "Mentasm" noise that should bring a rush to some. On the flip, "Kill City" is tougher, with heavy kicks and hard riffs. (AF/RP)

★★★★★

Double Galaxy

Magic Sauce

Poppun Supreme

Almost psychedelic, this is unlike anything else around at the moment. The beats are loose but danceable and the sounds are well trippy. One for the beginning or the end of a night, or for when you finally eat that field of magic mushrooms you've been saving for a special occasion. The new sound of Newcastle courtesy of a man known only as "Dex". (AF/RP)

★★★★★

Agent Sumo

Mayhem EP

Freskanova

Shamelessly ransacking old records and cobbling together ferociously anti-cool nouveau funk tracks is what Freskanova do naturally. Thus, "Mayhem" is essentially an early Nineties Caveman track re-booted with pre-millennial fatness. B-side "The Juice" does likewise with The Meteors, while two others lollop along in fine, majestically drunken fashion. (KB)

★★★★★

Danielsan

Wax On Wax Off EP

Under 5s

Endearing four-pack from Skint's blooming nursery where Danielsan veers between barrel-chested big beat with "10,000 cc" and widdly hip hop on "Low Job", thence to "Essex Boyee", a swaggering, fuzzy jump-up track with pants wider than the Thames Estuary, and finally impishly psychedelically jazz funk with "Shmile". Nice one, my San. (KB)

★★★★★

Psychedeliasmith

Different Folks For Different Strokes
Athletic

Filtered glam disco beat with many a cracking hook, though none as large, effective or sharp as that on "Fixy Jointy", a track which polarises opinions vis-à-vis the 'Smith to this day. Their field of reference is refreshing and their method witty, as the impeccably turned-out psych groove of "You Gotsta" proves. (KB)

★★★★★

Ice Meet The Underdog

Bad Blood Transfusion

Morpheus

Sounding roughly like the soundtrack to last orders in Satan's local run at half speed, this is an exercise in extra-dark breakbeat sorcery with perverse, twisted bass, slow-burning chops and a faint whiff of sulphur from an on-form Trevor Jackson. Tailor-made for scaring Air fans witless with. (KB)

★★★★★

Koku

Pumpkin Belly

Dust 2 Dust

Koku display a titillating range of mannerisms and never once drop their cheery, uptempo aspect. "Let 'Em Spin" in particular frugs merrily along with the ska/Northern Soul licks so terribly hip of late, though the lead cut is a bassomatic ragga space odyssey with certain dancefloor appeal. (KB)

★★★★★

Fuzz Townsend

Tasty Big Ed

Echo

Fuzz Townsend is Bentley Rhythm Ace's dreadlocked drummer, a man with pure pop in his heart and an intimate knowledge of what the kids dig. While this out-cheeses his

excruciatingly annoying "Hello Darlin'" in sheer, shameless big beat excitability, mixes from Next Century, All Seeing I, Depth Charge and Bowser are all more substantial. (KB)

★★★★★

El Destructo

Chunkblower EP

Kahuna Cuts

Singularly lo-fi offering from the Kahuna camp relying on individuality rather than crowd-pleasing nous to get its point across. "Chunkblower" rattles along on a vast bass riff, not entirely dissimilar to the one which powers the grungey fuzz-out of "Ape Technique". Black Star Liner contribute a workable drum & bass mix of the lead track. (KB)

★★★★★

More

Baron Samedi

Artefact

The work of Parisian scenesters Zend Avesta and Rough Trade's Ivan, "Baron Samedi" is a tune which fully deserves its orchestrated "beat epic" tag. Close in spirit to the grandeur of "Unfinished Sympathy" and "Clubbed To Death", it's a marching, midtempo cut which rocks floors in the way it was surely intended. (KB)

★★★★★

Osmosis

Jungle Freaks

Finger Lickin'

Treading so close to the cutting edge it risks severed toes, Finger Lickin's latest is their greatest to date: check for insistent, wall-to-wall bass, furiously piping flutes and beats so rude they're practically on trial for indecent exposure. A sensation. (KB)

★★★★★

State of the Artist

Back on the electro trail with speaker-popping superheroes A1 PEOPLE

TIME for another electro revival perhaps? Consider the evidence: DeeJay Punk-Roc's "My Beatbox", I-F's "Space Invaders...", Westbam's "Techno Electro". The latest electro fad should last until the bottom of this paragraph, at least.

That, possibly, would be the case without A1 People - Matt Early and Simeon Bowring - whose cracking "Fresh Juice" album searches beyond electro's glacial future-fixated cool and finds a smirking dancefloor monster just waiting to be tickled into life.

"We're not trying to be cool," admits Matt, who previously made a career for himself as Hardbag. "We're opting for melodies and fun. Eighties records had a lot of good little tunes in them, and we wanted to get back to that sort of innocence after hearing minimal techno for so many years."

"Fresh Juice" employs such technologically advanced cyber-equipment as guitars in addition to electro's standard-issue analogue synths. Add to this nine musicians and a healthy

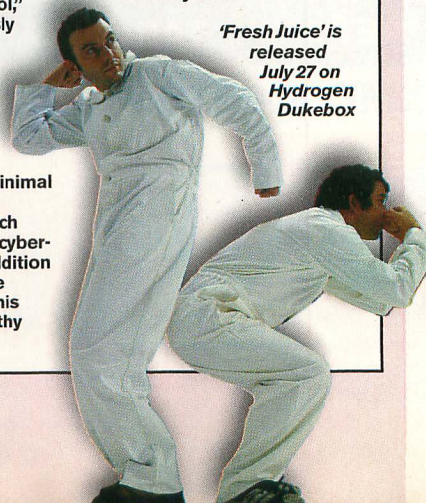
regard for the "vibe" of live improvisation and the upshot is an album which rocks, and only marginally more so than their uproarious live dates.

None of which explains A1 People's highly un-PC moniker, however. Do Matt and Simeon consider themselves Nietzschean supermen willing their electro revolution to power? Or what?

"It was a Nietzschean thing actually," chuckles Matt. "We saw a Forties poster of the supposed perfect English youth, and it said 'Beer is best for an A1 People'. So we named ourselves after that. We spend a lot of time in the pub, after all!"

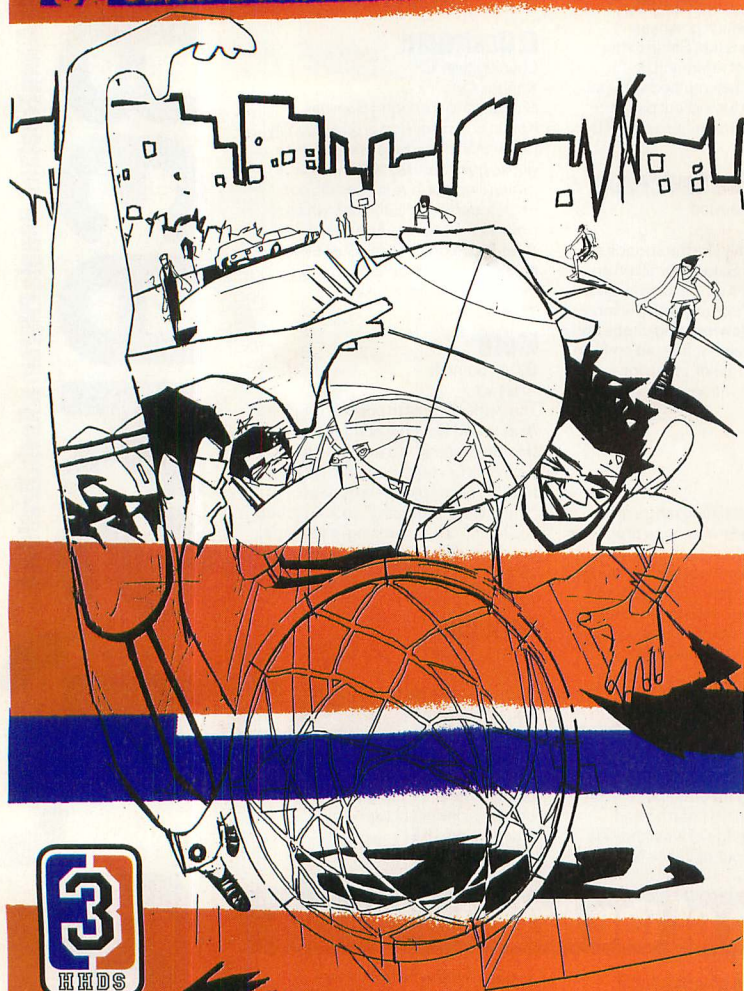
A place where the muse is on tap, indeed. That sounds A1-okay to us.

'Fresh Juice' is
released
July 27 on
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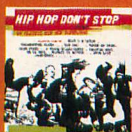
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* Vital Release

Mr Dibbs

231 Ways To Fry An Egg
Four Ways To Rock, Canada

The awesome Cincinnati DJ behind some of the best mix tapes of the last few years puts out a single of funky, bluesy, quite fucked-up really music, which gets odder the longer you listen to it. You gotta love him. Honest.

★★★★★



Singles

Various Artists

Fades In Flamez Volume One
Flame Grilled

A seven-track EP of British DJ beat stuff with only Prime & Kela adding a little lyrical naughtiness. Highlights include Organix' "Semi Conductor" and DJ Jaffa's "Ghetto Shit", but as a whole it's a brave attempt to marry US turntablism to UK instrumentalism.

★★★★

Big Twan

One Time For The Lyricist
Blindside

DJ Spinna is currently hip hop's flava *du jour* and once again he comes through with the kind of raw, uncut funk that makes even average MCs sound good. That said, Twan flows nicely and the whole bounces along lovely.

★★★★★

Common

Feel The Vibes (All Night Long)
Relativity

A promo-only remix courtesy of the Brand New Heavies adds an extra splurt of bass to the package as well as a fantastic keyring laser sound. All very dancefloor, all very summery, but check "Gettin' Down..." again for the real deal.

★★★★★

Cam'ron

357 (Magnum P1)
Entertainment/Epic

Cam'ron, DMX and even Canibus are the majors' response to the underground's demand for more lyrical miracles on the microphone. But the music's still terrible, he's mates with Mase, and however well he says it, he ain't saying nothing.

★

Company Flow

N To N Burners
Official/Rawkus

It might seem a little late in the day to be talking about a track that's already been on Jo Whiley, but tough shit. Co' Flow, as you know, are very good and everybody loves 'em now. This one's supposed to be more "funky", but then they were always funky, in their own sweet way.

★★★★★

Mr Lif

Elektro
Nos, USA

Not really very electro, but rather good nonetheless. It's Mr Lif who gets you there, the way he stretches his slightly cartoonish voice is... Well, it's damn fine, if you must know.

★★★★★

Genetic 1200s

Organic Pulsation
Vapours

The second outing from this label-to-watch features DJ Kista's ex-group,

Genetic 1200s, and the material they recorded back in 1995 and 1996. "Elusive" is all mellow yellow flip-floppiness, but "Organic Pulsation" is some crazed turntablist excursion.

★★★★

Lootpack

The Anthem
Stone's Throw, USA

The latest from Mr PB Wolf's Bay Area label features the jazzed-up, straight up sounds of the Lootpack. Suitably, the Likwit Crew step through on "Likwit Fusion" – it's that LA/East Coast vibe that the Lootpack are closest to.

★★★★★

Phoebe One

Once In A Lifetime
Mecca

Is it me or is Ms One sounding more and more American with each release? This, like the last single, is slick and well put together. This time she appears to be going for some sort of Missy-meets-Busta vibe. But somehow, it manages to lack the character of either.

★★★★

Mr Quark

A Tour Of My Subatomic Zoo

Artefact, France
Neat seven-inch from Paris that has little in common with Kid Koala's silly-scratch collages. Basically a load of easy listening cack with cuts up on top. Surprisingly amusing.

★★★★★

Hillside Monastery

Hillside Monastery EP

Sunflower
Newish crewish from south London way on some dark, mystical monk-ey business. There's something of the Gravediggaz here, with massive orchestra sounds and no little funk, but the vocals all come through in a London style. Be afraid.

★★★★★

Tupac & Notorious B.I.G.

Runnin'

Blakjam/Jammin

Last month we suggested on this page that Tupac was dead. Hah! Not only is he alive, but so is Biggie. Here they are, together again (in 1995, actually), remixed by a Swede. It's everything they could have wanted.

★

Albums

Sylk-E-Fyne

Raw Sylk

Grand Jury/RCA

As the French say, pure 'ip 'op (as in poor hip hop). Actually, it ain't that bad, just rather formulaic sounding West Coast rap/r&b without enough character to keep you from falling asleep. Which, in retrospect, probably is that bad.

★

Daz Dillinger

Retaliation, Revenge And
Get Back

Death Row/Priority
With Snoop, Dre and Tupac (in their own way) gone, Daz Dillinger is Death Row's biggest star. How the mighty have fallen. This is sparse, bass-heavy "gangstarap" – yup, Dillinger's still using the term, which just about sums up the problem.

★★★★

Queen Latifah

Order In The Court

Flavor Unit/Motown/Polydor

'Tifah's back, but the only one who stands accused is herself – of being another ex-rapper taking time out from the movies to hammer out an average album. Actually, you'll hear worse than "Order..." but that's no reason to get excited. Check "Parlay", though.

★★★★

All From Tha I

All From Tha I

Priority

The oddly named Binky and Squeak are down with Westside Connection and had their album produced by Mack 10, which tells you what to expect. We presume that people out West are still getting excited about this stuff. Unfortunately, the rest of us aren't.

★

In The Bag

All the greatest deck moves detailed by Invisibl Skratch
Pickl's turntablist extraordinaire **MIXMASTER MIKE**

DO a routine with "The 4th Chamber" by GZA/GENIUS. I purposely make "THE 4TH CHAMBER" skip, then I grab a drum on the other side of the turntable and play the drum while the record's skipping on the other side so it creates a song – like my own song. I use this drum from a Too Short record and I change it to different speeds and change the tone on the other side. It's just a quick trick I'll use for an introduction or something. After that's done I would release the drum that I'm playing, then I'll throw in something from the JUNK YARD BAND called "SARDINES". The reason I like it is it has combination parts on it that I can just go around and destroy. At the end it goes, "Everyone tell the people now where you at?" and then there's this laser sound and after that it'll come into a drum part. So I'll grab that laser part and cut that up, and after I'm done cutting I'll go directly into the drum. So that's three different parts I can fuck with. Then I'll drop a more uptempo beat, sort of like a 105 beat, and I'll just grab some space noises, some arcade sound effects and manipulate my different scratches. I'll start with the basic transform, then I'll go to my rhythm chops, then I'll go to my five-quick flare, to the one-hand hydroplane, to the wax-tapper, to the back-flipper, to the crab to the uzi to the tornado chirp to the twitter into

AZ

Pieces Of A Man

Noo Trybe/Cooltempo

AZ's debut album, "Do Or Die", had some great moments which showed what a talented lyricist he could develop into. But The Firm project was a backward step and "Pieces..." is another. The music doesn't push him and he certainly ain't pushing himself.

★★★

Black Radical Mark II

Khaos & Konfusion

(The Spell Of Leviathan)

Blakjam/Jammin

The Radical returns with the force of a hundred Skywalkers. Despite the controversial, angry persona, Black Radical is too clever, too humorous, too good to limit himself. His album sounds great musically and lyrically.

★★★★★

The Freestyle Master

The Journey

Powercut

Straight from Glasgow with moody lo-fi beats courtesy of DJ Steg G, The Freestyle Master spits out rhymes with a Scots accent and considerable assurance. It'll be too dark, dirty and underground for some tastes, but there's something there.

★★★★

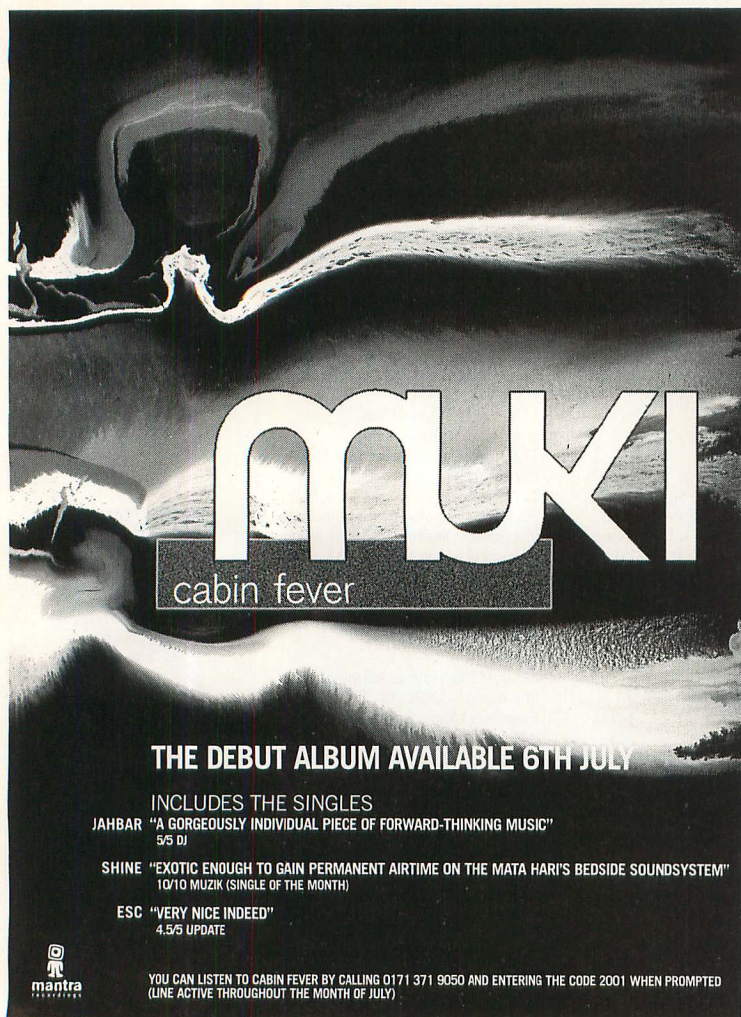
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Mixmaster Mike's album, 'Anti-Theft Device', is out on Asphodel on July 20

HIP HOP

Reviews by Will Ashon



muzik
cabin fever


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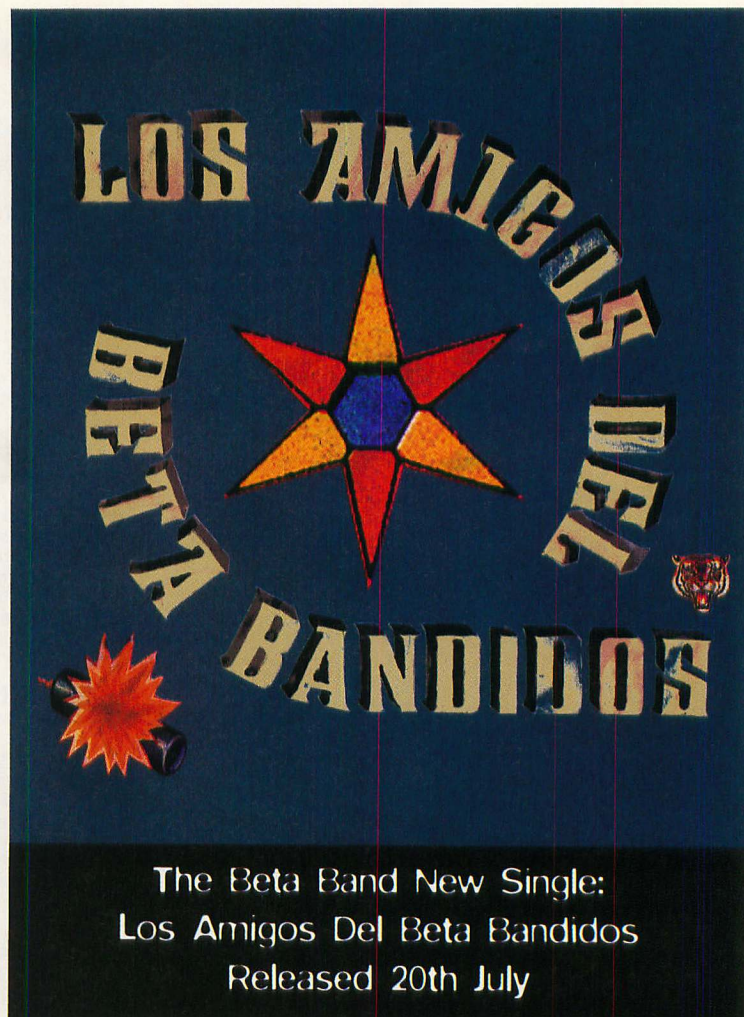
JAHBAR "A GORGEOUSLY INDIVIDUAL PIECE OF FORWARD-THINKING MUSIC"
5/5 DJ

SHINE "EXOTIC ENOUGH TO GAIN PERMANENT AIRTIME ON THE MATA HARI'S BEDSIDE SOUNDSYSTEM"
10/10 MUZIK (SINGLE OF THE MONTH)

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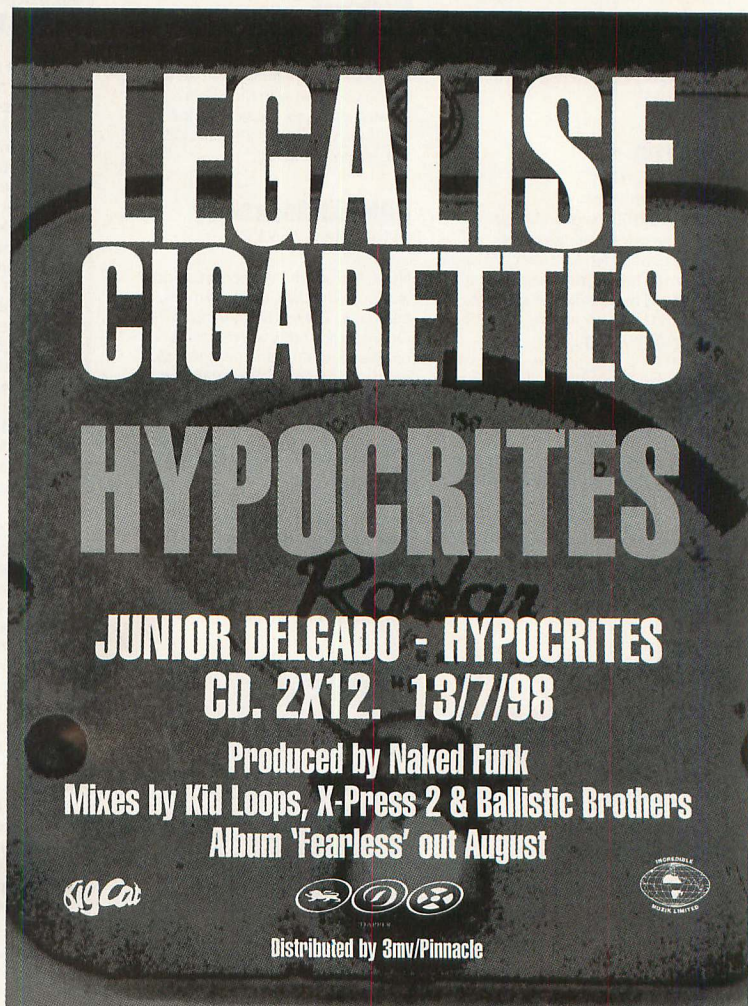
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TRANCE

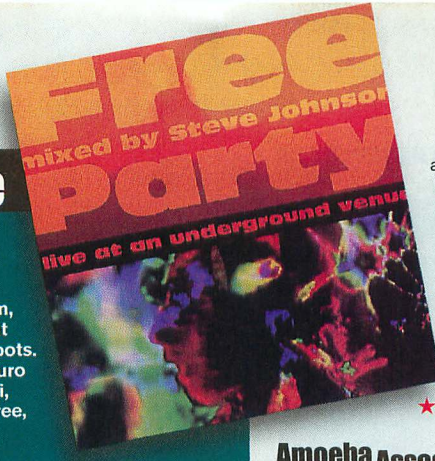
* Vital Release

Various Artists

Free Party (Mixed by Steve Johnson) Album
Rumour

He might be behind the decks at Freedom, The Chunnel and Club 414 these days, but Steve hasn't forgotten those free party roots. Here he mixes hard house into blazing Euro trance including LSG, Casseopaya, Choci, Pharmacy and DJ Ablaze. It may not be free, but it's still one hell of a party.

★★★★★



a variety of styles. But let's not forget this is an all-time trance classic from Germany's Superstition, and for that reason alone the Lieb mix comes out tops.

★★★★★

Singles

Tromsea Versus Krish

Stereopian
Phantasm

"Stereopian" is a minimal psychedelic monster with intricate drum patterns and a killer noise-fest breakdown. "Laksmana" offers tribal wails, a vodka kick and a shimmering hypnotic feel. High-octane trance from Warsaw.

★★★★★

Nostrum

Brilliant

Time Unlimited

Head straight for the hard trance mix. With a radio edit which has MTV written all over it, this may mark the Cologne boy wonder's chart arrival in the UK. Brilliant.

★★★★★

Transfer Injection Burn

Welcome To The Burn
ARD

These strangely named Guildford boys love "big ideas, big sound and the big buzz" apparently, and here they go some way towards committing all three to vinyl with hard trance flavours. Flip "Pioneer" is a quality breakbeat

fest, by the way.

★★★★★

Shane Morris Versus Jon The Dentist

Power

Phoenix Uprising

This electric excursion is one of the toughest vinyl outings ever from Phoenix. Pounding basslines, a hammering synth riff and the unforgettable "We've got the power" sample back-ended by a ferocious breakdown. Not for the faint-hearted.

★★★★★

Eat Static

Contact

Planet Dog

Jon The Dentist's mix of this album track is a classic Euro work-out, while Aberdeen trancemeister De Niro gets all smooth and deep with a more commercial mix. Could be Planet's biggest to date.

★★★★★

Energy 52

Café Del Mar (Oliver Lieb Mix)

Hooj Choons

This one has been out more times than a rent boy's dick, but Hooj obviously think there's life in the old Cumberland yet, and commission yet more mixes in

Amoeba Assassin

Roller Coaster

Perfecto

Amoeba Assassin are London-based Steve Sacre and Andy Gray. It's amazing how Andy gets time off Sky Sports to knob-twiddle an anthemic trancer like this, but perhaps he's not as annoying as he seems. A filler rather than a thriller, but worth a spin.

★★★★

16C+

Under 4 Ever

Low Sense

If massive breakdowns are your thing, look no further than this, the follow-up to the re-release of "Timerunner". Massive with pure trance jocks as well as progressive bods, drop "Under..." if your floor ever runs out of juice. Impossible not to shake your arse to it.

★★★★

Sharkey

Product Of Society

React

He was massive on the happy hardcore scene, but now Sharkey is making a move towards trancier floors, as anyone who has previewed his latest long-player will know. Time to leave your prejudice at home, and choose from seven mixes, including a Baby Doc NRG workout.

★★★★

Albums

Various Artists

Second Flight: Turbulence
Flying Rhino

The follow-up to the Rhino's excellent "Air Born" album boasts nine new and exclusive cuts, including Slinky Wizard's "Fridgeful Of Mutants" and Jammy Wizard's "Angstrom Dispidoooshan". Warped psychedelia for the summer.

★★★★★

Various Artists

Trax Unlimited

Time Unlimited

The legendary German imprint release their latest compilation. Albion's "Always", Nostrum's "Brilliant" and Pascal Device's "I Had A Dream" are the stand-out tracks in an album which underlines in bold the recent resurgence in Euro trance.

★★★★★

Various Artists

Trance Central

(Return To The Classics)

Planetary Consciousness

This new German label "doesn't attempt to know all the answers about music, but tries to know its origins." With names like Van Dyk, Kid Paul, Mark NRG and Rozzo, this reads like a "who's who" of early-Nineties trance. Essential if you're under 20.

★★★★★

Various Artists

Beyond Colour

Tip

Tip have had many coloured sleeves in their groundbreaking compilation series, but with "Beyond Colour" they outdo even themselves. Hallucinogen & Raja Ram, Snake Thing, Psychopod & Serge are some of the names behind the most stunning psychedelic album this year. Check!

★★★★★

* Vital Release

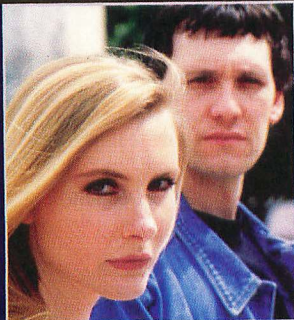
Bang

Sail Away

Next Generation

Another masterpiece to follow the massive "Cloudy Daze" and "Shooting Star". Ham's production shows superb style and quality. The track is totally original with excellent ideas, vocals, lyrics and a lively, bouncy feel. The mellow mix is the one to go for, though there's a Brisk & Ham one as well.

★★★★★



Singles

2 Damn Tuff

Live At Liverpool (Brisk & Ham Remix)
Next Generation

A light breakbeat kicks this off with a rap sample before the kick drum slams in. Next is an uplifting stab riff with gated sirens, which leads into a classical piano breakdown. More stabs and a tempo change round off this excellent remix.

★★★★★

Frantic

Check It Out

Blatant Beats

A banging tune from Frantic, full of interesting sounds, old school riffs and

Public Enemy samples. The offbeat stabs are intense and the vocal samples aggressive, along with the gabba-style percussion and arrangement. The excellent production adds to the quality of this cut.

★★★★★

DJ Shiney

In Your Face

Direct Beatz

Straight out of Peterborough, DJ Shiney hits us with a track from his new label. A slightly slower tempo than most and a laidback feel, but with great arrangement and sounds. In comes the time-stretched vocal and wallop! A big drum and distorted bass section which kicks right off.

★★★★★

Lost The Plot

Lost The Plot 2

Moonshine

Lost The Plot definitely live up to their name with this rip-off of one of my most hated tunes of last year, Dario G's "Sunchyme". Why anyone would want to attempt a hardcore version of this, I do not know. I suppose it's been put together quite well, but it's a one-sided single so there's not even a B-side to play instead.

★

Deverlicious

Better Days

New Essential Platinum

Slower than the usual New Essential Platinum product but all there nonetheless, with a full vocal and squeaky clean sounds. A DJ-friendly intro leads into a string and vocal breakdown with a snare roll and a powerful kick-off. A standard arrangement runs through the track with more breakdowns and happy riffs.

★★★★

DJ Magical

Rush Hour (Kaos & Huxley Remix)
Remix

The intro to this is wicked, with a dirty bassline and some finely chopped beats but unfortunately they don't reappear. This was a big tune first time round and I'm sure with this remix and a Vinylgroover remix on the flip, it will do it again. I must admit the vocal is far too cheesy for me.

★★★★

Ultrasonic

Bust That Groove

Ultrasonic Research

Ultrasonic are back with a quality track complete with banging kick drum and an "Amen" break. The techno stabs are full on and break into a full rap with breakbeat and reverbed basslines. The flipside is a remix by DJ Brisk, which is more on the uplifting tip.

★★★★

Force & Styles

Heart Of Gold

Diverse

At long last it's ready for proper release. The tune has been totally reworked and is sung by new vocalist Kelly Llorenna. It's a bit different but still kicks off in all the right places. The original is by far my favourite, and thankfully it's nicely pressed on the flip.

★★★★★

Album

Various Artists

Masters At Work Volume 2

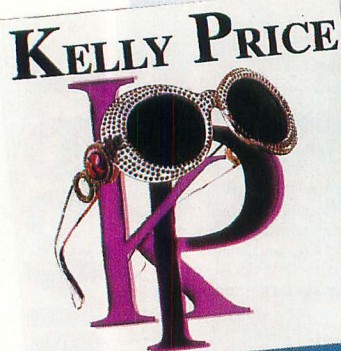
Helter Skelter

Fifty-four tracks mixed together by myself, Force & Styles, Sy & Vinylgroover, Billy "Daniel" Bunter and M-Zone. The tracklist is unbeatable and covers the whole spectrum of hardcore, with exclusive mixes by Ham, Demo, Force & Styles, Bunter and loads more. A quality album from the country's Number One rave organisation.

★★★★★

HARDCORE





* Vital Release

Kelly Price

Soul Of A Woman Album
T Neck, USA

Nothing surprises me much nowadays with regard to voices and songs. Finding a true gem that has longevity and "soul" is indeed a rare commodity. But after hearing Ms Price wail out of my sound system, I can honestly say this is perfection. Absolutely unmissable!

★★★★★

Singles

Kathy You

Heartbeat
Leisure Ride

Another droning, whining r&b vocal accompanying another weak r&b song, the contents of which are extremely empty and absolutely devoid of any originality whatsoever. No guts, no feeling or emotion and certainly no soul – no way!

★

Lynden David Hall

Crescent Moon
Cooltempo

Top-drawer delivery from one of the finest, freshest voices that the UK nu soul scene has unearthed. This midtempo floater has been rehashed, rewashed and hung out to dry by Outfather & Joe, slightly enhancing what is already a Nineties masterpiece. Pure and then some.

★★★★★

Naked Music USA

If I Fall
OM

Pulled from their album "What's On Your Mind?", this is not so much a song as a repetitive vocal groove, although it does have a certain rough

charm thanks to the downtempo mixes from Jay and Hernan. The chorus is sticky sweet, but the rawness of the playing and production ought to carry this through.

★★★★★

Mary J Blige

Seven Days
Universal

I do wish there were more soul songs with deep and meaningful lyrics, and that the cop-out wasn't to depend on the remix, which is definitely the case at the moment. The remix should give the tune an extra push if needed, but today that theory gets chucked right out the window and the song is nothing without fiddling with it. In this case, that theory is absolutely right, unfortunately.

★★★

Toni Hert

If You Were Mine
550 Music

Lovely vocals that slide over your deck like a mature wine. The harmonies on this really do hit the spot and, believe it or not, the song ain't bad either. All in all, this is a perfect little soulful package from the hitherto-unknown Ms Hert who not only looks the part, but has the voice to go with it.

★★★★★

* Vital Release

Man With No Name

Horizon
Perfecto

The master programmer continues on his mission outwards with the second single from the album "Earth Moving The Sun". It features the vocals of Mark Gardener (ex-Ride) moving in a more tamed direction which makes a refreshing change. A Top Forty entry? This could just do it.

★★★★★

Singles

Kobyashi

Release
Fluid

Another slice of firing gated mayhem from Andy Ling's faultless Fluid imprint, musically designed to cause the most delightful ascension of the dancefloor and escalation in record sales for this quality record label.

★★★★★

Digital Blondes

Anthem '98
white label

The improbably tall Andy Cato takes time out from his other Quattara and Groove Armada projects to deliver one

of the best Beat Foundation remixes in many months, which despite offering up the usual range of predictable tricks, has a production gleam which is sure to become something of a benchmark in months to come.

★★★★★

Stone Factory

New Sunset
Crescendo, Holland
A good old-fashioned funky Dutch workout with a choice of remixes – either the tech-house fury of Laidback Luke, or my favourite from a man I never recall having made a duff track, Olav Basoski, who adds filtered old school phasing and a liberal dose of trippy hypnosis.

★★★★★



Maxwell

Luxury: Cococure
Columbia

As with most of this guy's performances, this is stripped and raw. That's part of the attraction – minimalistic seems to be his middle name – but he does it so well that he can be forgiven for his almost nil contents, because it definitely works.

★★★★★

Yana

Keep Forgetting
Freakstreet

This is such a breath of fresh soul, and is so moody. The lady is completely new to the nu soul groove yet she puts out so much feeling and emotion. It's the UK sound at its best, and D'Influence deserve a big up for allowing it on their eclectic motif.

★★★★★

True Spirits

Smile
Chilli Funk

Another piece of pure grit, which seems to be getting very rare in this age of meaningless pap passed off as music. Shades of Seventies Detroit mixed with pure black music unfolds another chapter from this collectable London imprint. The backbeat is lush and full of inviting strings 'n' things and should bring a smile to everyone down with the soul groove.

★★★★★

Janita

Getting Over
550 Music

The beats on this are so ruff and ready, with a stripped snare and that single string line that seems to fill up any track, but, and it's a very big but, the tune gets so monotonous, floating along on the same level with the ladies' vocals also going down that one-way road. No highs or lows, just one-level recording. Pity.

★

Sueno

Speed Degree/4 Circles
white label

An extremely sparse and minimal double A-side which must be applauded for its less-is-more approach, similar to Nalin & Kane's best efforts. "Speed Degree" oozes the same amount of breezy attitude that "Beachball" gave us last summer. "4 Circles" is less minimal but equally seductive in its more dubby and blissful moments.

★★★★★ (both)

Agnelli & Nelson

El Niño
RGB

As you read this, "El Niño" will be infecting dancefloors from Wigan to San Antonio with the fact that it has been picked up by the Xtravaganza imprint, who will no doubt shape this up to be the summer monster it's destined to be. A "Sueno Latino" for the next generation!

★★★★★

Whirlpool

Hold Me Tight
Quad Comm

Released as a white label in 1995, this has weathered the years well and now comes with mixes from Quad Communications' Jan Driver. It's a bubbly bass-driven midtempo creation, swirling up near the deep end of things.

★★★★★

Albums

Myron

Destiny
Island

There's a distinct difference between production in the UK and across the pond. The UK sound always has a raw edge and is usually minimalistic in its groove, but our brothers across the water are getting their act in gear and this collection blends in beautifully with our street culture.

★★★★★

Curtis Mayfield

The Very Best Of...
Beechwood

It's a bit presumptuous to call something "The Very Best Of...", especially when the artist(s) concerned are still alive and kicking and still churning out classic material. Here is the gentle giant's "Best Of – The Curtom/Buddah Years". Full of all things funky, soulful and more.

★★★★★

J Blackfoot

Stealing Love
Basix Music

Former lead vocalist with Soul Children surfaces with a collection of classic "southern soul". Mr Blackfoot has a vocal that would melt even the hardest heart and a delivery that would put so-called Nineties big guns to shame.

★★★★★

Hinda Hicks

Hinda
Island

The debut album for any artist is so important and should tell a story to the unsuspecting listener of what the artist is all about. Hinda is no stranger to our ears, and it goes without saying that she rises above the competition with her lush production and wispy vocals. If you loved the singles, you're gonna love this to bits. Pure class.

★★★★★

Graham Gold

Pearl Time
Good As

Veteran radio jock Goldie turns his hand to production with fine results, and probably one of the most original and wavy-arm inducing cuts this year. Top weirdy beardy sounds ignite the senses to joyous effect.

★★★★★

Human Movement

Vidapura
Whoop

Following on from "Travellers' Theme", Human Movement, aka Mack Mitchell (Sunday Club) and Paul Mack, ensure that Whoop releases keep improving with a phunky-as-fuck example of how to engage tuffness and subtlety into one enormous floor-quake. One to search out.

★★★★★

Origin

Acushla
Steelyard

A quality one-sided release emanating from the South with a very British feel to the production, but with some interesting influences thrown in, ranging from the Van Dyk-style synths to a moody intensity which is not that dissimilar to that of Hybrid's finer moments. All in all, this is an encouraging second release from such a diminutive set-up.

★★★★★

HARD CORE

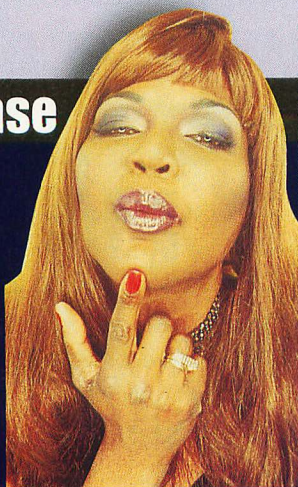
* Vital Release

Candy J

Bamboozled
It's Fabulous

Chicago-based diva Candy J of Candy Girls fame provides the twisted vocals for this DJ Rachel Auburn and Andy Alder (D-Bop) track. Think "Fee Fi Fo Fum" and "Wham Bam" chopped into one and snorted up a tight fifty. What could be nicer? And no queue for the toilet, either!

★★★★★



Singles

Alan Thompson

Lost In Space
Sublime

Trade resident Alan Thompson's debut is a cause for celebration. It's pure, pumpin' groovy house with a disco flavour and there are two slamming dubs on the flip. He's the man behind Fruitloop and D: Tour, by the way.

★★★★★

Brainbug

Rain
Positiva

Italian producer Alberto Bertapelle was the bloke behind last year's "Nightmare" and "Benedictus". He's got another hit on his hands with this hauntingly beautiful release. Nadia Casari provides the vocals.

★★★★★

Tekara

Breathe In You
3 Beat

The dub version of the cut which caused mayhem at the Miami Winter Music Convention is finally here. If a more slamming take on things is more up your strasse, check the excellent re-working from boys of the moment, Perpetual Motion, on the flip.

★★★★★

Steve Thomas

Set You Free
Tripoli Trax

Destined to become one of TT's biggest sellers to date, "Set You Free" is Steve's debut four-track twelve. It's a cracker and a half, and if hard house is your thing, don't miss this pumping missive from the man behind The Experts and Fruitloop. Very, very hot.

★★★★★

Q-Dos

I'm Not Going Home
White

Gatecrasher resident Scott Bond delivers another monster under his Q-Dos guise. There are three mixes to choose from, with the superb voxless dub on the flip being the pick of the package. One to hammer to death if your crowds know how to smile.

★★★★★

Brock Landers

Smack My Dick Up
Parlophone

Well, it's better than smack up your dick, and slightly less offensive, but then this remix of Blur's "Song 2" doesn't really need an introduction because it's already huge on white. Think Prodigy at the Ministry and you'll know the one we mean. Massive.

★★★★★

Marc Et Claude

La
Additive

A storming trancey outing from Marc and Claude. Originally released on German label Alphabet City, it appears here with tough new mixes from DJ Taucher, Lange, Moonman and Binary Finary. You won't go far wrong with this, whatever your floor.

★★★★★

Pianoheadz

It's Over
Incredible

It started life on Eric Morillo's Subliminal label, and now Incredible get their mitts on this floorfilling extravaganza of a hit. If you melted Graham Gold down into yellow vinyl, pressed him up and played him on the radio, it would sound something like this. Commercially massive.

★★★★★

Urban Soul

Love Is So Nice
VC

The hottest New York-style house track of the moment sees the cool tones of vocalists Ceybil Jeffries and Troyetta Knox fuse with legendary producer Roland Clark. Originally out on the US King Street imprint, "Love" is a club monster you won't want to miss.

★★★★★

Ultimate Kaos

Casanova
Mercury

A limited-release one-sider featuring the superlative Mount Rushmore's "Revenge Dub", this disco-groover with firm house foundations is not what you might expect from Ultimate Kaos, but it's no less good for that. Nicely filtered and nicely fin'.

★★★★★

Kariton

Floorplay
TEC

The follow-up to "Terradome" is a Trade-ish hard house affair with chunky samples and an upfront "I need release" vocal. On the flip Ronald Red of Truelove hots things up with a touch of acid and not a little attitude. All things considered, it's quite superb.

★★★★★

Camisra

Feel The Beat
VC

"Feel..." is an updated version of "Sunglasses Ron" which Tall Paul circulated about two years ago. It's a full-on Euro stormer, and with re-workings from Perpetual Motion, Sunglasses Ron and Paul himself, it's got "huge" stamped all over it.

★★★★★

99 Allstars

Chemical Generation
99 North

These mixes of "Chemical Generation" are from Paul Alexander (deep beats and organ), D'n'D (crunchy percussion with looping bass), and Dillon and Dickins (deep, bouncy dub). You won't go far wrong with any of 'em.

★★★★★

Mansun

Wide Open Space
Parlophone

Paul Oakenfold and Trouser Enthusiasts do what they do best. Oakie goes all lush strings and electro-funky, while the Trousers serve up the most commercial re-working in Christendom. You may have already caught this one on bootleg white.

★★★★★

Full Intention

You Are Somebody
Sugar Daddy

Remember "I Love America" and "Shake Your Body"? The sometime Sex-O-Sonique, Greed, and Hustlers' Convention boys are back in their Full Intention guise. Will be hammered everywhere by lovers of disco house.

★★★★★

Locust

No-one In The World
R&S

"No-one..." gets a full UK distribution from Belgian-based imprint R&S. Hardbaggers will head straight for the Van Helden mix, but the progressive Slacker mix is also doing the biz big style in straighter venues. Massive.

★★★★★

Producer Profile

Meet **JONESY**, the 23-year-old superstar with "Independence" and 50 other smashes to his name – not to mention a fine sweater!

How would you describe your sound?

It's got to be uplifting with a great bassline. I always aim to put a smile on people's faces.

Do you use a different production technique for each release?

Absolutely. For "Nervous Breakdown" by Shrink on Neo I had to spread the production out and take it back to 138 bpm. On Taiko's "Echo Drop" on Tripoli Trax, though, I had to beef the track up from 126 to 130 bpm, and tame the pianos so the whole thing didn't sound so early-Nineties. Two completely different approaches.

What was your first, and your most recent, production?

The first was Dex & Jonesy's "The Beginning", which Judge Jules signed to Bang Records in 1996. It was rave house, really! My last production was "Independence", which sold 4,000 in a week. It's likely to get picked up by a major soon.

What's influencing you at the moment?

Any big social gathering where danceheads can get into a groove. They push me forward and keep me sharp. Ibiza is the bollocks... So many different styles in one place.

Karen Ramirez

Looking For Love

From the lush, vocal-led Dave Sears and Don Carlos mixes to the harder, trancey Trouser Enthusiast workout and the slammin' drums of Mark Picchotti, there's something here for almost everyone.

★★★★★

The Weathermen

Don't Stop
Boscaland

"Don't Stop" is a massive fave at London's Melt, and with its pounding, rhythmic head-fuck techno attitude, it's bound to be pretty hot just about everywhere else as well. Flip "909 Backup" provides more of the same, but on different equipment. Very hard.

★★★★★

Dana International

Diva
Sony

We've got a soft spot for post-op transsexuals, and so do Sony, who have snapped up the Israeli Eurovision superstar on an album deal. Whether she'll cut the mustard on cooler dancefloors is open to question, but who cares? This is fun.

★★★★★

DJ Tonka

Security
WEA

DJ Tonka is best known for his productions on Force Inc and his mixes for Bootsy Collins and Strictly Rhythm. This Morales-esque work-out is a winner, much like flipside "The Night". A quality package all round.

★★★★★



Who would you most like to work with?

Mariah Carey, Celine Dion, artists like that. The bigger, the better!

What was the inspiration behind "Independence"?

I love Leftfield, and wanted to use that sample from "Open Up". It took five weeks to do the A1 mix. But it was worth it!

Jonesy's remixes of 'Echo Drop' by Taiko on Tripoli Trax and 'Nervous Breakdown' by Shrink on Neo are out now





COCO AND THE BEAN fair play

Released July 6th CD & 12"

Includes remixes by Ben 'Jammin' Robbins and The Next Men
Taken from the forthcoming album "Tales From The Mouse House"



www.beggars.com



BIM SHERMAN Heaven

Released 13 July

on CD & 12" Featuring mixes by The Underwolves

Taken from the forthcoming album "What Happened"

Appearing live on the jazz stage at Glastonbury 26 June



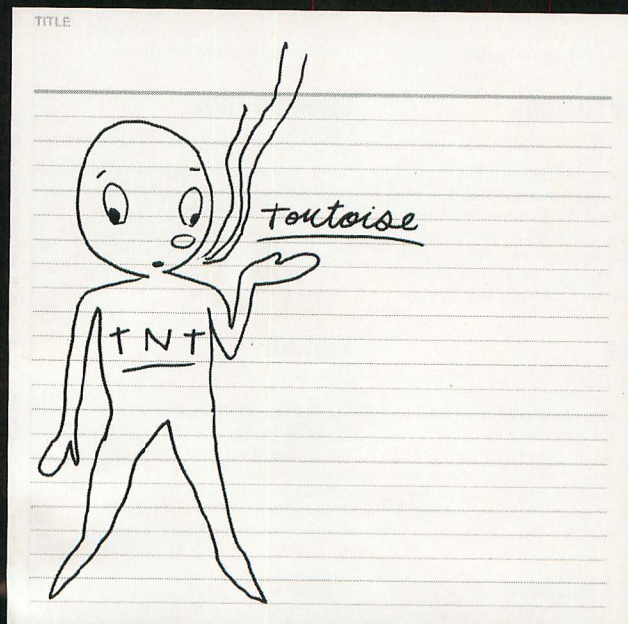
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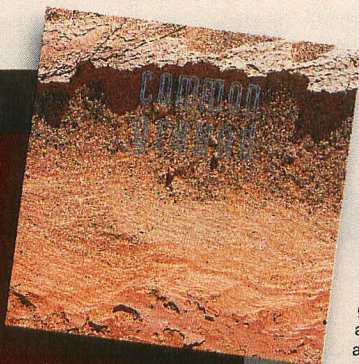
DOWNTempo

* Vital Release

Common Ground

Get Yourself Together
Ultimate Dilemma

Monster enough to get Godzilla himself scurrying off the dancefloor trembling in fear, this frenzied fusion mash-up is UD's best tune to date. The product of an anonymous collective (it says here), it's got wah-wah basslines, singalong choruses, driving percussion that refuses to budge from the fast lane of funk, and a psychedelic overtone that you'd have to be insane not to go mad to. A lose-it classic.
★★★★★ (CB)



Johnson

It Could Be (Jose Padilla Mix)
Higher Ground

Some records only make sense on a hot summer's day with a large alcoholic drink, and Jose's mix here is one of them. A Café Del Mar classic full of plucked guitars, echoing effects and spacey beats, this is an authentic Ibiza summer tune.
★★★★ (PM)

Hubble

Mile Wide Smile
Holistic

More Isle Of Wight meets phuture jazz weirdness from Holistic, as Universal Being drummer Rupert Brown goes solo. With heavy tinges of fourth world music and an almost rootsy, folksy air, it lacks the sheer dazzling funkadelica feel of Max Brennan's output. It's jaunty and whimsical, but with the exception of "Poland", you're more likely to listen with a mere half smile than one a mile wide.
★★★★ (CB)

Fridge

Ceefax
Output

A welcome reissue for the post-rock explorers' debut album from last year. More akin to the likes of Mogwai or U2 than the laid-back jazzual ramblings of, say, Tortoise, "Ceefax" proves that with just a few loose-strung guitars, some spluttering drums and strolling basslines, the most acute of new rock angles can be coolly drawn.
★★★★ (CB)

Various Artists

Konkoking Dub
Pik 'n' Mix

Worthwhile electronic dub compilation mixed by Ninja Tune's Toona and Pik 'n' Mix boss The Kaleidoscope. It may not have quite the potent force of all those mighty Blood & Fire reissues, but with a healthy mix of "white boy skank" (Sounds From The Ground, Nostramus, Mashed) and genuine roots controllers (Mad Professor, Aba Shanti), it's easy-going enough for even the most high blood-pressured of spliffheads.
★★★★ (CB)

Singles

The Beta Band

Los Amigos Del Beta Bandidos EP
Regal

Already laying claim to true greatness after a string of jaw-droppingly brilliant gigs, Britain's best new band of 1998 (and that's a fact) maintain their high standards with another four tracks of whimsical, psychedelic stoner folk that's as reminiscent of 1967 Beatles as it is 1990 Stone Roses. And you can't ask for greater accolade than that. Miss at your peril.
★★★★★ (CB)

Modaji

Outboard Jeopardy
Laws Of Motion

Another sneaky winner from a London label that's fast becoming the home of all things phuturistically jazztastic. Giving Carl Craig and Ian O'Brien a run for their money, "Outboard Jeopardy" fuses Detroit electronica with wonderfully funky shuffling drums and wandering keys, sounding both deliciously retro and spot-on now.
★★★★★ (CB)

Mr Quark

A Tour Of My Subatomic Mind
Artefact, France

Mr Quark offers more reasons why you can't turn your back on France for more than a split second. If Pete & Dud wrote trip hop for the funky-dumb generation and got Mr Scruff in to produce it, it might just sound like the teasingly wondrous "You Hear People Say". Great remix from Le Tone, too.
★★★★★ (CB)

Universal Principles

Inspiration And Light
Soma

The house version may be storming the dancefloor, but check the main mix of this. A madcap freewheelin' Seventies funk-out with killer loops and top jazzy keyboards with a deranged rhythm that's strangely reminiscent of Ian Dury's "Rhythm Stick". Produced by Slam's Stuart McMillan, Rejuvenation's Glen Gibbons and top Glasgow jazz DJ Nick Peacock.
★★★★★ (CB)

Delakota

The Rock (Remixes)
Go! Beat

Freddie Fresh in killer Balearic chill-out shock!! The Minneapolis man's remix here has "stoned classic" written all over it. Lazy beats, a drifting flute and sultry operatics make unlikely bed fellows, but the results are more charming than Prince Charming on a major charm offensive.
★★★★★ (CB)

Gus Gus

Barry (Remixes)
4AD

Bizarrely only available through specialist stores, this promo-only contains quite possibly the best mix of Iceland's super-cool art-music collective ever. Gigi Galaxy's Gary Martin fuses the sound of gentle electro-pop with the swooning, high octave vocals for a production that's a masterly piece of swinging, radio-friendly grooves. Camp as, and bloody irresistible too.
★★★★★ (CB)

Kevin Yost

One Starry Night (Remixes)
i Records, USA

While it's the superb house reconstruction that's grabbing all the headlines, tucked away here is the equally splendid downtempo mix, "Tea Pot's Laidback Version". Hanging the dulcet vibes and gentle acoustic strum of the original on a subtle hip hop beat, you'll be hard pushed to find a more seductive piece of music this month.
★★★★★ (CB)

Cube & Sphere

Rorschach
Cheap, Austria

The Vienna label bang on form once more with a fine three-tracker that pushes at the boundaries of electro-funk fusion with an ultra-sharp ear for hip-wiggling grooves. Always wayward, never conventional, this is the kind of innovative electronica we so rarely hear these days. Three tracks, each one flawless. A gem of a record.
★★★★★ (CB)

Ski Ski

Tres Cun Deo La
Columbia

Of all the mixes on this EP, King Britt's "Scuba Mix" is the one that hits the spot. Fusing electro-influenced beats with Valerie Etienne's repetitive, chanting voice, this is one for the backroom and the more adventurous dancefloors. More quality from the talented Mr Britt.
★★★★ (PM)

Aim

Downstate EP
Grand Central

The latest Aim release has three new tracks: the slightly spooky "Demonique", the more upbeat "Downstate" and the laidback jazziness of "Coast Radio". The outright winner is "Just Passing Through", a fine downtempo groover originally featured on the "Loop Dreams EP". A slow record that people can actually dance to.
★★★★ (PM)

Marschmellows

Soul Power (Jazzanova Mix)
Infracom, Germany

Jazzanova, responsible for last year's excellent "Bohemian Sunset", turn in a superb mix of "Soul Power". Starting with laidback beats and a twanging bass, it builds with mellow Rhodes and sultry vocals into an extremely soulful groove. Along with Rainer Truby, Jazzanova is certainly a German name to watch for the future.
★★★★★ (PM)

Albums

Obo

Diamond Loser
Shadow, USA

Excellent compilation of highlights from the career to date of top nu jazz explorer Alan Riding. Already much trumpeted by this column, Riding's Obo is the sound of hazy, lazy trip hop with lashings of drowsy multi-instrumental melodies on top, kind of a one-man Red Snapper meets the Pork stable. Solo trips rarely come more thrill-packed than this.
★★★★★ (CB)

Producer Profile

MEAT KATIE's Mark Pember gives us the beef on his thang

How would you describe your sound?
Meat Katie is eclectic - jazz, funk, disco, Latin, breakbeat, hip hop and sloppy house - whatever takes my fancy.
Avenue A is me and my partner Jason O'Brien. It's more groove-based and we're signed to R&S. What were your first and last productions?

My first was in a punk band called Sandladder. We had a deal with Kill City Records, Iggy Pop's label. The most recent thing we've done is a 110bpm fat G-funk breakbeat track for R&S and a remix for Dark Globe.

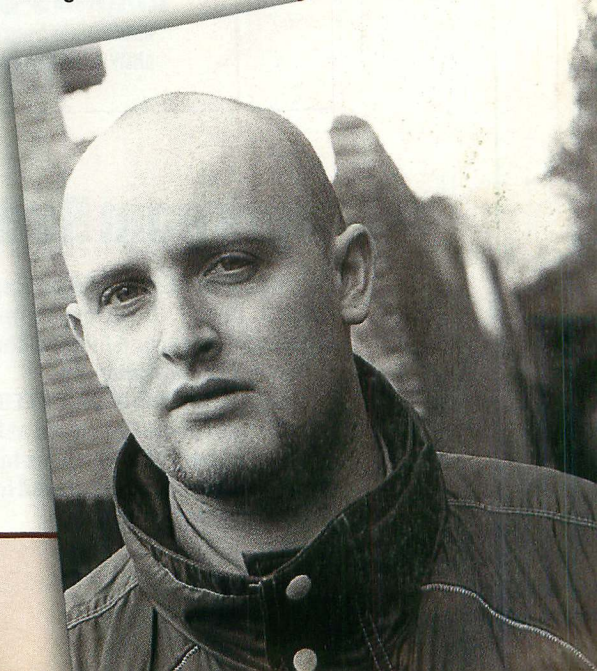
What's influencing you now?
My own label, Whole Nine Yards, which is more techno breakbeat, and our act, Rhythm Division. They blow my head off. I'm into bands like Morphine, Soul Coughing and Gomez.
Who have you most enjoyed working with? And who would you like to work with in the future?

Erika Higgins, who's in a New York lesbian punk band called Big Panty. She's a poet as well, and we've done three tracks for her, one of which is on the Meat Katie album. Greg Garing was great - he's an American country star, but he's bang into breaks stuff as well. I'd most like to work with Miles Davis.

Which DJs do you respect the most?
Matthew B and Richard Norris.
Favourite remix or production of yours?

Probably the slow jazz track "Black And Blue". We produced it really sloppily, so it came out with that nice dirty feel.

Meat Katie's 'Expect The Unexpected' is out this month on Kingsize





Edited by Ben Turner

Bedroom Bedlam

Bedroom DJs spinning decks for success



August's Winner Alex Gibson



Progressive House Mix

Contact: 0191-281-0269

Age: 18

Personal Details: I'm studying computing at the University of Northumbria and Newcastle.

Have you entered before? No, this is the first time I've tried.

How long have you been

DJing? About three years, but just in my bedroom. I've not really played any clubs at all.

What has helped your career? Watching my mate Ben Haslam DJ has been an influence. I just like going out and watching guest DJs at Shindig and clubs like that.

Which clubs have you played at? I've played at our Student Union a couple of times and at a bar in Newcastle's Bigg Market for the Redemption DJ competition, but that's all.

Frustrations? Most people book DJs just for their name and don't give a toss about their mixing skills. I could send a tape off with excellent mixing all the way through and not get anywhere. I've sent tapes all over Newcastle and started to send them around the country, but I've had no reactions.

Favourite DJs? I could go and say Oakenfold, Sasha, Digweed and Carl Cox who are all top class, but there are plenty of other underrated DJs out there, like Nick Warren, Paul Van Dyk, Westbam and my mate Ben Haslam.

Favourite labels? Cross Trax, Platipus, Hooj Choons and Perfecto.

Club Classic? "Furious Angels" by Rob Dougan on Cheeky.

Winning Tracklisting: Sample from "Twin Peaks"... Uptown Connection - "Renegades" (Beber Remix) (Ultimatum Breaks)... Sample from "Carlito's Way"... JDS - "London Town" (Cross Trax)...

Soundscape - "Dub Plate Culture" (Cross Trax)... artist unknown - "Storm" (white label)... LSG - "Nether World" (Kid Loops remix) (Hooj Choons)... Sample from "Bladerunner"... Chapel Of Rest - "The Path" (Cross Trax)... Quiet Man - "Now And Zen" (Platipus)... Karen Ramirez - "Troubled Girl" (Way Out West remix) (Mercury)... BT - "Remember" (Sasha remix) (Perfecto)... Danny Tenaglia - "Elements" (Acapella)... Mansun - "Wide Open Space" (Trouser Earth Mix) (white label)... Binary Finery - "1998" (Aquarius)... Mystica - "Ever Rest" (Brainbug remix) (Perfecto)... "Bismark - My World" (Silvermoon remix) (Telica)... Sample from "Leon"... artist unknown - "Brown Acid" (white label)... LSG - "Train Of Thought" (Hooj Choons)... Sample from "The Usual Suspects"... Rob Dougan - "Furious Angels" (Cheeky)... Sample from "Bladerunner"

MUZIK SAYS: Alex Gibson may only be 18, but he would probably stand his ground against many DJs with twice his experience or twice his age. No, the tape isn't a trainspotter's underground mix, and yes, some of the tracks are big tunes but hey, that's what the kids love. Look closer at the tracklisting and you'll notice not only under-used breakbeat tunes from acts like Uptown Connection, but free usage of film samples, too. Alex may be treading the same ground as many downtempo DJs by using the samples to weave tracks together and liven them up, but apart from Oakie, not a lot of house DJs use the technique. In fact, the similarity with Oakie doesn't stop there. Chopping up breaks with trancey progressive house and dance mixes of indie tracks like Mansun's "Wide Open Space" is more than reminiscent of Cream's main room vibe. The mixing is also pretty spot on, but as Alex himself says the mix isn't totally perfect. A few pieces could have gone more smoothly but there's no point in doing a load of mixes until everything is faultless as no DJ is ever going to be perfect, so there's no point trying to hide it. All in all, a very promising start for a young progressive house DJ who deserves the chance to warm up a few crowds around the country.

GUY ORNADEL SAYS: Pretty impressive, really. This mix should get him gigs at most clubs in Ireland, Cream, Whoop It Up and Slinky in Bournemouth. The use of film soundtracks is refreshing and the kind of innovative angle which new DJs need to break into clubland. After all, we pretty much all own the same records, though I'd love to know where he found the a cappella of Danny Tenaglia's "Elements".



Runners-Up

2 RIKKY ROCK from London (breakbeat mix) 3 RICK WILDMAN from Manchester (techno mix)
4 ANDY CROSS from Manchester (house mix) 5 ED RUBIN from London (jungle mix)

Bedroom Bedlam News

★ THE SUBMARINE CLUB in Skegness has booked Alison Marks, Yousef, DJ-K, Dave Purnell, Cliff Chaudhury and Timmy S for July and August, showing huge faith in Muzik Bedroom Bedlam winners...

★ Much respect to NICK TWEEDIE, who played a great opening set in the Courtyard at Cream. Filling in for Paul Oakenfold isn't an easy move for anyone, never mind someone who'd barely played in nightclubs. He then

partied until lunchtime on Sunday at a house party with Sasha and Cream residents Steve Lawler and Les Ryder. Now that's the spirit...

★ MURRAY RICHARDSON has entered the production world with a forthcoming single on the Low Pressings imprint. He's also about to be offered a residency in Glasgow soon after a sterling performance at Colours...

★ PAULA TEMPLE's tracklisting from last month's issue was so impressive that Dave Clarke called her up to congratulate her. Great to see DJs giving Bedroom Bedlam some support...



pic STEVEN SWEET

My Bedroom Hell

by Norman Jay

NEVER was a bedroom DJ. I never aspired to be a DJ or to warm up for anyone else. I put on my own parties from the start, firstly in small houses and flats, then bigger spaces and eventually warehouses. I never thought I'd become a full time DJ. The main thing for anyone wanting to be a DJ is to get yourself a night in a pub or wine bar where you can start off small and build up a following. It's not always about talent, it's about business too, and any promoter who sees a DJ who has his own crowd knows that that means money. Basically, you need an angle and even if you've only got ten people coming it'll build. I became disenchanted with clubbing because nobody was playing the records I liked and that's how many of the big names started. That's basically how it was back in the day. If you get lucky it pays off.

Those Who Rocked It

Performance of the month

Nick Tweedie at Cream

Alan Green from the Liverpool club:

Nick Tweedie is probably the fifth Bedroom Bedlam DJ we've booked at the club, and he was certainly one of the best. It was a tough crowd to play to, as Oakenfold was away in America, and with Sasha on next door it was always going to be hard. But he opened with classic deep house from Muzique Tropicque and built it up into epic house. He set it up nicely for Les Ryder. And he hung out and had it too, which is also what it's all about. Top lad, top night.

Bedroom Bedlam charts

NICK TWEEDIE (progressive house DJ)

- 1 **RAY OF LIGHT** (SASHA'S TWILO MIX) Madonna (Maverick)
- 2 **STEP 2** Freestyle Funkboogie Manoeuvres (white)
- 3 **IMPRESSION** Resistance D (Planet Vision)
- 4 **VOLUME 3** Soul Purpose (Low Pressings)
- 5 **RIDE 2** Phat C**ts (Yoshitoshi)
- 6 **ACUSHLA** Origin (Steelyard)
- 7 **ARE YOU LOOKING FOR ME?**
Underground Sound Of Lisbon (Twisted)
- 8 **THE FREAKS COME OUT** Cevin Fisher (Subversive)
- 9 **BLUE** David Alverado (Ultra Trax)
- 10 **JUNK SCIENCE ALBUM** Deep Dish (Deconstruction)

MARTIN LODGE (garage DJ)

- 1 **IN MY LIFE** Jose Nunez (Subliminal)
- 2 **GOT ME MOVIN' ON** Diskokidz (Candyapple)
- 3 **MASQUERADE** Gerideau (Inferno)
- 4 **STEP 2 ME** Grant Nelson Project (Swing City)
- 5 **THE HORN SONG** The Don (Strictly Rhythm)
- 6 **BROTHERS, SISTERS** Michael Lange (Peppermint Jam)
- 7 **IF I FALL** Naked Music NYV (Om)
- 8 **ROCKSHOCK** Roy Davis Jnr (Roulé)
- 9 **MESSIN' WITH MY MIND** Thompson Project (Soulfuric)
- 10 **UP AND DOWN** The Outfit (Smokin' Beats)

PAULA TEMPLE (techno DJ)

- 1 **AUTECHRE ALBUM** Autechre (Warp)
- 2 **FUCKING CONSUMER I-F** (Disko B)
- 3 **NO PAIN NO GAIN** Heiko Laux (1220)
- 4 **CROWBAR** DJ Rush (Djax-Up Beats)
- 5 **RETURN HOME** Push Buttons Objects (Chocolate Ind)
- 6 **POST ARTEP** Funkstorung (Chocolate Ind)
- 7 **1964 EP** Jay Denham (Cosmic)
- 8 **EP Wyndell Long** (Elypsia)
- 9 **VOLUME 3** Soul Purpose (Low Pressings)
- 10 **ART OF VENGEANCE** Aril Brikah (Fragile)

How to enter

- ★ Your tape must be 90 minutes long
- ★ You must include a full tracklisting with artist, track title and label. You must include a daytime telephone number and a passport-sized photograph
- ★ Send all tapes (and bribes) to Ben Turner at Muzik, 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.

How To Win!

Take a tip from record pluggers and send us the most imaginative and exciting promotional items you can think of. No T-shirts, thanks – they're rather passé and we're so fashionable the last thing we're gonna do is wear anything with your spotty visage emblazoned on it. Go wild in Harvey Nichols with your mum's credit card and you might be in with a chance. You know it makes sense!

How to book a Bedroom Bedlam DJ

Bedroom Bedlam DJs are now being managed and booked via Plug. Call 0171-837-6330 for further details.

Demo Derby

Home producers of the world: be the next Underworld

NAME: SOURCE OF GRAVITY

CONTACT: 0161-747-6468

MUZIK'S VERDICT: Young Mark Wheahill is one of those crrrraazzy tie-dye trance fans, and to prove the point he's made some. "Full Moon" treads a steady path up the side of a very English trance mountain, taking in some ethereal floaty bits on the way with an excellent bleep accompaniment. "Urbanisation" is chuggier house with weird little synth patterns. Nice in a 1993 style, and why not? ★★★

NAME: RICK WILDMAN

CONTACT: 0161-448-9013

MUZIK'S VERDICT: Rick enclosed a photo and looks like Laurent Garnier. His tunes aren't quite as pretty, but they're certainly up Laurent's alley. "Bitten By The Bullet" slides reverse Red 2 techno loops under a house beat in a funky, repetitive style. "Saucy Noodles" could well be released. Sparkling tech-house over a dynamic techno bassline and immaculately produced, it's more Luke Slater or Matthew B than anything else and really danceable. Believe me, it had us pogoing round the office. ★★★

NAME: INTOXICATE

CONTACT: 0181-652-6666

MUZIK'S VERDICT: Intoxicate are two lads from East London who have been messing about with a drum machine for too long. At least it sounds like a drum machine, but it could just as easily be an old hi-fi being dragged down the road behind a Cortina. Add an Alsatian who's been left tied to the tow bar and is having his feet ground down at 40 miles an hour and you have Intoxicate's sound. Bollocks. ★

Lucky Break

Dani from NY SUSHI in Sheffield tells you how to get a gig at his club

Don't think it's easy becoming a DJ. It may be a great laugh if you do get there, but being skint to start with isn't much fun. We're totally bored of tapes that were sent to NY Sushi, they're all far too nice. We need to hear tapes that make you turn around with a wicked choice of tunes. I think the tape has to be obscure to be different, too. At the end of the day it's generally acknowledged that DJs can mix, so how about some novelty jingles, cow bells and yodelling to keep the promoters awake! Send cash only, flyers don't buy drinks or new clothes for us. If you do find you're getting somewhere, though, keep fighting and watch your back. Most importantly, don't lose your sense of humour because boring people suck. Just say no or make mine a double.



pic DEAN BELCHER



Crossfade bandit Mark Roland with top tricks for turntable kicks

Technics

Everything you need to know about
dance music's essential tool

AS they once said about the "TV Times", "I never knew there was so much in it!" As the world's most desired turntable, the Technics SL1200 has dominated the DJ market for over 20 years. Technics, a division of Panasonic, itself a subsidiary of the Japanese outfit Matsushita (the biggest electronics company in the world), makes no bones about the fact that the SL1200 is "over-engineered". This is because the original SL1200 (launched in 1972) was aimed squarely at that peculiar breed, the hi-fi buff. The hi-fi buff of the Seventies (and, indeed, the Nineties, although they're a dying vinyl breed) demanded super-high quality from their gear and more often than not would own oscilloscopes and the like to detect any minuscule failings in the reproduction of their treasured record collections. The SL1200, it seems, failed to satisfy their perverse desires.

However, it wasn't long before early generations of disco DJs discovered that the robust SL1200 could take the constant battering as a professional workhorse, and there was worse to come when the likes of DJ Red Alert and Grandmaster Flash started abusing the turntables. New scratching techniques and beat mixing were pioneered on SL1200s. Because the SL1200 was driven not by rubber belts but by the force generated between two magnetic

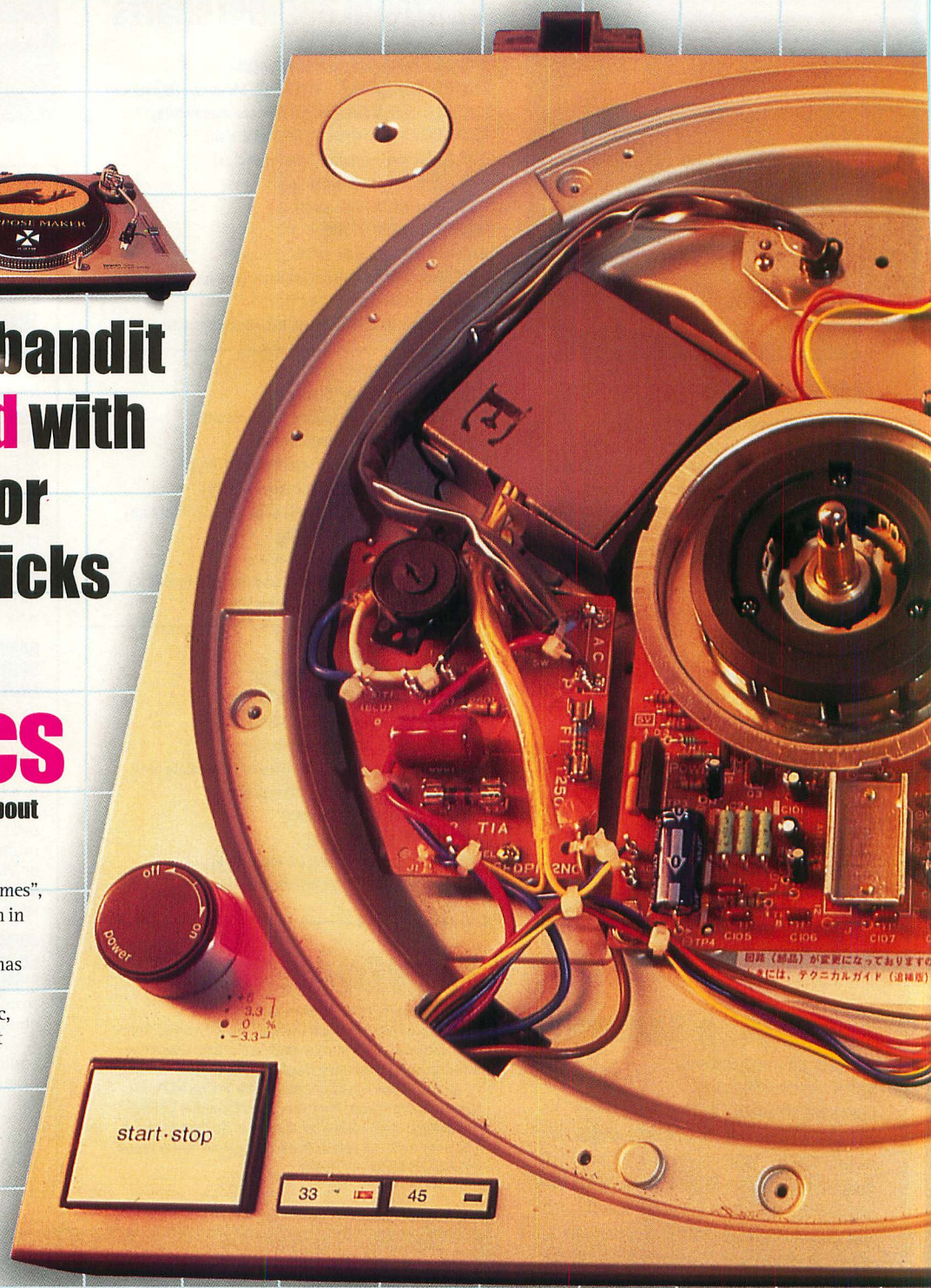
plates, records could be spun backwards, it would rev up to full speed almost instantly and the pitch control meant that records could have their bpm's matched exactly for seamless mixing.

The SL1200 has been taken apart, fiddled with, sat on and fucked around with over the last few years and it still comes back for more. The design means that you can have your monitors in your face and it still won't feed back. This is down to the heavy rubber material in the base, and the rubber under the platter. There's more rubber in this thing than you'd encounter at a fetish club on National Rubber Day. The torque of the brushless motor means it

takes something like 0.7 seconds to hit the right pitch – it's an awesome motor.

Johnny Medley, a DJ currently enthusing all over the Internet, sums up the SL1200's appeal very neatly: "If you're looking for a turntable which you can push to the limits, then look no further than the industry standard SL1200. There is a good reason why this piece has become the industry standard DJ turntable. Just think for a minute about all the tricks this turntable allows the DJ to execute – repeats, back-spins, doubling and scratching.

"Without question, this turntable is an essential for the execution of what has been



The joy of decks

FOR those of you with an obsessive interest in the workings of your beloved SL1200, here's a run-down of the history of the innards of this classic machine. We feel we must warn you – after perusing this you may become frightened of your SL1200...

1932: Technics starts production of the direct drive "phono motor".

1953: Pick-up technology developed.

1958: The first stereo pick-up arm is developed.

1969: The development of the first-ever direct drive motor, as opposed to the more sluggish belt motors.

1970: The world's first cartridge with titanium cantilever.

1971: Technics come up with Direct Drive Player System with a die-cast case. They call it the SL-1100.

1972: November, if you want to send your turntable a birthday card, the Middle Class Player System, aka SL1200, came out.

1974: Synthesised Quartz Lock Turntable System came out as the SP10MKII.

1974: The SL1300 was released, very similar to the SL1200 but with auto start/stop and a repeat function.

1975: Direct Drive Player System with double insulation arrived, the SL-1600 and 1700.

1977: The first Technics Moving Magnet Cartridge hits the streets.

1979: The SL1200 gets a sliding pitch control function. Cool.

1980 – present: The SL1200 (and the SL1200 MKII) take over the DJ world and are the industry standard when it comes to clubland. Loads of other manufacturers produce excellent turntables, but none have yet been able to seriously undermine Technics' superiority.

Technics QUARTZ
Direct Drive Turntable System SL-1200MK2

termed 'DJ artistry'. The 1200 can withstand practically everything that you hurl its way. In my workstation I have been on the same pair for well over three years, and they are still performing like day one."

In 1984, Technics, previously slightly bewildered by their product's success with DJs, sponsored the first DMC World DJ Mixing Championships, which they still do today, giving them ample opportunity to witness first hand the kind of abuse their gear gets in a series of six-minute slots from the world's best DJs. Some people balance themselves on an SL1200, never mind a measly piece of vinyl!

Interfering with your SL1200

If you want to get into the guts of your SL1200, here are a couple of tips which you might want to follow. We will not take any responsibility for you rendering your beloved turntable as useless as a broken Amstrad by following this guide. Technicians themselves discourage such monkey business, on the highly reasonable grounds that it can royally fuck up your deck. So you're on your own, matey! Also, don't do this when the thing is plugged in. Chances are you will send several hundred volts through yourself, which will probably kill you.

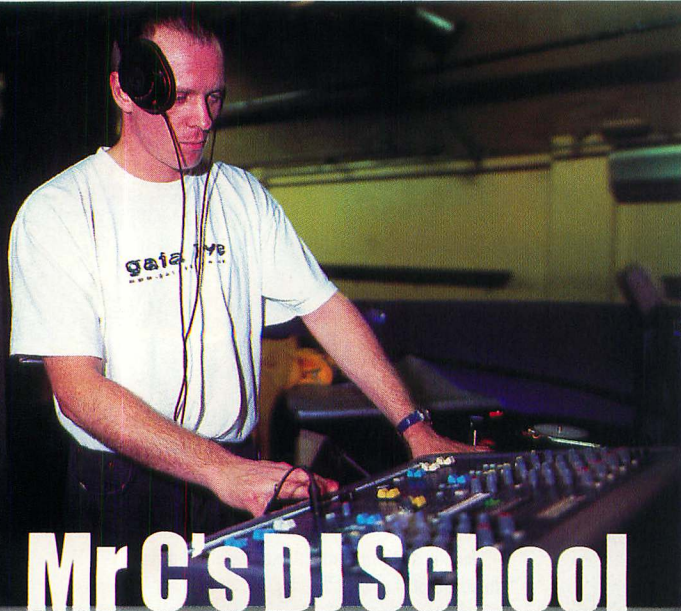
Thanks to Steve Valdez for this technical information.

Mega pitch control

To up the pitch control to plus/minus 16 per cent, remove the top panel under the platter. At the upper right hand corner of the printed circuit board there is a blue pot with "pitch" written next to it. Turn to the right to increase the gain and vice versa.

Super braking

To make the motor stop so suddenly that it spins backwards when you press the stop button, open up the turntable and find the pot VR201 next to the blue pitch control pot. Turn it clockwise to increase the ferocity of the braking.



Mr C's DJ School

NEW FEATURE: starting with the very basics, top DJ Mr C will teach even the most cack-handed amongst us to mix like he can. If you can already mix, have a read anyway: you might learn something.

Lesson One: The Set-Up

Turntables

"WE'RE starting with the basics here. The whole point of mixing is to put two records together from two individual pieces of equipment, to come out of one output into a set of speakers to form one sound.

"You need two good quality turntables, a mixing desk, an amplifier and speakers. On the turntable front, you really need good quality decks. The Technics SL1200 or 1210s are the ones you'll see in any club and they're what we have in The End. There are other makes out there. Vestax, for example, have a turntable which is as good. But there are some poor quality decks which you shouldn't bother with. If you're saving up, don't be tempted to buy a cheaper option because it'll make life difficult. Be patient, save for longer and buy a pair of 1200s."

Mixers

"MOST mixers have a left channel, a right channel and a crossfader in between. The crossfader enables you to fade one turntable out while fading the other in as you push it from side to side. Sometimes mixers are a lot more elaborate with more channels, so you can also use CD players or whatever. Also helpful is a graphic equaliser on each channel. If you haven't got that, get yourself one that has, because they're more fun."

Monitoring

"HAVE your monitors in front of you. The best thing for home use is nice pair of small, powerful speakers. You don't need big fuckers. The JBL Control Ones are ideal. They're small and compact but produce an amazing amount of sound. You need your monitors to be as close as possible, because sound travels very slowly. If your speakers are on the other side of the room, your beat mixing will always be crap.

"Also, your lifeline will be your headphones, so get a good pair which are good enough quality to hear when your mix is coming out of the monitors really loud."

A decent table!

"YOU'RE going to need a really sturdy surface to mix on, which isn't going to wobble about. If it does, the needle might jump out of the groove. All clubs should have a sturdy set-up – if they haven't then they're crap and should have their fingers chopped off. If you've got bouncy wooden floorboards, think about suspending your decks from the ceiling or connecting them to the wall!"

NEXT MONTH: beat mixing

DJ Culture – Manchester

Checking out decks, jocks, tunes and everything dancewise at the country's leading DJ expo

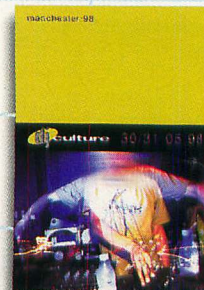
THIS year's DJ Culture show was invaluable, whatever your interests in dance music. For aspiring Pete Tongs, there was Roger Sanchez explaining how he got to the top, Mr C talking through club promotions, a Women In Dance Music forum and even a session talking you through how to get your DAT magically transformed into a Grooverider-friendly acetate.

On the technical side, DJ Culture saw several new bits and bobs get their first public airing in the UK. Roland were showing off their new MC505 Groovebox, the successor to the MC303. It's something of a leap from the 303 with 64-voice polyphony, 26 drum kits and 714 editable pre-set dance music patterns. One happy punter, Phil Whitehead, took an MC 505 home, courtesy of filling in a bit of paper at Roland's Remixing Workshop.

Roland stayed busy with the SP808 Groovesampler, a sampling and recording workstation which features a built-in Zip drive to cope with its eight tracks of hard disk audio recording and Roland's first-ever DJ mixer – the DJ-2000 which has 10 digital FX, four channels with some radical EQ innovations, a BPM counter and a MIDI clock.

Vestax launched two new mixers, the PMC-15 MKII and the T-shaped PMC 06T while other goodies included Cerwin Vega's E Speakers and AL-100 speakers, new KAM mixers and Stanton cartridges.

Big thanks to everyone who helped out, including everyone at Gemini for supplying the DJ equipment, decks and mixer at our stall; Journey Into Sound for the cartridges and headphones; Roland UK for donating the MC303 Groovebox (and congrats to Samantha Probert of Swansea who won it); Spirit; Dan B, Chris H and Froggy for helping out on the stand. Calvin Bush & Mark Roland



Apex Competition!

THE great EQ giveaway ploughs on with the relentless might of a juggernaut. This month, we've got our grubby mitts on the delightful Apex Gold mixer from Intimidation. The Apex stands out from other similarly priced mixers for several reasons. Beyond the paint job there's some impressive features. The only fader on the Apex is the cross faders. The channel volumes are controlled by rotary knobs, as is nearly every other feature. There are two FX: the "Slaughter Chamber" and a phaser. The "Slaughter Chamber" is actually a type of noise gate which chops up a signal going through it for those head-juddering effects. The phaser delays the signal running through it enough to set the sound off on deep whooshing timbral changes. You can be subtle with it, but it's much more fun to turn it up to 11 and send the sound bonkers. The Apex also boasts rotary kills for hardcore removal of bass, middle and top frequencies and a punch in/out buttons for super-snappy mixing.

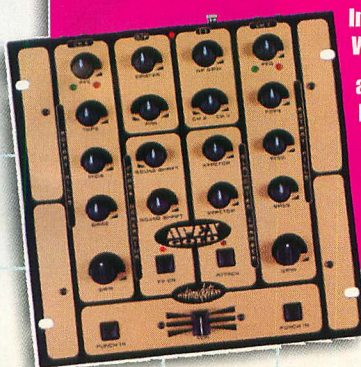
Intimidation have garnered rave reviews for the feature-stuffed Apex, and it's the ideal mixer for the home-DJ looking to go beyond the standard budget mixer limitations.

To win this little beauty, simply answer the following question:

Intimidation produce several mixers. Which is the genuine article?

- a) The Blue
- b) The Wibbly Wobbly Box
- c) The Crane Arch Telephone Mk II

Send your answer on a postcard to EQ/Muzik Apex Competition, IPC Magazines, King's Reach Tower, Stamford Street, London SE1 9LS



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STATE OF MIND > TAKE CONTROL
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SARAH MC LACHLAN > POSSESSION
MARTIN LUTHER KING > THE SPEACH
SASHA & MARIE > BE AS ONE
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QUIVVER > TWIST & SHOUT
DEE LITE > GROOVE IS IN THE HEART
THE BUCKETHEADS > THE BOMB
ARIEL > DEEP (ORIGINAL + 97 REMIX)
GOLDEN GIRLS > KINETIC (ORBITAL MIX)
GAT DECOR > DEGREES OF PASSION
MASSIVE ATTACK > UNFINISHED SYMPATHY
TALL PAUL > ROK DA HOUSE
WESTBAM > WIZARDS OF THE SONIC
ONE DOVE > WHITE LOVE (HARDKISS MIX)
SANDALS FEET (HARDKISS MIX)
K KLASS > LET ME SHOW YOU LOVE
K KLASS > RHYTHM IS A MYSTERY
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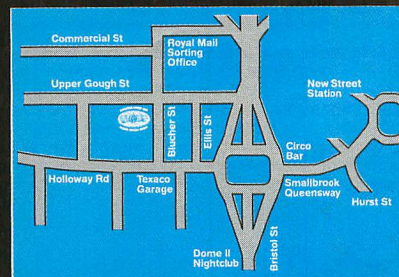
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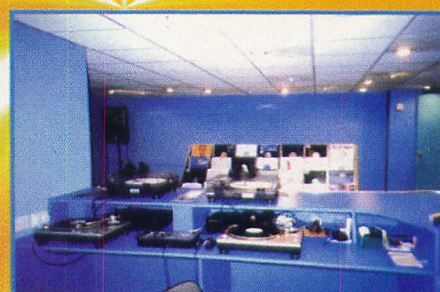
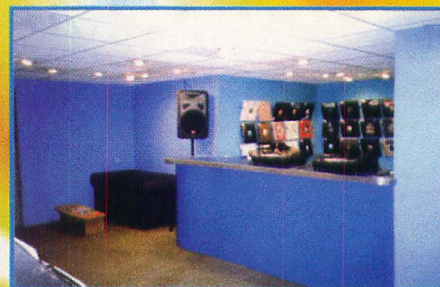


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The inside track

Buried Treasure

Forgotten tunes your record collection is incomplete without



pic CHRIS WALTER

The Glitter Band
Makes You Blind
Bell 1976

HERE'S a funny story. Back in the Seventies, along with the three-day week, power cut and The Magic Roundabout, pop fans had to contend with Gary Glitter's backing band forging their own tawdry pop career on the loon pant fixated public. Unlikely enough in itself. But even more unlikely is that the B-side of their

last hit single, which reached Number Five in the charts, had this driving, practically house, disco-funk instrumental on the flipside. "Makes You Blind" was probably the result of Gazza's gang show of session musicians having a stab at recreating some of the groovy disco sounds winging their way across the Atlantic.

Cut to New York, where David Mancuso at his private Saturday night party The Loft and a young shaver called Larry Levan at The Paradise Garage were busy sorting the disco wheat from the chaff, and hunting down ever more esoteric records to drive their crowds of ferocious dancers ever wilder. This tight-assed funk instrumental fitted the bill perfectly: harder than the well-produced Philly soul of the moment and more uptempo than most funk, it was soon a Garage staple.

The last few years have seen new interest in the New York disco heritage of Larry Levan and the Garage. As collectors have delved deeper into his playlists, demand has grown for the more bizarre rock and pop tunes that became Garage anthems. But "Makes You Blind" remains a bargain bin staple.

Only one thing remains to be cleared up. What exactly is it that "Makes You Blind"? Is this record a comment on the joys of onanism? Or merely a personalised dig at the hobbies of The Leader himself? We can but guess...

words FRANK TOPE

Record Shop Of The Month Purple Penguin

WHERE ARE YOU? 70 Colston Street, Bristol BS1 5AZ. Tel: 0117-929-0860.

WHO WORKS THERE? Tim Spencer, Ben Dubuisson from the group Purple Penguin who owns the shop, and Jamie who runs the Hombre hip hop label.

WHY DID YOU START THE SHOP? Because there was nobody catering for the hip hop community in Bristol. We started the shop off the back end of acid jazz and just started selling pure hip hop.

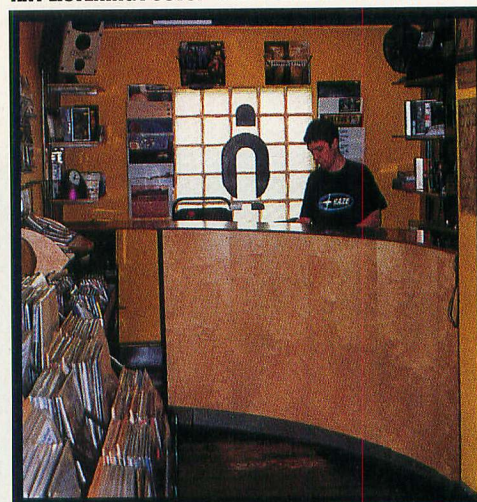
WHAT DO YOU SELL? We're Bristol's answer to London's Mr Bongo. We mostly sell hip hop, but also plenty of breaks, drum & bass, beats stuff like Mo' Wax and a decent selection of original break albums and second-hand hip hop. We also run a healthy mail order service all over the country.

ANY LISTENING POSTS? One Technics deck but no CD player yet. People

can ask us to play anything they want.

WHICH DJS MIGHT YOU SEE PROPPING UP THE COUNTER?

Krust, Die, Suv, Andy Smith of Portishead, Nick Warren of Way Out West, the whole Bristol lot really. We're quite involved in the hip hop scene nationally, so visiting DJs drop in too.



WHAT'S THE STRANGEST RECORD YOU'VE EVER BEEN ASKED FOR?

At the moment it's got to be Tony Bennett's "Greatest Hits" which people are asking for as he's playing at Glastonbury soon. Old people come in for chart records now and again too, or folk after dodgy house things that we send them up the road for.

WHAT RECORD IS FLYING OUT AT THE MOMENT? On the hip hop tip it has to be "Work The Angles" by Dilated Peoples on ABB or the "Escape From Planet Breaks" breaks album.

AND WHICH RECORD IS GATHERING DUST? Quite a few. There always are. I don't want to slag anyone off, but Wu-Tang Clan's album is sitting about at the moment. It's quite expensive and is called "Wu-Tang Forever". It's certainly stayed here forever!

THEY SAY: Our philosophy here is that we break things for Bristol. We are basically dance specialists who ensure that things get heard. We were selling Terry Callier albums here six years before anyone else.

MUZIKSAYS:

Like Fat City in Manchester and Mr Bongo in London, Purple Penguin is essential for the hip hop head. Friendly staff who aren't averse to playing your pile of 80 records, reasonable prices and no bullshit.



Edited by Frank Töpe

on hunting down rare vinyl

The record buyer's guide to:

French Dance Music

ZUT alors! The French Revolution is alive and kicking. They've just hosted the World Cup and for the past few years they've been knocking out some of the funkier shit on the block. Ooh my head. What's happening, mon ami?

The first indications that the French were making inroads into dance music came via Eric Morand's FNAC imprint circa 1993. Aided and abetted by the likes of Laurent Garnier, Ludovic Navarre, Shazz and DJ Deep, the scene centred around the infamous Wake Up night at the Rex club in Paris. The French house and techno sound at this time was deep and funky. But from the ashes of FNAC came F Communications and the rise of Ludovic Navarre's St Germain project, fusing jazzy house with lyrics seemingly written by a dyslexic orang-utan.

It seemed that if it was French it was laidback, leftfield or noodly until two wafer-thin lads named Daft Punk arrived at the party and set the house on fire. It may not have been the true sound of France, but the ferocious rumblings of first Soma single "The New Wave" and the acidic cartoon beats of "Da Funk" opened people's ears to what was happening across the English Channel.

While Daft Punk are still the highest profile act and Thomas Bangalter's Roulé label is causing a stir, the French dance scene is fast becoming the barometer for quality control with Motorbass, Dirty Jesus, Super Discount, Dimitri From Paris and Bob Sinclair on the new school deep house disco tip. DJ Cam, Kid Loco, and La Funk Mob are taking care of the downtempo beats and Frederic Galliano, La Yellow 357, Doctor L, Le Tone and Air just being weird. There's never been a better time to check out our Gallic counterparts.

The genre's popularity means that there are more compilations out there than is strictly necessary. Collectables and rarities are still mainly house orientated, but second-hand specialists will sort you out. Here's a selection of harder-to-find platters from the other side of the channel...

Ask Frank!

Got a dance music-related query? Send your questions to Agony Uncle Frank Töpe c/o Muzik magazine, King's Reach Tower, Stamford Street, London SE19LS

J TEMPLE from Kent can't find any local techno shops worth speaking of. Afraid we can only recommend getting on a train and heading for the Smoke. The two best techno specialists in London (and we're ready to be proved wrong) are Eukatech on Endell Street, Covent Garden and Instant Quality on Lexington Street, Soho. STEVE BECKETT from Croydon has been hearing the original Sixties version of The All Seeing I's "The Beat Goes On" hammered by Gilles Peterson, Patrick Forge *et al.* The song was originally by Sonny & Cher, but this version is by veteran jazz drummer Buddy Rich, featuring his 12-year-old daughter on vocals, no less! The reason they're all caning it now is because it's on the "Blue Break Beats Volume Four" album, released imminently by EMI. There are very few promo seven-inches of that track in the shops - so best get chasing!



1. Daft Punk "The New Wave" EP (Soma 1994) Average price £15

If it's "Da Funk" style gear you're used to, this'll throw you a bit. A full on stomping techno pounder that sticks a pencil up your nose and slaps you in the face. Later also released on Italian label UMM.

2. La Yellow 357 "Quelle Sensation Bizarre" (Yellow 1995) £10

From the posse of French Allstars who brought you the classic pseudo-soundtrack "La Yellow 357". Sounds like Deee-Lite doing French cabaret. Re-released with mixes, but the original 12-inch is still worth hunting down if only for the chic 'n' groovy cover.



3. Cheek "Venus" (Versatile 1996) £8

Classic minimal DJ Sneak-style filtered disco. DJ Gregory's mix is the one that rocks. This was the second release on the consistently excellent Versatile.

4. Choice "Acid Eiffel" (FNAC 1993) £10

The track which made Laurent Garnier's name. Seminal fluffy acid also released on Fragile and equally sought-after today.

5. Daft Punk "Around The World" (Remix) (Virgin 1997) £10

The promo-only 14-minute Motorbass remix is not one for the dancefloor, but it's certainly the most interesting. Turns left at the traffic lights, heads for the hills and doesn't come back.



6. Air "Casanova 70" (Source 1996) £8

Supercool kitsch Seventies-style chill out track - you could advertise sleeping pills with this. This remains Air's definitive musical moment, and Brendan Lynch's beefed-up breakbeat mixes are ace. Heavenly stuff.

7. La Funk Mob "Tribulations Extra Sensorielles" (Mo' Wax 1994) £15

A double-pack of muted, blunted beats, spacey hip hop breaks and noodly experimentation. Check out Motorbass' "Get Phunked" and "Ravers Suck Our Sound". Not to mention the 10-inch double-pack of Richie Hawtin and Carl Craig remixes. Ooh la la indeed.



8. Thirdwave "Interplanetary Discodancing" (Basenotic 1996) £8

The first release on Parisian shop BPMN's Basenotic label. Head straight for the "Alternative Mix". With a title like this it could've gone horribly wrong, but fortunately the lads did good. Hypnotic, funky disco action.

9. Thomas Bangalter Presents "Trax On Da Rocks" (Roulé 1995) £8

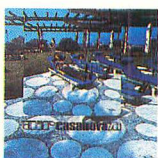
First release on Roulé. If Todd Terry woke up with a hangover, couldn't find his baseball cap and then went down the studio, this is the kind of thing he'd probably knock out. Hard funk.



10. St Germain Boulevard "1/3", "2/3", "3/3" (F Communications 1995) £8 each

Trilogy of EPs stuck together on an album. The individual twelves are still collectable. Weird gear.

Some people hinted at similarities with Larry Heard, who took one listen and said, "Erm... Yeah, okay."



words PAUL KIRWAN

EXIL

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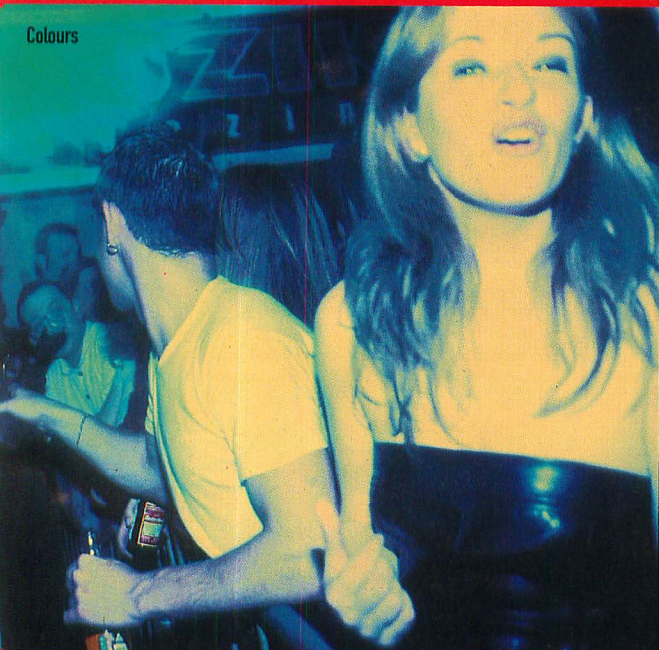
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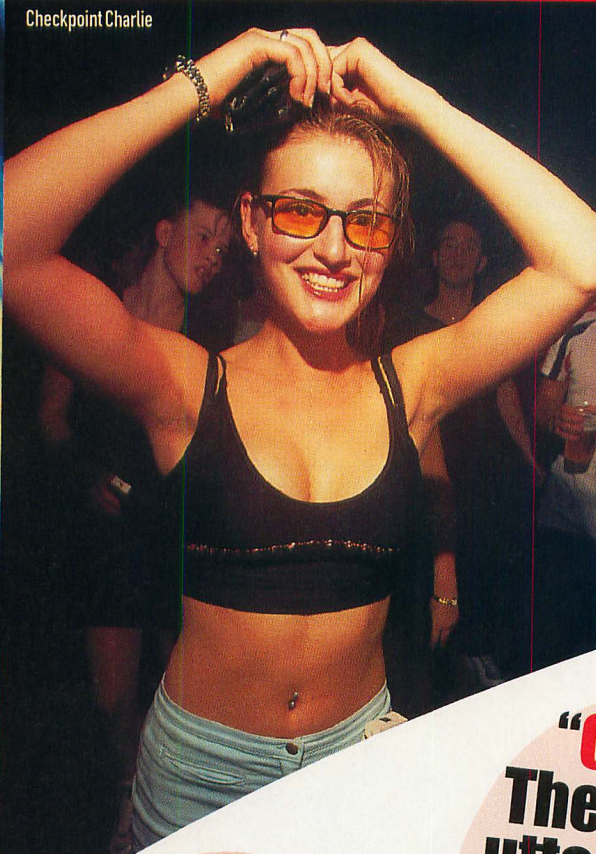
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Muzik present 50 nights of madness in association with Woody's and WKD

Colours



Checkpoint Charlie



Cream



The Heavenly Jukebox



Jump the Queue!

Simply tear out the facing page
and take it down to the
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Brilliant or what!

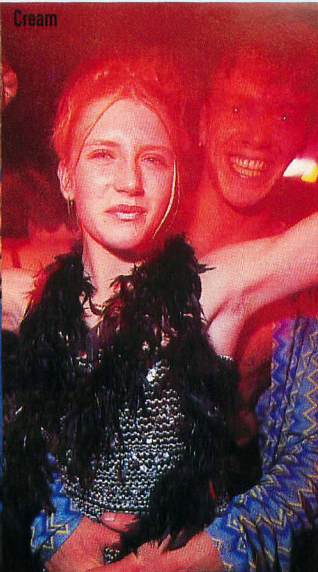
Adam
Freeland
and Eric Powell
had the crowd
going bonkers by
the seaside at
ULTIMATE BUSH

"COLOURS at
The Arches was
utterly fantastic.
Byron Stingily sang
live and Phat Phil
rocked it to a
capacity crowd"

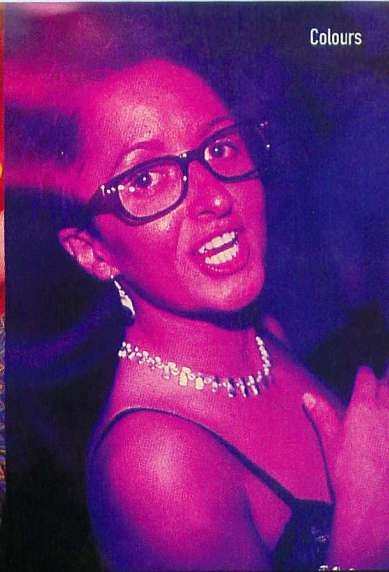
"A great return to form for
Sasha playing his best set
ever at **CREAM** and a great
return to form for the club"



Heavenly Jukebox



Cream



Colours



Ultimate Bush



The Heavenly Jukebox



Checkpoint Charlie



Ultimate Bush

Club Nights

Swansea – July 25



Escape Into The Mix

Escape Club, Northampton Lane
Tel: 01834-812-570

Smokin Jo and Alex P plus residents Deli G, Danny Slade, Big Al, Chris Vatory plus an ambient room. Plus Bedroom Bedlam Martin Lodge. Take some hard house and trance and mix it up with a pinch of garage Welsh style, and the sheep will be running for the hills.

Swindon – July 31



Fruit Club

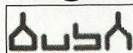
Brunel Rooms,

Havelock Square. Tel: 01793-790-333

Ruffneck Ting's 5th birthday with Fabio, Andy C, DJ Rap, Doc Scott, Dazee. One Love Room: John Kelly, Lisa Pin-up, Luke Neville, James Savage. Plus Bedroom Bedlam DJ Cliff Chaudhury.

Feelin' 'fruity'? Get down to the Brunel Rooms for some rinsin' jungle pressure with Fabio, or bounce to some house with John Kelly in Room 2.

Brighton – August 7



Ultimate Bush

Zap Club, Kings Road Arches, Old

Ship Beach. Tel: 01273 883698

Billy Nasty, Eric Powell (Resident). Plus Bedroom Bedlam Rick Hopkins.

From techno and house to funk and breakbeat, the Bushmen are forging out one of the most innovative nights about.

Liverpool – August 8



Cream

Wolstenholme Square

Tel: 0151709 1693

Paul Oakenfold, Paul Bleasdale, Sonique, Steve Lawler. Plus Bedroom Bedlam DJ Steve Bridger.

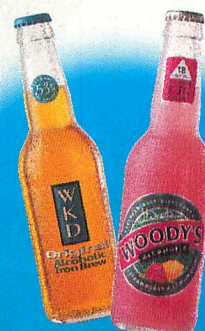
Do we need to spell it out? The ultimate Saturday night out which never fails to please.

Our sponsors, **Woody's & WKD**, are giving away a crate of their uniquely flavoured drinks.

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Which team beat Tunisia in their first game of the 1998 World Cup?

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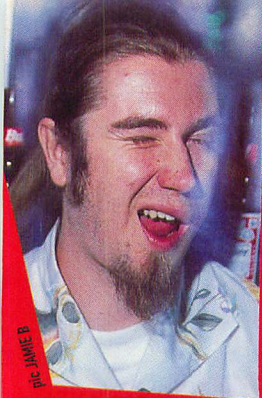
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* At venue only. For further details and lineup see forthcoming ads in national music press.



edited by ROB DA BANK



Insomnia

Muzik's essential guide to clubland in association with

The top 50 nights out
July 8 – August 12

Starburst
fruitice

1 Ibiza: Muzik in Ibiza

Thursday July 16/Wednesday July 22/Friday July 24
Amnesia/Pacha/Pacha. Tickets available from the usual Ibiza outlets.

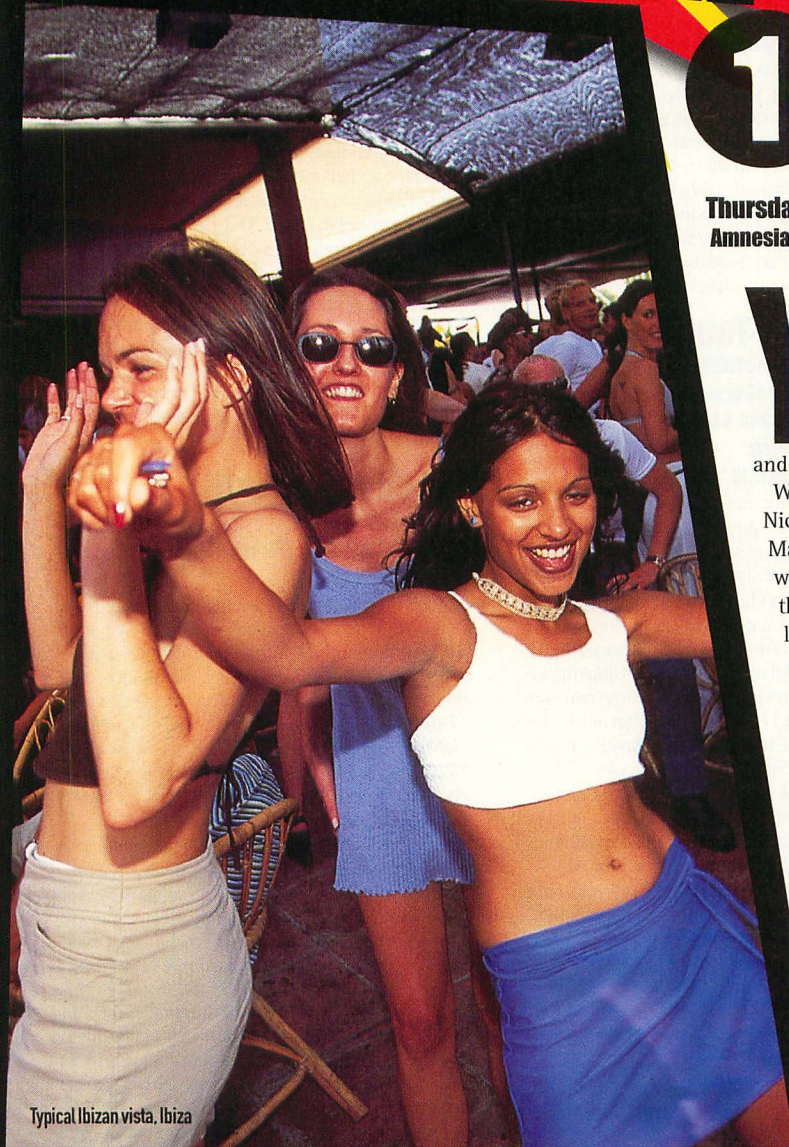
YES, missus, we're all going on a summer holiday and we ain't coming back until we've had all the skin burnt off our backs and drunk enough lager to intoxicate an army. So, we'll be coming back after a day, but you'd be well advised to stay longer for three reasons. The first is a Muzik party... And so is the second and third. In fact, if you're in Ibiza between July 16 and 24, you'd be dafter than a balloon to miss these three hoedowns.

Why not join us at Amnesia on Thursday July 16 when John Kelly and Nick Warren battle it out with our very own Bedroom Bedlam DJ Alison Marks to be the last one standing? The Wednesday after (July 22) could well be one of the highlights of Ibiza this year, as it has been for the last three years, as Muzik team up with Lord G and Def Mix to let the G-man loose with his Latin and salsa house party selection. Joining him at the controls in Pacha will be none other than Satoshi Tomiie and DJ Pippi and even Bedroom Bedlam DJ Yousef sneaks in a cheeky hour or two. Yousef only got his first break this year through Muzik, but has already rocked The Ministry and Hard Times and is definitely one to check.

Last but not least the big 'un. Junior Boys Own, those boozy stalwarts of the dance scene since acid house first went smiley crazy, are represented by a four-deck/four-DJ extravaganza courtesy of Farley and Heller and those Problem Kidz Rocky and Mark Wilkinson. Room Two is guaranteed lift-off due to the record propulsion techniques of Darren Emerson and Fabio. If you're lucky you might even see Muzik's Ben Turner step up to the ones and twos.

All in all a right royal knees-up, begging for your attention. Hang around Café Del Mar, Café Mambo or Bar M for reduced entry tickets to all these events, and we'll see you at the bar... If you're hard enough.

2-50



Typical Ibizan vista, Ibiza

pic JAMIE B

Muzik Box Office

MUZIK's very own box office continues this month, an opportunity for all readers to avoid hours of tedious queueing by booking club, gig and festival tickets in advance over the phone. In association with the Way Ahead Box Office, Muzik will offer tickets to the clubs/gigs marked in the issue as Muzik Box Office events. If you want to dance until dawn in one of the clubs listed, this is your chance to be first in the queue. Just pick up the phone, call the 24-hour Muzik Box Office hotline on 0870-12-12-700. All calls are charged at the national standard rate.



Stardust
Muzik

Insomnia

Muzik's essential guide to clubland

2 Leeds: Hard Times Saturday August 1

Nato, Boar Lane. 01924-488-220. 10-6am. £12/10.

Hard Times' fifth birthday ahoy! Good times are here, though, with one of this country's top nights out breaking barriers again. Joining the residents Dave Piccioni, Jason Shaw and Lee Wright will be Matt "Jam" Lamont and Karl "Tuff Enuff" Brown, aka TuffJam. Promoter Stephen Raine is Adam Ant. Yup, small guy with white paint on and silly clothes. No, sorry he's adamant that the night will rip the roof off and seems unperturbed by the many promoters and voices of doom who are insistent that numbers are well down. If you still haven't been to this night then you're barking up the wrong tree, you silly people.

Other Hard Times dates for your diary: Brian Tappert (July 11), Tedd Patterson (18) and Danny Rampling (25)

3 Perthshire: Slam Muzik Tent at T In The Park

Saturday July 11/Sunday July 12

Balado, by Kinross. 0141-339-8383. £54 weekend or £29.50 single day.

Not some club in a stinky old piss-hole, more a club in the middle of a field with some fine guests. As part of the larger T In The Park festival which includes Prodigy, Beastie Boys and Portishead, the Slam/ Muzik tent is

always the place to be seen and see the finest cutting-edge dance pranksters. Wake up on Saturday to a rip-roarer which boasts Richie Hawtin, Laurent Garnier, DJ Harri, DJ Q, Slam and Carl Craig's Innerzone Orchestra, among other smaller fry. If you survive the night walking around Glasgow pissed out of your head, you can witness A Tribe Called Quest, Propellerheads, Red Snapper, Monkey Mafia, DJ Touche and Fabio & Grooverider on the Sunday. A fair old line-up, and one not to be sniffed at – even in extreme circumstances. Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700.

4 Liverpool: Cream Saturday July 25

Nation, Wolstenholme Square. 0151-709-1693.

9.30-3am. £10/7.

"Mullet Beats" reads the flyer for Oakie's Cream residency (not). "Do the Oakie cokey/do-oo the Oakie cokey", they're all singing in the bogs at Cream. Dunno what they mean. Joining The Golden Child himself is Tony De Vit, Steve Lawler, Dope Smugglaz, Paul Bleasdale and Les Ryder. The word on the street is this night fires like the proverbial lit fart.

Other Cream dates for your diary: Oakie, Sasha, K-Klass and Paul Bleasdale (July 11), Oakie, Sonique and residents (18) and Full-On with Tony De Vit, Tall Paul, Allister Whitehead and residents (31)

Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700.

5 Cherbourg-Tourlaville: Exil Saturday July 18/Sunday July 19

Info: 00-331-43-57-83-49 or call Ticketmaster on 0990-344-4444/0171-344-4444 or www.ticketmaster.co.uk.

180 francs/150 francs (£18/15).

We don't tell you about these foreign do's normally as they're too far away for most of you layabouts, but this little summer beauty is well in range of everybody. The festy runs from July 18 at 4.56pm, high tide to Sunday 12.22pm when the next high tide threatens to engulf you. Exil is being promoted in collaboration with the Ministry Of Culture so don't worry about any Tribal Gathering-like cancellations. What we're looking at here is 6,000 square metres of golf course terrain with five stages including 17 hours of non-stop music. Let's dangle a taster carrot-like in front of your chemically burnt hooters. Luke Slater, Paperclip People, Plastikman, Bandulu, Josh Wink, DJ Q, Carl Craig, Dirty Beatniks, DJ Krush, DeeJay Punk-Roc, Cut La Roc, Maas, Envoy, Aqua Bassino, Slam, Frederic Galliano, 4 Hero, Gilb'R, Endemic Void and the Liberator DJs. A better dance line-up than Glastonbury and you could probably do the whole weekend for less. Especially when you can get a special deal with P&O Ferries for £12 from Portsmouth. Meet you at the 19th hole.

6 Manchester: The Electric Chair Saturday July 25

Manchester Roadhouse, Newton Street, Piccadilly. 0161-907-0602. 10.30-4am. £6.

The Electric Chair celebrate their third birthday for all friends electric on July 25. It's sure to follow in their trademark style of excellent downtempo nights with a funky twist. Ooh yeah. Just like chewing on a lemon soaked in chilli oil. The guest roster for the evening sees the resident Una Bombers go at Freddie Fresh's



Seamen all over the place at Scaramanga

pic: JAMIE B

moustache with some hedge trimmers, and The Idjut Boys take shelter under an awning made entirely of those things you put in the middle of seven-inches. In the Psychedelic Shack, Andy Votel entertains Badly Drawn Boy by trying to touch up some of the mistakes on his face and arms. Next month they're expecting Really Well Drawn Boy and then Well Hung Boy the month after (yawn...). Dedicated to the good times. Also check out the night before, Friday July 24, for The Lunar Room event with Kruder & Dorfmeister plus Jimpster live. DJs Wai Wan, Only Child and Luke Una Bomber join in at the Band On The Wall venue.

7 London: The End Thursday July 9

The End, West Central Street. 0171-419-9199.

www.the-end.co.uk.

"This is the end, my only friend, the end," sang The Doors' frontman Jim Morrison shortly before lying down in a bath of sick and dying of a drugs overdose. A few years later Mr C and Layo Paskin flung open the doors of their rather plush West End niterie and sang "This is The End, our many friends and prospective clubbers, The End. Purveyor of fine techno, jungle, tech-house and big beat nights to name but a few." And to do them justice they were in fine form back then, having kept up the momentum on what is a very expensive clubbing venture, and are now about to go one step further by opening a brasserie. No, not the black lacy thing that your girlfriend supports her baby feeders with, but a flash restaurant. Whatever next?

The state of the art eating place will be called "aka" for undisclosed reasons, but the reason we're prattling on about it is not only that you'll be able to gorge yourself silly before retiring for a boogie, but that the opening night can't be missed. For starters that samba-loving duo Basement Jaxx will be soothing your ears in "aka" all night while The Freestylers join Deep Dish in the main room. In addition, Gilles Peterson and Fabio will be freestyling in The Lounge over a nice cup of coffee and some ginger nuts. THE ONLY CATCH is that the entry is so limited that we have just 15 pairs of tickets to give away for this. So get dialling now and the first 15 people through will have the night of their lives with the partner of their choice.

This is The End, my friends, the one and only booze, fodder, music and girls' gaff, The End.

Those Who Rocked It

Eric Powell at Ultimate Bush, Brighton

Ralph Lawson at Basics, Leeds

Justin Robertson at Zoe's, Cork, Ireland

Deep Dish at Ministry Of Sound, London

Jeff Mills at Voodoo, Liverpool

Craig Walsh at Voodoo, Liverpool

Nick Warren at Zouk, Singapore

David Waxman at Twilo, New York

Dave Haslam at Cream, Liverpool

Jon Marsh at Trash, London

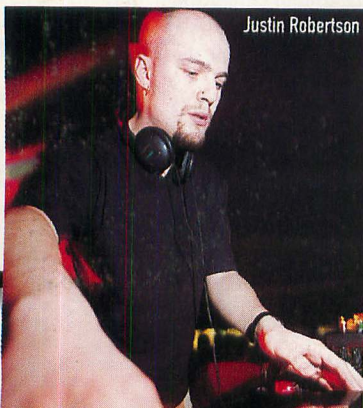
Phillipe Zdar at Scaramanga, London

Abstract Truth live at Body & Soul, New York

Deli G at The Escape, Swansea

Sven Vath at Ultimate Base, London

The Jungle Brothers live at Cork Soul & Disco festival



Justin Robertson

pic: RAISE-A-HEAD



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8 Sheffield: Gatecrasher Saturday July 25

The Republic. 0121-605-8970. 10-6am. £12.50/10.

Judge Jules used to be a High Court judge but had his wig taken away indefinitely when he kept on turning up late for work with a box of records, a wide grin and a bugle under his arm. Apparently, his penance is to tour the nightclubs of our fair land indefinitely, thereby punishing himself for a daft name (said the oh-so-wise Rob Da Bank). The subs' bench is pretty much crammed tonight with Seb Fontaine, Scott Bond and Matt Hardwick squeezing up alongside Gazza, Pele, Geoffrey Boycott and Shergar. Should be a good 'un. *Other Gatecrasher dates for your diary: Judge Jules, DJ Sonique, Luke Neville, Tall Paul and Guy Orndel (July 11) and Dave Seaman and Tom Wainwright (18)* Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700.

9 Sheffield: NY Sushi Saturday July 25

Music Factory, 2 Fulmer Road. 0114-267-1869. 10-4am. £10/9/8.

Oh, it means New York Sushi. But of course - that makes sense. Despite the abstract nature of their moniker, the saucy Sushi-ites are celebrating the launch of Peshay's "Miles From Home" record with the man himself and Photek joined by Justin Robertson, James Holroyd and Grasscutter mowing the musical lawns. Bzzzzzzzz...

Other NY Sushi dates for your diary: Wall Of Sound and Headrillaz (July 11) and Randall, Keith Tenniswood, Dave Tipper and Wild Stylz (18)

10 Somewhere in the middle of nowhere: The Enchanted Garden Friday August 7 to Monday August 10 Larmer Tree Grounds, Tollard Royal. 0181-372-9735. £50.

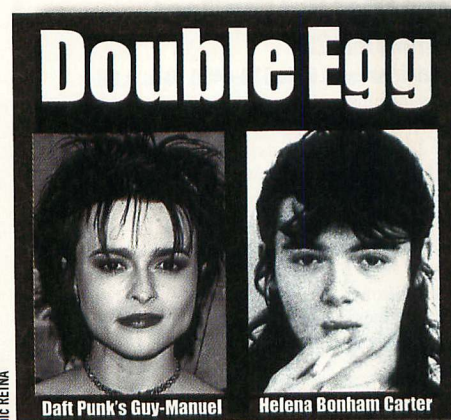
Another bleedin' festival in the Top Ten, and there's no doubt that The Big Chill's Enchanted Garden gathering will go off... In the nicest, mellowest way possible, of course. Expect peacocks and rare foliage instead of burger vans and mud for this chilling spectacular. The

Larmer Tree Victorian Pleasure Gardens where the festy will take place was actually laid out in 1880, apparently not for The Big Chill, but it does feature Roman temples, Nepalese buildings, free-flying macaws and lily ponds along with hundreds of hippy types. For your 50 squid there will also be about 60 acts and DJs to choose from including Global Communication, 4 Hero, Mr Scruff, Ian O'Brien, Beanfield, Fila Brazillia, Mixmaster Morris, head honcho and man with the plan Pete Lawrence and a few wild animals. Add some digital art, visuals, good food, bars and psychedelics and this could turn into a "The Lion, The Witch and The Wardrobe"-type adventure. Like, ker-raazzzy, man! Hey, meet you in the Chai Tent for a quick quinine tea after the organic colonic wash demonstration.

11 Leeds: Basics Saturday August 8

The Mint Club, Harrison Street. 0113-244-9474. 10-4am. £9/7.

Dave Beer continues to show his backside to the Leeds cognoscenti by pulling another winner out of the hat. With residents Ralph Lawson and James Holroyd warming up every week, followed by a guest from the world of deep/tech/funky house, you can't really go wrong. Anyone who ever visited Back II Basics knows how rocking Beer's clubs are at the worst of times, so expect no less. Terry Francis steps up on August 8 for his crack of the whip and a mighty crack he has. If



you're out and about early then nip into their pre-club bar, Bar Luna, and limber up that drinking arm. *Other Basics dates for your diary: Kemy Hawkes (July 11), Rocky & Diesel (18), other dates TBC*

12 London: Ultimate Base Saturday July 11

The End, West Central Street. 0171-419-9199. The Velvet Room, Charing Cross Road. 0171-439-4655. Phone for details.

Carl Cox and Jim Masters refuse to stop their techno onslaught despite pressure from all sides. These two men are quite clearly on a mission to undermine all us lot who just want to sit down and be force-fed gallons of lager while eating hot dogs all day long. Nonetheless, The End still lets them in there and July 11 sees Trevor Rockliffe join Sneak and Doc Martin on four decks, six mixers and two jockstraps (apparently...). July 23 at The Velvet Room is Coxy's Birthday with techno hero Derrick May and Jim Masters, July 30 is Eric Powell and August 6 welcomes Colin Faver, Brenda Russell and that mob with open arms. Look out for Starburst Fruitee at these clubs during July & August

13 Nottingham: Tyrant Friday July 17

The Bomb, 45 Bridlesmith Gate. 0171-377-9590. 10-3am. £8/6.

Not since Rasputin inserted his pecker into anything that moved has there been such a rascal and tyrant as Sasha. He's paraded up and down the country since an early age, corrupting young men's minds with his faultless mixing while stringing their girlfriends along in some mad teen idol phase that seems to be following said girls into womanhood. Dangerous stuff, I'm sure you'll agree. Additionally, Craig Richards has teamed up with his old mucker Sash!, sorry Sasha, to reside alongside Lee Burridge and special guest Kelvin Andrews at The Bomb, as well as other venues around the country. Coming to a nightclub near you very soon.

Other The Bomb dates for your diary: DiY (July 10), Andrew Weatherall (11), The Lab (15), Stuart McMillan (Slam) (18), The Turnaround with Lucamara Allstars (22), DiY with Dubtribe (24), Harvey (25) and Fusion (31)

14 Somerset: Dreamscape 29 Saturday July 25

The Royal Bath & West Showground, Shepton Mallet. 01202-291-100. 8-7am. £24.50.

Yeah, I remember driving around the M25 for two days trying to track down a rave. Well I don't because I was in geography detention from Miss Sherratt for picking my nose and eating it. Anyway, if you do, get in the motor and steam westwards to that field where Glastonbury is. When you get there you'll be assaulted with the finest happy hardcore, drum & bass, techno, garage, old skool and chill out courtesy of Dreamscape. DJs include Bukem, Blame, PHD, Seba, Randall, Rap, Kenny Ken, Dougal, Hixxy, Sharkey, Loftgroover, Slipmatt, Jumpin' Jack Frost, Timmi Magic, Jason Kaye and Danny Foster to name but almost all of them. Throw in some breakdancers, fire-eaters, dodgy burger vans, a funfair and a pair of old biddies selling hash cakes and it'll be a riot.

15 Portsmouth: Geushky Saturday July 25

The Wedgewood Rooms, Albert Road. 01705-293-050. 9-late. £9/£8.

No doubt that Geushky is a contender for top techno night on the South Coast. That's from a roster of about four. Anyway, Geushky does kick and Ian Void and Dave Saunders are a couple of fine techno renegades to back up special guest... Misteerrr Deeeerrrricckk May! Hoorah, last month's cover star reborn down in grotty old Portsmouth. This also happens to be their third birthday, so get your best techno togs on and get lively in Pompey.

16 London: Freedom Saturday July 18

Bagley's Studios, Kings Cross Freight Depot. 0171-278-2171. 11-7am. £12/8.

Currently one of the hottest nights in the capital, in one of the largest venues. Continuing the "bigger is better" theme DJ Ariel continues to amaze with his eight-hour sets that take calm, collected clubbers on a journey leaving them smiling, dazed and knackered by the end. Lisa Pin-Up seems to attract quite a following too, which is all to do with her mixing and nothing to do with her... Yes, and as I was saying, The Ballroom also



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plays host to Dave Lambert and Darren Pearce while Bar Room Bar rocks with Dominic Spreadlove, Andy Ward, Colin Aubrey and Mike "Ruffcut" Lloyd. Celebrating an A-Z of classics (does that start with Agadoo and finish with ZZ Top?) we have High Society in the Gold Bar dishing out free tequila. Nice.

Other Freedom dates for your diary: Craig Burger Queen and Paul Sawyer (July 11) and Steve Lee & Blu Peter (25)

17 Glasgow: Colors Saturday August 8

The Arches, Midland Street. 01698-276-866.
10.30pm-4am. £10.

Graeme Park and Seb Fontaine make the journey north to one of Scotland's persistently 'aving it club nights where the residents get more attention than the guests. Those lucky men are Jon Mancini and Iain "Boney" Clark. Also check the same rezzie duo out every Friday at Archaos, Queen Street with their Spectrum night.

18 Brighton: Big Beat Boutique Friday July 24

The Beach, 181-191 Kings Road Arches.
01273-738-527. 10-3am. £8/7/6.

The Naked Allstars Jon Carter and Derek Dahlarge - the two rudeboys of the beats scene - get nude behind the wheels. Apparently Jon's playing 12-inches but Derek's only got sevens. New boy Danielsan also joins them. He plays with ten-inches, or so I'm told. The new venue holds 600 people rather than the paltry 300 that used to rock the Concorde, and you can booze outside until 11pm as well.

Other Big Beat Boutique dates for your diary: Fatboy Slim, Kelvin Andrews' Sound 5 (live) and Cut La Roc (July 10)

19 Wolverhampton: Access All Areas/Progress Summer Ball Saturday August 8

The Studio. 0181-868-2141. 9.30-6am. £19.

Big ol' party time with one of the events of the summer upon us. This party only takes a couple of thousand, so

you'd better look sharp. The Main Room has Tall Paul, Brandon Block, Tony De Vit and Jeremy Healy, while The Viper Room hosts Danny Rampling, Karl "Tuff Enuff" Brown and Jo Mills. Terry Farley and Norman Jay are sure to rock in Room Three. Check it out one time, if possible.

20 Bristol: Temptation/Fandango Friday July 10/Saturday July 11

Lakota, 6 Upper York Street, Stokes Croft.
Tel: 0117-942-6193. 10-6am. £10.

A double-whammy celebrating the Lakota club's sixth birthday, and long may they live and prosper. Part one of the Grand Booze Fest Temptation on Friday welcomes The Advent, Timo Maas and Chris Liberator. Room 2 with Tru Playaz, Dazee, Pascal, Zinc, Cridge and MC Rage. In their birthday suits the hosts with the most are Jody from Way Out West, Leon Alexander and Ian Wilkie.

Still around for part two? Then you can do the Fandango on Saturday with cheese footballs Judge Jules, Mark Moore, Karl "Tuff Enuff" Brown, Norman Jay, Norris "Da Boss" Windross joining rezzies Grayson Shipley, Mark Davis and Charlotte. Jelly and ice-cream all round.

21 Glasgow: Never Get Out the Boat Saturday July 25

The Renfrew Ferry. 0141-339-4459. 10-late. £8.

Follow their instructions carefully enough and you can stay on for the whole year. If, however, you're just paying a short visit, it's advisable to arrive early to see Orde Meikle and Stuart McMillan (Slam) donning their lifejackets and steering you out to... Uh, absolutely nowhere, seeing as the boat doesn't move and stays in the exact same point for the duration of the night. Crazy, or *WHAT!* Never mind, you'll still be able to prance around to some banging and non-banging techno business while pretending at least to feel sea sick. Bon voyage.

22 Birmingham: Wobble Saturday August 8

The Venue, Hockley Street. 0121-233-0339.
11-6am. £10/7.50.

Wobbling crazy this week is the skinhead beat merchant Justin Robertson with hostess trolley Phil Gifford and trolley dollies The Lovely Helen and Matt Skinner. Trainers are particularly welcome. Anyone from greyhound trainers to swimming and golf especially as The Lovely Helen's a little off form on her back swing.

Other Wobble dates for your diary: Nick Holder (July 18), Elliot Eastwick (25) and Jon Marsh (August 1)

23 Manchester: Bugged Out/Golden Friday August 7/Saturday July 18

Sankeys Soap, Jersey Street. 0161-950-4230.
Bugged Out is £7/6 and runs from 10-3am.
Golden is £12/10 and runs from 10-4am.

Two of Manchester's most happening nights under one roof, on different nights. How novel. Bugged Out continues to hit the techno spot with Andrew Weatherall joining the men with the, um, plans, James Holroyd and Rob Bright. If you prefer waving your hands in the air to sticking them in your pockets and looking nerdy (not that Bugged Out is like that), then John Digweed and Jon Pleased Wimmin at Golden in July will be more your cup of tea.

24 London: Spacey Saturday July 11

Hanover Grand, Hanover Street.
0181-922-0284. 10.30-4.30am. £15/12.

The last ever Spacey in The Hanover Grand before they up sticks and move to The Cross (first Saturday of every month from August 1) and it promises to be a corker. Four years in the making, Spacey has become a bit of an institution, and with Seb Fontaine's birthday falling on the night, Luke Neville and Craig Richards are sure to be celebrating too.



25 Bournemouth: Slinky Friday July 17

The Opera House, Christchurch Road.
01202-399-922. 9-3am. £8/6.

Big night out with Allister Whitehead and Lisa Lashes. Fabio and Tayla play the second room.

Other Slinky dates for your diary: Chris & James and Smokin' Jo (July 10), Dave Seaman, K-Klass and Jumpin' Jack Frost (24) and Angel, Heaven and Lottie (31)

Look out for Starburst Fruitice at these clubs during July & August

26 Swindon: Fruit Club Friday July 17

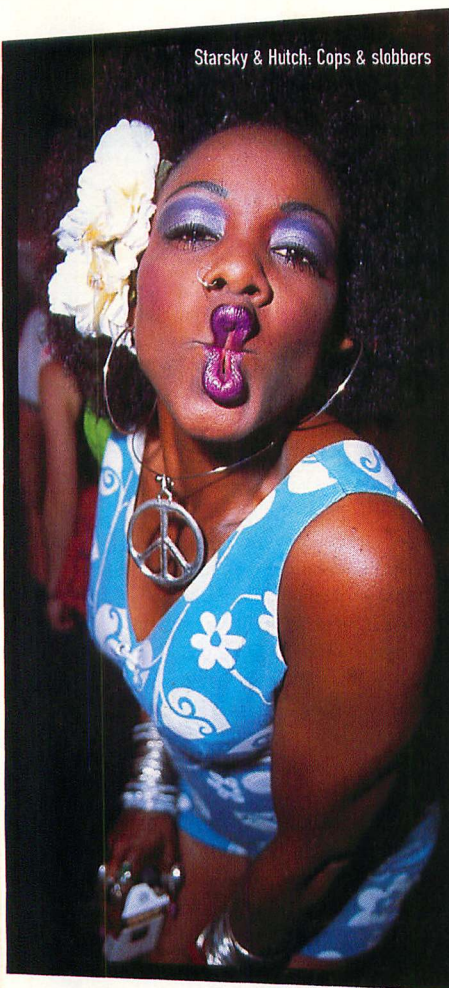
Brunel Rooms, 1 Havelock Square. 01793-531-384.
9.30-3am. £7/4.

Swindon says "well, hello there" to the delectable DJ Sonique in the house arena with Jumpin' Jack Frost, Andy C, Brockie and MC Det jumping up and down furiously in the junglist room. July 31 is quite special too, with John Kelly, Luke Neville and Lisa Pin-Up housing the club with Ruffneck Ting's 5th Birthday in the drum & bass room. The Ruffneck line-up will include Fabio, Rap, Randall, Dazee and many more. Also check the Brunel Rooms Frisky night on Saturdays.



Starsky & Hutch: wicky wacky guitar sounds not pictured

Starsky & Hutch: Cops & slobbers



pic JAMIE B

27 London: Soulsonic Saturday July 18

**Subterania, 12 Acklam Road.
0181-830-6885. 10-3am. £10/8.**

A brand new soirée from the Ben & Pete monster currently taking over clubland and the compilations market with their BBE corks. They've joined forces with Stuart Patterson and Leo Elstob for a right spanking weekly celebrating the best funky music around. July 18 is Space's deep house honcho Kenny Hawkes joined by the excellent Fuzz Against Junk who play live. Catch them while they're hot.

Other Soulsonic dates for your diary: Elliot Eastwick and Glenn Gunner (July 11)

28 Dublin: Quadrophonic Friday July 17

**The Kitchen. 00-353-87-230-6595.
11-late. £10.**

If you've heard Peshay's new material and want to celebrate the launch of his fantastic new album, then get down to The Kitchen sharpish. Alternatively,

trudge up to GPO Galway on the Sunday 19 if you miss him in Dublin. The Quadrophonic DJs will be in support as always and they'll be welcoming Andy C to celebrate his Ram Records party with them at The Kitchen on August 7.

29 London: Analogue City Saturday August 1

Camden Island Market, 106 Kentish Town Road. 10-6am. £5.

Analogue City is avoiding the summer curse of empty clubs by keeping the prices low and the quality high. Simple really, but not so many clubs seem to share promoter Craig Thomas' rather splendidly hippy ideal. The venue boasts three rooms of electronic magic with Terry Mitchell, Richard Summerhaze and Craig Thomas heading the first room with guests to be announced. Because I work so awkwardly and irritatingly ahead (two years! I ask you), Craig hasn't got the line-ups for the other rooms either but Keith Anderson resides in Room with Sly Rossi, Hazy and chums playing electro in the third room.

30 Liverpool: Voodoo Saturday July 25

**Mardi Gras, 59a Bold Street.
0151-733-6097. 10-3am. £8/6.**

Andy Nicholson and Steve Shiels do a sterling job at the Voodoo nights, scaring the shit out of everyone who dares enter. Steve Bicknell from Lost can only worsen matters with his blinding techno hybrids. *Other Voodoo dates for your diary: Fragmented with Craig Walsh and Scott Braithwaite (July 11) and Oliver Ho (18)*

Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700.

31 Brighton: Beats Workin' Saturday July 11

**The Enigma, 10 Ship Street.
01273-738-527. 10-2am. £5/4.**

The longest-running house and garage night in Brighton. Regular appearances have been sighted from Phil Asher, Rainy City and Frankie Valentine, but there's always residents Danny Jones and Eddie Templeton to fall back on. Brazilian dancers and even some English ones grace the floor, there's plenty of lager, a phat rig and bob's yer uncle, it's a night out all rolled into one big old...

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Starburst
magazine



pic JAMIE B

32 London: Atmapuri Every Thursday

**The Eve Club, Regent Street.
0171-793-4290. 10-late. £6.**

Sod knows what the name means, but hey man, the music speaks for itself! A new venture from the Sirkus stable who have given up breeding thoroughbreds in favour of releasing rather fine records and doing mad clubs. The Puri is hosted by the delectable Paulette, goddess of Northern Soul and all things funky with some geezers called Norman Jay and Gilles Peterson alternating on the wheels of steel. John Profumo and Christine Keeler used to take each other's pants off in here decades ago, but so what when two of the legends of today play there. If you stand on the dancefloor all night, or even dance if you're feeling adventurous, then at some point it magically lifts off the floor and rises into the air.

33 London: Space Wednesday July 22

**Bar Rumba, 36, Shaftesbury Avenue.
0171-284-0499. 10-3am. £5/3.**

Kenny Hawkes and Luke Solomon play only the deepest house and tech-funk malarkey in Space. Gene Farris joins the fray all the way from the Windy City on July 22. Bar Rumba also hosts That's How It Is with Gilles Peterson and Ben Wilcox every monday on the jazz tip, Metro get Basement Jaxx and Dego in the bag, The Next Level residents Ross Allen, Phil Mison and Rob Da Bank muck about with anything



MUZIK 113



pic JAMIE B



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balearic with special guests TBC. Movement, top junglist night every Thursday, has all manner of phenomenal drum & bass bods alongside their residents Bryan G and Ray Keith, and Garage City rocks every Saturday. A very busy venue.

34 Newquay: Natural Rhythm Thursday July 23

Tall Trees, Tolearne Road. 01637-875-096.
9-2am. £8/7.

Newquay is the new Ibiza, no doubt about it. On a recent Bank Holiday trip, Natural Rhythm were found providing the sounds for 6,000 eager punters. Anthony Pappa, Beat Foundation (live) and Kemistry and Storm are their guests.

Other Natural Rhythm dates for your diary: Jon Da Silva (July 16), Dave Seaman and Bungy & Cridge (30) Look out for Starburst Fruitee at these clubs during July & August

35 Birmingham: NuTonik Saturday August 8

The Rizia Suite, The Venue, Hockley.
0121-420-2602. 11-3.30am. £7.

DJ Del'Agua and Dave D'Eclectic play as weird and wonderful tunes as their names suggest. August 8 sees them joined by the excellent Runaways from Ultimate Dilemma. Much tequila and film loops to watch too.

Other NuTonik dates for your diary: Task & Bear (August 8)

36 Kingston: Sound Of The Suburbs Saturday August 8

The Lounge. 01753-685-130. 9-late. £5/3.

Young Mr Weatherall joins Phil Perry at his weekly knees-up in the posh part of London. Look out for a forthcoming Full Circle reunion too.

Other SOTS dates for your diary: Terry Farley (July 11) and Chad Jackson (18)

37 Birmingham: Sundissential Sunday July 19

Church, Broad Street. 0930-113333. 6pm-2am. £10/8
John Kelly and Andy Farley present the Scouse Mouse

Ball in association with their chums Sundissential. These guys have to be the heartiest party peeps about going out caning it all night Friday and Saturday and getting up on Sunday to do it again. And they dress up in some rather silly gear, needs to be seen to be believed.

38 Maidstone: Pure Science Saturday July 18

Atomics, Hart Street, Unit A, Medway Trading Estate.
01622-687-888. 10-late. £6/5.

Pulling in over 800 punters a week, Pure Science are demanding to be heard in the Kent area. The July 18 date shows why with the One Nation Club Tour. Get some Shy FX, Nicky Blackmarket, Mampi Swift, Shimmon & Red One, Dubplate and Randall down your neck. Gwan, you know you need it. The MCs on the night are Five-O, Foxy and Terrorist.

Other Pure Science dates for your diary: DJ SS, Brockie, JJ Frost, Quantum, Grooverider, Wildchild, Rok One (July 25)

39 Glasgow: Psy Phi Thursday July 23

Sub Club, Jamaica Street. 0141-248-4600.
11-3am. £4/3.

Paul Cawley and Alex Horton host a healthy dosing of hip hop, soul, funk and drum & bass for those partial to a bit of midweek buffoonery. Richard Dorfmeister is the rather special guest all the way from Vienna, Austria with his selection of downtempo sausage beats.

40 London: Baby Needs Shoes Friday July 17

The Orange, 22 Kingsland Road.
0171-485-7474. 10-late. £4.

New night alert again. At this rate we won't be able to move for clubs. I went home the other day and there was some guy setting up a speaker system in my front room. "What are you doing mate?" I asked him. "Just settin' up the system, guv'nor. Tongy's on in half an hour." Turns out Renaissance have hired my council house for a Wednesday night shindig. Bloomin' liberty. Keep your doors locked, I say. If you're still reading this i) you must be bored and ii) Patrick Vidal from the

excellent Garcons disco duo is performing live with his other half Thomas. DJD and A Man Called Adam dub it out downstairs for your pleasure.

41 Leicester: Access All Areas Friday July 17

Flaming Colossus, Welford Road. 0181-868-2141. 10-3ish. £8/7 unless otherwise stated.

Jeremy Healy, Brandon Block, T Smith and Jo Mills play this new night for Leicester, as mentioned in Club Gossip. The Charlie Chester-promoted club has two rooms of fun. The main room relies mostly on house bods, while the other room will be hosted by Jo Mills with anyone from Terry Farley to the wonderful and "not booked anything like as often as he ought to be" Ashley Beedle guesting alongside. As Charlie Chester testifies, "the venue's mad, it's like a castle inside." So there you are. Raving with King Alfred.

42 Derby: Progress Saturday July 25

Babington Lane. 01332-600-700. 9-3am. £10/8.

Club news

• **JON CARTER** has now cancelled his DJing commitments at NY Sushi in Sheffield three times in the last six months. First he suffered a bizarre **WHEEL CLAMPING** in Birmingham, the next time he **SCALED** a mountain-side in Japan and refused to come down, and the third is a total **MYSTERY**. From a **STRAW** poll carried out in the club, 87% of Sushi-ites "want Jon to turn up when he says he will". Apparently the kids are crying into their sake. Jon, if you're out there, give yourself up now. The kids are weeping soy sauce and they want you to come home.

• It's with sad hearts that we note the passing of the **BURGER QUEEN** club after five years at the heart of Scotland's club scene. Founders Craig Burger Queen and Huggy need time off to make records. You'll be sorely missed.

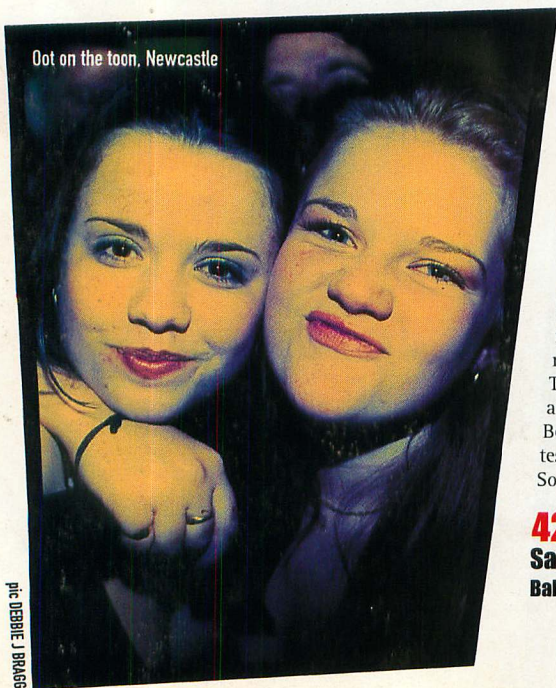
• **CHARLIE CHESTER** and Ali Jobe who run Nottingham's Access All Areas were recently denied access to their own club when they were greeted with the news that the nightclub Essance was replacing its Technics and strobes with **RUNNING MACHINES** and **SAUNAS**.

• Due to popular demand, **PTANGYANGKIPPERBANGYEAH!** have moved back to their original home The Emporium, Cardiff. They're also keen on hitting the country with their bonkers beats. Call Downboy on 0181-743-5544 if you **FANCY** it.

• Miss Moneypenny's are starting a new night in Nottingham at The Lost Weekend. **ROYALTY** will run every Friday. Mick Ryan from Moneypenny's says about the night, "We have strong ties to the Nottingham scene and the city holds some wonderful memories for us. We feel confident that we will return to the glory days of Nottingham clubbing, creating some much needed glamour, glitz and escapism." Call 0121-693-6960 for more information on how to get glitzy.

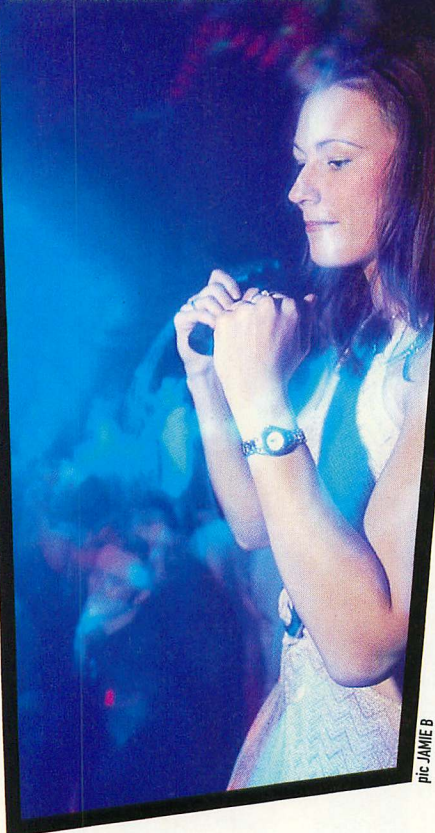
• **45 MAD DJS** have mixed records consecutively for six-and-a-half hours in Manchester. DJ Stu Allan of Piccadilly Radio was in charge of the World Record-breaking attempt at the Manchester G-Mex centre. They claim it is now the **LONGEST DJ MIX IN THE WORLD**. I wonder if they've ever heard Harvey when he gets going? Karl "Tuff Enuff" Brown turned up on the Sunday and was about to come on to break Saturday's record and the equipment blew up. Karl quipped it would have probably blown up anyway.

Oot on the toon, Newcastle



pic: DEBIE J BRADB

Scenes of wild, debauched abandon at Cream



pic JAMIE B

In which residents Pete and Russell join Graeme Park for some fun. Also check out Progress presents Horny every Thursday at The Void, Glass Street in Stoke-On-Trent with residents Pete and Russell. Other Progress dates for your diary: Jon Pleased and Angel (July 11) and Judge Jules (18)

43 London: The Big Kahuna Burger Saturday July 11

Mars, 12, Sutton Row W1.

0966-148-347. 9.30-3.30am. £8/5.

Big, fat, greasy burgers galore with the Kahuna boys. David Holmes likes his marinated in Guinness with extra mustard, Derek Dahlarge is keener on a juicy quarter-pounder with orange marmalade garnish, while Dan and Jon Kahuna go for proper super-high cholesterol Big Kahunas "just like momma used to make 'em!" Carl Clarke joins the reprobate pair for a biggish beat hoedown.

44 Bournemouth: Outer Limits Saturday August 8

Millennium, Old Christchurch Road, Bournemouth.

01202-265-473. 9-2am. £6/5.

Colin Dale joins Paul Edge, Liam and The Forces Of Nature at The Outer Limits of civilisation that is Bournemouth. It's techno all the way downstairs with garage upstairs.

Other Outer Limits dates for your diary: Colin Faver (July 11), Keith Fielder (18), Brenda Russell (25) and Daz Saund (August 1)

45 London: Escape From Samsara Friday July 10

Fridge, Brixton Hill. 0171-326-5100. 10-6am. £12/10.

Easily the best deal in town. Come down to Escape with a drum or didgeridoo before 11pm and you can get in for the bargain price of £3. Shit, that is what I call a bargain. I just went out and bought a didg for £120 so if I go to Escape about another 50 times I'll have made a right old saving! Once in I'll also be wooed by the trance sounds of Sophie, Lawrence, Well Frog (Wuh?), Juno, Oberon and a live PA from SBL. The prime spot for psychedelic techno and uplifting trance (in the loosest sense of the word). I can almost feel the Goan sea lapping against the tassled upholstery of my designer flares. Mmmm...

46 London: Fuel Friday August 7

Loughborough Junction, 242 Coldharbour Lane, Brixton. 0171-482-7166. 9-late. FREE.

New night at the Junction, bang in the middle of one of the most dangerous spots in Britain. Don't let me put you off, mind, I'm just some poncey southerner who can't hold his own when threatened with a sawn-off for the remaining eight pence I've got in my wallet. Anyroad, the marvellous Fuel label are driving their fuck-off sound system down there for a new night of bass-heavy breakbeat. Other nights to check here (all free) are Stoned Asia on Tuesdays with Pathaan, Pretzel Logic with Li'l Toni Rossano and the fab Fuzz Against Junk or taste Dust II Dust's rather banging soiree courtesy of Massimo and Mr Dan monthly Saturdays.

Oh yeah.

47 Middlesbrough: Sugar Shack Friday July 17

Empire, Corporation Road.

01642-253-553. 8-2am. £10/8.

The big ballroom welcomes the Bedrock tour with John Digweed and a special guest while Sweet Sanity play live in Room Two.

Other Sugar Shack dates for your diary: Jeremy Healy and Jon Pleased Wimmin (July 10), Gordon Kaye and Marshall (24) and Tom Wainwright and Craig Banger Queen (31)

48 London: 3D Friday July 10

333 Old Street. 0171-247-5601. 10-5am. £10/8/5.

A new night from some weird young lady called Ziggy has a star line-up including Talvin Singh, J Majik, One True Parker, Blim and Tonic and MC GQ. The ground floor shakes to the sounds of Silvah Bullet, a live PA from Philadelphia Bluntz, Matthew "Bushwacka" B, Rennie Pilgrem, Chocolate Weasal, Freq Nasty and Vini. This is a new night for London along with Liquid which happens on the second Wednesday of every month. This is an Italian club moved to London with resident Liam J Nabb dropping house upstairs.

49 Manchester: Molotov Pop Saturday July 25

The Boardwalk, Little Peter Street.

0161-273-3435. 10-3am. £5/4.

More punch than a Molotov cocktail, these lads are the cream of electro-fuelled funk and pure "vomit in the gutter while pogoing" party beats. Residents are Mark One, Richard Hector Jones and Funk Boutique.

Other Molotov Pop dates for your diary: Richard Hector Jones and Funk Boutique, Mark 1 and Stefano (August 1)

50 Dartford: Obsession Friday July 24

Zen, 37 Essex Road. 01322-222-423. 9.30-2am. £8/6.

Happening Essex night with special guest Karl "Tuff Enuff" Brown featuring Francis (Badboy). Room One's resident is Jonesey from Dex and Jonesey with the house and garage flavours. Room 2 features DJ Lush playing r&b and garage.

Ups & Downs of Hard Times



PREMIER LEAGUE CLUBS

THE BEST CLUBS IN THE LAND Edited by Rob Da Bank and Ben Turner

NY Sushi — only symmetrical dancers need apply

1 (1) NY SUSHI

(Saturdays, Music Factory, Sheffield)

The second month running at Number One for the Sushi-ites. Why? Because not only are they changing the face of Sheffield clubbing, but they're pulling in punters from all over the country to do so. Sparing no expense on booking DJs as diverse as Weatherall, Plaid, Afrika Bambaataa, Jon Carter and Basement Jaxx, NY Sushi cover all musical bases in a style that's putting the wind up more than one neighbouring club. Saucy.

2 (-) BIG BEAT BOUTIQUE

(Fortnightly Fridays, The Beach, Brighton)
Removal vans were busy in the Brighton area recently when the Boutique moved to its new venue, The Beach. The first night kicked ass, with Norman Cook and Jon Carter sharing the decks. Even though this venue is twice the size of the last one, it would need to be four times that to get all Norm's fans in.

3 (5) WIGGLE (Monthly Saturdays, various venues, London)

The last Wiggle took place in a collapsing building in Stratford and was one of their best parties in a while. Pure Science played a live set which fooled everyone into believing somebody was DJing, while Nutty Nathan Cole and Terry Francis ripped it up with tough tech-house. London's best night out.

4 (-) QUADROPHONIC

(Fortnightly Fridays, The Kitchen, Dublin)
Established in 1996, Quadrophonic is the jungle fly in Ireland's techno and house ointment. Taking place in the small, 450-capacity Kitchen, the venue could easily be filled twice over with guests like Bukem, Hype, Andy C, Grooverider and Peshay all rising to the occasion. Rinsin', as they say.

5 (6) CREAM (Saturdays, Nation, Liverpool)

The Muzik party saw Cream return to form with Bedroom Bedlam jock Nick Tweedie opening in the courtyard, while Sasha played a stereotypical set of epic house which moved the superclub's regulars more than anything in ages.

6 (3) TWICE AS NICE (Sundays, Colosseum, London)

The speed garage scene is stayin' alive at Twice As Nice with DJ Spooky taking the two-step sound to another level. While the commercial demands of popular radio insist that two-step is a redundant form of music, respect to this club for allowing the innovators space to develop. Believe us, it's working.

7 (-) GOD'S KITCHEN

(Fridays, The Sanctuary, Birmingham)
God has very kindly opened his kitchen to all and sundry every Friday. Originally based in Northampton (and still firing there), this night has gone from strength to strength recently, with names like Oakie, De Vit and Healy every week. You get the picture. A big night out.

8 (-) GEUSHKY

(Monthly Fridays, Wedgewood Rooms, Portsmouth)
South coast techno nights are a rare breed. Good ones are even rarer, but Geushky successfully manages both. Bringing in regular guest slots from Dave Clarke and Adam Beyer, Geushky are celebrating their third birthday with Derric May in July. Techno is dead. Long live techno.

9 (-) THE LICK (Monthly Fridays, The Emporium, London)

The mighty Trevor Nelson presents his new monthly club in conjunction with MTV, commandeering a massive influx of r&b heads to this tacky London location. Last month saw at least 1,000 people locked outside at 2am.

10 (-) DRAMA (Saturdays, The Music Box, Manchester)

The bastard (club) child of Irfan of Rainy City fame, Drama is a one-act deep house play every Friday. With a monthly residency from Andrew Weatherall's Bloodsugar and equally fine guests at other times, Drama is essential viewing.



Rocking the Oxfam tip at Big Beat Boutique

pic DEAN BELCHER

"Little teapot" style a hit at Big Beat Boutique



pics HAMISH BROWN

The Lick: it was probably something you said, mate



pic PATRICK HENRY

pic RAISE-A-HEAD

Radio One Essential Mix



97-99FM. Broadcast every Saturday between 2-4am

May 31 DJ Harvey

Highlight: Stevie Wonder's sublime "Lowligh In Flight" making it onto an essential mix!



D-TRAIN - Keep On (Prelude)... **BILLY COBHAM** - Storm (Atlantic)... **VANGELIS** - Let It Happen (Vertigo)... **LAST POETS** - Mean Machine (Douglas 7)... **INSTANT FUNK** - Got My Mind Made Up (Salsoul)... **HERB ALPERT** - Red Hot (A&M)... **COOKHOUSE** - Recipe 002 (Cookhouse)... **WAMDUE PROJECT** - King Of My Castle (Eruption)... **PLEASURE** - Joyous (Pleasure)... **THOSE NORWEGIANS** - Can You Dig It? (white label)... **VAMPIRE SOUND INC.** - Lions & The Cucumber (Warner Bros)... **AZYMUTH** - Dear Limertz (Milestone)... **DON BLACKMAN** - Heart's Desire (Arista)... **UNKNOWN** - Love And Happiness... **CHAYANNE** - Waited Too Long (Syncopate)... **ART OF NOISE** - Beatbox (ZTT)... **HARVEY & UFO** - Picaresque Eye (Brownwood)... **UNKNOWN** - Tripin'... **BROOKLYN DREAMS** - Street Man (Millennium)... **STEVIE WONDER** - Lowligh In Flight (Motown)... **MICHAEL WILSON** - Groove Your Body (Prelude)... **TOTO** - Georgy Porgy (Columbia)... **EDDIE RUSS** - Zanis (Impact)... **STEELY DAN** - Do It Again (MCA)... **TROLLEY DOLLIES** - Space Cake (Dust II Dust)... **SANTANA** - Free As The Morning Sun (CBS)

June 7 Jeff Mills

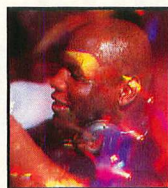
Highlight: At least 10 of Mills' own techno classics mixed in a whirlwind style



JEFF MILLS - Humana (Axis)... **JEFF MILLS** - Gateway To Zen (Axis)... **JEFF MILLS** - Humana (Track 2) (Axis)... **JEFF MILLS** - Cobo (Axis)... **X101** - Rave New World (Tresor)... **JEFF MILLS** - untitled (Axis)... **FUMIYA TANAKA** - In The Darkness (Unknown Possibility)... **MARIO CAROLA** - Plastatik (unknown)... **UNKNOWN** - unknown (Zenit)... **STEVE STOLL** - GTI (Novamute)... **UNKNOWN** - Lost Recordings (Cosmic)... **OUR MAN FROM HAVANA** - Cubango (Purpose Maker)... **PURPOSE MAKER** - Black In The Number (Axis)... **UNKNOWN** - Terraforma (Ground)... **UNKNOWN** - The Primitive Streak (Cosmic)... **UNKNOWN** - Loop (Surface)... **PURPOSE MAKER** - Rat Race (Purpose Maker)... **STEVE STOLL** - Model T (Novamute)... **PURPOSE MAKER** - The Bells (Purpose Maker)... **MARIO CAROLA** - Infinity (unknown)... **UNKNOWN** - Angel Alanis (Konsequent)... **UNKNOWN** - unknown (Purpose Maker)... **MARIO CAROLA** - Acid Tension (Primate)... **JEFF MILLS** - Step To Enchantment (Axis)... **FUMIYA TANAKA** - Antibody (Unknown Possibility Volume 2)... **UNKNOWN** - unknown (Surface)... **THE PREVIOUS** - Source EP (Tortured)... **UNKNOWN** - unknown (Black Nation)... **ADAM BEYER** - Stocktown City 4.54 (Rotation)... **TONY DAX** - unknown (Theory)... **BEN SIMS** - Retrovert (Theory)... **UNKNOWN** - white label (unknown)... **UNKNOWN** - unknown (Axis)... **ANTHONY SHAKIR** - Systematic Advancing (International DJ Gigolos)... **MARIO CAROLA** - Submarine (unknown)... **UNKNOWN** - Terra Incognito (unknown)... **TONY DAX** - unknown (Theory)... **RUE EAST** - Diskoid (Pure Plastic)... **RUE EAST** - Summer Of Blood (Pure Plastic)... **SOUND ASSOCIATES** - Power Cuts (Tortured)... **MORGAN** - Flower Child (Adam Beyer Mix) (white label)... **UNDERGROUND RESISTANCE** - untitled (Tresor)... **PURPOSE MAKER** - Reverting (Axis)... **UNTITLED** - Alarms (Purpose Maker)... **OUR MAN FROM HAVANA** - untitled (Purpose Maker)... **MARCO CAROLA** - Rebound (white label)

June 14 Carl Cox from Cocorico, Rimini, Italy

Highlight: Coxy plays a blinder to a mad-for-it Rimini crowd



KAMAFLARGE - Discotamination (Tortured)... **THOMAS SCHUMACHER** - When I Rock (Remix) (Busy)... **MARC WILLIAMS** - Inception (white label)... **CLAUDE YOUNG** - Dark (Djax)... **SHAMPALE CARTIER** - I Got A Man (Parallel)... **NICO AWTSEVENTIN** - Jumping Jupiter (Rotation)... **MARC WILLIAMS** - Inception (white label)... **DAN CURTIN** - New World (Sublime)... **DEVIL FISH** - Touch Of Evil (Bush)... **THE PREVIOUS** - Source EP (Tortured)... **SHAZZAM** - Phunkee Muzeek (Tripoli Trax)... **JOEY BELTRAM** - Forklift (Novamute)... **HMC** - 187 (Undefined)... **SAMUEL ONERVAS** - Inter Primate Express (Primate)... **AJ FUNK** - XTC (Dancemania)... **PAMPE DA KNOX** - Dub (Underground Construction)... **CHRIS LIEBLINE** - No Time To Waste (Primate)... **Q FACTOR** - Heart Attack (Knee-Deep Records)... **JEFF MILLS** - Purpose Maker 002 (Axis)... **JEFF MILLS** - Purpose Maker 006 (Axis)... **INFUSE** - Crosstalk (Primate)... **DEVILFISH** - Shapeshifter (Bush)... **INDUSTRIAL DESIGN** - untitled (Bush)... **TENTH CHAPTER** - Prologue (Cyber)... **GOLDRUSH** - Torque (Tronic)... **GREEN VELVET** - Destination Unknown (Music Man)... **HOLY GHOST** - untitled (Tresor)... **RIAMOND FORD** - Volume Zero (Eukahouse)... **MORE TEA VICAR DJS** - Beats (More Tea Vicar)... **UNKNOWN** - The Drum (Schatrax)... **LIBERATOR DJS** - Remember I Was Vapour (Random)... **NINA** - Another One (Jasper Tone Trax)... **DJ FUNK** - XTC (Dancemania)... **BME ME** - Techno Beat Goes On (white label)... **APHROHEAD** - Legion For We Are Many (Mike Dearborn Mix) (acetate)

June 21

Pete Tong and Judge Jules live from Gatecrasher Meets Ministry Of Sound, Lotherton Hall, Leeds

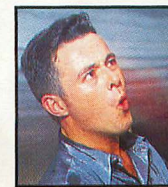
Highlight: Pete Tong's determination to make "Beachball" a worldwide smash



Pete Tong

BOB SINCLAR - Gym Tonic (Yellow)... **JAN DRIVER** - V8 (Formaldehyde)... **FAITHLESS** - God Is A DJ (Cheeky)... **STRETCH & VERN** - Funkatarium (ffrr)... **THREE DRIVES ON A VINYL** - Greece 2000 (Massive Drive)... **NALIN & KANE** - Beachball (ffrr)... **QUAKE** - The Day Will Come (acetate)... **AGNELLI & WILSON** - El Nino (acetate)... **CAMISRA** - Feel The Beat (VC)... **THE INVISIBLE MAN** - Give It A Little Love (white label)...

STRETCH & VERN - Michel Lombert (acetate)



Judge Jules

BLUE ADONIS - Disco Cop (Bonka)... **RED LIGHT DISTRICT** - Did You Hear Me (Additive)... **LOOP DA LOOP** - Sally (acetate)... **UNKNOWN** - Poing ('98 Remix) (Massive Drive)... **THE FACE** - Needin' U (Azuli)... **SHRINK** - Nervous Breakdown (Neo)... **MORPHANAGE** - Your Mind (Blue)... **AYLA** - Ayla (Additive)... **PAUL VAN DYK** - For An Angel (acetate)



MUZIK Magazine Award for Best Essential Mix

1996 - Paul Oakenfold 1997 - David Holmes 1998 - Freddy Fresh? Daft Punk? Pete Tong live? **Vote now!** See Page 6 for details.

Insomnia Floorfillers

Clubs & Lives

IT begins with a bass loop like a nervous heartbeat thumping against the chest wall. A tight, driving riff built on a restless, sweaty paranoia which threatens to stumble over itself, or induce seizure, or explode and take us all up with it.

Underworld's second gig in 12 months, and despite the choice of venue (crusty heaven, complete with stilt-walking, face-painting and distinct lack of personal hygiene), it doesn't get much better than this.

Underworld rock with an intensity and energy that spins you out, wires you like the meanest speed rush. They've honed their sound so effectively you feel that despite the fact that "Cowgirl"/"Rez" lasts at least half an hour, there's not an ounce of flab in this set. Everything's lean and hungry.

Underworld also know how to put on the best of shows. While Karl dances himself dizzy, throwing himself around the stage like a schoolboy with Tourette's syndrome, we're bombarded with images and slogans on two projection screens – bemusing, stream-of-consciousness utterances like "Take ya top off" and "Bruce Lee" – while strobes flash and colours detonate like silent fireworks.

And the songs? Okay, so there's no "Born Slippy" or "Skyscraper", but we get "Dark And Long", the visceral drum & bass white-out of "Pearl's Girl", and the sonorous minor chords and spine-juddering kick drum of new track "King Of Snake".

Underworld have now reached the perfect level. Their set – 90 minutes, brief by their standards – is as slick as possible, the dynamics impeccable, the boys pushing all the right buttons at all the right times. Their sound, too, may as well be patented – each track is instantly recognisable as An Underworld Track™, each rolling into the next, building into an unstoppable electronic groove Godzilla. Underworld are back, still the best, still the biggest. Clearly, in this case, size does matter. Michael Bonner

Underworld

Megadog, London



Megadog: not just stilts and face-painting shock!

pics RALPH A. HEAD

Underworld: a club, mo' bass and some headphones, man



Gatecrasher Meets Ministry Of Sound

Lotherton Hall, Leeds



JIM JAMIES

TAXI! Taxi! Feeble, innit? Wandering down a country lane at five in the morning in the middle of nowhere blubbing like a baby for a cab. I mean, how we expect a taxi to come cruising by the back of beyond on a beautiful June dawn is beyond me. . . But we don't half need it. It's been over 12 hours since we boarded the London to Leeds caner express train laid on by The Ministry Of Sound to ease travel traumas up to this, their first jamboree with fellow superclub Gatecrasher, and we're bushed.

By the time we arrive in Leeds we've already drunk our way through two First Class carriages of free booze and are feeling just about inebriated enough to face the first outdoor superclub soundclash ever. Wobbling into the grounds of posh stately home Lotherton Hall, you can't help but wonder why two of the country's biggest clubs are teaming up in a dung-laden field when they've got two pristine venues to lounge around in. But by bastardy, it works. Yup, the entire 7,000-strong army of clubbers may be dolled up like Barbie and Ken on their club adventure, better suited (and booted) for tiled dancefloors than soggy fields, but they still know how to have it. . . LARGE!

Give them three tents, each holding 2,000 people, a dodgy fairground, a burger van or two selling dead animals and a Chinese takeaway and everyone's happy. Maybe not your usual Saturday night out, but a damn sight more entertaining than standing in a stinky queue waiting for your coat or getting barged about on a dancefloor. *Al fresco* clubbing – it's the new Saturday night, kids.

So, after downing a crunchy rat burger and sitting at the top of a swaying big wheel for half-an-hour so that Jamie, the photographer, can take an aerial photo, Marquee One beckons with Pete Tong's essential sounds. Or was it pin-up idol Sasha in Marquee Two? It could easily

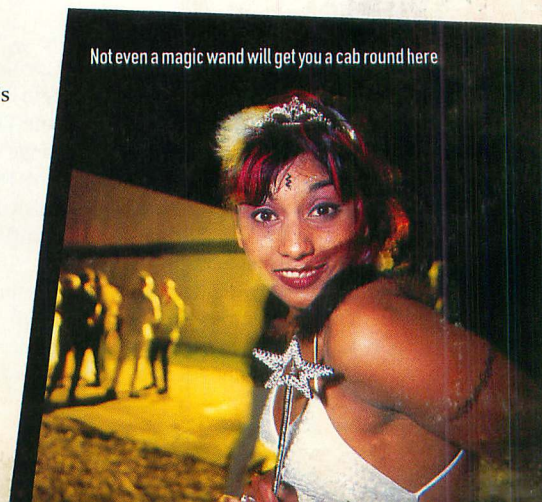
have been burger-bellied DJ Sneak cutting up disco house in Marquee Three. That's the only problem with this event – three top class DJs on at the same time. Paul Van Dyk, Sonique, Digweed, Eric Morillo, Allister Whitehead and Deep Dish all grace the decks later on, but by then everyone's so nutted they wouldn't notice if Mother Teresa mounted the wheels of steel and did a one-on one-off soul set with the Pope.

So as the Pope drops his last tune, we're clambering up some scaffolding trying to touch the sparkly thing – which turns out to be an enormous mirrorball in the middle of the site – and 6,998 other like-minded souls take another deep breath before it all kicks off again. I think my collarbone broke on my fifth go on the dodgems.

Later, as we weave off down a country lane, the early birds twitter away like an old Orb record and passing country folk stare at us like the couple of horrible city oiks we are, gnashing our teeth and gurning like a cow with colic. Clubs in the country, eh? Technics, not tractors and herds of clubbers, not cattle.

First Cream pulled it off with Creamfields and now The Ministry Of Sound and Gatecrasher have proved there's more to clubbing than sweaty black boxes. Now they've just got to persuade those same cowpat-stomping clubbers to come back inside next week, and the week after, and the week after that. . .

Rob Da Bank



Insomnia **FF**
Clubs & Lives

Red Snapper

Dingwalls, London



Red Snapper: jazz banned

SO we all thought Red Snapper were something to do with "jazz"? Richard Thair's lot have been called many things since they first stormed to the front of the Next Big Thing queue and, sadly, most of them have involved that tricky word. Tonight, in a packed-to-the-gills Dingwalls, it's more like "fuck jazz".

A year out of the limelight, and touting an album that's so good the Mercury Prize might as well get used to kipping round the Warp office, and Red Snapper's comeback is the nunchucks to the goolies of jazz. This performance offers irrefutable proof. Snapper have not only acquired bones (in the shape of singers Alison David and MC Det), but now they bite too. Like a bull mastiff that just got kicked out of Club Angry for being a tad hot-headed. And their first victims are all those lazy, nonsense jazz clichés.

Det and David's double-act is surely the key. Two years ago, Snapper were more like a background lounge act, but now they're transfixing. One minute, the topless, rippling Det's throwing Shaolin kung-fu shapes, the next a seething "Image Of You" shows Portishead where they've gone wrong. People visibly flinch when she comes to the line, "Now you're

squeezing me/Wanting me to be an image of you". Ouch! Even when it's time for instrumentals like "Crease", the pair scat like mad. It's gibberish, sure, but it gives Red Snapper the focus they've always needed.

Musically, this is a sharper, angrier, more dangerous sound than we've heard before. "Suckerpunch" (exactly!) and "Four Dead Monks" beat up on all your standard jazz-funk-soundtrack clichés. Thair's octopus-like drumming and Ali Friend's assaults on his double bass bear the mark of men desperate to banish any notion of lazy Sunday afternoon Halifax adverts to the dustbin of history.

Tonight, the new improved Red Snapper bit the jazz hand that previously fed them and we roared with approval. Fuck jazz? And how.
Calvin Bush

Beastie Boys

Brixton Academy, London

BEASTIEWORLD has touched down in Brixton. Are the Beasties really from outer space, or are they, as has been suggested in these pages, minions of the Devil? Either way, tonight's show is far from a season in Hell. It's the Beasties' very own All-Star Revue.

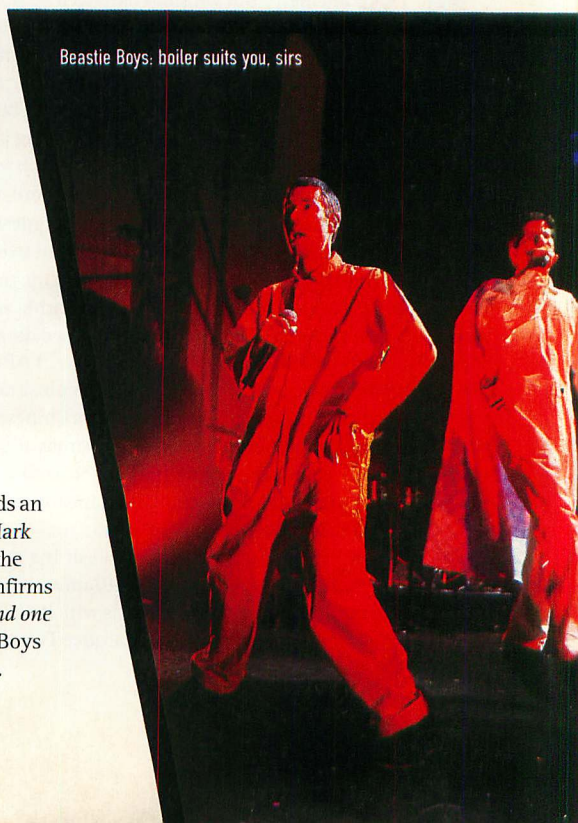
So who's your favourite Beastie Boy? There's Mike D – Principal Beastie – leading the immaculately choreographed moves wearing what appears to be a laminated tablecloth. Or MCA – Mystic Beastie – looking slightly confused, shuffling around in his orange boilersuit like an extra from "One Flew Over The Cuckoo's Nest". And Ad-Rock is still Snotty Beastie, the same brattish oik he was back when he was brandishing a 20-foot inflatable penis in the days of "Fight For Your Right".

The new "Hello Nasty" material is a welcome return to the Beasties' short sharp shock tactics – a mash-up of synchronised shouting, frenetic electro hip hop beats and Mixmaster Mike's superlative scratching. But it's the

vintage tunes the crowd are going mad for, from the opening "Sureshot", through to "High Plains Drifter" and "Flute Loop". There's a brief respite from the manic moshing during the Money Mark-enhanced jazz funk interlude, but it's when the Beasties strap on their axes and really start to rock that things get messy: "Heart Attack Man" is pure pantomime punk.

For the finale, a robo-erotic voice heralds an "Intergalactic" mission, but it's Money Mark gleefully vaulting over his keyboards to the goofball rifferama of "Sabotage" that confirms the boys' superstar status. "Three MCs and one DJ" they may be, but tonight the Beastie Boys are something like a phenomenon. Baby.
Tom Mugridge

Beastie Boys: boiler suits you, sirs

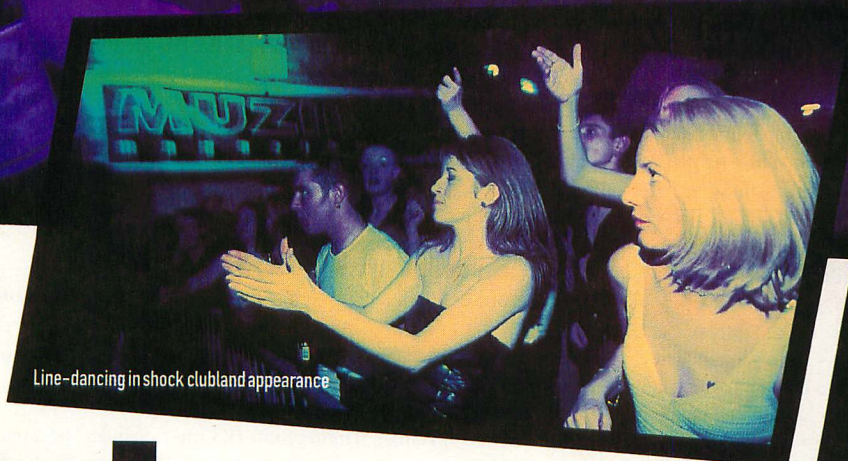


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Insomnia

Clubs & Lives

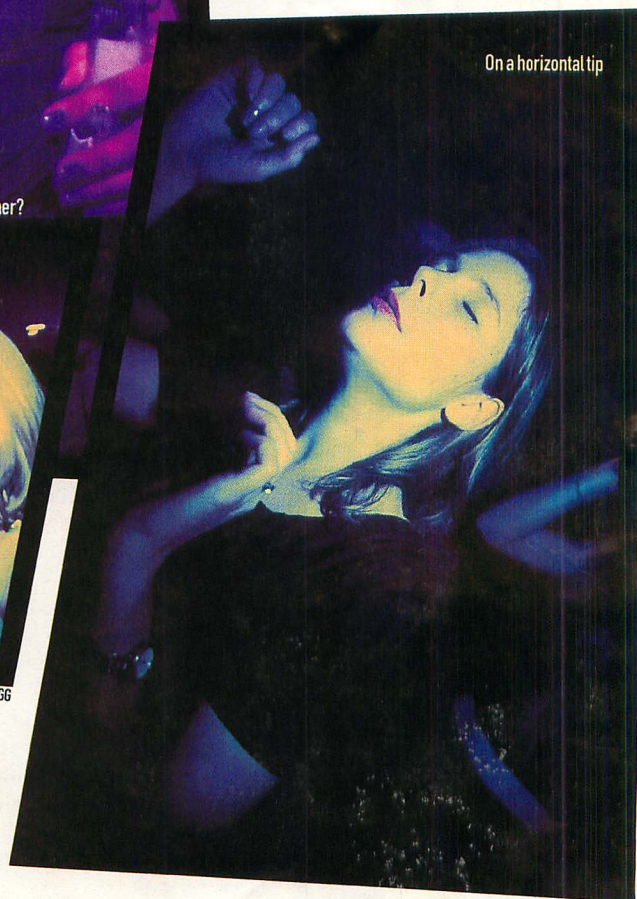


Yes, but what's she gonna look like with a chimney on her?



Line-dancing in shock clubland appearance

pics DEBBIE J BRAGG



On a horizontal tip

Colours

The Arches, Glasgow

“GOD, I'm horny.” Dougie from Edinburgh is getting rather excited. It's easy to empathise with him. It's patently true what they say about Glaswegian girls – that God brushed them more than once with his beauty stick. It's only midnight and I've fallen in love at least a dozen times. Anyhow, seconds later one of those synchronous dancefloor moments flashes into focus.

“I'm horny, horny-horny-horny!” suddenly blasts out of the speakers and Mousse T's screamathon rips across the packed dancefloor. “Yeeessss!” roars Dougie, now sporting the shit-eating grin of a bloke on a diet of Viagra. Blimey. Is this why they're saying Colours is the cock of the north?

Colours is the big club with the small club feel. It actually doesn't feel like a club, more like a mad house party, the sort of space where you can just be yourself. As we loiter by the toilets, there's a steady stream of punters ready to sing the club's praises. From Bambi-eyed teenagers discovering house for the first time to once-jaded veterans revitalised by Colours' happy-go-lucky attitude, they all hammer on about the “unbeatable atmosphere” with an enthusiasm bordering on the evangelical.

“It's one of those nights where you can go mad, sweat like a bastard and no one really cares,” laughs one clubber, before falling over.

It's also a place where you can get down to some decent dancing. A lot of people are here for the quality house grooves, and a sharp sound system delivers cool rumbling basslines and skippety two-step garage.

A lot of what makes Colours special is that it's based in Glasgow. Or more accurately, not in London. The sheer friendliness and garrulousness of the people we meet is quite amazing.

“It's easy going,” agrees Yvonne, a regular since the early days. “If you lose your mates, you can guarantee that within a few minutes you'll start talking to a complete stranger. Many people I've met here have become my very close friends.”

Back in the thick of it, Byron Stingly, performing a swift PA, has just let out one of his trademark eunuch screams.

“Glasgow,” he purrs breathlessly, gazing out over a sea of outstretched arms. “I love you.” Amen to that.

Kieran Wyatt



Readers Lives

words Kieran Wyatt

What you really get up to

EMMA as spotted at Colours, Glasgow

Who are you? 17-year-old college student from Newton Mairns.

What was your first real clubbing experience?

The Tunnel in Glasgow for a student night. I was just beginning to get into dance music then – it was just brilliant.

Why do you go clubbing?

Definitely to meet people. I've made a lot of good friends in clubs. Even if you don't speak to some people you feel dead close to them. Everyone's really friendly and you don't feel like you're getting looked at by boys all the time.

Which DJs do you always try and hear?

Jeff Mills. He's just amazing.

Any sort of music you avoid?

I don't like that really cheesy hardcore, the stuff the kids listen to. All that "beep beep beep, I love you" stuff.

Who are you here with?

A big bunch of friends from college and home. There are about five of us who go out all the time and then others tag along.

What are you doing after?

Going back to a pal's house for a smoke.

What's been your best night out in the last six months?

Jeff Mills at The Arches. It was really packed and everyone was really going for it. They didn't let him out of the DJ box for half an hour – everyone was clawing away at it asking for one more tune.

And the worst?

A really sad cheesy night at The Tunnel being hassled by people. Boys would be feeling your bum as you walked past and winking at you and giving you these leery looks.

What would you do if you weren't clubbing one weekend?

Sit in with a few drinks.

What's your favourite dance record of all time?

"The Bells" by Jeff Mills. It's just the best.

What's your favourite television programme?

"The Jerry Springer Show" because it's dead raw and funny.

What was the last film you went to see?

"Natural Born Killers". It didn't have much of a storyline, but it was quite trippy and amusing.

What will make you stop clubbing?

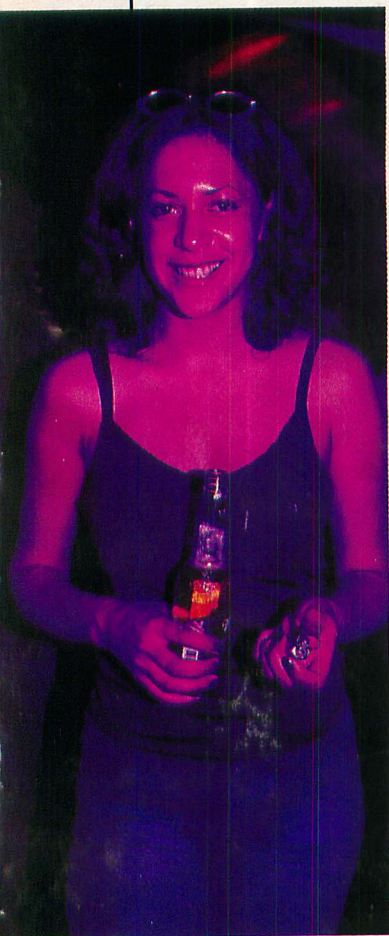
Growing out of it I suppose, or if there was no Jeff Mills!

Where are you going on holiday this year?

I'm off to Ibiza for a week on Monday! I definitely want to go to Manumission. Ibiza's just the dance capital.

Is there a God?

Mmm... There's a good and there's a bad, and people can just do what they want.



pic DEBBIE J BRAGG

VINCE as spotted at Skint On Friday, London

Who are you? 29-year-old graphic designer from Malvern.

What was your first real clubbing experience?

At a techno night at The Fridge in Brixton, about four or five years ago.

What are your favourite clubs?

Anywhere that plays techno or hard house really – that's the sort of dance music that really gets me going.

Why do you go clubbing?

Mainly because you can have a good time without any hassle. I'm definitely not a good dancer, but then it doesn't really matter.

Which DJs do you always try and hear?

I'm here tonight to check out Fatboy Slim, but I also like the guys from Cream. I try and catch them when they tour.

And which do you always avoid?

I'm pretty open minded really. As long as the DJs are trying something new then I don't mind what they play.

Who are you here with?

Jimmy and Yacob from work. We usually get so pissed that we don't make it down to a club, but tonight we did.

What are you doing after?

Getting in about six in the morning. I might go to a festival tomorrow called Strawberry Fields in Cambridge.

What's been your best night out in the last six months?

Hanging out with some people in Brisbane, drinking beer at some beach parties and generally causing a lot of trouble.

What would you do if you weren't clubbing one weekend?

I draw pictures and cartoons about "stuff".

What's your favourite dance record of all time?

I really love Josh Wink's "Higher State Of Consciousness" because it makes me feel really happy.

What's your favourite television programme?

I haven't got a television. The last time I regularly watched the box was about four years ago.

What was the last film you went to see?

"Starship Troopers" which I really loved. It was a great parody of war.

What's the best thing in your life?

Being able to do anything that you want to do.

What will make you stop clubbing?

When I'm too old to dance and my legs are arthritic.

Where are you going on holiday this year?

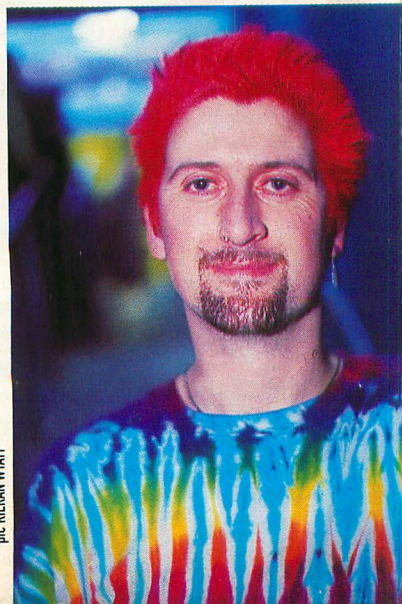
I want to go to Ireland because it's so peaceful. And a friend is getting married too, so we're going to go to the wedding.

Who's going to win the World Cup?

Probably not England. I fancy Italy for it.

Is there a God?

No, but there is an alien. I happened to bump into it once on a road in a forest in Australia. I didn't actually see it, but there was this very bright light shining down on the road in the shape of a "V"...



pic KIERAN WYATT



104 108
MODULATION

54 60 70
STANDARD

Solid State 8 TRACK STEREO

ON

OFF

VOLUME

MIN

MAX

BASS

MIN

MAX



Residents.....Paul Oakenfold
Sonique (new monthly resident)
Steve Lawler (new resident)
Paul Bleasdale
Les Ryder
Percussion by Mav

Saturday July 11th.....Paul Oakenfold
Sasha
Paul & Russ (K-klass)
Paul Bleasdale

Saturday July 18th.....Paul Oakenfold
DJ Sonique
Paul Bleasdale
Steve Lawler

Saturday July 25th.....Paul Oakenfold
Tony De Vit
Steve Lawler
Paul Bleasdale

The Essential Mix live - Ibiza

Saturday August 1st.....Pete Tong
Paul Oakenfold
Judge Jules
Paul Bleasdale
Steve Lawler
Dave Haslem

Saturday August 8th.....Paul Oakenfold
Sonique
Steve Lawler
Paul Bleasdale

Cream presents Full On.....Residents:
Judge Jules
Tony De Vit
Tall Paul Newman
Allister Whitehead

Friday July 31st.....Tony De Vit
Allister Whitehead
Seb Fontaine
Paul Bleasdale
Steve Lawler

Cream Glasgow - The Tunnel

Saturday July 25th.....Nick Warren
Parks & Wilson
Guy Orndel
Paul & Russ (K-klass)
10pm - 4am
Tickets in advance:
£10 (Plus booking fee)
The Tunnel, 84 Mitchell Street,
Call 0141 331 7607 or
0151 708 9979 for details

Cream Worldwide Tour.....United States Of America

Saturday August 8th.....Denver
Sunday 9th.....Seattle
Thursday 13th.....Chicago, Miami
Friday 14th.....San Francisco, Washington DC, Toronto
Saturday 15th.....Boston, Gainesville
Sunday 16th.....Atlanta
Thursday 20th.....Boston
Friday 21st.....Washington
Saturday 22nd.....Gainesville
Friday 28th.....San Francisco
Saturday 29th.....Vancouver
DJs.....Dave Seaman, Nick Warren,
Steve Lawler, Tony De Vit,
DJ Dan (U.S.), Jimmy Van Mallaghem

Website.....<http://www.cream.co.uk>

Cream.....9.30pm - 3am
£7.00 Members and Nus, £10.00 Non Members
Wolstenholme Square, Liverpool L1

Full On.....10pm - 6am £8.00 Members and Nus,
£10.00 Non Members (Plus booking fee)
Tickets 0151 708 9979 (See outlets)

Cream Events Info Line.....0891 518200 (45p min cheap rate/50p other times)

Coaches.....Coach bookings are available starting from one
month in advance and up to one day prior to
the event. Discounts available for the organiser,
bookings of 15 or more are welcome
Call Scott or Dot: 0151 709 1693
For coach information & mailing list phone
0151 709 7023

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

Clothes.....For Cream clothing, mail order, wholesale
or catalogue enquiries call 0151 708 9979
or email: info@cream.co.uk

Credit Card Hotlines.....24 Hour hotline 0990 344 4444
and Cream Shop 0151 708 9979

Tickets for Full On.....Available from the credit card hotlines plus usual
HMV and independent outlets

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Design.....Dolphin