Ketamine

F***ing up a club near you soon

MUIZIK

the ultimate dance music magazine

No 40 September 1998 £2.40

Ibiza

Balearic blowout!
Win clubbing holidays

London

Shadow & Lavelle: the men from UNKLE

New York

Going deeper with Francois Kevorkian & Joe Claussell

Grooverider

This is hardcore

Turntable buyers guide, Vote now in the Muzik Dance Awards
THIS IS A WATCH
Features

28 Grooverider
Pearls of wisdom from jungle's elder statesman

34 Where have all the junglists gone?
The state of the drum & bass nation

38 Prisoners Of Technology
Breaking out of the Essex ghetto

40 UNKLE
Just don't mention trip hop

45 Ketamine
White lines - but should you do it?

50 Body & Soul
A new lease of Spiritual Life for New York house

54 Slumming It In Ibiza
Havin' it on a shoestring

Regulars

5 Mouth Off
Your rants and raves

6 Warm Up
News, Saints & Sinners, Blaggers and more

24 Do Us A Tape
This month's selecta: Luke Slater

59 Charts
The platters that matter

92 Desert Island Disco
Choice choons for the cognoscenti

94 EQ
Toppling the Technics monopoly. Plus Mr C's turntable tuition

108 Bedroom Bedlam
A throbbing hotbed of young talent

111 Insomnia
The clubbing universe in a nutshell

121 Radio 1 Essential Mix
Vote now for your favourite mix - see page eight

123 Floorfillers
At large with the Muzik massive

129 Premier League Clubs
Ibiza Special

130 Readers Lives
Ever feel like someone's watching you? You do? It's us!

Reviews

The essential guide to this month's new dance music releases

63 Albums
More music than you can shake a stick at

76 Singles
With guest reviewer Carl Cox

78 Compilations
Sorting the beats from the naff

78 Trainspotting
This month's shopping list

Ian Pooley - Albums 63

This month's password is: Happy people in the morning Next issue is on sale Wednesday September 9
FULL FLAVA
NO SUGA
Tony De Vit - In Memory

TONY De Vit was a hero, and the world will be a sadder and greeier place without him. I saw him many times and was always struck by the enthusiasm he had for what he was doing, and by the incredible impression he made on the crowd. Let's not forget what he gave to dance music. Long live De Vit.
IAN BRIGHT, Perry Barr

I am writing to you to show some kind of respect for the DJ everybody loved, Tony De Vit. What a sad loss indeed. What else can I write? He will be missed.
GAAZA, Bridgewater

When I heard Tony De Vit had died, I didn't believe it. I couldn't work for days because I was in shock. I saw him in South Africa on his Trade tour. It blew my mind away. For 12 hours I danced without a break (not even for the toilet). I worshipped him after that. He will be missed.
HEARTBROKEN GRANT, London

This is just a small selection of the many letters Muzik received about Tony's untimely death. Thanks to everyone who wrote in expressing how they felt.

100 Greatest Clubs - The Complaints

WHAT'S going on kids? Let's set the record straight.
1. The Orbit (Muzik 39) is Number One. Of that there can be no doubt.
2. The Orbit is located in Morley, not Morley as you seem to believe.
3. The Orbit anthem is certainly not by Mr Armani, but Mr Mills. And it's called "The Bell's"
4. Mr Vath... Yeah well, he's alright, maybe... Well frankly, he isn't. At the end of the day he's a wanker.
What about Messes Walker, Berry and Turner, our beloved residents? Thanks. Don't betray the Orbit massive again.
MUFFY WILLIAMS, via e-mail

READING through your Top 100 clubs of all time (Muzik 39), I was disgruntled not to see the Eclipse (Coventry) in there. The club used to rock Friday and Saturday nights. People travelled from all over Europe to experience it. I cannot understand why you totally missed the club out. Maybe it is because the club was in Coventry. You mentioned Shelly's. Where do you think people went when Shelly's shut at 2am? I know you will receive other mail like this one, but I know people will agree with me on this. Just a reason would be nice. Sort it out Muzik.
PAUL SUMNER-WILLIAMS, via e-mail

France For The Memories
To all those who harbour doubts regarding the future of our beloved music and culture, let me assure you that Laurent Garnier will drag us screaming and shouting out of the current recession. I feel privileged to have witnessed his epic, theatrical and inspirational live performance at T in The Park. If only some of the other major players on the international circuit showed similar respect for those who pay through the nose to listen to their introspective and unimaginative musical ramblings then we might just witness a return to the spirit and genuine enthusiasm for innovative music which characterised British clubbing at the turn of this decade. More than made up for the non-appearance of a certain techno numpie of the bespectacled Canadian variety.
GORDON CARSON, Glasgow

Beat The Recession – Take The Underground

I HAVE just read "The Recession Session" (Muzik 39). Ben Turner says we may have to seek out a secret warehouse party or drive for miles to hear our favourite DJ at his exclusive residency. Isn't that what attracted us to this lifestyle in the first place? Isn't that the kind of feeling that thousands of clubbers strive to find every week? We have been keeping the pulsating sound of the underground going at our warehouse and small club parties. That old feeling that kicked off the whole culture in the heady days of Shoom and Spectrum is still alive and well. If you are disillusioned with the whole corporate merry-go-round then leave them to it. They will eat themselves eventually. Make some effort and delve into the underground to hear great DJs playing for the love of it, for promoters who are in it for fun. Surely this is the way it should be. Seek and ye shall find!
PAUL ALLEN, Resident DJ at Choon/ Addix, London

Hughes A Moody Bugger, Then

DARREN Hughes left Cream? Oh well, fuck off you Moody twit. If you're the driving force that keeps Cream head and shoulders above the rest, don't go, come back. But our experience of Darren is a moody twit who has a baby when the music goes past 3am. Telling the punters to fuck off home at the end of a night is neither big or clever.
EVERYONE EVERYWHERE PS. Don't take Oakley with you, you selfish cunt.

Calling Mr Tattooed God

Will you please ask the tattooed God with his shirt off at the front of the dance tent in Glastonbury on Friday to get in touch with me as I can't get him out of my head. Shoulder length black hair, lots of silver rings and the face of an angel.
You know who you are. Write in and get my address. You won't regret it!! DANIE ROBERTS, Liverpool

Are you Mr Tattooed Silver Ringed Angel God? Write in to Mouth Off and we'll pass on Diane's address. And no imposters, okay!

DJ Culture

DJ Culture at Manchester's G-Mex was brilliant. You see, I'm only 15 and it was good to get a grip on some of the hottest properties in dance music technology. I will definitely be there next year. Oh, and thanks for offering to let me play on your stand. What very nice people you are!
SIMON HESLIN, Bolton

Age Rage

I HAD to write in response to Rachel Teague's comments in your Readers' Lives section (Muzik 38). You asked, "What will make you stop clubbing?" She replied, "When I feel old and wrinkly, probably in ten years' time". Note, she says she's 21. Well, Rachel, here's a question from me. Please tell us what you'll do instead on a regular Saturday night between 10pm and 2am? Err, sleep? Yeah, let's pack it in and go to bed early. What a fuckin' class idea!
Jez, Isleworth

The Galaxy Fights Back

FURTHER to your recent Mouth Off where Dave Ackers of Wigan vented certain opinions about Galaxy 105 and certain things I might have said a long time ago (Muzik 38), here's some facts.

The comments I made to Dave were a long time ago when the radio station was Kiss 105 and they were making me play Mariah Carey and Toni Braxton! I am a trance head, but unfortunately 90% of the Galaxy listeners are not, hence the fact that we don't play very much of it. I also no longer present the Anthems show on Galaxy, as I now present the dance chart on Sunday afternoons.
Most importantly, in reference to his comments about "awful cheese" and a playlist that "the people up north control", that was all under the old regime. As far as the Galaxy playlist is concerned, I have more to say in what tracks are played now than ever before. There's a regular presenter input meeting with our Head Of Music, and if you listen to any of the Galaxy you'll already know we're playing wicked tunes like Fatboy Slim, Thomas Bangalter, Liquid, The Wiseguys and The Jungle Brothers, to name a few.
I don't know why he decided to print a conversation from months and months ago, but if the people want to make a point, I'm sure he could find our phone number. What's the point of being chicken and hiding behind the letters page of a magazine?
ALEX PEPPER, Galaxy 105

Me & Mr Jones

RE: Saints & Sinners on Bob Jones (Muzik 38). Having had the privilege to work alongside Bob Jones for his successful and urban labels Black On Black and Quick Release, I knew the stress and anxiety which the Jazzy Jeff sampling incident was inflicting upon him. I truly do hope that he is so glad you've finally been rewarded. Enjoy it, have fun, tell the rest of them to fuck off and please, please continue to amaze us all.
Your Number One fan.
ALLI STEAD, Mercury Records

What's Cooking

SO Norman Cook reckons his music "sounds great when you're drunk" (Muzik 38). Like kebabs taste great, I suppose. No chilli sauce for me thanks, Fatboy.
ANDY HUCKLE, London

Club@Vision To Death

AT work Friday night, 1.30am. Bored to tears. Turn on TV to see what's on. Mmmm... "Club@Vision". This should be okay. No!
If I wanted to hear a load of beer monsters ranting on, then I would have kicked off to the pub at closing time. They talked to some shit DJs and put real clubbers off ever going to Escape in Swansea. Nice one ITV. Repeat "Club Nation" instead. Cheaper? Better? I think so.
IVOR TURD JOB
Tony De Vit
DJ, Producer, Radio Personality

September 12 1957 – July 2 1998

D

Tony De Vit died of bone marrow failure and bronchial pneumonia at Birmingham’s Heartlands Hospital at 8.30 on July 2. He had been admitted only days previously, having suffered a severe relapse after recently collapsing with exhaustion, fatigue and food poisoning in Miami, Florida. De Vit passed away peacefully, accompanied by his long-term friend and personal assistant Andrew Buckley.

Born in Kidderminster, Worcestershire, De Vit began life as a trainee surveyor and a speedway motorbike mechanic. He eventually became an IT supervisor at Ceramaspeed, a Birmingham-based company which specialised in the manufacture of heat resistant tiles for NASA’s Space Shuttle. Remarkably, he held this last job down until only two and a half years ago.

De Vit’s professional DJ career started 20 years ago, when he set out on the Midlands gay circuit, most famously residing at Birmingham’s Nightingale club, where he was forced to collect dirty glasses before collecting his weekly pay. From these humble beginnings, he progressed to multiple bookings at gay and mixed nights throughout the region, and eventually, six years ago, to a much-coveted residency at Trade in London’s Turnmills, perhaps the UK’s leading underground club.

At Trade, De Vit supplied the musical climax to 10 hours of seriously heavy clubbing. He pioneered the Euro-techno sound, championing such seminal cuts as E-Trax’ hooverly “Let’s Rock” and Marmion’s “Schoenenberg”, while mixing it with top house-grown releases like Gat Decor’s “Passion”, his all-time favourite single. In time, Trade became a home-from-home for De Vit, a unique setting for his perfect mixing and track selection. At Trade he was awarded the same reverence in life as he was

in death – as anyone who witnessed the minute’s silence held there during Pride weekend will testify.

But De Vit was infinitely more than an underground DJ. He toned down his sound into “chunky hard NRG house” (his own description) and took it into the straight clubbing mainstream, where he was revered in equal measure by the boys and girls he single-handedly turned on to a sound which, only years before, had been available to only a select few in the capital.

Such popularisation of NRG-fused house music, alongside a rigorously enforced work ethic, was central to De Vit’s philosophy. Despite being “rather shy”, he was a self-confessed “man of the people”, an iconic DJ who took the time to talk to his fans, wherever they were. Muzik reporters often witnessed De Vit’s hard graft coupled with a deep respect for those who ultimately paid his fees.

De Vit’s desire to communicate with as many music fans as possible also led him into the studio. He eventually set up with his own equipment in Birmingham’s Custard Factory, where, for the Jump Wax and TDM imprints, he co-produced a slew of NRG classics like “Burnin’ Up”, “To The Limit” and “Bring The Beat Back”. He also regularly remixed pop artists to critical acclaim.

Most recently, De Vit had ventured into dance music radio with a regular slot on the Kiss network. For him, it was “the ultimate opportunity to communicate” and he was one of the warmest DJs on air. Certain industry commentators have even suggested that a show on Radio One, De Vit’s most cherished goal, was only a matter of months away. It is a particularly cruel irony, then, that on the brink of super-stardom, he was forced to leave us.

Tony, you will be sorely, sorely missed.

words DAVE FOWLER
Dance Stars Pay Tribute To Tony De Vit

"I hope people realise how unique his style was. I've got a lot of close friends who went down to Trade four or five years ago and they'd give me records Tony had played. I'd love them, but it was hard to play them outside of that scene. His Nu-NRG sound was alien to me at first, but now these records are anthems around the world. That shows how much impact he had. Although I don't do 15 gigs a night, perhaps this is a lesson to those who do to cut down a bit." - Pete Tong

"It's almost the territory of rock 'n' roll, not dance music, to talk about someone dying at the peak of their fame. Sadly, this has happened to Tony but at least it happened when he'd reached immortal status. I don't think any other DJ had such a readily identifiable sound. And he had such enormous enthusiasm - he did loads of gigs every weekend and seemed to love his last gig as much as his first." - Judge Jules

"Tony and I worked together for years and from the start his imagination and adventurousness as a DJ was plain to see. He made the world take notice of the Trade sound and it's a cruel irony that he's been taken from us just as he was obtaining long overdue worldwide recognition." - Trade's Laurence Malice

"It's beyond doubt that Sundissential would not be here today without the fantastic talents of Tony De Vit. Aside from his undoubted skills on the decks, he was also totally dedicated to his fans and was a loving, caring person who had time for everyone." - Sundissential's Paul David Madan

"He was the best in his field, an outright genius. I'm going to miss him and so is everyone, those in the music business and clubbers alike." - Brenda Black

"We have lost one of the most talented DJs and producers in the world. I won't ever forget how full of fun he was - he always had a twinkle in his eye." - Sun Records Pete Woodman

"D.J. Remixer. Producer. Icon. Inspiration to myself and many others. The dance scene has lost a true great. The world has lost a gentleman." - Mark Enmore

"Tony had the strength of character not to compromise his style which is the reason he became popular with both gay and straight club goers. He was great fun to be with and we'll miss him tremendously." - React's Thomas Foley

"His warm nature and great passion for music inspired us all, and always left good vibes wherever he went." - Unlimited DJs agency

"We had the great fortune to work with Tony on many occasions and found him one of the nicest, most friendly DJs we ever encountered. Dance music has lost a great and very talented person." - Fantazia's James Pertin

SNAPSHOTS

- Following GAY PRIDE's eventual cancellation after weeks of speculation, ticket holders can obtain refunds by contacting Ticket Refunds, Unit 6, Eurolink Business Centre, 49 Effra Road, London SW2 1BZ...

- ORBITAL have completed 10 tracks for their currently untitled next album. It'll be out this year, plus the techno bruisers promise yet another long-player before the end of the millennium...

- Don't bother holding your breath for LEFTFIELD's new album. It's been put back to late January or early February next year, meaning it'll be out exactly four years after "Leftism".

- A single will be preceded over the Christmas period...

- The game's up for BLACK GRAPE. They've split, following endless internal ructions, but Shaun Ryder has promised he'll continue making records. Is that good news? We're not sure...

- FICK OR WOT? This guy tried to rob a New York record store, right, but was foiled because staff recognised him. How? Because he used to work there...

- THE STRIKE BOYS, the first new additions to the Wall Of Sound roster since The Propellerheads, release their "Selected Funks" album on August 31...
SNAPSHOTS

- ALLISTER WHITEHEAD is recording an album for the Reverb label under the name Whitehouse. As from August 22, he's also hosting Galaxy FM's Saturday night dance chart...
- MOBY gears up for the release of a new album with his "Honey" single, which comes out through Mute on August 17.
- Seemingly as bored now with punk as he previously was with techno, the God-fearing veggie has now gone hip-hop. Right you are, then...
- MOLOK’s "I Am Not A Doctor" album comes out through Echo on August 24...
- TYREE COOPER makes another comeback bid with his new "Marri Wanna" EP for the Nepeta label...
- CHARLIE HALL is back, with a techno-funk 12-inch called "The Alphabet Kid" on Pro-Jex...
- HOUSE OF GOD has long been known as one of the gnarliest, most full-on techno clubs. No wonder. HOG’s DJ Lewis is reportedly the son of Ozzy Osbourne...
- The PLANK label is up and running again after a long absence. "Skullduggery", a compilation of previously unreleased tracks, is due out in September...

Muzik Awards

Vote Here!

Best Club (Small)
Best Club (Large)
Best Single
Best Album
Best British DJ
Best Essential Mix

Muzik Awards – We’re Having a Ball

Z

DC BALL has been confirmed as co-host of this year's Muzik International Dance Awards. The Radio 1 breakfast show star and top boozie jokes out trusty regular compere Pete Tong at the ceremony, which takes place at a secret central London location on October 1. Radio 1 will be broadcasting live from the year's awards, covering both the awards ceremony and - just as importantly - all the wanna-be bad behaviour and backstage gossip. Not to mention Norman Cook's rocking set at the after-party. Then there will be an Awards Special on Pete Tong's Essential Selection on Friday 2. The nominations will be announced on Radio 1's dance shows over the weekend 4-6 September. Listeners will be invited to vote for the best Essential Mix, best DJ and best UK club. MTV will also be filming the event for their Party Zone show, and other TV coverage will be confirmed shortly.

After the ceremony, it'll be a case of who can stay last on the dancefloor, with Norman and French decadence at Vauxhall. Check next month's issue of Muzik for details of how you can attend this bash. In the meantime, get your deuces thinking caps on and vote for who you want to pick up a big, fat winner's gong. Remember, people bought in World War II so you'd have the right to vote for your fav dance stars...

Arguably.
We’ll miss you!

Andy & James
SNAPSHOTS

- It's all change at **KISS 100FM** at the weekends. Tall Paul and Seb Fontaine have moved to a new peak time Saturday evening slot of 9-11pm, while r&b experts Firin' Squad now occupy 4-6am on Saturdays. A selection of presenters are currently filling the Saturday 11pm to 1am slot until a replacement for Tony De Vit is found...
- Golden tonsilled house vocalist **MICHAEL WATFORD** returns with a 12-inch on Phuture Trax called "Alway's" this month. As does **JULIET ROBERTS**, whose "I Like (What You Do For Me)" single is coming on Delirious...
- **Dub veterans AFRICAN HEADCHARGE** return with the album "Drum Of Defiance" on On-U-Sound shortly...
- **CHRIS CUNNINGHAM**, who created the critically acclaimed video for Aphex Twin's "Come To Daddy", has now worked on one for Squarepusher's "Come On My Selector". It's only going to be shown in the US, where the drill & bass artist has signed a deal with Trent Reznor of Nine Inch Nails' Nothing label...
- **DONNA DEE**, the only female producer in speed garage, has completed an album. Called "Spellbound", it's coming on Mecca in late September...

Massive Clampdown On Drugs In Ibiza

Ibiza's police launched their biggest offensive against drink/drug-driving in years last month. Roadblocks were regularly in place on the route between San Antonio and Ibiza Town. The police used swabs on people they stopped, wiping sweat from the brows to check for drug use.

"People are shifting themselves," said one clubber. "One night we got stopped at a roadblock just down the road from Pacha and the police basically pounced on us. They swabbed my mate, found out he'd had some cocaine and that was the last we saw of him for 24 hours. They had him banged up for a day, but then decided to let him go without charging him. Others have been less lucky - quite a few people have actually been charged."

Cover Versions

LOOK, it's not personal, but no sooner have we got past the rumour about DeeJay Punk-Roc being just a front person for his releases (as reported in the July issue of Muzik) than we come across the cover for his "Far Out" single. It doesn't take a graphic design wizard to note the similarities between it and Majic 12's release on Beau Monde last year. Hmmm?

Oi' Dirty Bastard Of A Week

The Rapper Gets Shot Then Arrested

U-TANG Clan's Oi' Dirty Bastard has always maintained the CIA are out to get him, but instead he was hospitalised by rather more lowly figures last month. The rapper was shot twice by burglars who stole jewellery from his Brooklyn apartment. ODB was rushed to hospital in New York, where one of the bullets was found to have narrowly missed his spine. He wasn't staying put for long. In keeping with his maverick reputation, he discharged himself from intensive care the next day. Time for him to take it easy, you'd imagine. Except the police didn't see it like that; just three days after the shooting, they arrested him for stealing a pair of Nike trainers!

"WU-TANG CLAN have warned us numerous times that killer bees will soon be swarming and indeed they have been in southern California, claiming a number of lives. Good to discover the rap squad doesn't solely talk shite."
Metalheadz On Film

ENSURING there's no shifting Goldie from the limelight, he stars in a new documentary which is due out on video at Christmas. The film – which follows Goldie, the Metalheadz crew and much of the rest of the drum 'n' bass community on their globe-spanning adventures – has been put together by Manga, the company best known for its highly revered Japanese cartoons.

"Grooverider, J Majik, 4 Hero, Optical – they're all on there as well as Goldie," said a spokeswoman for Manga.

"It's a massive project covering everything from jetsetting to a barbecue round at Goldie's house." Goldie is also negotiating with Manga about having an animated figure modelled on him for another project. "He's an incredible fan of the cartoons," the spokeswoman continued. "I'd take more than a year to animate him, but we'd definitely like it to happen."

Yeah, but would we be able to tell the difference between a manic, teeth-grasping cartoon Goldie and the manic, teeth-grasping genuine article? We think not.

Jungle Scene Mourns MC's Death

STEVIE Hyper D, one of drum & bass' most popular MCs, died last month of a heart attack, aged 31. Proof of his high standing in the jungle scene was provided by a tribute party at Camden Palace a week after his death. Despite minimal advertising, the event was a complete sell-out, with at least 800 left outside.

"I haven't seen anything like it since the Summer Of Love," remarked DJ Nicky Blackmarket, Hyper D's stage partner for the last five years. "The vibe was incredible and his mum was there to see it all. It was very, very moving."

"Stevie had a wicked rapport with the crowd," Nicky continued. "He'd get them singing along with him in a way no other MC can do. He was a proper laugh, a true comedian who lived his life to the full. This has happened so suddenly that I'm obviously deeply shocked. He was like a brother to me."

Stevie Hyper D had been working in the studio as part of the group Different Levels. They had already completed an album for Island and it is thought that it will still be released.

No E? Raid A Health Store, Say Texan Ravers

LUBBERS in Texas are having such a hard time tracking down Ecstasy that they've taken to purchasing enormous quantities of health products which contain the drug ephedrine. An alkaloid present in energy enhancers and weight loss aids (as well as used to relieve hayfever and asthma), clubbers maintain consuming large quantities gives an effect like that of MDMA or methamphetamine (aka crystal meth). "The easiest place to find clubbers round here is in health food stores," quipped a dance source in Texas. "If people aren't getting it that way, they're buying it from mail order catalogues. The effects are pretty good and, better still, it's legal!"

SNAPSHOTS

• Having added his electronic touch to Madonna's latest album, WILLIAM ORBIT is working with Blur next...

• DJ HYPE and his Tru Playaz crew have completed work on "Real Vibes", their debut album. It's due out on September 24...

• RAM RECORDS' Andy C, Ant Miles and Shimon have teamed up to form the Ram Trilogy. Preceding an album, there's a 12-inch called "No Reality/Scanner", which is due on August 17...

• Having called their debut album "Dead Elvis", DEATH IN VEGAS have now turned their attention to another rock legend, though a living one this time. They've been working with proto-punk nutter Iggy Pop on tracks for their next album, expected in the autumn...

• Customs officials have released figures indicating there was a massive increase in attempted DRUG SMUGGLING in the week of Princess Diana's death. Oh, but they haven't yet worked out why this was the case...

• No Hardcore reviews from SLIPMAT this month. The 'ardcore overlords are unwell. He sent us a doctor's note and everything. Ah, bless...
Club News — Who's Opening, Shutting And On The Move This Month

Dogstar Open New Venue

OUTH London's burgeoning club scene gets another boost with the news that the Dogstar bar in Brixton is taking over the St Matthew's Church venue (also in Brixton). The venue's already been the setting for Basement Jaxx and Scaramanga, but the new owners are spending £2.8 million in preparation for a grand re-opening in September under the new name Mass. The venue will boast two 500 capacity club rooms, with an "acoustic" room to follow. Club nights Swaraj, Air and Movement have already confirmed they'll be moving to Mass.

Golden Leave Manchester

THE long-running house night is moving from Manchester's Sankey's Soap to the 1,200-capacity, refurbished Void venue in Stoke-On-Trent. The move (back to the town the club started in) coincides with Golden's John Hill leaving the company to replace Darren Hughes, who in turn has left Cream. Golden's new boss is Nick Dean, who's been part of their operation for years. He says the club's music and dress policy will remain the same.

Hard Times Closes

THE Leeds garage club closed its doors for the last time on August 1, its fifth birthday, with promoter Steve Raine announcing: "We've decided we don't want to dedicate the rest of our lives to running a weekly club. We've done a lot of shouting, but we don't want to shout anymore."

The Hard Times team plan to stage one-off parties. They've also been approached by a major film company to play an important role in the production of a "Trainspotting"-style movie. The last act at Hard Times, which has played host to the likes of Roger Sanchez, Frankie Knuckles and Masters At Work, came from resident DJ, Dave Piccioni. Apparently, the Nato venue is to specialise in "British pop music" on Saturdays from now on. The mind boggles.

Aphex Twin Fans Are Mad

DEDICATED music fans normally buy all of their idol's records and perhaps the odd T-shirt. If they're really fanatical, they may even stretch to a poster. Aphex Twin's followers, however, are evidently as eccentric as the bearded electronics nutjob himself. Consider the American woman who gave birth listening to Richard James' "Polygon Window" album, thereby introducing her offspring to the world with a series of random clank 'n' clank noises. On second thoughts, don't consider it too closely.

Then there's the renowned Japanese cartoonist, Neko Ninj, who recently died from cancer. She asked to have all of Aphex Twin's CDs buried with her. Even Aphex himself was spooked by this incident. For perhaps the first time ever, he proclaimed something "a bit too weird".

Golden leaves the punters panting for more

She's hoping for Aphex twine
He’s a Trade resident and Tripoli Trax recording supremo. His blend of house and techno pumps like Johnny Fartpants after a vindaloo and 15 Carlsberg’s. He’s the finest, freshest mixing talent to emerge in the UK for years. Meet Steve Thomas

What are your strengths and weaknesses?
On the positive side, I really know my music, and that’s the most important strength for a DJ to have. My main weakness is that I like to party! There’s something down inside which means I can’t say no to the odd glass of Smirnoff. But at least I can make my own way home these days.

Favourite labels?

Favourite DJs?
Coxy is always amazing to listen to. I also admired Tony De Vit greatly; his mixing was impeccable. Generally I admire the Trade guys I work with: Malcolm, Pete and Alan.

Favourite clubs to play?
Trade, BTPM, Cream and Xena (Isle Of White). The Trinity night at the Channel is pretty mad as well.

What would be your dream line-up?
It’s got to be the Trade line-up. No-one is really doing it like we are at the moment. I hate to blow my own trumpet, but it works so well. We’re packed every week.

What’s the funniest thing that’s happened to you in a club?
Coming to my senses in the changing room of The Metro in Sydney after spending most of the night with a drag queen called Justin Case. I can’t tell you much about it - ahem! - it was too naughty!

What’s the future for music and clubs?
Club music is growing stronger and much more specific. It’s constantly changing. Sounds are picked up and used for six months, and new people are always coming through. Rock and roll is still there after 50 years - why should house be any different?

What’s the last film you went to see?
I’m really into sci-fi, so I went to see “Independence Day”. It’s the worst movie I’ve ever seen. I haven’t been back to a cinema since.

What would you do if you weren’t a DJ?
I’d probably work with animals. I’ve considered training to become a vet.

And if music didn’t exist?
I couldn’t even contemplate that. It’s everything to me.

What can we expect from Steve Thomas this year?
I’m working on two new twelves for Tripoli Trax, there’s more Fruit Loop stuff in the pipeline and I’ve also just remixed the new Tripoli Trax compilation album, which is out now.

words DAVE FOWLER

Steve Thomas Top Ten
1. TEASE IT 00484 (Kaktai)  2. G SPOT Airpark 2 (Cassiepeyaya)  3. BROOKLYN’S BOUNCE (Trippoli Trax)  4. WELCOME TO THE SPACE LAC (White)  5. THE FREQUE Andy Toek Versus Commander Tom (Noom)  6. SEVEN HOURS IN A BATHROOM Chopper (OK)  7. PUT YOUR HOUSE IN ORDER Steve Thomas (Tidy Trax)  8. DUBPLATES Rhythm Inc (Monkey Tail)  9. DRUMCODES 15 Adam Beyer (Drumcodes)  10. SUNBURST Mac Zimmerman (2 Play)
SEX lifeflagging? Viagra prescription hard to come by? Boyfriend more interested in Open University lectures on the dialectics of worker uprisings? Then those pervy monsters down at Howie B’s Pussyfoot label have come up with the answer.

“Suck It And See” is their latest compilation, a masterpiece of sleazy aural intercourse between man and machine, moaning their way to melodic ecstasy. Or something. Well, whatever, it’s got 19 all-new tracks from the Pussy posse, including Daddylonglegs, Deadly Avenger, Tim “Love” Lee, Spacer, Naked Funk and Howie himself and they’re all about sex in some way, shape or form.

As an exclusive for Muzik, they commissioned their resident Japanese graffiti guru Toshi (the man behind all those ace Pussyfoot sleeves) to come up with two specially customised sex toys: a vibrator and a blow-up doll. As you can see, the results are two awesome and utterly unique 3ft by 2ft canvases guaranteed to be worth a minor fortune. Or a source of shame and disgrace to your parents.

Two winners will receive not only a canvas each but also a copy of the album and a Pussyfoot record bag too. Five runners up each win a copy of the album.

To win, just answer the following question. Which of these is better than sex?

a) Getting your fingers caught in an electric cheese grater?
   b) Botulism?
   c) Neither of the above?

Mark your entries “Pussy Please Vo” and get them in by Friday, September 11.

WIN LEVI'S CD-ROMS, JACKETS AND SWEATSHIRTS

Not just masters of innovation and style when it comes to jeans, Levi Strauss & Co (that’s Levi’s to you and me) have developed a rather nifty CD-Rom with a madcap mixture of sixties fonts, cartoons, abstract imagery, video clips from their latest ads and bizarre games. There’s even some 3D glasses which let you experience the dancing images in three spectacular dimensions. And they've kindly thrown in some of these five-inch fun packets our way.

Five winners will each get an original, camel-coloured corduroy jacket, a Vapour sweatshirt and a CD-Rom, while five runners-up will get a sweatshirt and a CD-Rom.

To win, just tell us which of the following is not a type of Levi’s jeans.

a) Acid Tab b) Red Tab c) White Tab

Mark your entries “When The Levi’s Break” and get them in by Friday, September 11.


Answers to all competitions should be sent on a postcard only to Muzik, IPC Magazine, 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.
Mix Master Mike
'Anti-Theft Device'

Beastie Boys DJ and member of the notorious Invisible Scratch Picklz, (multiple winners of the World DMC Championships), Mix Master Mike is in determined mode, delivering a death-blown of tracks that find themselves pushing turntable trickery into uninhabited territory. Roughed-up cuts and gigantic slices of old skool, 'Anti-Theft Device' remains raw and unspoilt, providing the ever-growing global scene with a true innovator.

Blame featuring DRS
'Progression Sessions'

The 'Progression Sessions' series was set up by Good Looking especially to highlight the talents of DJs signed to the label. 'Volume 2' is compiled and mixed by Blame, with contributions from artists including PHD, KMC and Odyssey. The vocals of DRS unite a diversifying range of styles with futuristc fervour, slicing through sublime drum 'n' bass and minimalist electronics.

Ihoq
'Ihoq'

Icelandic threesome Ihoq took their mysterious name from French surrealist Marcel Duchamp's pseudonym. Discovered by David Bowie, the band delve deeply into dubbed-up, funk-ridden ambience, gracefully swept along by the intensely expressive vocals of nineteen-year-old Sara Gummundsdottir. Including the tracks 'Lost In Hand' and 'Stop In A Room', this debut album is incomparable.

Kerri Chandler
'Kaoz Theory'

New Jersey DJ Kerri Chandler plays it fast and rough with 'Kaoz Theory'; a progressive melt-down of esoteric house, entrenched with dangerously hard-edged funk and atmospheric new age soul. If you're prepared for a mighty fix of global underground beats, then tune yourself in to the hottest tracks in dance music, including 'Drink On Me' by Taiwe, Chris McCroy's 'Gite-Ah' and 'Deeper' by Susan Clark.

This month's recommended dance albums

Call Free on 0800 065003 for delivery direct to your home.
Dub Pistols
Top marks for perseverance when Barry Ashworth's lot played at Glastonbury. Despite the conditions and having to DJ in a mud pool two feet deep with umbrellas sheltering the decks from the storm, they still rocked it.

The Beta Band
The poor Beta Band were beset by disasters on their recent tour. First the door dropped off their van, then they traversed Snake's Pass with smoke pouring from their wheels, and finally they had to abandon the tour when Steve came down with gastroenteritis.

DJ La Di Da
Prague's sex-bomb DJ has now got a large record deal with London Records in America after they saw her pin-up style photo in Muzik and offered her a contract on the strength of it. She even called us to thank us too. Top girl.

Deep Blue
True jungle bad boys Sean and Rhodey of said drum & bass outfit were none too happy with their miniscule rider at the Buxbeiser Festival in Galway. So they simply waited until The Chemical Brothers were on stage and drank all theirs instead.

Jeremy Healy
Continuing his bid to oust Barry White as the modern-day Casanova, Jezza is rumoured to have a recording bed in his house with a mirror above it. Oh, and he's got gold Technics with his signature engraved on. Don't ask how we know.

Zoe Ball
Continuing her quest to be taken seriously as a proper DJ, Ms Ball has now bought herself some decks and stuck up a notice at Radio 1 asking for all pluggers to provide her with vinyl, not CDs. Another convert to the vinyl cause, eh? Cool.

16th
Rob's Oxlade put Ronaldo's bravery in the shade when he developed a cyst on his back the night before a London live showcase. He was rushed to hospital, had it removed under anaesthetic and still managed to do the whole gig the following night.

Renaissance
Who else but Renaissance would treat Frankie Knuckles like royalty to such an extent that when he played for them in Ibiza, they sent a purple convertible Rolls Royce to pick him up?

Leeds University
19 academics recently gathered at Leeds Uni for a conference on dance music. Topics included interpreting Tricky, deconstructing The Prodigy and the "formation of value judgments among jungle DJs". Sounds just like the Muzik office at deadline, mate.

Derek Dahlarge
Derek was bragging about his sexual conquests on Kiss FM when a girl phoned in asking if he remembered "doing" her. He did, moaning out how tasty she was. But it was a wind-up and the girl in question was actually Wall Of Sound's label manager.

Tricky
Taking the art of revenge to unpleasant new lows, Tricky caught up with a journo at Glastonbury who'd written something vaguely critical about his lifestyle. And had his bouncer punch the journalist before kicking him about the head while he was spayed out on the floor.

Casper Poul
The former Rising High bass fell asleep in the bath after a night at Gatecrasher, but left the taps on with his toe in the overflow. Some time later, Poul was swiftly ejected by security, having caused five floors worth of water damage.

Kevin Yost
Hottest name on the deep American house tip he may be, but quite what possessed Kevin Yost to smoke an enormous Sherlock Holmes pipe while DJing over here recently, we shall never know. Bizarre stuff!

Derek Dahlarge
Promotional duties for his new Cassette single have had to be put on hold after Derek went to Ibiza to DJ at Manamission in June and never came back. Rumours about drugs and strippers abound, but we're sure he's just enjoying the peace and tranquillity.

Maradona
The Hand Of God is all bandaged up after Maradona went to Ibiza's Pacha to hear Claudio Coccoluto. He got so mad for it, he smashed his hand on a glass ashtray and had to be taken to hospital. 12 years too late, we say.

Sultan Of Brunei
You may be the richest man on the planet, but that's no reason to go to Renaissance in Ibiza and ask promoter Jeff Oakes to move from the VIP area so you and your retinue can have a seat. What? You gave Jeff half a million to do it? Oh, that's okay then.

Paul Shurey
Oh how the mighty have fallen. The former Tribal Gathering/Universe promoter is back with a new business. Dog-walking. Honest.

Mantronik
Not only has Curtis Mantronik now made his hip hop name his real name by deed poll, but he's also fallen prey to the Paula Yates syndrome, naming his new baby Baby Mantronik!
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DISC 02
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DISC 03
Space
BEAUTIFUL HOUSE & GARAGE
...caught the whole circuit this year, even managed to stay a night at Glastonbury, yeah weather was a joke couldn't walk three yards without getting trench foot, c. coli and e.coli, so we didn't bother trying, my Helly Berg Hansen overtrousers were wet through, actually got a bed in a wicked mung bean collective communitarian B&B in Pilton, stayed in and mainlined some plunk a mate of mine got out in Phuk-It in Vietnam, never liked Cornershop much till that Roger Cook remix of "Skin Full At Pacha" didn't know they were into Ibiza miserable gigs still they were pretty corking actually in the Humdrum Globe Arena I mean actually I've always been into rock anyway, The Talking Heads were just so amazing at Reading and they played "My Drugs Aren't Working" by Verve in the dance tent at Creamfields, I mean I was absolutely reked up to my kneecaps on crack at the time so it was quite ironic and hilarious really actually, course I don't really go to festies for the music these days, spent most of Surfers Against Sewage in the Colonic Irrigation field, Howard Marks' marijuana encounter group at Llangollen Eisteddfod was amazing actually, only £70 to get in plus a free toke of Columbian threadworm, Nossflute Academy Of Chad were absolutely rocking at Womad course it was a bit unlucky when Simon's jester hat got caught in that exposed electricity cable, lucky he was wearing his DMs, never mind probably cure his depression, erected a basha at The Big Chill but the vibe was heavy after some crusties started roasting the peacocks so we went to The Travelodge instead, first dump I've had all summer...

Uppers

• Finally discovering Pacha's "Funky Room" after three years of looking. Best club in Ibiza, no question
• Pushing over podiums. Well, trying to anyway. Very confusing for the dancers, very amusing for us
• Mo' Wax's plastic UK NULKE alien toys. Even better than the real thing!
• Hip hop fisting up for the autumn with new acts like Black Eyed Peas, Black Star and the triumphant return of Cypress Hill
• The new House Of 909 album. Properly chilled techno soul
• Sugar Puff Daddy. Better than the real thing. At least he doesn't pretend to be anything other than a blonde, baggy entity whose only purpose in life is to sell cereal
• The new football season putting some fresh meaning back into our sad, empty lives
• Amsheila's brand spanking new turbo-powered dry ice machine. Blinding. Literally
• Air live. Coming to England some time in October. You read it here first
• John Digweed dropping some wicked Tenaglia-style deep house in with the progressive stompers. Top one

Downers

• Nasty-looking Spanish plod in the toilets at Space
• The faint smell of wee down by the Cafe Del Mar
• Artists who can't take a bit of criticism without threatening to duff up journalists. Grow up, you lot
• Speed Unlimited - the Ibiza version of Red Bull. Not recommended after three days without a square meal
• Sitting in a muddy field full of crusties watching crap Indie bands when you could be sitting outside Cafe Mambo listening to Stardust
• Icelandic trip hop bands. Reykjavik might be a cold, boring place by the sea, but it's still not the new Bristol, alright?
• Bagpipes in dance music. Just stop it right now. And Hammond organs, for that matter
• Ibiza's Four & Twenty Pies Bakery: traditional English food for those too muddled to try the local nosh. Eh, Ben?
• The re-release of Tony De Bart's "The Real Thing", Complete with jungle mixes. Much scarier than Godzilla.
• The crap English summer really buggering up our homegrown crops
Bob Sinclair

Keep it house. From France, where else?

CHRIS "The French Kiss", aka Bob Sinclair, is on holiday. Frankly, he deserves the break. In the last four years, the Yellow Jellies have overseen albums by Kid Loco, Mighty Boq and Dimitri From Paris. So is Chris in any way similar to Bob, the moniker he pinched from a Bond-inspired French flick? "Not at all," he lies. During his absence, two records he's had his mitts on have blown up without him. The first, "Gym Tonic", a collaboration with Daft Punk's Thomas Bangalter, is an energetic disco workout featuring the vocal talents of one Jane Fonda. The second is a gentle re-rub of Bangalter's own Stardust. Both will no doubt be familiar to those who've just returned from Ibiza.

A chance meeting at the Miami music conference led to Chris and Thomas working together.

"The first time I heard Stardust was in his room there," says Chris. "I said, 'I want to do a remix!' After that, he suggested we do a mix together. I gave him one sample and a few loops and he did a stronger mix."

The sleeve to "Paradise" features a naked blonde languishing in the sun in the foreground. Behind her, a second drapes herself from a helicopter. Does Chris think people will be offended? "Yes!" he roars. "I want to show that we're not taking ourselves very seriously!"

'Paradise' by Bob Sinclair is out now on Yellow
The Bob Sinclair mix of Stardust's 'Music Sounds Better With You' is also out now on Virgin

words RALPH MOORE

Jori

Ready for the deep house sound of Finland?

Jori Hulkkonen calls his music "Fintelligent". His album "The Spirits Inside Me" is all that and more: it's like finding an orchid perfectly preserved in ice. Strobing under the epihctic rush of early house to melodies tinged with sometimes unbearable melancholy. "I think each of us consists of spirits, although I'm no UFO freak," says 24-year-old Jori. "I certainly don't believe in spirits in any Biblical sense. I do think that music with meaning or deep music is spiritual though."

Following last year's "Selkassari Tracks" album on F Comm and the "Silk & Bullets" EP, "The Spirits Inside Me" represents the fruition of a creative drive that began over a decade ago.

Jori grew up in Kemi, a small Finnish town notable for the stench of its paper mills. For entertainment he would listen to Swedish radio. Then, in 1984, he heard a new sound on the airwaves: pioneering Chicago and Detroit house tracks.

Immediately hooked, he bought a sampler and tried to figure out how to make the music. Later at Oulu, where he studied English, Jori and a couple of friends started a label, Lumi. After three compilation EPs it folded.

"There was no market. The Finns are very traditional," explains Jori. Elsewhere people were quick to spot Jori's talent. Carl Lekbensch released "Rokataa Ysyys" in Sweden in 1995. F Comm caught on and then Pumphouse, for whom Jori records as Bobby Forester.

"I'm definitely affected by the seasons," says Jori. "In winter it's dark sometimes 24 hours a day and in the summer it can be light all the time. This is probably why my music can be a little gloomy."

'The Spirits Inside Me' is out now on F-Communication

words JACK BARRON
Video Of
The Month

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

FAITHLESS
"If God Was A DJ"
Cheeky
SURE to equal the anthemic status of "Insomnia", the video for Faithless' new single was directed by band member Jamie Catto. Relatively new to the promo world, his directorial debut was actually for another Cheeky band, Skiny. "Faster" enthralled viewers, despite its new, low-budget status, as the band pitched up to perform in various locations before being constantly moved on, finally being arrested at the clip's climax.

Here, rapper Maxi Jazz is seen performing in sign language rather than lip-sync, forcing you to pay more attention to the lyrics. It kicks off in typical black and white gritty, urban atmospheric Faithless fashion. Ironic, really, as the all-night shoot took place on the summer solstice. What's more, the nocturnal hours were enhanced by computer animation to give the video the feel of "Bladerunner" vibe.

After the breakdown, the video turns full colour and the band are seen performing at Holland's Park Pop Festival. For Jamie this was important as it clearly shows that the band can not only cut it live but also have a large festival following, playing regularly to between 5,000 and 10,000 people. A brave effort from such a new director, it's no wonder Jamie has already been working on a treatment for Gomez and also looks likely to create more clips for Skinny and label-mates Pauline Henry.

Catch Faithless' "If God Was A DJ" and other dance music videos on MTV's "Party Zone" (Fridays, 7pm - 9pm, repeated on Saturdays 3am - 5am).

Win!
We've got FIVE copies of Faithless' "If God Was A DJ" video to give away. Just stick your name and address on a postcard and send it to "DJ God" at the usual address. First five out of the Editor's empty Viagra vial win. Deadline is Friday, September 11.

Muzik

Screenadelica
This month's films sent packing with a flea in their ear by Pike Bishop

Vinnie Jones: several bullets short of a full Arsenal in "LOCK, STOCK AND TWO SMOKING BARRELS"

This is fucked. No money, no weed, it's all been replaced by a pile of corpses, a laments one character in "LOCK, STOCK AND TWO SMOKING BARRELS", our Film of The Month. It's a right royal East End caper which sees the the cinematic debut of Wimbledon FC striker Vinnie Jones.

After losing a rigged card game to mob boss Hatchet Harry, wise boy Eddie has to find half a million or forget about playing the piano ever again. Discovering his neighbourhood planning a raid on a hask farm, Eddie and his thugs mates set out to rob the robbers,-tooling themselves up in the process with as much cutting as they can muster - I think knives are a good idea - big, fuck off shiny Arctic Circle. There are concessions to non-fans of the series, but if you don't know the difference between Cigarette Smoking Man and Well Manicured Man, you'll feel as out of place as a foreshin in a yena's jogger.

Mindlessly Daft Film Of The Month is "BASKETBALL", from the David "Airplane" Zucker school of film making. "South Park" creators Matt Stone and Trey Parker star as a pair of slackers who create BASEketball, only for it to be hijacked by Robert Vaughn's scheming industrialist who wants to make a fortune at their expense. Ernest Borgnine co-stars. Deeply funny, it's essential viewing after a bucket boy and a four pack.

Cack Film Of The Month is the much-hyped "ARMAGEDDON", with Bruce Willis, Steve Buscemi and Ben Affleck saving the world from an approaching comet. After a promising "Dirty Dozen"-style start, any semblance of plot is jettisoned in favour of comet-nuking spaceships and the like. Like "Deep Impact", but without Robert Duvall and with Bruce on autopilot.

Nearly Brilliant Film Of The Month is "ZERO EFFECT" with Bill Pullman as Daryl Zero-supposedly the world's finest private detective but actually a pili-popping mass of neuroses. He falls for a suspect while in disguise, and the ensuing comedy of errors is pulled off admirably by a fine cast including Ben Stiller and Ryan O'Neal, but somehow it can never really decide on its identity (comedy or thriller) and suffers accordingly.

ones." It's all gloriously demented, and even arch twat and "Friend Of The Forest" Sting acquits himself as Eddie's dodgy old man.

With only "THE AVENGERS" (not available for preview) and "THE X-FILES" competing for box office action this month, the latter strikes it lucky as the Sci-Fi Blockbuster Film Of The Month. Fox n' Dana's big screen debut is a rip-roaring, balls-out epic, with secrets revealed as the bodies pile up, and a mile-wide spaceship buried beneath the
The Playpen

Not so much Ol’ Blue Eyes as Ol’ Square Eyes, it’s Matt McEwan with this month’s games

Do any of you really read The Playpen? Are you sure you’re not lying? Hmm. Get a copy of "LE DETECTOR" (PC CD-ROM) and we’ll find out for sure. Wire your fingers and this software from Black Friar will let all and sundry know if you’re telling porkies. Do your mates like you? Do they want to have sex with you? Do they want to have sex with your mother? That sort of thing.

Plenty of lies, untruths, deceptions and fresh weirdness with "OF LIGHT AND DARKNESS" (PC CD-ROM), a mind boggling 3D graphic adventure. At first you’re impressed with the graphics but very, very quickly things go pear-shaped. Images and references to serial killers, murders, trauma, psychopathic fantasy locations and the like unfold. If the film “Seven” were a game, this would be it. James Woods does the voice over in this quest to redeem 21 apparitions in a twisted, nightmare world. This is how the mind of someone unhinged would look if you dared to crawl inside their thoughts.

"POINT BLANK" (Playstation) is a great Playstation conversion and will give those of us who bought Sony’s G-COM65 light gun with something else to aim at. This time the bloodthirsty cartoon shooting galleries and a specially created multiplayer sport some great Seventies retro styling and plays like the best shoot-’em-up combined with the slickest of driving games. You’ll notice similarities with "TWISTED METAL" but this has more attention to handling and playability. Loads of arenas, weapons, vehicles and a good two player versus or co-operative mode. Very good indeed.

"FLUID" is the trippiest thing ever to hit the Playstation. You start off piloting a dolphin in crystal clear waters to an ambient soundtrack. When you encounter various shapes under water you’re given a selection of samples and beats to play with. Then you can flip into a visual mixing studio, make your own tracks, twiddle with modulation and add bpm. Nifty William Latham-esque visuals spice the whole thing up. This has to be seen to be understood properly. If you like your music fluidly, this is a little piece of Heaven.

Books

ENERGY FLASH: A JOURNEY THROUGH RAVE MUSIC AND DANCE CULTURE
Simon Reynolds
(Picador, £12.99)
POSITIVELY, definitely the last word on the cultural significance of thrashing about like an epileptic gibbon from dusk till dawn. It had better be – let’s face it, the Rave Literature shelf in your local bookshop is close to buckling under the weight of cash-in memoirs and dodgy disco fiction. So why wade through another 500 pages of highbrow head-scratching? Well, simply because anyone who ever discovered The Meaning Of Rave at a form moment of clarity will find their fuzzy drug logic backed up by reams of research and razor sharp insight that make you wish you hadn’t part of your brain in a field in Hampshire. And while Reynolds probes rave’s roots in the Akins/May/ Saunderson axis, he shows that the true heroes aren’t the Detroit pioneers or Shoom elitists but the shirts-off weekday massive. Great book and really feed your head.
Simon Lewis

Click!

Web-sites of the month

-reviewed by Jim Carroll (jimcarroll@hotmail.com)

Drum & Bass Zone
www.drumzone.mdirect.co.uk
There are drum n bass magazines and there are drum and bass magazines and then there’s this. Recently updated and radically redesigned, the Zone contains all manner of mists, from recent reviews and label contact information to charts and, er, a blow-up poster of DJ Rap. It has a gorgeous minimal feel throughout with a really intelligent use of frames. A good selection of information for anyone who wants to see what’s currently on offer in the underground.

Carhartt
www.carhartt.com
You wear it, we wear it, everyone wears it – the US workwear brand has become something of a clubland staple ever since the hip-hop scene began to rock the Carhartt look at the beginning of the Nineties. The official Carhartt site doesn’t actually give any shout outs to the likes of Cypress Hill or House Of Pain for increasing their profile but it does tell us that the company was founded by travelling salesman Hamilton Carhartt in 1889 and what new products they have on the market. No mail order though.

Rawkus
www.rawkus.com
The hip hop label in vogue right now provide a spot on look at what’s on their books. From "The Lyricist Lounge" to the likes of Company Flow, Cyclops 4000 and “Soundbomber”, this has it all. Biographies, discographies and news on the label’s roster job's for space with plugs for new releases and cool links. There’s really cool attitude to the content on the site as if the Rawkus folk know that there’s no competition.
PETE TONG
ESSENTIAL SELECTION

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FRANKIE KNUCKLES — YOUR LOVE
MORY KANTE — YEKE YEKE!
HOUSE MASTER BOYZ — HOUSE NATION
THE CURE — LULLABY
KLF — WHAT TIME IS LOVE
SHAMEN — MOVE ANY MOUNTAIN
RICHIE RICH — SALSA HOUSE
THE WOODENTORS — WHY WHY WHY

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Strange Brew No3: Here's something to get your teeth into...

**Warm Up**

Silver Apples?

Are they a hardcore band? (goddamn?)
No. Back in 1967, when even Kraftwerk still thought flutes and gongs were the future of music, New York-based singer Simeon Coxe plugged in an old oscillator and began torching his band's lengthy guitar solos with electronic pulses, drones, swoops and squalls. The rest of the band fell into terror, as did most of the audience. Undeterred, Coxe wired up more and more oscillators through telegraph keys, wah-wah pedals, radio parts and sundry electronic junk, teamed up with former Jimi Hendrix drummer Dan Taylor, and Silver Apples was formed. “A lot of people back then said that electronic sounds were alien, man-made, sterile, but I never felt that,” Simeon recalls. “‘The low notes you can get on those oscillators make my bones rattle. I love that!’

But that was 30 years ago. What are they up to now?
Well, now the rest of us have finally caught up, Simeon’s decided to give it another go, along with new drummer Joe Propst. And this time people are falling over themselves to pay tribute. Beastie Boy Mike D was sufficiently enamoured to try to re-release Silver Apples’ two exemplary late Sixties albums on Grand Royal, and Blur’s Damon Albarn and Graham Coxon liked them enough to agree to a wigged-out collaborative gig at John Peel’s Meltdown Festival in July.

So what do they actually sound like?
Check out “Oscillations” from their eponymous debut album for Silver Apples’ electronic manifesto. The trademark “aeroplane taking off, exploding in mid-air and falling around your ears in burning fragments” oscillator sound is held together by frenetic polyrhythmic drumming, Simeon’s curiously melodic vocals and simplistic, looped proto-techno basslines. It may sound primitive by today’s standards, but “that’s the way I played them,” offers Simeon. “A baseline that’s very complicated can be very boring, because all you’re doing is listening. I liked that repetitive thing because your body starts to move naturally to it.”

Hmm, that sounds oddly familiar.
Indeed. “I think dance music is the most important form of expression going on these days,” Simeon continues. “Your guts feel the music as much as your ears do. I think that’s very important.”

We’re talking the “way ahead of their time” category, aren’t we?
Silver Apples were liberating bits of other people’s records when KLF were still nicking from sweet shops. “We sampled an entire radio show for a song called ‘Program’. The record company went batsh*t, but they never heard anything back. That was the first time they could sample and get away with it. I’ve been accused of starting all the whole sampling nightmare. I just want people to know that I don’t give a shit. Let the lawyers sort it out. If someone wants to sample my stuff, I say it’s an honour. Just tell the people that I did it first.”

‘Silver Apples’ and ‘Contact’ are re-released on MCA. Recent albums ‘Beacon’ and ‘Decatur’ are available on Whitebird.

Words TOM MUGRIDGE Pic EVA VERMANDEL

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**10 Reasons Why You Should Have Heard Of:**

**Jazzy M**

1. Purveyor of unfashionable vinyl at Spin-Offs in Fulham
   Jazzy M got his big break working at the soul record shop in the mid-Eighties. By the time he was working in MI Price in Croydon, Jazzy was importing the latest house sounds from Chicago and New York before anyone else in London.

2. Hosted the Jackin’ Zone on LWR
   Jazzy began the "Jackin’ Zone" on pirate LWR in 1986, the first house radio show in the UK.

3. Inspired the Baleric pioneers
   DJs Nicky Holloway and Johnny Walker have acknowledged their debt to Jazzy. As Johnny says: “I stumbled across house through Jazzy M.”

4. Compiled the first "House Sound of London" compilation

5. Compiled the first house music boxed set
   In the 80s, Morgan Khan's Streetsounds compilations were the only way for dance music fans to keep up with imports at an affordable price. Jazzy put together a 14 album boxed set containing just about every early house record, ever.

6. "Discovered" Orbital
   Orbital sent in the track "Chime" to Jazzy's "Jackin' Zone" show, which then became the first release on his Oh-Zone label. It sold so fast London Records stepped in and the rest is history.

7. Vinyl Zone was HQ for burgeoning M25 parties
   When Jazzy opened his own store, Vinyl Zone, promoters from Biology and Energy both used his offices and sold tickets there. “You'd get as many as 1,000 people coming in on a Saturday to buy tickets.”

8. "Inspiration for a generation of studio nerds"
   On top of demos from Orbital and Julian Jordan (of 187 Lockdown and Gant Nasty), Jazzy would get listeners writing in. Listeners like Darren Emerson. “He used to come all the way down from Cheshunt to Vinyl Zone.”

9. First DJ to play on a Saturday at the Ministry of Sound
   Jazzy was the warm-up DJ. The first record was De La Soul’s 'A Roller Skating Jam Called Saturday' – the David Morales mix.

10. An allround nice guy
    Despite being around longer than Christmas, Jazzy is still playing as far away as China and as close as Elephant & Castle. And he's still as self-effacing as ever.

Jazzy M's 'Be Yourself, Be Free' by Sao Paulo is out now on Sound Of Ministry.

Words BILL BREWSTER Pic RAISE-A-HEAD
2. Led Zeppelin
KASHMIR (ATLANTIC)
"I've always been a fan of Led Zeppelin and always will be, mainly because if John Bonham's drumming. I can't say I still have the same love for all the tracks that I had 15 years ago but 'Kashmir' is a masterpiece of mood, rhythm and vocals. Could do with a remix. Hmm..."

3. David Bowie
ASHES TO ASHES (RCA)
"Can't say I like Bowie overall but the 'Scary Monsters' album was the bollocks. I still listen to my original vinyl copy today with great pride."

4. Harold Budd
NOVE ALBERI (ALL SAINTS)
"This is from the album 'Luxa'. I usually listen to a lot of Bud/Eno after a heavy weekend DJing. This particular track is just one note that drones on for six minutes with subtle changes. Turn it up loud and it completely blocks out reality."

5. Frank Sinatra
I'VE GOT YOU UNDER MY SKIN (CAPITOL)
"Frank's the man... Or was. I was in a taxi recently travelling to the airport in Brazil and the cabby had one of Frank's live albums on. I made him turn it right up and we had Frank all the way."

6. BFO
IT'S A SHAME (FRAGILE)
"Even though I could list hundreds of my favourite techno and house tracks, if I had to just put one on a tape this would be it. A piece of moody rhythm captured at the right moment. It is timeless."

Side Two

7. Boogie Boys
BREAKDANCER (DUB) (CAPITOL)
"Picking a favourite electro record ain't easy but this one was and still is the cutting edge. Dirty cut up rhythm with noise. The first time I got it I stuck it on a mix tape and went off down Covent Garden in about 1983."

8. Ryuichi Sakamoto
RAIN FROM 'THE LAST EMPEROR' (SOUNDTRACK) (VIRGIN)
"Ryuichi Sakamoto knows how to put a string section together. Every bit of this film score is amazing but the section called 'Rain' is particularly blissful."

9. The Clash
THE MAGNIFICENT SEVEN (CBS)
"The 'Sandanista' album is the one that did it for me, probably because of the funk element. It came as a three piece vinyl package which was very nice of them considering a young boy's sparse money situation. Classic album, classic track."

10. The B Boys
TWO, THREE, BREAK (STREETWAVE)
"Okay, so I'll sneak another electro record in. I think this track just sums up what electro was about - someone making a mess over a drum beat."
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As if your £300 cadmium-plated microfibre moon-scook trainers weren’t ludicrous enough already, you can now adorn them with the lifestyle-enhancing logos of your favourite “rave” recording companies. Next month: Good Looking retina implants and subdermal Roulé record bags. You think we’re joking, right?

**G-Stone Puzzle**
Austria, the country which invented Mozart and cakes, now brings us Kruder & Dorfmeister’s G-Stone label. And to mark the occasion they’ve released this staggeringly complex puzzle. Professor Steven Hawking has been commissioned to write the instruction manual, apparently.

**Bag O’Shite**
The mildly fortunate winner of last month’s portmanteau of poo is BRIAN MORRISON of Glenrothes, Fife. Do you deserve to be dumped on from a great consumerist height? Write to Bag O’Shite at the usual address and tell us why—all this could be yours!
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Strange days for drum & bass. The daddy of the underground to save jungle.
Rider
in
The
Storm

them all, Grooverider has come out of the dark sound he once championed

Meanwhile on Page 34
BEN WILLMOTT looks at the state of the drum & bass nation in 1998, and on Page 38 we speak to the Beastie Boys‘ favourite new skool junglists Prisoners of Technology. Welcome to the jungle...

THIS is hardcore. Amsterdam. Friday afternoon. The terrestrial TV stations are screening clinically explicit porn. The genetically modified weed registers somewhere between opiates and hallucinogens on the pharmacological scale. And Grooverider, Lord of the Darkside, is not responding well to the polite suggestion that he might be prone to the odd bad mood. "I'm not the kind of person to be grinning every five seconds, no," he spits, with the sort of glare which induces quaking guilt for every moment of happiness and hilarity you've ever experienced. "I smile and laugh, but only when there's
"I didn't know people could act that mad. They’d be hugging you and kissing you. Proper nutter's"

Grooverider on the acid house days

Grooverider

something to laugh at. I hate it when people say, 'how come you don’t smile?' The problem is you. Cos I'm alright. And you're pissing me off by asking me that question.” Fact is, when it comes to intense, tech-noir, technobass, Grooverider is the Don. And that austerity translates into his personal demeanour. “I take music seriously. I'm not playing cheesy. And my life is not cheesy.” Hardcore: it's a way of life. The mentality. The music. Even the fashion. Today Grooverider's wearing a monochrome John Richmond printed T-shirt and new black jeans with crisp turn-ups (later he changes into some Moschino checked jeans). His sounds are not “cheesy”. But the look is pure, hard, south London ghetto fabulous.

These are transitional times for jungle. As a DJ since 1986, Grooverider, must know it. He's here to promote his new album, "Mysteries of Funk", released on Sony's Higher Ground label. It's a dynamic debut album. But all around there is flux. Goldie, Grooverider's protege, has joined the glittering ranks of celebrity. DJ Rap, also on Higher Ground, entered the realms of pop with her Radio 1-caned single "Bad Girl". 4 Hero's double concept album "Two Pages" propelled them further away from jungle into a conceptual futuristic jazz-tech orbit. Urban Takeover's tracks get played by big beat DJs.

The third wave of drum & bass producers, new kids on the block like Optical (who co-produced "Mysteries Of Funk"), Future Engineers and Digital, are emerging tentatively from the post tech-step darkness that's dominated the scene for two years now. In the clubs the body blow dealt a year ago by the junglist massive's defection to speed garage has left a deluge of students in combat trousers on drum & bass dancefloors and precious few original nuttalls. Throughout dance music the feelings of change and uncertainty, of the ground (rather than the basslines) shifting seismically beneath, are tangible.

Did tech-step go too far? Did the army of copyists with their identikit Reese baselines, Belgian synth effects and sampladelic omens of doom alienate the crowds and cripple the jungle scene? Was it all Grooverider's fault for pushing the head wrecking sound of Trace's 1995 "Mutant Revisited" over the edge and into the abyss? "Techstep.” He utters the word contemptuously. "Never heard of it. There's no such thing. It's drum and bass with techno in." He blames journalists for building up speed garage and ignoring the jungle scene.

"You can say there's one Reese bassline too many, but at the end of the day when you go and play in front of 7,000 people and put on one of those tunes it's rocking. Regardless of what your opinion is.” He pauses to think about it for a minute and reprimands me for using the Reese term, pointing out it's been a long time and a lot of sonic mutations since Kevin Saunderson's "Just Another Chance" was first sampled on a "dark" jungle tune.

"It's true, half of those records ain't got no soul. I come from a funk background and if I can't hear any notes being played on a record then what the fuck is it doing in my box? Sometimes you have to stop, look at the music and say, 'hold on a second, what's going on?' That's what I've been trying to do recently. Put it back in order.”

They call Grooverider a teacher. A mentor. Sure enough, he has a proprietary, statesmanlike way of talking about the jungle scene. Sees himself as a guardian. Guiding the new generation. It might all seem a little pompous, but when you consider the fact that he and Fabio kickstarted the whole genre, it's fair enough.

Here's where the Grooverider mythology comes in. Born in 1967 in Dulwich Hospital, south London, he has the same Christian name as another A list drum and bass DJ. He never discloses it. He doesn’t disclose much about his personal life. The mystique of "The Dark Rider", as Goldie famously dubbed him on the 1993 track he dedicated to him, is maintained with hardcore attitude. Never let your guard slip. Never let them see your weak points. Never let them know the real you; not your name, not your real feelings. He grew up in Streatham — mother a social worker, father a plastering contractor. His childhood was secure. "I'm from a very stable background. My Mum and Dad are together and all that, they're really cool." He has a younger brother who's 18 and at college. Grooverider left school in 1984 to work as a computer operator and later, an accounts clerk.

"In the early Eighties I was into soul and funk. I used to go to the Electric Ballroom every week, The Wag Club and all that.”

Grooverider’s introduction to Djing came in the mid Eighties when he played hip hop, rare groove and soul on south London pirate station Phase 1. He'd already been with a sound system but it was here, where Dave Angel, Fabio, Jumpin' Jack Frost and Booker T also began their careers, that things really took off. He and Fabio met one night in a club (they knew of each other
He likes to eat out (West Indian or Japanese) and go drinking with Trenton, the charismatic manager he shares with Goldie. "We go to the K Bar this week," And believe it or not, he’s occasionally found down at speed garage clubs like Twice As Nice.

"I go to The Colosseum now and again. I don’t really like it," he adds quickly. "I only go there cos there’s nice girls in there. I always feel like I’m gonna end up having a fight in places like that — it’s that kind of step on my shoes and I’m gonna have you ‘vibe. That’s why jungle is so much better now. Speed garage has saved jungle for me, it’s taken away a lot of the gangstas. Thank God for speed garage."

Later, Grooverider’s DJing at Melkweg, Amsterdam’s multi-roomed café and club complex that you reach by crossing a little bridge over a canal. The DJ before him, a Dutch resident, plays some of the most abrasive darkside I’ve ever heard; tech-step pushed to its ultimate conclusion, sheer noise terror. Tracks which assault the body with sharpened snares and sawing basslines. It feels like homage to Grooverider. But Groove doesn’t take this hardcore aggression any further. Instead he plays his brilliant, optimistic drum & bass mix of 608 State’s “Pacific State” which seems to tangibly brighten the whole room. He works deft bell motifs and gauzy ambiance into the austere, tech-tinted breakbeats. The basslines bear traces of Reese but are broadened, fattened. We’re out of the abyss and stepping into the light.

At the close of 1994 Grooverider was about to release his “Hardstep Selection” album with a broad mix of tracks including DJ SS’s twisted operatic snare slasher “Unified” and Slipmatt’s exhilarating, airbrushed roller “Breaking Free.” At that time, he was firmly outside the prevailing ambient, jazzzy drum & bass sound popularised by Bukem and Fabio. Hardstep was a vague term which was hijacked and used to describe a multitude of different sounds.

"It wasn’t a musical form and people never seemed to understand that. My mate said when he was dancing he was ‘hardstepping’ — it was just a name for a dance.” Whether the drum & bass pendulum swings to the darkside, or to ambiance, it’s this definition of hardstep — a dance rather than a music — that’s lasted. It’s the starting point for “Mysteries Of Funk”; the beats are hard enough to dance to but there’s a soothing gentleness and tunefulness on tracks like “Imagination” and “Stay With Me”. He hasn’t jettisoned the techno-inspired aggression: check “Where’s Jack The Ripper?”, 10 minutes of savage baselines and Belgian synth’s for proof. But drum & bass has moved on since Ed Rush’s “Killamanjaro” sounded like the future.

Grooverider’s softened up after an hour or so on the interview couch. He is hardcore, there’s no doubt about that. He admits he doesn’t make friends easily. He doesn’t trust people until he’s known them for a number of years. He makes comments which don’t inspire warmth towards him: “I don’t need to question myself, cos I know I’m right,” and, “at the end of the day I don’t care if I’m arrogant, that’s what keeps me here [at the top].”

It’s safe to assume, however, that there is emotional life underneath the calloused shell. “I don’t worry. I don’t have anything to worry about, I’m in the best position anyone could ever be in. I do what I enjoy seven days a week — what more could I ask for? Apart from a girlfriend.” He laughs. Eligible ladies, take note.
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VANS
In four years Inglefe has gone from underfooted

Whoever have

many of its original items turning to speed garage

HERE why? it was a different story. in York

Words Ben Willmott pic Eva Vermadel
all the
gone?

rebellion to mainstream success. But with so
what does the future hold for drum & bass?

playing records way upfront, kids are going into the shops to buy them and
losing interest because they won’t be out for months.”

Marcus Intalex, who promotes monthly night Guidance at Manchester’s
Sankey’s Soap and DJs on the city’s legal dance station Galaxy, also singles out
dub plate culture for discouraging fresh talent.

“If you’re starting out there’s no way you can afford to press up dub plates.
Plus, the music got so clever now, it’s intimidating for people making their first
tunes. So they turn to something less complex like happy hardcore or house.”

Marcus says that attendances at northern clubs – which mostly sprung up after
clubs like Cream began booking the likes of Bukeem and Fabio in their back rooms
– haven’t dropped since the media spotlight switched away from drum & bass.
But he still worries that what was once a dynamic and ever-changing music has
reached a kind of creative stalemate.

“I think there’s a feeling that everything’s been done now. There’s no way drum
& bass is going to disappear, but it’s hard to see where it’s got left to go.”

WORLD Cup Final night is, understandably, a promoter’s nightmare. But at the
new Blue Note in Islington, another capacity crowd has gathered to christen the
first Metalheadz Sunday Session at its new and bigger home.

It’s a corks of a line up. Goldie, Randall, Doc Scott, J Majik, Kemistry & Storm
and DJ Lee all grace the decks and the atmosphere is one of unrestrained, sweaty
abandon. Goldie is by the door ushering in punters, delighted that Metalheadz
has moved into the same building once inhabited by proto-jungle club Paradise.

“The whole thing’s come 360 degrees,” he enthuses. “This building will always
be the Paradise for me and the other lads – the place where we all came to see the
Reinforced lot, Dr S Gachet, Kenny Ken and Randall. Whatever doubts people
have about whether we can make albums or be proper ‘acts’, this place will
always be the gearbox.”

Goldie’s got a word or two for the prophets of jungle doom, too. “There’s more
going on and there’s more of a vibe than ever before,” he maintains. “The first
ting things want to do now is go to a drum & bass club. We all go off all over
the world and we sit in first class now.”

Virgin Records ART Steve Brown, who signed Phattek to Virgin offshoot
Science, reckons the music’s never enjoyed a broader appeal. “You can buy it in
so many more shops than ever before,” he says, “even indie shops like Rough
Trade stock a huge amount.” But even Goldie admits the big tunes have dried up
this year. “We are at the end of a season now,” he concedes. “It’s time for the
page to turn. But come September and the whole scene will fold back again and
something big and new will emerge. I promise you.”

Everyone seems to agree significant change is overdue. Dillinja and Lemon D,
whose scene-defining studio affairs span a myriad of styles, both say the narrow,
minimal shadow techstep cast over the scene did immense harm.

“A lot of people have gone into speed garage because they can’t handle the dark
stuff,” Lemon maintains. “There’s no vocals, no variety and it’s too easy to produce.
It put me off making music for a while, because I just wasn’t getting inspired
anymore. Something’s got to happen to break away and leave all the shit behind.”

“When The Blue Note started,” continues Dillinja, “there were a lot of different
styles being played. People were used to hearing a bit of jazz, a bit of techno, a bit
of dub and a bit of funk. But it gradually got narrowed down to one flavour and I think
that drove a lot of people away. Not everyone’s into German gabba! But it’s coming
back together now and you’re starting to hear tunes like Shy FX’s “Bambaataa”
pointing the way. Just let it ferment for a while and it’ll all kick off again.”

In the meantime, reckons former Speed resident DJ Lee, the grim reaper will be
calling for the handwagon jumpers and chancers who’ve diluted the music in the
past. A label manager for Reading-based Vinyl Distribution, who handle
practically every large jungle and drum & bass independent in Britain, he says
hard times are on the way for the scene’s underachievers.

“There’s definitely a premiership thing going on. You’re either in that premiership
league of 15-20 labels – the ones associated with a top line DJ – or you’re in the
fucking relegation zone. Fair play to people like Spring Heel Jack, they got
themselves a major deal. But no-one plays their stuff because it’s rubbish. But it’s
not a case of being closed off other people – look at Optical, nobody knew who he
was three years ago and now he’s a frontrunner. It simply isn’t cutting it on the
dancefloor. The next year will tell. A lot of people are going to suffer.”

When hardcore metamorphosed into jungle at the start of the Nineties, it was at a
time when the music was almost universally reviled, just like the post-disco fallout
in Chicago paved the way for the huge house explosion of the mid-Eighties.

It’s no coincidence that drum & bass suffered a creative slump after the fierce
media coverage it elicited a few years ago. Everyone has their scapegoats, but the
fact that these problems are being threshed out in public rather than swept under
the carpet is a sign that it is getting its house in order.

Without doubt, there is a lot more life in the jungle yet.
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0.1 mg Nicotine
Drum & bass in the doldrums? Don’t believe the hype. Meet Prisoners Of Technology and face the future of jungle.

That’s cos they fancy you!” chime the other two in unison.

Although “Intergalactic” instantly catapulted them into the mainstream’s peripheral consciousness, the trio had already notched up a string of underground triumphs on their own Fresh Kutt imprint. With unashamed jump-up meets tech-step crowdpleasers like “One-Two” and their current 12-inch “Motherfu**in’ Real” they’ve carved themselves a unique niche somewhere between the merciless drive of hardstep and the rough cut pop sensibilities of jump-up jungle.

“It’s not really a pop edge,” maintains Magic. “It’s just something people can relate to. Something you can grab and move to. But we’re not the jump-up kings everyone says we are. Our style, if you’re going to call it anything, is original. We’ve never copied anyone.”

But it’s former b-boys TMS1 and K-Dub’s deep-rooted love of hip hop (the pair still collaborate on rap tracks for sister label Rehab) that has really consolidated their sound. It’s a twist that should stand them in good stead when they take on the one territory jungle has yet to conquer – the USA.

“Being into the hip hop side of things,” says TMS1, “I’d rather take it there anywhere else, cos that’s where it all came from.”

“That’s the good thing about jungle. It’s not a black or a white music,” reckons Magic. “It’s multicultural and it’s British music. In America, the black and white music thing is still a real problem. Jungle and drum & bass is something that could really bring America much closer together.”

“It could bring the world together,” concludes K-Dub. “Probably the universe too!”

Prisoners Of Technology, then. Intergalactic, unitary and very much bursting out of a galaxy near you.

‘Motherfu**in’ Real’ is out now on Fresh Kutt.
In the leafiest, loveliest part of south west London's music biz land, James Lavelle's office is as anyone with a passing interest in his Mo' Wax mini-empire would probably imagine it - only ten times more stuffed to its limited edition import gatefold remix selvage galls with millions of the following: T-shirts, records, old school comics, arcaic "Star Wars" figurines, posters, arcade games, graphic design books, videos, decks, stickers, skateboards and other vivid cultural ephemera of undeniably dope "flavour". Some of it is utterly brilliant (especially the dinky Money Mark promotional plastic dolls) while much of it is utterly daft - such as that metre-high, three metre-long cardboard point-of-sale Star Wars logo, a relic picked up from the time of the film's original release. Either way, there's a lot of it, and very distracting it all is too.

Which is handy because - yo - you join us lounging patiently on the settee at Ill Central waiting for the beathead kid himself to turn up and tell us about his new UNKLE album. Time for a brief recap: the preposterously young Lavelle graduates through working in record shops and penning an influential review column in jazz magazine "Straight No Chaser", amalgamating a collection of seemingly disparate influences - jazz, hip hop, techno, jungle - which he sets about remixing with his own obsession for old skool hip hop culture, West Coast skatewear and sci-fi. He establishes Mo' Wax to release records which conform with his vision and, in short, invents trip hop.

Remember that? Back when big beat was merely a glint in Norman Cook's eye, there was trip hop. It was hip hop's British cousin and was prone to bouts of moodiness. It stood on the side of the dancefloor as its skate pants made a bid for the floor, nodding sagely, smoking "blunts" and talking about the time it hung out with Mike D in New York.

Okay, so he instantly disparaged the term and to this day bemoans its use, but the accomplishments remain. The culture he fashioned began with his records but opened into a sphere of devastatingly hip reference points that demanded knowledge and appreciation for the participant to feel at home with the Mo' Wax cult. That's probably secondary to the fact that he signed DJ Shadow and Money Mark, AND released the first single by Air on these shores. It's certainly why the "Holygrool"'s public profile remains as large as that of the record label he founded and the artists whose music he releases.

And in any case, today we come not to mock but to praise. Specifically, to praise Lavelle's new album under his UNKLE moniker, "Psycle Fiction" - a three year odyssey based on collaborations between James and his terrifyingly talented West Coast Mo' Wax recording artiste Josh "DJ Shadow" Davis. But that's not all. "Psycle Fiction" also features a florid array of co-stars, including Metallica (yes, Metallica) bassist Jason Newsted, hotly-tipped Marc experimentalist Badly Drawn Boy, Beastie Boy Mike D, old skool rhymer Kool G Rap, Alice Temple of weirdly songwriting duo Eg & T and Alice others. Most significantly, it boasts tracks featuring vocals from two well-known underground trip hop icons: Radiohead's lead whiner Thom Yorke and Richard Ashcroft from The Verve, who topped the hip parade last year with tunes like "The Drugs Don't Work" and "Bittersweet Sym."...

Anyway - you get the picture. For Mo' Wax, DJ Shadow and James Lavelle, this is big. So big that Lavelle was recently moved to suggest that, "UNKLE is the 'Apocalypse Now' of albums. Cinematically, problematically and epicly!" Which is quite a grand claim.

"Oh, that was a weird statement," he huffs, now arrived and throwing his hands up as he munches through sandwiches and Coke. "That wasn't meant to be about the merit of [Psycle Fiction] against the
'Headz ache: Lavelle gets seriously "ill"
film, because that's one of the best films of all time. The analogy was about the making of the record. It was just a fucking NIGHTMARE! It took so long, and that's why it's so epic."

Occasional visitors to the land of the phat may be surprised at "Psyence Fiction"s musical virtuosity and conceptual chutzpah, since it is no mere collection of obscure 98 bpm breaks and Sun Ra samples like ye olde trippe hoppe of yore. A track like "Celestial Annihilation" motors along on the back of a machine-gunning electro groove and the two versions of "Drums Of Death" featuring Kool G Rap and Mike D both shuffle like the fattest of old school boom tracks. Others, however, such as the Erik Satie–influenced minimalism of UNKLE and Thom Yorke's "Rabbit In Your Headlights" and the incendiary, axe-thrashing stomp of Badly Drawn Boy's astounding "Nursery Rhyme", are roughly as close to the Mo'Wax blueprint as James Lavelle is to James Of "James And The Giant Peach" notoriety.

So hardcore beatheads who look to Mo'Wax for strict dope flavour may feel uncomfortable at the presence of whitebread rockers such as Aschcroft and Yorke on the album. Conversely, fans of the feelgood angst which characterises those singers' output may consider that "Lonely Soul" sounds like a decent Verve song, only ruined by those stupid skippy ravey rap dance music beats -- and how come there aren't any guitars on it?

Chances are, "Lonely Soul" will be the huge hit it plainly deserves to be and everyone will dig "Psyence Fiction". One question remains: what did James actually do on the album? He looks slightly offended. And then says, without taking a breath, "came up with the whole idea of the record, brought everybody in to do it, came up with the ideas for the singers with the exception of Kool G Rap, and talked about the way I wanted the record to go. Josh and I'd sit down and talk about what we wanted to achieve musically, then he'd go off and start working on ideas. It became a very collaborative project, it's just that it wasn't physically collaborative. It was mentally collaborative. There are millions of samples in the record that I put in there, just not the main musical progression. And when it came down to defining who wrote it and who didn't, it felt a bit awkward saying I wrote it, so...

So he produced it like a producer produces a film?

"UNKLE is an outfit, my project, and I can bring in who I want. I see myself as some kind of director," he continues. "We defined our roles with this imaginative idea of making a movie: Josh was scoring, Futura [2000, NY graffiti originator] was the art director, I was the director. I put the whole thing together, it wouldn't exist without me. It wasn't Josh's idea, and he wouldn't have made this record. I know what I did on the record."

And that's that.

"I KNOW what I did on the record," says Josh Davis, calling in from the West Coast. "I wrote the music and did the beats, but it was a mammoth effort on everybody's part. When it came to the music, we'd have conversations, but it was my domain to run free. That was where I lived."

A place the instro-hop wunderkind is clearly very happy to inhabit. If anyone other than Lavelle is responsible for the sound of Mo'Wax, it's Davis, whose 1994 single "In/ Flux" almost imperceptibly rewired hip hop with its snaking basslines, rampant sampeldelia and a tempo conducive to getting herculeously "altered" nearby. Two years later, he astounded everyone by casually tossing off one of the decade's most visionary, daring moments in music and, to be honest, pop culture as we know it. "Endproducing" sold 500,000 copies and to this day remains one of the most critically masturbated-over albums ever. It's therefore tempting to suggest that his creative input far outweighs anybody else's, to the point where "Psyence Fiction" could almost be DJ Shadow's second album with a few guest singers stuck on to keep the marketing department happy.

"The record couldn't have been done without James," Davis counters in surnattened LA tones. "He got all the vocalists, with the exception of Kool G Rap who's somebody I felt we should have on there seeing as we call the music hip hop. James wanted Richard two years ago. I wanted to do it because I knew I'd learn from working with those people. I considered it a chance to do stuff I wouldn't necessarily do on my own. James was a very hands-on A&R role and a very hands-on executive producer role. I know what I did musically and he knows what he didn't do. He didn't do the music. There has never been a battle."

JAMES Lavelle was 21 when he and his then partner Tim Goldsworthy began recording "Psyence Fiction". It would appear that circumstances conspired against them from the outset: they started in big-haired growler Meat Loaf's old house in LA; the Beastie Boys were hanging out there, and James and Tim had a few quid to spend, the sun was shining, weather was hot... Obviously real. Subsequent to Goldsworthy's departure (he and Lavelle are still friends) Lavelle's life has changed immeasurably. His label, once a noisy little boxroom operation with more attitude, ideas and energy than ought to be allowed, inadvertently pioneered a tectonic change in underground British dance music, and now that he's father of a year-old baby daughter, he's learning to deal with "shit" of an entirely different kind.

"One of the reasons why I wanted to make a record like this was because I wanted to show a different side of what I was about," he admits. "I didn't want everyone to look at me as some wonder kid walking around in whatever sneakers and having a laugh. I wanted to create an emotional statement. I didn't want a dancefloor or trip hop record. I wanted to make a classical piece of music, if possible, and get across those classical emotions."

Significantly, "Psyence Fiction" sounds as if it is for all listeners — not just the devoted Mo'Wax fan who purchases the Mo'Wax singles while wearing the Mo'Wax T-shirt and skates back home on the Mo'Wax skateboard. Though James explains that he and Josh "referenced" their ideas for "Psyence Fiction" through their arcane and frankly trampsterish knowledge of films, book and records, the final product is an accessible, genre-trashing triumph with a wider sphere of reference than the Mo'Wax of old.

Having achieved at the age of 24 what most people don't achieve at 44, Lavelle is still not satisfied. Sure, the latest run of rare Japanese Bathing Ape shirts is still a priority, but there's more to his life than logos. Fuck it - he even digs big beat these days! "I actually really liked 'Rockafeller Skank'!" he grins. "Big beat was such a blessing in disguise. Finally 'trip hop' can go over there and we can make a run for it!"

Don't blame it on the big beat. As all those into "Psyence Fiction" know, the future is there for those who wish to create it.

"Psyence Fiction" is released August 24 on Mo'Wax
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Will it end with a K?
WHEN I took Ketamine for the first time, I began to wonder what I'd ever seen in E. After all, there's a limit to how happy-smiley you can get.

Some paint a darker picture of Ketamine, but that's how one evangelist describes his encounters with the drug. According to these people, K is the chemical Nirvana of the moment and will shortly be the nation's recreational drug of choice. Fellow believers can be found on the gay scene, among the free party community and increasingly in more mainstream clubbing circles.

So what can you expect if you take Ketamine? Your cat probably knows: its primary use is as a veterinary anaesthetic. Ketamine reaches the streets via burglaries on vets, with a fair bit of trafficking of the drug in liquid form from India. It's either sold in vials to drink or inject, or boiled down to a powder. Ketamine has a fearsome reputation for inducing hallucinations even LSD cannot muster, for forcibly wrenching the user from reality. Many talk of experiencing shifts in the "astral plane" and profound insight into their inner selves. Some claim K is a tool which must be mastered, granting users superior neuro-conscious skills. Others, including the leading authority on Ketamine, Dr Karl Jansen, focus on the near death experiences inherent in many trips. Doctors say taking large doses can bring on reactions which are identical to schizophrenia. Hardly surprising really. The drug is pharmacologically similar to PCP, aka angel dust, the animal tranquilizer which sent James Brown crazy and has long been thought of as a major threat to social well being in the US.

You're probably wondering what a drug of this kind could possibly have to do with club culture. Its use is on the increase, with many convinced it has great potential as a lighter recreational drug when smaller doses are consumed. Quite literally, it's a fine line these people speak of.

"Knock out the smallest line you can imagine, just a few granules, and you can't fight it or beat it," enthuses a well-known British house and garage DJ, who's eager to extol the virtues of K, yet not to have his name printed. "It's the most impressive feeling I've ever had."

The emergent K evangelists call taking the drug in these club-friendly micro doses having a "bump". Since nowhere bumps quite like New York, it's the only place to go to find out what kind of impact Ketamine could have on our own club scene.

MADONNA once commented that she couldn't believe UK clubbers still preferred E to K. How passé, she scoffed, how quaint. To sample the narcotic zeitgeist according to Maddie and many others, we must visit Manhattan's fabled club scene. Whether it's a gay all-nighter, or a hard techno rave patronised by young, white out-of-towners, the picture is invariably the same. Come 3am, the dancefloor is littered with those wasted on Ketamine, despite the supposedly moderate effects of "bumping" the drug.

Users who remain conscious report the hallucinatory sensations of looking at themselves from the other side of the room, hovering above the dancefloor and believing they're at the final party this side of Armageddon. Some way beyond the cosy rush of MDMA, as a key figure on the UK dance scene confirms when recounting his experience of New York's love affair with Ketamine.

"I'd already tried it back home. [A famous DJ and producer] gave me a small line at Bar Rumba and it was cool. We were laughing, jumping around and really enjoying it. Then I did it in New York at Twilo. We did it as if we were doing Charlie, the whole wrap between us in one go. I literally couldn't talk for four hours. And we weren't the only ones. By the time New York's clubs are normally just getting going, the floor was covered in what looked like dead bodies."

Despite the stories of clubbers coming a cropper on K, relatively few in New York view the drug negatively. In the UK it has some ground to make up. Many first sampled it in pill form, a notoriously uncomfortable way to take it, when unscrupulous dealers sold it under the pretence it was E.

"I find it amusing that my English friends think nothing of swallowing five Es, doing numerous lines of coke and drinking themselves into oblivion, then recoil in horror at the very idea of bumping Ketamine," grins a New York-based music journalist. "People in clubs like Twilo see it in a tongue in cheek way. You just laugh it off if you see someone in a mess."
Ketamine

26-year-old Robert, a graphic designer and regular at Twilo, has used the drug for the last three years, snorting it as well as occasionally imbibing it in liquid form. It's a nihilistic experience, he concedes, though not one he intends to give up.

"I'd taken speed. MDMA, acid, coke, even crystal meth before I got to K, but there's something supernatural about Ketamine which separates it from all the other drugs," he says. "Plus, you can go on about people slumped on the floor all you like, but when it's working in your favour it's ridiculously good fun."

Considering that such terms as K-hole, Special K, Vitamin K, K rooms, Ketting and Kethead are the staple elements of New York club argot, somebody must actually be enjoying its freakish buzz.

Steven Sifaneck, a PhD sociologist at the National Research And Development Institute in Manhattan, has studied the extent of Ketamine use. "You're dealing with an extremely hidden population when you talk about designer drugs, so it's hard to track its popularity," he admits. "The club scene is so heterogeneous - gay, straight, bi and everything in between - that it's passed quickly between different groups."

Taking their lead from other areas of the US, New York State's authorities are now taking notice. They recently made Ketamine a controlled substance.

"There's been growing media attention on the drug, people have got worked up about it, the government's become reactive and they've finally made it illegal," a spokesman from Manhattan's Partnership for Responsible Drug Use explained. "It does nothing to affect the amount available, but it makes them feel good. It's an odd drug, though. Some people love it, while others take it once and swear they'll never do it again."

This ascendant house producer may well rank among that group: "I was at Twilo one night and someone gave me a tiny line of K. 'Oh come on,' I said, 'I want a big fat one.' They let me have one, then five minutes later, this really important music industry guy came up to congratulate me on one of my records. All I could do was look straight past him, engrossed in a bowl of fruit on the next table and dribbling. I think the moral of that story is don't take it if you want to make a good impression."

So how would he sum up the effect of the drug on his city's club scene? "Well, aside from a lot more people walking into doors these days, I guess you could say it's made it a more bizarre experience. And it was pretty bizarre in the first place."

Drug Enforcement Agency figures on emergent drugs in the US have highlighted the increasing popularity of Ketamine for the last five years. Not only in New York, but in places as far apart as Miami and Newark and, increasingly, on the West Coast.

"It's on the rise, definitely," confirms a California record label A&R. "It's found a home in the rave scene. Techno and drum 'n' bass kids seem most into it but then I guess it goes well with the abstract music they're into."

KETAMINE is not yet a controlled substance in the UK. Its legal position was last reviewed in 1996, when it wasn't deemed a major social problem. Drugs advice agencies don't yet recognise it as a key concern, either. But here's the rub: the agencies all agree the UK's enduring predilection for Ecstasy is drawing to a close. Mike Linnell from Manchester's Lifeline organisation says the quality of E is set to diminish further in the next year.

"The UK's well known across Europe as a good market for bad quality drugs, but even the amount of MDMA in pills on the continent has dropped in the last six months. The knock on effect here will be even worse. The price of E is lower than ever, but still people are moving away. This means a new drug could dominate the market in a way which would've been entirely impossible at any other time over the last ten years."

Either as part of the increasingly ubiquitous polydrug culture - taking Ketamine in conjunction with other substances - or in its own right, the path could be clear for Ketamine to make its first prominent mark in the UK. The K evangelists certainly believe so.

"I think it'll catch on if people respect it and only take it in tiny quantities," decides one. "The great thing is it wears off pretty quick. If you see a girl you like, you can give it a rest for half an hour and chat her up without making an idiot of yourself."

"Get the quantity right and it's incredible. Get it wrong and you feel like you're dying." Norman Cook
When I take K even my blood cells have hysterics!
We were told that showing a topless model in our ad would help us sell more Sprite.
Welcome to New York garage central. Where Francois Kevorkian, Joe Claussell, Danny Krivit & Kerri Chandler reckon it's time to put the soul back into house music.

"MUSIC sounds better with you..." New York, 8pm on a Sunday night and we're lost in music, caught in that familiar Stardust trap. Five hundred people are screaming, whooping, testifying to the power of the music. DJ Danny Krivit cuts between two copies, chopping the bass in and out, riding the EQ with a demented smile. "Fuck that shit up!" whoops the enormous black muscle queen next to me, before greeting the chorus with a series of spectacular backspins.

This is Body & Soul - the New York Sunday night session where every week disco pioneer Francois Kevorkian, together with Joe Claussell and Danny, take a loyal crowd on a trip through their vast record collections. Soulful house sits cheerfully next to disco classics. Funk anthems cavort merrily against Latin and even drum & bass, chasing New York's disco heritage with a thoroughly modern musical openness. Later on, they'll complain that Muzik has chosen a duff night to visit, a "quiet" Sunday caught between the club's second birthday and their annual posthumous tribute to visionary Paradise Garage DJ Larry Levan. If this is a quiet
Body & Soul

night, there's no telling what a busy one is like. All around, a disparate, multi-racial crowd of boys, girls, queens, and in-betweens are giving their all to everything from Francois' latest deep house slate "Time & Space" to Maxwell and the Jackson Five's "ABC".

"Body & Soul is not a club," states Francois K emphatically. "It's a party. There's a vast difference. He's not kidding. Everyone from ageing Paradise Garage vets to hep young Japanese tourists knows the score. Headnodding is deeply uncool; dancing, singing and throwing your hands in the air is the order of the day. "We're only the people who play the music," Francois nods sagely. "They're the ones who make it special. It's their party."

New York clubland 1996 is a strange place. Where a homegrown soulful tradition was once jealously guarded, Englishmen Sasha and Digweed now play one of the Big Apple's most popular parties. The Sound Factory has become Twilo, its pansexual flamboyance lost in an influx of bridge and tunnel suburban club kids and Junior Vasquez's increasingly pumping, European selection. Over at Tunnel, Tenaglia plays deep and hard for a young crowd lost in a giant K-hole. Lil' Louie Vega's famed garage session at The Sound Factory Bar has long since vanished. The scene - even the club itself - which gave us everyone from Larry Levan to Roger S has gone disturbingly quiet. But for the last two years, at Body & Soul, specialist shop Dance Tracks and labels like Spiritual Life, Ibadan and Francois K's own Wave Music, a quiet revolution has been taking place. A few enthusiasts are busy rebuilding the traditions they love from the roots up.

"We were sick of all the music coming out of New York," Joe Claussell says, shaking his head sadly. "There wasn't enough of the soulful music we loved." In 1995 Joe decided to take action, starting Spiritual Life Music, while his friend Jerome Sydenham launched Ibadan. The first release was Claussell's own gentle, acoustic guitar-drenched take on Ten City's "Nothing's Changed". Soon both labels had established a

Kerri Chandler
The Mad Scientist

ERRI Chandler's records are serious. Whether the rumbling bass boom of his tougher than tough "Raw Grooves" series or the jazzy introspection of his collaborations with Joe Claussell, the message is clear. This guy means business. So the last thing you expect is for him to be a right old laugh. Sitting, playing with his two year old daughter, he laughs at how his friends in the British garage community (the likes of Crispin Glover, Phil Asher and Paul "Trouble" Anderson) all laugh at him because he's got a girl's name. He thought it was so funny he called his daughter Kerry, too. This is the bloke who'd tell you that he can remember every track he's programmed, every alteration he's made to his studio, but sometimes can't remember where he lives. This guy's not serious: he's a goofball, a truly absent minded nutty professor. And proud of it, too.

"I am a mad scientist," he laughs. "My studio is like a science experiment. I built everything from scratch. Every bit of equipment ends up getting 'Chandlerised'." Example: Kerri puts the signature heavyweight sub-bass sounds garage fans are so hooked on down to a Korg synth, combined with a "Phat Boy" sequencer, both adapted to do things that are emphatically not in the user's manual. "That's where my sound comes from," he smi1es, "from taking cheap, cheesy keyboards and trying to get sounds you're just not supposed to.

Kerri's dad Joseph Chandler was, and still is, a leading New Jersey DJ. From the age of 13 Kerri was warming up for Chandler Senior.

"When I was 15 my dad did a birthday party for me. When he played Hamilton Bohannon's "Let's Start The Dance" the speakers caught fire. That record was playing and the speakers were being wheeled out with flames coming out of them.

He was Djing at Newark club America by the age of 18. A year later in 1990 local DJ legend Tony Humphries was championing his early releases like Teule's "Drink On Me". From then on Kerri's been on one long, eccentric mission. To build the phattest sounding garage records known to humanity.

In Britain, most of Kerri's fans hail from a speed garage scene in awe of the subtle power of his weighty basslines and hissing, skipping drumbeats. 1997's near-acoustic samba groove "Escritos De Joe", the Ibadan-released collaboration with Joe Claussell, has earned him a whole new legion of fans ranging from Gilles Peterson to techno DJs gobsmacked at the sheer musicality on display.

"Working with live musicians is a whole new thing," he smiles. "It takes a lot more time and patience than sitting in my studio banging out tracks, but I want to put a bit of effort into my music. I want to make something I can be proud of." He's been striving for the perfect jazz/garage crossover ever since he first invited jazz musicians down to the studio to jam on 1991's headnod classic "A Basement, A Red Light And A Feeling". Now he's teaming up with Joe Claussell and Jerome Sydenham for a whole Escritos De Joe album.

"I want to make deep heavy music," he nods, smiling warmly. "I want to make music for the crazy systems."
LOVE house music," says Joaquim "Joe" Clausell, "but I'm fed up with that robotic four to the floor." Joe is on a mission to bring the soul and feeling back to house. While a recording session for most New York producers is likely to involve a bit of pottering around with the Akai and a rummage through the "Acapellas Anonymous" albums, Joe takes a slightly different approach. Like orchestrating a room full of veteran jazz and salsa musicians. His remixes of Ten City's back catalogue for Islandan were a revelation for DJs addicted to disco cut-ups and locked grooves.

Taking David Morales' original production as a starting point, he added soothing live pianos, acoustic guitar and so-live-it-hurts percussion from Joe himself. With the stunning mix of "All Loved Out" he redefined house as chill out music, proving that beats needn't bludgeon you over the head to be danceable.

"We use good, spiritual musicians," he offers. "Music really is their life."

Joe Clausell puts all this musical dedication down to his upbringing.

"Music was like a religion in my house," he recalls. "As soon as I could hear I was hearing Latin, Afro-Cuban, even Sinatra." Joe's brother still plays timbales in veteran salsa musician Eddie Palmieri's band. Joe was more interested in carpentry ("I had a strong fascination for wood") but slipped into music via the back door.

Finding a job at Dance Tracks, the owner invited him to remix a track he was working on. The result was the 1991 underground hit "Over" by Instant House and a short run of low key releases. Joe gave it up in 1993 to take over Dance Tracks with his English partner Stefan Prescott. He was only tempted back into the studio two years later when Haitian singer Jephê Guillaume brought in a demo of a song called "Lakou-a". Cleaned up by Joe, the song was released on his fledgling Spiritual Life label and was a timely reminder of house music's black, gospel roots. Since then there have been his Ten City reworks, a stunning samba cut on the French "Trip Do Brasil" compilation and his latest jazz funk-tinged groove "Come Inside The Loft", a tribute to David Mancuso's famous early Garage-era after hours parties.

"You won't see a Spiritual Life record every two minutes," he says quietly, but the next year promises a Jephê album, plus Latin, jazz and African projects. He's even musing about alternative rock. "But all done in a tasteful way."

To jaded, cynical British ears, Joe's mantra-like statements about the power of music might seem trite, but the fact is, he means it.

"Other labels treat music as a business. There's no respect for it. No one seems to have a vision of how to treat music properly. Well, we do."

reputation on both sides of the Atlantic for quality, soulful, house music, whether it was from Kerri Chandler or Haitian singer Jephê (pronounced Jeff-ee) Guillaume.

Around the same time, Francois K had hooked up with John Davis, a young Englishman in self-imposed exile in New York. They both shared a vision of a relaxed, soulful Sunday afternoon party. John became the promoter, Francois the "musical director."

"Francois had this clear idea about a year before Body & Soul even started," smiles Danny Krivit. "Him and one or two other people playing together on a good quality sound system. Concentrating on the quality of the music, rather than just the quality of the mix. Let the music make its own statement."

Francois drafted in Danny and Joe to play with him as a collective. "They're my heroes," he says simply. "They're the people I look up to, who play with feeling. I wasn't interested in playing with anyone else." Joe knew Francois from across the counter of Dance Tracks, the East Village deep house specialist shop Joe still part owns. Danny, on the other hand, is one of New York's unsung DJ heroes. Back in the early Eighties he played disco classics at the Roxy roller disco and the likes of Francois and Larry Levan would strap on skates to hear him. Now, easy-going and enthusiastic despite nudging 40, he still plays at clubs ranging from commercial discos (he's a bit coy on this subject) to straight-up hip hop jams.

Together the three of them share deck duties perfectly, having a laugh, arguing good naturedly over who's go it is and which record would work best. Appearing for all the world like teenagers let loose on the decks at the school disco, rather than three of the most respected DJs in Manhattan.

"We have a lot of fun," says Clausell. "Three DJs, no egos, everybody trying to have a good time."

If there is a father figure behind this soulful resurgence, it is Francois K. Though he insists his colleagues are all equal behind the decks, it's clear they look up to him. This is the man behind D-Train, Sharon Redd, and a thousand all-time disco classics. A living, breathing link to the days of disco legend, of David Mancuso at the Loft and old departed friends like Larry Levan at the Garage and Tee Scott at Better Days.

"It's people like that who taught me to love music," he states with obvious sincerity. "Sometimes when I play, I play for them too." A prophet from the past, moreover, who's still doing it today on his own Wave label, with tracks like his current deep house body-roucker "Time & Space."

"I've been playing around with some tracks for Wave," says producer Kerri Chandler. But it's just not good enough. I mean, it's Francois, man. Nothing I do can measure up to what he's given me. I'm flattered that he even knows who I am." Francois believes in real music, in real musicians. In real singers and meaningful songs. It's his simplistic, back-to-basics approach which characterises everything about Body & Soul and labels like Spiritual Life, Island and Wave.

"Maybe it's my age," says 45-year-old Francois, "but I'm not able to see the life changing properties of a 909 kick drum. Our crowd like to feel a soul, a certain spirituality. It might seem quaint but they believe in singers, and songs that actually say something."

Kerri Chandler's "Kaos Theory" album will be out on Harmless in mid September. Joe Clausell's "Come Inside The Loft" is out now on Spiritual Life. Francois K's "Time & Space" is out now on Wave.
The only rubber he’ll be slipping on this week

Slumming it in Ibiza

words Rob Da Bank, pics Jamie B
Do you want to find the real Ibiza? Guest lists, free drugs, palatial hotel suites? We told ROB DA BANK to forget all that, sent him off to San Antonio with 150 quid in his pocket and told him to get on with it. You want the real Ibiza – this is it

**Sunday** £150/39,000 pesetas

ARRIVING at a stormy Heathrow airport an hour late in a parka and wellies, I spot photographer Jamie, who has unwisely agreed to accompany me on this budget binge. Our beloved credit cards have already been confiscated. All we have is £150 each in cash and a spare pair of pants (each). We’ve booked a package deal which sets us back a paltry £189 for a week’s hotel accommodation and return flights. Be warned though, due to the high quantities of ravers flooding the island, prices are going up at an astronomical rate.

Two hours later we’re flying low over white sandy beaches and finally stepping out into the blazing heat. Our first financial panic attack occurs when we’re told not to drink the water anywhere on the island. At the rate you dehydrate in Ibiza you could easily spend your entire fortune on bottled water alone.

We drag our sorry arses onto the bus heading for San Antonio, the Las Vegas of Ibiza. The cheapest part of the island to look for hotels/drugs/sex, San An’s beer glasses are plastic, the chips are hollow oblongs of fat and the town centre contains the highest percentage of football shirts and sunburnt necks per square kilometre this side of Bognor Regis. Perfect.

Lugging our toothbrushes through the centre of San An, we’re heartened to see Union Jacks hanging from balconies, fish ‘n’ chip shops every five yards and cafés advertising “Pints 500 Ptas.” Our hotel is plonked on the shores of the Mediterranean and isn’t half bad for the wonga we’ve forked out. It’s rammed with Brits abroad so we join in being rude to the receptionist, ordering pork scratches at the bar and throwing glasses into the pool. As is the custom on first nights in Ibiza it’s down to Café del Mar to watch the sunset and pick up some money-saving tips.

The Cafe – supposedly a sublime spot to sit and watch the sunset while being soothed by ambient auras – is full of chanting Newcastle supporters, so we walk next door to Café Mambo. We’re lucky enough to start chatting to a girl who works at the infamous Mammi-ession Motel. Result! We get a lift out to the Motel – a haven for dusky maidens, very reasonable drinks (800 pts/four for a healthy triple of spirits), a fantastic Nu Yorican DJ and some rather interesting late night shows. Wandering about, we see numerous members of the Ibizan glitterati including Kris Needs, Derek Dahlarge, half of Primal Scream, an old Spanish lady called Doris and a hundredweight of gorgeous models...
Slumming it in Ibiza

Monday £134/34,840 pesetas

SOMEHOW we weather the night and find ourselves being driven back to San An at 5am, at high speed in a beach buggy with a man wearing a cowboy hat and denim shorts.

Over the next three hours, we lose half a stone each sweating in a room with an old plank tied to a piece of string masquerading as air conditioning. Goodnight. Two hours later I'm lying in a small pool of sweat, my mouth drier than an Aboriginal jockstrap and so parched I can't speak.

The Kanya Bar along from Mambo on San An beach is a perfect spot for cheap chilling during the day and their beach loungers on the terrace are always covered by the beautiful people... Of Hull, mostly. We eat lunches of dried lettuce leaves washed down with tepid bottled water. Ahhh, this is the life. Peeling ourselves from our sunbeds, we ride the bus to Ibiza Town (650 pesetas) and visit the legendary Rock Bar. There's nothing particularly legendary happening, but it's a great place to pose and watch the drag acts and saucy girls advertising clubs in nothing but some modestly applied body paint.

Tonight is Manumission night and we're slightly worried about the 7,000 pesetas door charge. We do have flyers so that reduces it by 1,000 but it's still way too much for the Poverty Twins. After one more for the road (600 pesetas each) we catch the bus to San An and the gigantic Privilege club.

We're not the only ones standing in the car park fretting about the price of admission, but we're certainly the scruffiest. The more glamorous you go, the better your chance of getting in for less. Luckily we spot Manumission resident Derek Dahlarge struggling with both his record boxes, and with reality, by the look of things. Chivalrous gent that he is, we run over and offer to carry his records. It works! I talk to a few DJs later who insist that this is a really good way to get into clubs free. After all, there are 8,000 other people paying to get in so why should you?

Walking through Privilege is like trying to ride a unicycle down the Champs Elysees the night France won the World Cup. Chocka. With the promise of a live sex show at the end of the night most of the clubbers just stand and gaze at the shag podium for hours, which kind of takes the shine off Tall Paul and Sonique. Apparently the sex show happened, but I must have been looking the other way. Honest. Mind you, you don't get many of those to the pound though...

By 4am we're seriously flagging so we buy some aspirin from a dodgy-looking English bloke in the bogs - just like at home - and by eight we're down the bottom of the road to join the gurning queue for the bus home. Another bloody 225 pesetas down the drain...

Tuesday £109/28,340 pesetas

JUST as we're about to jump on the redeye home, a horde of Manumission dancers envelop us and whisk us into their van. At least that's the way I remember it but we might just have jumped in ourselves. Don't be shy when it comes to cadging lifts or blagging in Ibiza. Everyone does it and if you don't nobody will like you and you'll turn blue and wither away.

The destination is Manumission's Carry On Party which kicks off every Tuesday morning at Space at 7am. You can get free invites from various spots on the island including the Motel, Bar M, Privilege and from Manumission flyer girls. Making friends with these people is a definite money saver and we don't leave Space until four in the afternoon, by which time I feel like I actually am in space and in danger of swallowing my own head. I'm very naughty at Space using an old trick I learnt from the Bird Man of Alcatoraz. Handing over a 2,000 peseta note for a coffee I demand to be given change for 5,000. Fortunately the barman seems to have munched on even more beans than me and falls for it. Don't try this at home kids.

We're too tired to catch a bus so extravagantly get a cab (2,080 pesetas), head down the West End for a chip butty, grab a couple of hours' kip on the beach by the Del Mar and then jump on the disco bus to Miss Moneyg Elli's at El Divino. We meet two Israeli guys desperate to jump in over the beach-facing balustrade, potentially saving themselves a good £20 each, and decide to join them. If you remember the scene from "Escape To Victory" with Sylvester Stallone waiting for the guard to turn around before he can run for it, then you'll understand why he managed it but we only managed two Israelis and half an Englishman before we were rummled. Back to bed (bus 225 pesetas each) and back to the drawing board (drawing boards go for about 15,000 pesetas out here).
There are 8,000 other people paying to get into Manumission, so why should you?

Wednesday £86/22,360 pesetas
WE hitch a lift to Sa Trincha beach where DJ Jonathan spins Balearic and deep house every afternoon. The beach is part nudist, part porno and I feel overdressed in a pair of sunglasses and a thong. All those sandy cracks are a bit worrying, and I’m sure you could suffer some severe chafing.
We manage to stand upright without tearing our drum-tight sunburnt skin and hitch a lift to San Antonio. Hitching is tough in Ibiza – the Spanish realise you’re English loons by your purple complexion and the Arsenal tattoo on your forehead. Fellow loons will pick you up though.
We head for the KM5 bar halfway up the road, which serves superb food and drink in a beautiful setting at the foot of a mountain. We restrain ourselves but still manage to part with 5,200 pta/£20. Still, makes a change from chips and lager.

Thursday £57/14,820 pesetas
BY Thursday we’re both exhausted, with bags under our eyes like big purple slugs, stomachs the size of drought-affected parsnips, ulcers lining our mouths from too much beer and fish pond breath from lack of toothpaste. The only option is to get out of the sauna-like room and back to the Kanya, where we stay until sunset. Sunsets in Ibiza are one of the cheapest and most enjoyable pleasures a man can have... Well, almost.
After sundown we join the herd marching up and down the West End. One long riotous street with smaller riotous ones going off it. Every other building is a free nightclub, fake Tudor pub or chip shop. It’s like Middlesbrough, only smaller. Most people here aren’t interested in the big name clubs and who can blame them when you can get into any one of ten clubs for free, hear identical tunes to those played by the big names and get a free shot of schnapps every time you buy a beer or spirit (700 pta for a rum and coke)? The basic idea seems to be to get through as many drinks as possible, leer at girls and pass out with your face in a plate of chips and gravy. Seems rude not to join in.
By 3am there are truckloads of people going by in buses singing “Vindaloo” even though England has just been knocked out of the World Cup. The last thing I remember is dropping my pizza crust in the sand and then eating it through gritty teeth.

Friday £24/6240 pesetas
OUR last official day in paradise and we’re down to £24. We’re told Bora Bora beach near Ibiza Town is a good bet for a relaxing day in the sun. In the sun it is, relaxing it ain’t when you have to cool the old trouser tent off in the sea every ten minutes. Boys, wear baggy shorts to Ibiza. Speedos can be severely restrictive under adverse female conditions. I try to sell a beach lounge to someone before the inate assistant stops me.
We manage to pick up some free tickets for Ministry Of Sound at Pacha, so we figure we’ll slog that out until our 7am flight. At £5 for a bottle of water desperate measures are required. We meet Bruce Willis and Maradona in the club. I peer into the heavily guarded VIP room and shout “Bruce! Diego!” alternately for ten minutes, parched with thirst and gagging for a rum and coke. They’re obviously out of earshot.

Saturday £0.02/5 pesetas
On the plane at seven. Still no sleep. Stomach rumbling like a flatulent rhino. Suffering visual hallucinations. My ears nearly implode as the plane lifts off. I’ve got five pesetas in my pocket and Jamie’s got one potato. I’ve lost half a stone, not to mention confidence in my Editor. Send me back to Blighty... Feed me... Don’t try Ibiza on the cheap. Cheep, cheep... "zzzzzzz.

TOTAL COST: £339 Beat that!

Top Five Ibiza Blags
Girls: cut next to wealthy-looking men, particularly in clubs like El Divino where out of work racing drivers and millionaires will buy you copious amounts of free drinks.

Get a coach for £50 from London to Barcelona, swim the 50 mile channel, then get a job waiting on tables for a pittance and cry for two months.

Pretend you’re a member of the press or pass yourself off with a cunning showbiz disguise. We met a Denise Van Outen lookalike who had managed to slip nearly all club charges.

Eat your entire meal save a scrap end, then complain about the food being cold/not what you ordered/not English and get money knocked off the bill.

We met some nice people who hang around restaurants (Mumbo is a good bet) waiting for people to fail. They then ask you if you’re eating is nice and can they try same and then end up snatching the lot. Dirty bloody scumbags.

Top Five Cheapo Cheesy Discos In The West End

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- Inspiration Holidays (part of First Choice)
- Tropicana
- Disco Bar
- Joe Spen’s Irish Pub
- The Lointner
- Play 2 Disco

Tel: 01295-2367

Tel: 01295-2367

- Unijet
- Inspiration Holidays (part of First Choice)
- Tropicana
- Disco Bar
- Joe Spen’s Irish Pub
- The Lointner
- Play 2 Disco

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- Inspiration Holidays (part of First Choice)
- Tropicana
- Disco Bar
- Joe Spen’s Irish Pub
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1. **PARADISE LP**
   **BOB SINCLAIR (YELLOW, FRANCE)**
   Jane Fonda still destroying dancefloors with the workout house of “Gym Tonic”
   code: 4001

2. **FOR AN ANGEL ’98**
   **PAUL VAN DYK (Deviant)**
   New working of classic old trance track from the German master
   code: 4002

3. **MUSIC FEELS GOOD WITH YOU**
   **SPACEDUST (Space)**
   The harder, more pumped-up and not strictly legit remix of Stardust
   code: 4003

4. **THE BODY SHINE EP**
   **BILLIE HENDRIX (Neon) Choons**
   Three-N-One Sharam Jay follows up Energy 52 with another shiny shiny prog house beauty
   code: 4004

5. **STARCASHER**
   **4 HERO (Talkin’ Loud)**
   MAW, DJ Spinna and 4 Hero buff up the original’s cosmic soul drum & bass vibe
   code: 4005

6. **STORM**
   **STORM (Positiva)**
   Iama Spoon return with their finest moment since “Follow Me”
   code: 4006

7. **GOD IS A DJ**
   **FAITHLESS (Cheeky)**
   The album may be more downbeat, but Faithless’ new single is right up there with “Salva Mea” and “Insemination”
   code: 4007

8. **CHIEF ROCKER**
   **BEBER (Marine Parade)**
   Adam Freeland’s new label launches with an epic breakbeat encounter
   code: 4008

9. **AUTOMATIC**
   **BANANA KRU (White label)**
   Basement Jaxx just don’t say we told you wrap-factor The Pointer Sisters’ old classic
   code: 4009

10. **IN MY LIFE**
    **JOSUE NUÑEZ FEATURING OCTAVIA (Sound Of Ministry)**
    Another Subliminal-derived slice of hard American house with a soft heart
    code: 4010

11. **ANGEL**
    **MASSIVE ATTACK (Virgin)**
    Dest track off the album gets remixed by Mad Professor and Blu. Yes, Blu
    code: 4011

12. **MUSIC IS THE ANSWER (REMIXES)**
    **DANNY TENAGLIA (Twisted)**
    New mixes of Tenaglia’s stand-out album cut.
    code: 4012

13. **THE STRONGER EP**
    **THE FREESTYLES AKA DJ HYDE & DJ ZINC (True Playaz)**
    Fiercely double-pack of uncompromising jungle from the north London crew
    code: 4013

14. **NEED GOOD LOVE**
    **TUFF JAM (Locked/XL)**
    Matt and Karl’s major label debut with catchy song and a Todd Edwards remix
    code: 4014

15. **FALLING**
    **16G (Eye Q)**
    Deep Dish collaborating on the house mix, while Two Lone Swordsmen go deep electro
    code: 4015

16. **ILICIT EP**
    **DEADLY AVENGER (Illicit)**
    Irresistible funk samples and devastating breaks combine for post-big beat action
    code: 4016

17. **AIN’T NO MOUNTAIN**
    **JOCELYN BROWN (INCREDIBLE)**
    The of Diana Ross classic (and BLK ad soundtrack!) housed-up in pop diva style
    code: 4017

18. **INSIGHTS**
    **DAVE ANGEL (Rotation)**
    The usual high standards of supremely funky techno as Angel returns to his own label
    code: 4018

19. **THE FREAKS COME OUT**
    **CEVIN FISHER (Subversive)**
    Sharp take Fisher’s twisted, deviant anthem to new highs. Or is that lows?
    code: 4019

20. **CYCLONE**
    **DUB PISTOLS (Concrete)**
    Barry Ashworth’s motley big beat crew rock harder than an angry boulder
    code: 4020
GLOBAL CHARTS

radio chart
AIMEE WATTING SURF 107/FK, BRIGHTON
1 TIME AND SPACE - Prowler (white label)
2 THE SPREADER - Flea (Brickhouse, Pork)
3 PHAROAH - J. Jones (Bush)
4 DARKEST DAY - Muro (white label)
5 MORNING TO BED - Orangebough (Maurice)
6 I Did Sci-Fi (Select) (Mephisto)
7 STARCHASER - YORICAN RAG - A Hero (Elkin 'n' Loud)
8 REACH INSIDE - The Samba (Esterone)
9 LIFE IS LIKE A SAMBA - Awa (Brooklee, Pepe)
10 CREESE - The Snapper - (Warp)

Broadcast every Saturday 1 - 4am

reader's chart
SALVATORE COMI (Athens, Greece)
1 COFFEE BREAK - Fritz Valley Project (Transfusion)
2 BORN AGAIN - House Of Joy (IT)
3 SUNSHINE - Tyne Most & More (Baker Street)
4 CAN'T LIVE WITHOUT YOUR LOVE - Tanda & Jones (Fugitives)
5 STRIDES - Shubam (Shubam)
6 THE BOOK - Salt City Orchestra (Paper)
7 FREAKY VIBRATIONS - Andy Currick (Glasgow Underground)
8 O DO Gnome (Tribal Area)
9 LOVE CAPSULE - Dancing (K带队)
10 FORMS OF THE SPIRIT - Glenn Underground (Defender)

home listening chart
DIESEL (London, UK)
1 WANTED - Eros Kastner (BCC)
2 OBOLIQUE - Bobby Hatcher (Blue Note)
3 EDDIE'S ISLAND - Ken Abbe (De-Fi)
4 AFTERGLOW - Mark Isham (Colombia)
5 WRECKIN SHIT - Tony Touch (HardKnock, NYC)
6 CHACAL - The Vagabond Squad
7 RHYTHM CONTEMPORARIES - Jaba Nardac
8 LANGUIDITY - San Ro (Philly Jazz)
9 THE SLIDER - Rex (Eden)
10 ANY ALBUM BY LAURA NYRO - Rocky and Dean (Two More Grooves) By The Leisure

Movements is outlawed
Kotkisnow

SVEIN VIKH (Frankfurt, Germany)
1 SONG TO REMEMBER - Aufnahme (Austrie)
2 RISE - Shake Fricción
3 POP KULTURE - DJ (Dooz (Dooz)
4 DEAL WITH IT - DJ (Sind)
5 DUAL EP - Calvin Simmonds (Conform)
6 LUV 'N' ROB MIX - Love Rockets (Red Aut)
7 STAIRK - Parallel (Klang)
8 KLANG 2 LIST (Klang)
9 11:11 Myth (Mythos)
10 E3 Spielzeug (Spiel-Zen)

WAGON CHRIST (London, UK)
1 TALLY HOO - Wagon Christ (Virgin)
2 LOVELESS - Wagon Christ (Virgin)
3 SURFBOARDS - Esquivil (RCA Victor)
4 LE VERBO Misaia (LactaVilla De Sigler)
5 1996 MAXIMUS - Dynamic II (Riptide)
6 FOOTPRINTS ON THE MOON
Johnny Harris (WEA)
7 HELLO NASTY Boastia Boys (Capiol)
8 PSYENCE FICTION - UNK(L) 'n' Wax (América)
9 RED MULLET - Jega (Planet)
10 CONSUMED - Plakalman (Novamune)

JUDGE JULES (London, UK)
1 TUFF SENSATION - DJ K (Tuff Tone)
2 MUSIC SOUNDS BETTER WITH YOU - Stardust (Round)
3 LOVE - Luke Slater
4 IRON EDEN
5 THE GATE - How To Do It
6 JUNK FUNK
7 COMMINS (acoustic)
8 SALLY JOHANSON'S MOU
9 LIP & LOOP
10 QUID DODA
11 PIERRE & SOE
12 IF I FALL
13 SAD
14 MIKE BEARDON (Chicago, USA)
15 CATS - MIKE BEARDON MIX
16 Gary Norman (Random)
17 GENTLEMEN OF LEISURE - Alves Delano (Lask)

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The ultimate Dance

Music quiz: Massive prize giveaway

Shopping Guide

The ultimate dance music magazine, out second Wednesday of every month

MASSIVE! (Oxford, UK)
1 WHAT I M MISS THE MUST he Afloat (east west)
2 JUMPIN' JAC FLASH Ananda Shankar (Outcast)
3 STRIKING BUSINESS Mantronix Versus EMU (Fairphone)
4 UNKNOWN Digital (best pressing)
5 MAYHEM EP Front Sums (Foskranova)
6 UNDER GLASS Freq Nasty (Bitchit & Scarper)
7 THE LUST EP Deadly Avenger (Ruff)
8 THA NU STYLE El Magnifico (Rrs)
9 REAL GOOID Double Six (Mythology)
10 JAZZ CLUB Jazz Aurora (white label)

Massive Records, 93 Gloucester Green, Oxford
Tel: 01865-238-479

PURE GROOVE RECORDS (London, UK)
1 LOST IN VOCAL Some Treat Latn
2 YOUR LOVE Easy Bank Locked Up
3 DON'T WANT NO Workaholic Island
4 TEARDROPSP Revelation Fresh
5 JUMPING LION Jumps (white label)
6 MUSIC TRAP A Trapped (white label)
7 VOLUME Fast A Trapped (white label)
8 TINGS TCB (white label)
9 VOLUME Off The Hook (white label)
10 ALARM TECHNICAL Jaya Harding (white label)

Pure Groove Records, 477 Highrow Road, London
Tel: 0171-284-4477

CHUMS (Weymouth, UK)
1 TRADING BLUES Chicago Current
2 MACHINE Lab A (Warwick)
3 SEEK & DESTROY Zynna & Flora (Independent Dealers)
4 FREESTYLES EP Freestyles (Fin Playaz)
5 MORE A LITTLE OLD BIT FM (UK)

Chemical Cat (Erasure)

MUSIC SOUNDS BETTER WITH YOU Stardust (Roulé)
BREAKER BREAKER EP Volume I (Dj Funk) (Breaker Breaks)
LA ARMS (Cloute Additive)
LOVE LIKE BUTTER (Nuvolino)

Chums Records, 10 St Athan Street, Weymouth
Tel: 01305-788-680

ROUGH TRADE'S NEW SELECTIONS (Paris, France)
1 EP Wall 'N Low (20.20 Vision)
2 IN SARAH... Torture Versus Derric Carter (City Shang)
3 TRIPKI One (Bush)
4 CHA CHA FEEL NO VOLUME 2 Various Artists (Slip 'n Slide)
5 DEFINITE LOVE Dance & Wombhina (Whitehead)
6 BARRY GISI GALAXY REMIX Guo Gao (AAQ)
7 VOLUME ONE ELECTRO LIBRARY (The Records)

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EP KALASHNIKOV Paradis (Velvet)
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* Album of the Month

** Ian Pooley **
Meridian

Mainz techno/house producer comes good with superbly accomplished and broad-ranging second album

** Muzik's In Guide To The Way Out **

albums 63
compilations 70
singles 75
With Guest Reviewer Carl Cox
house 79
jungle 81
garage 82
speed garage 82
techno 83
breaks & beats 84
hip hop 86
trance 87
soul 88
progressive house 88
hardbag 89
downtempo 90

Know The Score

Muzik's 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.

THE "cunning" ways of music journalism deem it convenient, if not strictly equitable, to write off scenes, sounds and — grr, when we're feeling really testy — entire countries in one fell swoop.
You get fewer loose ends that way. No petty exceptions to the latest rule and minimal confusion over who's hot and who's not.

Remember Germany, then? Nah, nor us. Once made a bit of a splash on the techno scene, we gather, but that was ages ago, and frankly we're still trying to forget the underachievement which ultimately diminished the reputations of Sven Vath and Hardfloor. And yet, one conspicuously non-Teutonic name keeps swirling back into our heads. . .
His first two EPs — "Twin Gods" and "The Celtic Cross" — marked Ian Pooley out as someone to watch. Then, as anyone

But we'll let him off that one.

In lesser hands this could easily have been the muddied gumbo of someone with ideas above their station. But Pooley's designs are perfectly realised, hosting a convincing mix of elegant simplicity and confident adventurism. Indeed, sufficiently so for him to make that quantum leap all ambitious artists desire: to extricate themselves from "the scene" and stand tall as an individual. Hence, Ian Pooley has just joined company with sweeping statements about German dance music. Congratulations.

Andy Crystell
Unfortunately the music is nowhere near as creative. The majority of the mysterious Mr Buckle’s debut sounds like a stoned Jean Michel Jarre jamming in the Aphex Twin’s shojo. Most of it is splattered with a grey air of bedit boredom. Bontempi organs, Commodore games downloading and synth solos even Duran Duran would have avoided all get smothered with clanking drill & bass, while the beats make Money Mark sound like he records at Abbey Road. Stop this nonsense, please.

Chris Todd

Balihu
The Best Of Balihu
Oxygen Music Works
Psychic New York
disco boogie from one of its more mysterious practitioners

"Fears Of A Green Planet"

"Mellow & Colly"
Andy Crysell

Kings Of Tomorrow
The Beginning
Distance
New Jersey garage Kings mix up their old hits and misses.

"Fears Of A Green Planet" is highly ironic that with a name like Kings Of Tomorrow, Sandy Riviera and Jay Sealee remain firmly rooted in the tried and tested New York vocal/house genre (ie garage) which has essentially changed very little in the 10 years since the birth of acid house. Thus it is that "The Beginning" features a series of diva-led workouts with lyrics indistinguishable from, say, Joe Smooth’s uplifting blueprint "Promised Land". Fantastic stuff a decade ago, bland and formulaic today. As a result of well engineered experimentation and radical fusion.

If you’re a garage traditionalist, you’ll doubtless love it, but "The Beginning" ends up being merely dull.

Cal Gibson

Zulutronic
Back To Bournemouth
Pharma
Industrial sci-fi hip hop from one of "Air Liquide"

In which Zulutronic, fresh from remixing New York duo W-Tg Clan, re-invent the B-Boy aesthetic for a new generation of Kraut-hopping homeboys. It’s the hi-fi sound of the sci-fi strasse as the Soul Sonic Force meet Funkadelic on the burning Hollywood set of "Mars Attacks", while a malfunctioning vocoder proclaims "The Holy Church Of Pharma" over moody Moog and punchy electro rhythms. But with slogans like "Kick U Up" and "Let U Go (When U Give Me Your Wallet)", it’s no surprise that even Zulutronic themselves want to get away from it all once in a while. Bournemouth, then: a nice place to visit, but you wouldn’t want to live there.

Tom Mugridge

Dig This? Check These:

VARIOUS ARTISTS – "FSUK 1" (FSUK)
VARIOUS ARTISTS – "On The Floor At The Boutique" (Skint)
BEASTIE BOYS – "Licensed To Ill" (Capitol)

JP Buckle
Flyin’ Lo Fi Ripper

Aphex acolyte from Doncaster makes unimpressive racket

It can’t be easy coming from Doncaster. Look at the chairman of the local footie team. Mad bastard tried to torch the place. JP Buckle’s surroundings have had a strong influence on his music, with songs called "Now To Do Wt Me" and "Fire When Ready Are You!"

JP Buckle

Dig This? Check These:

DYNAMIX II – "Electro Megamix" (Rephlex)
VARIOUS ARTISTS – Breakin’ Records Presents... Volume One" (Breakin’)
VARIOUS ARTISTS – "Electric Ladyland IV" (Force Inc, Germany)
New Phunk Theory
Just A Phase
Paper
Newcastle's Scott Bradford and Chris Scott do deep house in sublime style.
WHAT do you say to those people who accuse deep house of being boring, noodlesome shenanigans?
Nothing. You just shut them down, whip up a little herbal surprise and invite them to listen without prejudice to the sublime aural pleasure that is "Just A Phase," the debut album from the Newcastle duo. From the moody, lustreous textures of "Killer Picture," to the Balinese bleats of "La Nebulosa Del Venado," it is a no-nonsense, bar-fu funk-test that hits all the sweet spots. House may be just a phrase for some -- for New Phunk Theory it's clearly a way of life.

Gibson
Supercharger
Saturday Night Special
Indochina
A second album from hard rock big beaters with punk rock attitude.
IS this the soundtrack to a Saturday night on the tiles with Supercharger then there's one hell of a party raging on. "Boom!" go the baselines, "Bang!" go the beats and "Whoa there uuummmpppphhhhhhhhh" goes the singer as we're treated to a succession of acid-brocaded big beat outlays that make the Chems look like a couple of parony-chs lightweights. There is the odd tinge of dubwise action, but in general, if "Heavenly Jukebox + larger + shouting = top one this is the only maths problem you can answer then "Saturday Night Special" is certainly for you.

Kieran Wyatt
Lhoq
Lhoq
Eddy
Debut from hotly tipped Icelandic jazz/tip-hop/torch-song/dub fusionists

WELL here's a thing. A truly genre-defying record, and from the middle of nowhere too. Okay, it's from Reykjavik, but crucially it sounds like the middle of nowhere: bleak, alien, and incredibly, oddly beautiful. Lhoq borrow all kinds of elements — hop hop, dub, soundtrack, jazz, balla-balla — and make the resultant hybrid sound as natural and time-hewn as glaciers. At its best "Take Me Away," "Bem," the cardiac thrash of "More To Life," this is as monolithically beautiful as anything on "Dunny." People will compare them to Portishead, but Lhoq are more variable and more pop, a more intriguing sum of parts altogether.

And in 18-year-old singer Sarah, they have a pint-sized singer who really belts. She'll be compared to Björk, and that won't be fair either. Because Lhoq defy any comparison I can offer.

Pete McPhail
Big This? Check These:

BJORK — "Debut!" (One Little Indian)
KOOP — "SonsOfKoop" (Universal)
MORCHEEBA — "The Sea" (Chrysalis)

Bass Kittens
Swasty Planet
Dysentery Music Works
American 303 big beat splatter fest of no great ambition

The work, you'll be inclined to hear of Jon Druman. What's that? Who?

Bass Kittens

Big This? Check These:
SPRITUALIZED - "Ladies And Gentlemen We Are Floating In Space" (Dedicated)
TRICKY - "Maxinquaye" (Island)
Anything BY THE CURE

Guzkay Versus Walker
Clash
Sideburn
Can bassist and Air Liquide member in maddeningly head electroacoustic guise.

SO smitten were Holger Guzkay and Walker with the live jams they performed in Germany and America recently, they figured the rest of the world ought to hear them. Although finding a time and place to listen to this double CD of scatterhot ideas and plainsong moods could prove tricky, tracks such as "The Wonderful World Of Screamcheesercing, Racing Cars and Cymbals" live up to their grand titles with distorted rhythms, almost subliminal touches and testy swatches of industrial clamour making it difficult to fault their decision. Tough through at times, but still a worthy testament to this pair's long-standing high status.

Andy Crystell
DRUM AND BASS:
UNDERGROUND AND LOUD

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nu_perspective

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Nick Warren

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Coco And The Bean
Tales From The House Mantra

Edinburgh trip hop collective's debut album
LIKE smoking a jazz cigarette on a Waltz, Coco And The Bean are simultaneously exciting, beautiful and nauseating. At their best their hazy, deep soul rhythms and abstract, instrumental hiphop are ideal late night smoochers for wooing girls with your slow dancing technique. At their worst the Beans employ falsetto Zeb Dickson who ruins his partner Gwen Edyn's smoky tones by singing in a pair of pants that are obviously too tight. Modern soul is a difficult genre to crack — if the was a film it would demand a cinema-style classification of 10. At least.

★★ Rob Da Bank

Bullet
The Hanged Man
DC Recordings/Intoxica

Obscure Seventies TV music releases that's slightly more funky than it is kitsch
EVER heard of "The Hanged Man"? No, of course you haven't. Nobody has. A long-forgotten flop of a belly "ec" series from early Seventies Yorkshire TV, recent years have seen an awful lot of interest in the soundtrack by sessioneer Alan Tew. While most in-demand soundtrack albums have one or two funky nuggets hidden away amongst the dross, this album is the whole. Every track is a hidden gem, whether it's a maudlin Moog workout or an up-tempo "Sweeney" style car chase romp. An original copy would set you back about 60 nicker, guv, so a big tip to Depth Charge's J Saul Kane for unearthing it.

★★★★★

Frank Tate

Big This? Check These:

VARIous ARTISTS — "Pulp Fusion Volumes 1 & 2" (Harmless)
VARIous ARTISTS — "Bite Hard — A Music De Wolfe Samper" (BBE)
VARIOUS ARTISTS — "Sound Gallery Volumes 1 & 2" (EMI)

Spooky DJ, DJ Wally, DJ Grazzoppa, DJ Low
End Of Utopia
Sub Rosa

New York and Belgium's illeibent crew combine for avant-garde turntablism weirdness

The four DJs turntablist contributing tracks to "End Of Utopia" come either from New York (Spooky and Wally) or, er, Belgium (the other two), and their modus operandi is the deconstructed, doomy tones and stuttering beats which is often termed "Hiben". DJ Spooky's two offerings are the most recognisable hip-hop-wise, but Grazzoppa's acidulated "Limitless" would surely scare the shit out of any unwary blunted homies; while DJ Wally's "Zelda Retrolux" is low key to the point of vanishing: cool. If you're into beats smothered in weirdness... served with relish, "The End Of Utopia" may be just the place for you.

★★★★

Cal Gibson

Man With No Name
Earth Moving The Sun
Pheromones

Oak's favourite trancer ups the cosmic vibes for his second album of sub-Goa belters
If you were a regular on the trancefloor back in 1994, then the music of Man With No Name would have been indelibly imprinted on your listening circuits thanks to anarchic caleidoscopes such as "Sugar Rush", "Teleport" and "Paint A Picture". Yet such is the way of things, those tracks are today cared for the glittering dancers of Cream and The Gallery, as far removed from the cosmic abandon of the Goa scene as you could probably get. As such, The Man now occupies a curious middle ground in trance, a position reinforced by "Earth Moving The Sun". Tracks may have suitably Goa-esque titles ("Possessed", "Parallel Universe", "Tantalant") but sonically they're in more house-friendly territory than psychadelic techno. Still, there's nothing as unashamedly anemic as those early cokers.
So what does that leave us with? Specifically, a selection of leaner, darker acid techno cuts, tunes that should cut it both on the dancefloor of some raging northern club night and on the beach in some Far Eastern hideaway. "Vavoom", the lead single, is a fairly deep and twisted affair as acid lines filter in and out of the mix and mock-baroque organ stalls push things along. "Serotonin Sunrise" sounds a bit like "Born Slippy Part Two" with some Codeine goloshite raving bollocks over a pulsing backbeat. And the Orb-y club moves of "Breace" should be cropping up in a chillout set near you soon.

A solid effort through and through, although it's tempting to suggest that a few surprises more wouldn't have gone amiss somewhere along the line. Nonetheless, he's still the '...Name' to watch.

★★★★

Kieran Wyatt

Strangebrew
Passports
Pleasure

Delicious second helping of downtempo moves from Manicasual merchants
A 70-MINUTE adventure through deepest Manchester. "Passports" is a soothing blend of jazz, dub and laidback hiphop from Jake Purdy and Martin Fisher. "Sky Life" cools the edgy soul of Lamb in the chilled cabinet, "Gluefinger" fuses frizzled beats to a piano figure worthy of Eric Sate and

"Morning To Bed" sounds uncannily like Tricky after a dose of happy pills. There are even times when "Passports" could be Massive Attack waking up with — shock, horror — a smile on their moody faces. No mean feat, evidently. Mixing live instrumentation with subtle scratching and gently pulsing rhythms, "Passports" is guaranteed to get you there — albeit very, very slowly.

Enjoy the ride.

★★★★

Ralph Moore
Bim Sherman
What Happened
Mantra
British reggae veteran hooks up with former On-U colleagues plus Talvin Singh
If Ulf Muapherson is "The Body", then Bim Sherman is surely "The Voice". His background may be reggae, but as anyone who caught last year's flawless acoustic set, "It Must Be A Dream" can attest, Bim's honeyed tones could melt anyone's polar caps with just one emotive sigh. They certainly elevate "What Happened" above the standard roots crew, though they're undoubtedly assisted by a production that owes more to silky soul than the ghetto riddims and angular funk of, say, Finley Quaye. What's more, his lyrics mercifully transcend the standard reggae Jah-love clichés, touching on more universal themes - spirituality, honesty and suffering.

Dig This? Check These:
FINLEY QUAYE - "Maverick A Strike" (Epic)
MAXWELL - "Embryo" (Columbia)
HORACE ANDY - "Skylarking" (Melankolick)

Suffused with an overpowering soulfulness, if you're looking for the dubwise answer to Marvin Gaye, look no further. This is truly beautiful stuff indeed.

Calvin Bush
Finger
Swollen Milk
Reprazent’s bass player with an album of jungle influenced breakbeat

If you were asked to describe Roni Siren/Reprazent’s music in one word, it would undoubtedly be BASS. Said bass noise is produced from the dextrous fingers of St John who has teamed up here with sometime Peter Gabriel collaborator Alex Swift and produced an hour of all manner of breakbeats from dub to hardstep.

Imagine that sphincter-shaking Bristolian bass vibration rolling under the acidic thunder of “Third Eye Remix” or “Distortek” with its bottom end stomping out of the speakers like a bear with a sore arse. Add quicker moments of table breakbeat tap-dancing over rough West Country jungle and it looks like Mr Roni Size ought to be watching his back.

Rob Da Bank

Heaven 17
Retox/Retox
Eagle

Remixes of the Eighties northern industrial disco pioneers' finest moments

STOP laughing at the back there. Heaven 17 were smart. “Penthouse And Pavement” was a great album and “Crushed By The Wheels Of Industry” a titanic tune. Their sparse mechanical disco was bound to get them the remix treatment sooner or later, and hey, here we are. 23 tracks weighing in at two and a half hours is a bit much, but the efforts from Rob Playford (authentically titanus-inducing electro), On-U Sound (subterranean dub, quel surprise), DJ SuX (frenetic hardstep), Steve D’Agostino (even more frenetic breakbeat), Ashley Beedle (almost anachronistically warm Balearic bliss-out) and Ruff Driverz (sort of industrial acidbag) are more than worthy of your pop pound.

Pete McPhail

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Tripoli Trax

**Compilation Of The Month**

**Tripoli Trax Volume 1**

Tripoli Trax

**WHEN it comes to groin-stirring, invigorating, highly dramatic, ecstatic and taut dancefloor fillers, there are few labels better than the so-consistent-it-makes-you-shiver Tripoli Trax. Based, like its speed garage sister label Locked On, in the north London underground choon emporium, Tripoli Trax was conceived in 1994 by Steve Thomas, Trade resident and king of hard house. Mixing up a set that could make even the dead dance, Thomas plunders into Tripoli’s fine back catalogue to drop 14 hefty loads of the juiciest shit. Most of them are already bona fide classics in clubs as diverse as Samsara, The Gallery, Frantic and, of course, Trade. All tracks are smothered with the trademark 140bpm chunky beat and lashings of colossal basslines, like the highly sought after F1 mix of Knuckledheadz’s “House Rocco”.

Big Kahuna

**Kahira CUTS**

WHAT'S IT ALL ABOUT? First ever compilation from Jon and Dan Kahuna – the duo behind the infamous Big Kahuna. Burger and the lads most likely to give The Chemical Brothers a run for their money.

WHAT'S IT ALL ABOUT? “What Is Kahuna?” by FC Kahuna is the sound of Michael Jackson being beaten up by Fatboy Slim. DJ Koolough is another gem on "Here We Go Now." Stevie Time" by Fusilage is a party anthem ahead of its time and El Destrueno is a trumpet-sampling "Vermica For Vaxa" shows the label has a sensitive side too.

ANY COTEPHEK? 11 tracks of electro mayhem and not a duffer in sight. This is the beery-sodden sound of the summer. Warning: indoor exposure will almost certainly result in furniture breakage.

John Accuaviva – From Saturday To Sunday

Flaxford 135.

WHAT'S IT ALL ABOUT? Richie Hawtin’s business partner mixing up two CD's: one hard tech house, the other deeper house. WHAT'S IT ON? It’s a plethora of global grooves. CD1 One hits hard with the likes of DJ3 Piko, The Kooky Scientist, Mootee Dance, Groove Culture & Ragnor, while the second CD goes in search of ecstatic Heaven with Jeff Knights and Kevin York before housing down with Omegaman and DJ Duke.

ANY COTEPHEN? Acquaviva is possibly by North America’s most underrated DJ. His name don’t mean “wander of life” for nothing, you know.

Eternally Alive

**Millenium**

WHAT'S IT ALL ABOUT? Millennium celebrates five years of wittily eccentric output with this history-mapping round up. WHAT'S ON? The Stareeds feature prominently with their chill out anthem “Parallel Life” and their trippy remix of Jules’ “Evolution Revolution”. And there’s techno-trance action from Headman and Max Reigh plus ethereal drum & bass courtesy of Surge and Sonarlife.

ANY COTEPHEN? A cool mix offloor-filling chuggers and hard crunching rhythms proves that Millennium haven’t lost their identity or edge.

Chris Todd

> Streets is Watching

Del Jam

**WHAT'S IT ALL ABOUT?** Another hip hop movie soundtrack from the documentary starring East Coast superstar Jay-Z and chronicling much of Del Jam’s new US talent.

WHAT'S ON? Jay-Z himself emerges in with a soothing midtempo vibe that kick it off, but if you stick with it you’ll find the humourously overwrought hardcore of Murder Inc, which makes Onyx sound like PM Dawn. There’s some serious darkcore atmospheres from DJ Clue and memorable, experimental, endearing shoutout from MOP and a fantastic rousing pose cut to end the album.

ANY COTEPHEN? These affairs invariably have long periods of sagginess, but this collection actually gets better as it goes on and covers a broad spectrum, from lightweight soul to some genuinely disturbing stuff.

Suck It And See

Pussyfoot

**WHAT'S IT ALL ABOUT?** A double CD close of troussour-pounding pure related exclusives from Howie B and his chums, including some filthy funk inspired by skin flicks, pool parlour lades and bondage voyeurism.

WHAT'S ON? Almost too much for one setting. 19 tracks in total of surreal stimulation, ranging from Love TKO’s slavary “Love Thong” to Nick Faber’s sweat-splashed “Game Girl Different Wg”. Howie B appears under his Daddylonglegs alter ego and Sto’s “Papa Tukker’s Booby Beatdown” gets bonus points for not knowing when to stop.

ANY COTEPHEN? Certainly. 90 minutes of the night debate which will leave you begging for more. Just keep the curtains closed.

**Suk (RM)**

Sounds Of The Irish Underground

**Higher Grounds**

WHAT'S IT ALL ABOUT? Showcased of many unrecognised artists proving that the Emerald Isle isn’t just about dull old rock bands.

WHAT'S ON? Faves from Irish mainstay’s David Holmes and The Dirty Beatniks. Plus ambient jangle moves from Westside Chemical and a cut from Depp featuring the grabber which tinkeles the ironies on Gay Byrne’s “The Late Late Show” – Irish TV’s answer to “Wogan”.

ANY COTEPHEN? Useful round-up of Ireland’s flourishing underground dance scene with an eye-opening selection of underground beats, tools and basslines.

**(KW)**

Pagan Offering

**Pagan**

**WHAT'S IT ALL ABOUT?** Derrick Carter, the house DJ’s house DJ, mixes up his usual irreligious storm with 13 choice back catalogue cuts from the damn fine Pagan imprint.

WHAT'S ON? Attaboy’s larger-than-life “Solid Grace Business”, Charlie Webster’s “Better Day” anthem, 1EB’s twiddly re-rub of House Of 909’s “The Main Event” and Maurice Fuku’s vocoderised roofller “I Want To Talk”. A bunch of top notch 4/4 killers, in other words.

ANY COTEPHEN? Le Tony: Blair losing his hair? Call it d deep house, call it proper house, call it anything you like: it’s all rock and groove and simple.

**(CB)**

Tumbler And Touch

**Tummy Touch**

**WHAT'S IT ALL ABOUT?** Professional loveable eccentric Tim “Love” Love wheels out 12 unreleased mixes and re-eds of classics from his Tummy Touch and Peace Fader days.

WHAT'S ON? Funk the way with Tim’s own high-slapgrooved “Badder Bong” ( aides), Groove Armada’s stack-heeded “Disco Insert”, Marlon’s cheeky big punk beat “Disco Del Mar” and Throbbing Gristle’s remake of Vaportion’s “Perverting Da Chords Of Justice”, all supremely excellent.

ANY COTEPHEN? Oooh baby this is...
Street House
Kickin' WHAT'S IT ALL ABOUT? Party animals the Treacle People frequent underground house clubs like The End and Voo-doo and wanted a CD with their own personal favours on it. WHAT'S ON? A barmy cocktail of house flavoured with the gap between Terry Francis 'Life & Love', Derrick Carter & Luke Solomon doing a 'Spoo' while Benji Candelario, Mark Andreu and Chris Duckerfield's after- eige Primitive all come up too. ANY COP? Tern? A collection of house music so deep fish could swim in it. Put together with love and imagination rather than money and it shows.

Beat Seeking Missiles Polythritic Productions WHAT'S IT ALL ABOUT? Sarf London drum & bass label Polythritic specialise in techno and jazzy jungle and feel it's about time you heard it too. WHAT'S ON? It won't be put off by the lack of big names after you've swung your pants to Neil Leok's wondrous Duer 'Scarab Blues', blessed out to Blazer's 'Robots Army' or jumped up and down to Synthaxia's 'Captive Heart'. Highlight: Darense's infectious 'Gotitee', a post-trip hop tune so actively cheeky that it almost deserves to be mercilessly kicked in. Dig it.

Nick Warren - Brazil Global Underground Sounds WHAT'S IT ALL ABOUT? Way Out West's Nick Warren gets a bit progressive widdle on a double CD - inspired by, though not actually recorded in, Brazil.

Chinese Whispers Spellb WHAT'S IT ALL ABOUT? Remaking the remix in a circular fashion, it goes something like this: Stereohab knocks out some samples and passes them to Ultramarine, who relay the remix via a lady dozen other artists and eventually back to Stereohab. Like musical Chinese whispers, isn't it? WHAT'S ON? Untitled remixes of remixes, of course. Sons Of Silence are up to their tricks, Mike Paradinas gets very, very, very odd indeed. Freeform pick up his toilet re-working (you've got to feel sorry for them), Si Begg drops in a few relevant vocal samples and Sub-Tropic actually attempt a melody before the whole package finally implodes. ANY COP? Sure, it's inventive, but was the Sinclair C5. And look what happened to that.

Son Of Bastard Tracks Different Drummer WHAT'S IT ALL ABOUT? Midlands downtempo guru Different Drummer present 'urban lounge music from Birmingham to Bournemouth via New Zealand'. WHAT'S ON? The Brainbug- esque 'Hammer House Of Hip Hop' from Edward Unsere, Squidg Lee B's coping 'Phasing Saddles', The Tapehead's whipped out 'Space Race 2000', the spacy clarinet of Leep Trio's 'Casino Nights', the superlative time signatureless abstracto of Lo Mac's 'Atlantic'. ANY COP? Head-nodding stuff, but never too goatee-scratching for its own good, this is tasty downtempo to grace the most demanding of collections.

Carl Cox Non Stop London/off WHAT'S IT ALL ABOUT? Double CD mix celebration of Cox's worldwide Essential Mix tour. WHAT'S ON? That perfect blend of the uncompromisingly underground and the smile-inducing hojeros that makes the great man's sets so memorable. Trevor Rorick, Karl Bartos and Terry Lee Brown Jr are neatly balanced out by the likes of Ronaldo's Revenge, Da Hot, Mousse T, The Knowledge and Funky Green Dogs. Plus there's an exclusive remix of Cox's own 'Phoebeus Apollo'. ANY COP? Epic isn't the half of it. He's called the people's party provider for good reason. And it shows.

Freezone 5 (The Radio Is Teaching My Goldfish Ju-Jitsu) SSB/Crammed Discs THE "Freezone" series has few parallels. Under the guidance of DJ Mepheus (a man always to be trusted when it comes to selecting exclusive and eclectic downtempo goodies), Volumes Three and Four have already been awarded the Compilation tag. Had we been dishing out such honours when the first two volumes came out, then Freezone would undoubtedly have gained a clean sweep. Subly split across two CDs - the second slightly more funky, the first more seductive - the latest "Freezone" is a dream. Unmixed tunes travel past the robotic charm of Funk D'Void's "Computer Date", the chilled jazz chords of Daniel Lbotson's "Blue Brown and Black", and detours to Klute Vs Hy-Rise Drum & space delight "Lift", a return trip takes in Doctor L's spaced out house operas, Recloose and Suba's South American sounds, and a welcome slice of nu-skool US hip-hop (in a low slung P-Funk style from Jigmasta, Shawn J Period and Geo-Logic). All very tasty.

Compilation of The Month

Carbon Copy


WHAT'S ON? Darense's infectious 'Gotitee', a post-trip hop tune so actively cheeky that it almost deserves to be mercilessly kicked in. Si Begg's 'Potato Feet' contribution up in delicate NY's old schoolismos, while tracks from Dub Platix, Laidback LC, Kahuna and Subtronic pound away like regenique drumsticks in a tinnitus warehouse. ANY COP? What this package lacks in variety and size, it adequately compensates for in sheer dancefloor pay. Bang on, indeed.

Widescreen Versions Certificate 18 WHAT'S IT ALL ABOUT? A collection of remixes from the East Anglia drum & bass stable who provided a first home to such future luminaries as Photek and Squarepusher.

WHAT'S ON? Klute, Stasis, Autarch, Kirk Degg, Pseud and Two Lone Swordsmen all tackle with tracks from Leslie, Klute and Paradex & MRover a variety of positions. Of particular interest are Pseud's glacial rearrangement of Studio Pressure (aka Photek's) "Relicts" and Two Lone Swordsmen's digit twiddle of Klute's...
**Compilation Of The Month 3**

**Blue Breakbeats Volume 4**

Blue Note

"Groove Is In The Heart" came from? Where De La Soul got the "inspiration" for "Three Is The Magic Number"? And exactly how different All Seeing Eye's "Boat Goes On" is from Buddy Rich's original? The answers are all here, alongside a host of other tunes as sampled by the likes of Tribe Called Quest, Beastie Boys, Blueboy and Goldbug. And, crucially, these are killer songs that still sound ripped-to-the-max funky today. Everything you need to be the next David Holmes is right here. Party on.

Calvin Bush

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**Minimalism: More Or Less**

Law & Aulier

WHAT'S IT ALL ABOUT?

A rigorously experimental foray into grinding ambenics and dancer/foam construction.

WHAT'S ON IT? Not a very minimal '27 tracks featuring the kind of bleeps, clicks, drones, loops and beats which "more or less" qualify as music. There are (relatively) well known boxxes like T Power and Luke Vibert for starters, industrial stalwarts Muslimgauze and Zoviet France plus puzzlers including Freeform and Force Of Angels, whose discolocated tech-stepper "Stone Chills" is a highlight.

ANY COT THEN? If you like this sort of thing, this is the sort of thing you'll like. And even if you don't, you should hear it anyway, if only for the superb, creepy listening of Nonplace Urban Field's "Kung Fu Workshop".

★ ★ ★ ★ ★

**Steve Stoll - Document**

Proper/212 Productions

WHAT'S IT ALL ABOUT? 16 Steve Stoll tracks all cut, sliced and thrown into the mix techno style by Chicago's Mike Dearnorn. Apparently because Stoll himself can't DJ.

WHAT'S ON IT? A whole host of Stoll's escapes into minimal banging techno, alongside four new exclusives, "Time Attack", "Cosmic Function", "Totem", "Mistaken Identity" and Corn Lektobux's excellent remix of "Handwax" and some highlights.

ANY COT THEN? For some fine loops and to recreate one of those lost nights down at, erm, Lost in the comfort of your own home, this will do nicely.

★ ★ ★ ★ (DM)

**Metalheadz Box Set**

Metalheadz/London

WHAT'S IT ALL ABOUT? It's the same as last year's box set, except now you can carry it in your pocket, see it on CD for the first time.

WHAT'S ON IT? With the marked exception of the dentaly-enhanced one, almost everyone on the 'Heads frontline of spooked, angular jungle - Digital, Ed Rush, J Majik, Photek, 4 Hero disguised as Dolls Hill and, despite his bust-up with Goldie, ANY COT THEN? Exactly the same quantity of "coo" as it was last year, obviously. That being quite a lot, as Metalheadz hold greater truck with quality control than most labels.

★ ★ ★ ★ (AC)

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**Starsky And Hutch Present 70s Funk/ soul/ Jazz/ Disco**

Virgin

WHAT'S IT ALL ABOUT? London's absurdly popular retro club puts together the swingin' set 70s
turns on for people who would never buy the original artist albums the tracks came from in the first place.

WHAT'S ON IT? The Jacksons' You Can Feel It, The Trammps Disco Inferno, Candid Staton's Young Hearts Run Free, Labelle's Lady Marmalade, Sly & The Family Stone's Family Affair, Average White Band's Pick Up The Pieces, and, well, you've got the picture by now, surely?

ANY COT THEN? The soundtrack to a thousand JOR disco's and sixth form jump-abouts. If you think wearing a wig and acting like Hughie Bear constitutes clubbing, this one is for you.

★ ★ ★ ★ ★ (DF)

**Real Ibiza**

Reel

WHAT'S IT ALL ABOUT? A Man Called Adam, Chris Coco and Café Del Mar resident Bono Leporett compile a chill out Ibiza spiffilation for summer lovers.

WHAT'S ON IT? Jose Padilla's One Day In Paradise, A Man Called Adam's All My Favourite People, Thieves Convention's The Glass Bead Game and Francois Kevorkian's remix of Big Muff's My Funny Valentine are some of the tracks on offer. Quality melodic downtempo, in other words.

ANY COT THEN? Play back to back with Phil Mison's Coloursound album, rent a sunbed, and turn your bedroom into a banda, seagull haven. George

★ ★ ★ ★ ★ (DF)

**Trip Do Brasil**

Rhythms, France

WHAT'S IT ALL ABOUT? As the cover says, this is where Brazilian vibes meet electronic beats.

WHAT'S ON IT? 13 all-new tracks from artists both unfamiliar and established, all seared in Brazilian chanting, rhythms, drum's and samples. DJ, Coin turns in some sublime downchorus trip hop, Rocker Hi-Fi's funky jungle is tops, Professor Bubbles's Sao Paolo By Night is samba-house for any jamaican in town, Jose Padilla's Bossa Rossa shimmies sweeter than Rivaldo, there's a superb new Joe Clausell tune and even a quaint jungle tangle on the Nike advert.

ANY COT THEN? For a concept that could so easily have ended up naff as a result of an island rock, this is darn near essential. Quite possibly the closest thing to a headache you're going to see all summer.

★ ★ ★ ★ (CB)

**Compost 050**

Compost, Germany

WHAT'S IT ALL ABOUT? Germany's premier post-jazz label celebrates 50 releases down with compilation of old and exclusive tracks.

WHAT'S ON IT? A sweeping range of sounds, from Four Ears' and Fauna Flash's Bristol-via-Cologne jazz-jungle rhythms to the super-chilled horizontal smoothness of Tanan and Beamfield, with even smalltrends of house, bassy news and electro.

ANY COT THEN? This lot are top of the dung heap when it comes to Giles Peterson-style flicks and this album simply confims them as the Deutsche Talcen' Lourd's it okay to love.

★ ★ ★ ★ (CB)

**Crippled Champions**

Crippled Dick

WHAT'S IT ALL ABOUT? A bargain priced unsavoury selection from the German dis-easy listening label best known for soft porn soundtracks such as "Vampyros Lesbos".

WHAT'S ON IT? Split neatly down the middle, the first half leans towards the aforementioned women-encrusted polyester safari suit soundtrack stuff and related exotic ephemera, while the latter half largely explores the nether regions of contemporary-off garage punk - the kind of thing that Beaver & Durruthie would come up with after reading "American Psycho".

ANY COT THEN? Who extra points for a track called "Shit Bush" but loses them again for gratuitous exploitation of "Iconic" sitars. Drug addicts, sea offenders and admirers of Skula or Tipes will probably love it.

★ ★ ★ ★ (TM)

**Moving House 3**

SSR

WHAT'S IT ALL ABOUT? DJ Geoffrey residents at the Food club in Leuven, Belgium, pick out some deep house cornerstones.

WHAT'S ON IT? The soundtrack to a night out at Food, obviously. The Idjut Boys reconstruct Atmosfirer on "Deep Barbarella" and add a deep groove on with "The Chance" Eddie Flasher" Fowlkes does deep damage with "Soul Scours", and lastminute Jazz Sextet show just how they got their name with the show-stopping "Super Glaury In Va Brazil".

ANY COT THEN? Enough to make you book a ticket on Le Shuttle to check it out for real. It isn't gonna hurt to seek out the first two in this series either.

★ ★ ★ ★ (TP)
Kevin Saunderson's e-dancer
the album: heavenly

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Brighton newcomers drop 3 full length tracks for their debut.

Skeewiff – Le Quattro Stagioni EP. Out 17.08.98
Skeewiff returns with 4 diverse tracks, including 12th brekkers anthem 'Let's Have Scratch Per Breksted'!

Furry Phreaks feat. Terra Deva – Soothe. Out 24.08.98
Much requested remix gets the full treatment with moves from Chezette, Prophets Of Techno, HAB, Skeewiff and Krafty Kuts.

More track-devouring beats from the south-coast's hottest new things.

Still Available – FSUK2* Mixed by The Freestylers
FSUK* Mixed by Derek Dahlarge

*More FSUK Info - www.ministryofsound.co.uk*
This month's biggest singles, with guest reviewer

Carl Cox

He's the world's nicest DJ. And quite possibly its most popular too. When Carl Cox comes to town, it's like the arrival of royalty. Queues go round the block. It's hours before he's allowed to leave the DJ booth. And his sets are talked about for months afterwards. It's been like this for as long as anyone can remember, from back in the early days of rave where he first made his name. Nowadays, he's got his own DJ agency, Ultimate, two record labels - Worldwide Ultimatum and Ultimatum Breaks - and a two-years young club night - London's Ultimate Base - as well as a Uprising itinerary that stretches into the next century. This year he's toured the world for Radio 1, taking in South Africa, Australia, Russia and Italy for the Essential Mix Show in between finishing off his new album and mixing a compilation, "Non Stop", released this month on London/Frr. He's affectionately known as the Big Black Cox and he's here to review this month's singles.

The Aloe
What I Miss The Most

East west

GOING, like Massive Attack and Portishead, a whole lot darker, harder and gloomier, Dean Thacher and Richard Thai's lot head into goth-hop territory for their comeback single. Carl: "The Aloe did a remix of 'Phebus Apollo' for me once and I was really chuffed. They have a really unique sound and they're very talented musicians with individual styles. They're beyond dancefloor domination now. The 'Unwashed And Somewhat Slightly Fazed Mix' is beatless, so it takes you on a journey, which The Aloe are about when it comes to their music. This is very film-oriented, a bit like David Holmes. Very commendable. The original mix could be a hit with a good video."

The Rolling Stones
Out Of Control (Remixes)

Virgin

Fluke and B-Polar take on Jagger's ageing rockers over a double-pack covering the bases from electronic dub to thumping progressive house. Carl: "I do like The Rolling Stones, I think everyone does somewhere along the line, I'd love to have seen them live in the Sixties. Fave song? 'Satisfaction' - it stands for what they are, which is out of control. Like this! Fluke's main mix is very Sasha-esque. The dub version is excellent, and I can see lots of DJs playing B-Polar's techno UK house stomper just for its energy."

The Strike Boys
The Rhyme

Wall Of Sound

First ever Iranian signing for Wall Of Sound, this is the insane funky Daft Punk-mate Arthur Baker wig-out electro of Tommy Yamaha and Martin Kaiser. Expected to rock big beat clubs worldwide. Carl: "This is a great signing for Wall Of Sound, coming from outside the UK. Cos obviously Wall Of Sound is very much UK boys, let's have it, get drunk. They've picked up on the sheer energy of this. I know Tommy Yamaha, one of The Strike Boys. I've played alongside him and he'd always have a different flavour to his music. Could be another Propellerheads. The kind of record that changes a lot of things."

Beber
Chief Rocka

Marine Parade

First ever release on new label from new school breakfast pioneer (and Muzik critic) Adam Frederan. Far more soundtrack-funky than some of the more twisted slow hardcore the scene has produced. Carl: "We've signed a record from Adam Frederan for Ultimate Breaks and me and Adam have also just done a record for the Manufacumision movie, in a breakfast beat vein with sexy overtones - for obvious reasons! It's about time that the story was told of where this new sound came from, and without Beber, there wouldn't be anyone else. This is very cool, calm, collected breakfast, almost like early Imagination over breakfasts."

Suv

V Beat EP

V Recordings

The Bristol jungie don and Reprazent member goes back to basics for a double-pack, which avoids jazz kicks in favour of sultry soul-meets-intergalactic bass warfare. Carl: "It's one of my favourite drum & bass labels. Though I'm not sure whether I should be calling it drum & bass, or sidebar, two-step, Intelligent, whatever. 'Invasion' is the strongest track here. They've kept up the same pressure they had when they released their 'Collected' album, I'm not sure if it's moved on any further, because that album set really high standards. It borders on purism."

Sash!

Mysterious Times

Multiplex

The Euro-choozer we all love to hate (but still buy in droves) with a new sound, new singer (Lisa Cousins) and mixes from Todd Terry, Tin Tin Out and Superstaring.

Carl: "The Superstring remix is the most interesting one. I really do like the first part. It's got a real Hardfloor style before going into a progressive UK house ending. Tin Tin Out don't do anything for me, especially when they make a record like 'Here's Where The Story Ends'. Todd Terry's mix will probably be a big smash but I know he can do much better than that."

4 Hero

Starchasers (4 Hero/DJ Spinna Remixes)

Talk In Loud

One of three promo versions doing the rounds. Alongside the original and the sumptuous MAW remixes, this focusses on slowing down the beats for funkier excursions. Carl: "These guys do push the boundaries. They shouldn't be put into any genre except their own - it's just really great music. DJ Spinna's remix is something else again. It's got overtones of Roy Ayers and Donald Byrd. 4 Hero's own mixes show they've really gone all out on this so I hope people will follow them. The production is outstanding."

Ibrahim Alfa

Process EP

Moquito

SOUTH Coast techno puritans from Cristian Vogel and Si Begg's label that's deviant, deviant and at times, downright industrial, at others purely mind-meltingly warped. Carl: "I wouldn't call this totally 'intelligent' or 'purist' techno, but I wouldn't say there's a couple of records in here for the dancefloor and people would get into this track problem. Again, perfect for Ultimate Base. There's some really good underground clubs in the UK where they'd play this, and it would also be bigger in Europe. I mean, Cristian Vogel is almost resident at Berlin's Tresor. Future music, and we'll never catch up. Leading the techno charge."
Cevin Fisher
The Freaks Come Out (Remixes)
Subersive

As the massive original (with its raving call chorus to all 3am lost it... weirdos) finally hits the shelves, here's the Sharp and Phat Manhattan remixes. One of the tunes of the year.
Carr: "First heard this on the dancefloor at Miami and rang up for a copy as soon as I got back. It's on my new compilation too. It's happening. As soon as I got the remix, I got straight on it, but I still can't get the original version because of the creative energy. There's no way I could ignore this record. It'll be anthemic all through the year."

Philadelphia Bluntz
Bluntz Theme
Autonomy
RENIE PILGRIM’s new breakbeat crew lift the best track off last year's album and get it idealised Uptown Connection to do the remix.
Carr: "The Philadelphia Bluntz music is really well thought out and crafted. It’s not just breakbeat for breakbeat’s sake, they really put their heart and soul into it. I actually like the original, though the mixes are good too."

Tuff Jam
Need Good Love
XL
MATT "Jam" Labonte and Karl "Tuff Enuff" Brown’s first major label release with a far more American vocal garage sound than expected, and the inevitable Todd Edwards remix.

Faithless
God Is A DJ
Cibelly
LEAD single from their forthcoming second album, Rollo and Sister Bliss keep the dancefloor on fire with four of their own mixes alongside two from more than Sharp and Serious Danger. Carr: "The main mix is a bit weaker than the others, though it will sound perfect on radio. The other ones are more club. I never really played any of their singles before, though I did play the American remixes of ‘Save Me’ which came out on Twisted. I’ve seen them play live and their full show was amazing. What they can do as a band is amazing too — they go totally leftfield through poetry, r&b into rock... It’s very pleasant to see that people who do a lot of work in the studio can really go out there as talented musicians. If I was going to play any mix, it would probably be the Serious Danger one, funnymost enough."

Carl Cox's Single Of The Month

Afrika Bambaataa & The Soul Sonic Force
Planet Rock (Remixes)
Prestige
REMIXING old classics is always a bit of a cop-out game. And classics don’t come any more rebellious than this 1982 electro track which virtually kick-started every genre of dance music you can think of. But, glad to report, this double-pack of remixes from the likes of Eric Powell, Bush’s Thomas Schumacher and George Acosta is, at least, no insult to the legacy of the original, even if there’s no earth-shattering stunner either.
Carr: "The Eric Powell remix is full-on electro. He hasn’t taken it too far from the original, keeping the same vibe and energy, but bringing it into the Nineties. The result does exactly what the original did - blow everything else around into extinction. George Acosta and the others kept adding their own vibe to it, but Eric Powell’s remix is probably the best remix music you can think of. A great compliment to the original. He has come through with credible artists that show great confidence."

Tuff Jam
Philadelphia Bluntz
MATT "Jam" Labonte and Karl "Tuff Enuff" Brown’s first major label release with a far more American vocal garage sound than expected, and the inevitable Todd Edwards remix.

Joe Clauselli Presents Cosmic Ritual
Cosmic Ritual
Clauselli
PROBABLY the hottest NY label right now returns with another slice of sublime house chock-full of live Brazilian samba jams and carnival vibes. Forget Estudio’s Revenge, this is the real deal.
Carr: "Is it live or is it Memorex? Cos it’s obvious you just play computer going off with a few samples. There’s a lot of musicians there, kicking right off. I do like this. The local environment - not in the UK cos we don’t have any sun here - but anywhere else, like Ibiza, I can see it. If Brazil had won the World Cup, this is one of the tracks we’d be dancing to. It’s getting back to the old school and really showing people the way to go. I’m sure José Padilla would love this."

Morchella
Part Of The Process
China
CONTINUING to give the lie to those who say that folk/hip hop can’t be spellbinding, Morchella continue to impress with another chill out beauty lifted from their new album. Carr: "It’s almost on the Natalie Imbruglia vibe, but obviously more chilled out. An interesting piece of work. It seems that more people are making more music, rather than dance music hits for dance’s sake. We need to see more prolific artists out on stage and for me, this is a great single to go with because the song is so strong. The B-side has a great title and it’s another good track, it’s very reminiscent of Santana, especially with the guitars and laid back rhythm. I’d like to hear more from the album."

Silvah Bullet
JEWELZ AND DIAMONZ
ARTHROB

OUT NOW 12" & CD FEATURING MIXES BY DA FUNKSTARZ & ROOFERS
Puente Latino
Journey To The Core
Primavil
SWEDEN'S techno guru Carl
Lebekus teams up with New York's
Alex Delano for a three track EP of
minimal Detroit funk that's sure to be
massive at the like of Lost.
Carl: I already play 90% of the
music on Primevia/Primavil
anyway. The sounds on this are
like... It's like there's a ten year
cycle going back to how acid
house was in the beginning with
just sounds, beats, underground
funk in a house vein. For me, this
is the perfect sound of the future.

Funk D'Void
Soma
GLASGOW residing Swedish-
sounding Lars Sandberg's own remix
of "Lucky Strike" from last year's "Tech
Nour" album is blistering tech-house
while Envoy provides a sweeping
orchestral Detroit-style remix.
Carl: "His album was brilliant,
outstanding. And I put 'Black
Coffee' on an old mix compilation
of mine. The '88 Remix is just
unbelievable. He just comes back
doesn't he? Definitely one of
the biggest records to come
out of the tech-funk scene
this year. Funk D'Void and
Envoy are producers I've
always supported and Soma are
at the forefront of techno house
music. Envoy's remix is beautiful,
like techno meets the
Philharmonic Orchestra."

Massive Attack
Virgin
MAD Professor gets drafted in once
again to remix this live favourite, while
Blur (yes, really!) prove they may have
an alternative career blossoming with a
remix that is as experimental as it is cool.
Carl: "I heard them live on Radio 1
recently and this was the
standout track. It's haunting.
They've come back again with
an absolutely slamming album. This
has the same energy as the
live version. It's so reminiscent of
a rainy, dark, dismal day in Bristol!

Big Bang Theory
All Right E.P
Silly Vinyl
SAMPLE: heavy, funky NY style
dub house that hits heavily on Seventies
bass licks and vocals. It's a
utterly soulful yet danceable
set by Derrick Carter to
Paul Anderson.

Fila Brazilia
Feathery Legs
Park
TWO-track sampler lifted from the Huli
crew's forthcoming album, this is Fila
getting jazzy with breakbeats,
woodwind and wah-wah. Sure to rock
the more chilled dancefloors.

Muzik's Single Of The Month

Storm
Storm
Polythene
AND not just because it's
destined to be this year's
answer to BBH's "Seven Days
And One Week", 'Storm' is
the kind of track that, like BBH
and Natin & Kane, crosses all
trance, techno and house
categories. Minimal enough
to be coolly underground, but
trancey enough to conquer
Europe, 'Storm' is destined to
be everywhere over the
coming months. And who's
behind it? Er, Jam & Spoon.
Yup, the German duo we all
thought were finished after
years in the commercial
wilderness. Some comeback.
Welcome back.

Dave Angel
Insights
Rotation
Now back on his own label after
cutting ways with Island, the Swindon
techno DJ rarely disappoints when it
comes to leading the way in forward-
thinking, highly funky, melodic techno,
and this is no exception.
Carl: "He's definitely doing the
right thing by returning to his own
label. Only he can understand
what he needs to represent
himself. Me and Dave have just
collaborated on two tracks for my
new album. I can spot two
samples here, but I'd better not
mention them in case he gets
found out! He's one of those
seriously underestimated DJs and
producers who still hasn't
got his just desserts.

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the more chilled dancefloors.

Steve Aoki
Transformer
Uplift
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'redefinitely in the running for single of the year'
Mixmag Update
released 24.08.98 on CD + Vinyl

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Vital Release

Bob Sinclair
Featuring Salome De Bahia

For someone not sold on the French hype, this sends me wild! From the excellent "Sun Star" compilation, this slams some very tough, almost tribal NYC beats over layers of gorgeous melodies and female vocals for Quality Kill (TF)

Singles

Affo Elements
Lapiz Junc
Ibadan, USA

Using the same Fela Kuti sax break as MANS "Adagio", this unstoppable force in real house that is Kenji Chandler again teaming up with Jerome Syderman for an Afroicentric travel album that takes in Nigerian shebeen and ends up at Manhattan's Body And Soul club. This is timeless house music. (TF)

DJ Shaft
Brothers On The Slide
White Label

What we need. 2 version of Reuben Wilson being the true tone around London's cooler clubs, this record reinforces the rare groove/house connection even further. Cymande's stone cold funk classic gets a subtle transformation into a house tempo, and Norman Jay's your uncle. (TF)

Fondu
Pump The Boogie
Blue Plate

The ever-reliable Mark Pocciott's own tracely label sees Dan Hartmann's "Reef My Fire" break forged into a big Saturday night house groove that's got the right side of cheese losing any of its energy. Two extra tracks on the flip make this essential. (TF)

Soul Asylum
Do You Love
Electric Funk

More back in the day rare grooves. This time it's Philadelphia's Intruders who get locked into a funky Nineties groove. With disco's past well and truly plundered, the sound of Philly is up for the taking and if they're done with the care and soulfulness of this, only the purists will moan. (TF)

Easydellics
Beninrider De Osibona
INK

Out for yons, but building into one of those summer sleepers, this (possibly Italian) track is groovey in a middle-of-the-road Latin jazz style but with some solid, bottom heavy drums and a generally fresh attitude. Some male Latin vocals give it a wider appeal. If you've nevert heard it yet, buy it. If you've stopped playing it... Why? (TF)

Julian Everett Presents
Oxaco
Novuka

New label from London's West side sees a storming jazz house-cum-analogic techno groove that will slay lovers of Kevin Yost, but will also keep any decent floor working. The flip is a slightly more Balaeric joint, but with a bottomless funk groove. Together, probably the best plastic of its genre for ages. Top start for this highly promising label. (TF)

Ronaldo's Revenge
Revelad's Revenge (Terry Lee Brown Junior Remix) A.M.P.M

Along with everybody else, I'm sick of seeing Nike's multi-milion Brazilian tambourine-swaying boat races every time I turn on the telly. And without these stunning Terry Lee Brown Junior tech-house/tribal beats/funky bad-ass jams, I wouldn't have reviewed this record. So there. (TF)

Fazed Idjuts
 Featuring Sally Rodgers
Dust Of Life
U-Star

Just in time for Summer, U-Star kick in with their second release of the year. "Dust Of Life" features the all-star cast of the Idjuts Boys, Simon Paza Action and Sally Rodgers from A Man Called Adam. Very well, you say, but what does it sound like? Imagine Flamin' Guitars, dubby disco beats and some of Sally's sexed-up Spanish whispering in a Café Del Mar meets Joe Claussell style. Top stuff. (KM)

Yesterday & Today
My Brother's Keeper
Jo'Trax

Muzik's very own Terry Farley teams up with Motown Records boss Dave Janis for a double header of bumpin' club action. One side gives it up to dark baselines and superior spoken word snippets while the other drops acid funk licks and a horn hook that rips the roof off most clubs it's been played in. A quality biggie. (KM)

Dubtribe Sound System
Unloveable
Imperial Dub Recordings, USA

Limited edition, 250-only, hand-numbered, clear vinyl release from the San Francisco househeads. And this shit is deep. Gorgeous Rhodes piano and funky percussion are the order of the day. Doesn't sound like much to get excited about and it's not if you're looking for a massive dancefloor reaction, but this amazingly beautiful piece of music is something well worth searching out. (KM)

95 North
Forever Underground
Large, USA

Solid underground house grooves from the 95 Northers. Their "Base Dub Mix" is the one to check. Jumpin' baseline and pure club beats combine for one of those locked-in-the-groove type things. Funky. (KM)

Jeremiah
You And Me
Growl, Austria

Four track EP featuring the talents of samplehead Jeremiah. "My Veat's" the stand-out cut here. Disco bass, punchy beats and a catchy vocal hook mash up with twisted Moog squeals with butt-shakin' results. (KM)

Patti Austin
Why You Wanna Be Like That
Real Time, USA

Man on a roll, Maurice Fulton follows up his "Orphys" twelve with a vocal stormer that features the classic chord of the legendary Patti Austin. Imagine the biggest tune you'd hear Louve Vega play as it was in 1982. (KM)

Swag
Jazz Lumper
Version
Swag's first release on their own Version imprint and what a stomper it is. Already finding a massive amount of favour with big house and techno jocks alike, this rocking Parker EP People-mets Nu Groove number looks set to up the already spotless reputation of Sheffield's finest grove makers. Obtain. (KM)

Crazy Penis
Get It On/Baby We For Real
Paper
After the success of the wonderful "Summer Sunvome", the Crazy Penis squad of Chris Todd and James Baron let fly another back-012-inch for the equally bad-ass Paper Recordings. "Get It On" rips things up in Paper's usual low-rolling disco vibe while "Baby We For Real" works some killer up-tempo breaks into the equation. Quality stuff from this ever-evolving duo. (KM)

Label Stable

Chris Simmonds gives us a guided tour of his CROSS SECTION label

What can people expect when they pick up a Cross Section record?
A combination of slower techno, deeper house and something experimental that you can think about. The kind of things that will always work on the floor if you're brave enough to put them on. Which artists have you released records by?
Tim Deluxe, Private Funk, Mike Huckaby, Smooth & Simmonds, The Diggers, B Rich, DJ Assassin and Retro Emotion. What's been your most successful release?
To date, Tim Deluxe's "American Adventure Part Two". How do you feel about the British house scene? I think it's improving. There's a lot of good stuff out there. I always check for people like DIY and Glasgow Underground and I've got a lot of time for A Man Called Adam. What makes Cross Section different? Maybe it's the personnel behind the label. We're all older people and that affects what we do. What can we expect from Cross Section in the coming months?
I'd say more of the same, but we're not that predictable. We definitely want to try and change the format a little. Now we've got a good underground following, we want to see where we can take it.

There will be new music from Mike Huckaby, Club Mechanics and Bob Bhama Project, an album from Retro Emotion and a Cross Section mix CD soon.

Cross Section Records
Reviews by Keith & Terry Farley
RELEASED 28.09.98

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Vital Release

Steve Alexander

Not Invented Here
Reinforced

The boys from Reinforced heard this world-renowned drummer in a neighbouring studio and wanted more. The spellbinding, frenzied drumming of "Not Invented Here" was recorded in single takes and is an unabridged tabulation of "Wrex". It just can't capture this level of raw emotion with a drum machine.

Singles

Total Science

Step Back
CIA

The duo resurrect their own imprint with some killer beat manipulation as interlocking break chops fire up an intricate minimal tone groove on "Step Back". The hypnotic electronic melodies and an captivating sample of "Wrex" provide the highlight.

The Spectre

Breakers
Partisan

The mighty Kute dons a new disguise for "Breakers", with fierce, unremitting beats, skittering electronics and deadly bass lines. More energetic 21st Century funk on "DePattern", with its robotic drums, mesmerizing washes and undulating bass.

Inteace

Freedom
Renege

Artist debut for this trusty imprint, leaning heavily towards hard jazzy territory as the dynamic stabs and bumping rhythms of "Freedom" set off into a vibrant double bass stomp. "Asphaleia" wins out with massive bass drop and slamming snare rolls.

Secret Methods

Volume 2
Tech Itch

Mark Caro's solo project continues in this form with two typically slanted cuts, headed by the extended bass growling and nervous synth washes of "Animation", building up to a huge distorted crescendo. "Mortaxis" adds violent breakbeat assault to the cauldron of nasty synth combination.

Omni Trio

Melt Down
Moving Shadow

Omni Trio delivers a typically churning melodic drift, soaked in warm pad harmonies, sliding technoid synths and a forceful stepping groove. EZ Rider gives "Who R U?" the rousing double bass treatment.

Ray Keith

Do It

"Do It" is a soaring vocal rework and energetic chopping breaks fire into an unremitting tempest of noise workouts, allowing only brief pauses for the next rhythmic flow. Flip for a booming rework of "The Reckoning" from the "V Classics" showcase.

G Squad

Fertile
Cold Steel

Floor shaking output from G Squad, as bizarre looped washes, mystical sweeps and solid mechanical beats launch into a thumping bass bounce. "Peak" gets deeper with reverberating, snare chugging, expanding synths and growing bass sweeps.

G-Force

Discovery EP
Echo

After killer cuts for Reinforced and Echo Ring, "Discovery" keeps up the quality with its mystical blend of melodic keys, complex edits and a nervous double baseline. "Syntec Error" opts for a more direct groove, laced with off-beat vocal touches and a tight sub hook.

Stakkas & K-Tee

Motive
Trouble On Vinyl

Taking a break from their Audio Blueprint label, the Brighton duo unleashes some hard-edged chopping immersed firmly in growing analogue territory, with "Motive"'s weighty bass switching and scrip pad washes. "Solar Reaction" is in a similar vein with extra looped-out bass fluctuation.

Mayhem

Blue Notez
Nu Notes

Mayhem returns with a wondrous new sound in the intricate drumworks and rambling jazz tones of "Blue Notez", as female scat vocals merge with wandering guitars for an absorbing groove. Check "Nasty Funk" for some moody downtempo fusion.

Urban Takeover

Bad Ass (Remixes)
Urban Takeover

Long awaited remixes with two mixes not to f ick. "Max One" opts for driving, rebounding bass mayhem to do the damage. "Mix Two" has the funkier edge with its quirky cut and paste variation and bending bass sweeps, but neither really touches the original.

The Chemical Pilot

Last A Little Closer
Eruption

A blistering tester for a forthcoming remix album. Sty FX grapples with crunchy bass and feverish percussion, peppered with funky filtered vocals and retro stabs, while Future Force rework "Classical Fruit" into a thunderous grinding workout.

Deep Blue

Destroyer
Partisan

Sean O'Keefe is back with a new label and fresh attitude with the deliciously cavernous rhythms, morphing technoid textures and thunderous subsonic explosions of "Destroyer", adding to his catalogue of masterpieces. Check out "Oceans of Life" for four more to the floor party.

Absolute Zero & Subephonic

The Code
Renege Hardware

A deadly combination, judging by the physical evidence of "The Code". Its typically pulsating machine groove melts into a ferociously overdriven bass monster of massive proportions, spiced up with some piercing percussion rides for maximum thrill. "Fugitive" takes the mood even deeper with its whirring washes and occasional noise eruptions.

James Hardway

Grow
Recordings of Substance

Magnetic assumes the unenviable task of reworking Amanda Ghost's vocals onto a bed of stepping rhythms and growing bass extensions, lacing his mix with synthetic washes and funky guitar licks. Kute fares a lot better with an enigmatic, celestial variation of "Sleep Tonight", incorporating some swirling vocal effects and shifting tones.

B-Jam

Raid
Smokers Inc.

Fresh from his own MVP label, B-Jam heads for his old home for a riotous dancefloor smasher in "Raid". Taking no prisoners, he drives towards some nasty analogue tweaking with pounding beats, funky key stabs and an infectious double bass hook. Flip for more of his hop flavoured bass mayhem.

Fellowship

MBass
Creative Source

"MBass" is a jazz-fused journey through enchanting piano melodies and soaring string harmonies with the aid of a slick, sliding groove. Turn to "Quartz" for a dynamic soulful driver brimming with celestial pads, searing stabs and a funky bass hook.

Alpha Omega

Electric Cyanide
Reinforced

"Electric Cyanide" pours out the darkest emotions with its intense reverberating soundscapes and bleak washes floating above a fearsome, pounding bass surge. "Landscapes" provides another compelling dose of surreal futuristic atmospheres.

Sonar Tribe

Signals
Digital UK

Sonar Tribe release a messy collection of misplaced electronic noise and tuned beats which they haven't really earned the right to inflict on us. Most of it misses the point and begs the question: is this really drum & bass?

State of the Artist

B-JAM, the Geordie with hip hop attitude, explains exactly how he gets his jungle joints so smoking

HIP hop is a major influence on London-based producer B-Jam, who alongside brothers Toby and Smokey Joe, forms the nucleus of Smokers Inc. Check his latest release "Raid" for some funky bass antics, or the awesome "Funkula" where the two worlds of hip hop and drum & bass meet with explosive results - perhaps even inspiring a certain Mr Van Helden.

"Funkula" was quite hard to follow up," explains B-Jam. "I'd gone back to Newcastle and my answering machine was full with DJs asking if they could cut it. That really set me up!" B-Jam's musical adventures started on Newcastle's Weir FM with a weekly drum & bass show. "I was Djing quite a bit in the North East and Scotland and decided it was time to sort my own music out!" Toby and Joe had moved to London, where B-Jam would stay to work on his tracks whileElements Of Noise and Hidden Agenda helped out with pre-production back home.

And as for Armand Van Helden, "I heard he got his influences from London and used the same samples as I did on "Funkula", which made me quite proud!" B-Jam, who also records under the name Ben Grimm - a homage to the Thing from "Fantastic Four" - is now running his own MVP imprint where he can have more say over what's released. "It can do exactly the thing that music is all I want to do. I won't have to worry about the dancefloor reaction at all. If drum & bass isn't one's cup of tea, I'll probably be producing hip-hop."

"Raid" by B-Jam and "Hitch Hiker's Guide" by Ben Grimm are out this month on Smokers Inc. Check the website at www.smokersinc.com
**Vital Release**

**4 Hero**

Star Chasers
Talking Loud

Masters At Work have remixed this delightful song into a Nu Yorican masterpiece with the use of live strings, brass and added backing vocals which work so well. Uptempo soul music for the Nineties.

**Jasper Street Co**

A Fooler
Basement Boys, USA

Definitely the beat single from DJ Span's outfit. On this remix he uses live tenor and soprano sax, which mimic the male and female lead vocals perfectly over a tropical groove.

**Dawn Tallman**

Sunday Love
Basielet, USA

Soul Creation have produced this in a KOT style that works rather well with Miss Tallman's vocal. Sandy Rivera ironically enough turns out a darker club dub on the flip side that's ideal for those late night sets.

**Patti Austin**

Why You Wanna Be Like That
Real Time Records, USA

Yes, the Patti Austin, here produced by Maurice Fulton, who continues his string of jazz-inflected cuts with live drums and ambient synth sounds which combine to make a unique vocal record.

**The New Hippie Movement**

What A Feeling
Maxi, USA

Benji Candelario and crew return with the follow up to "The Rhythm" this time over a production closer to his original Swing 52 sound. New York dance as it used to be made, with the tougher "Rascal Dub" this time adding two more essences.

**Byron Stingily**

Run To Me/It's Over
Nervous, USA

Edie Perez produced this bonus track which backs "It's Over" (previously a Vital Release on this page). It's got all the Perez trademark sounds over a phat production.

---

**Singles**

**Chezere**

Where Does Your Mind Go?
Delabel, France

Oh my gosh! Ray Davies Junior has reconstructed this haunting female vocal cut into a infectious piece of music on "Ray's Electrik Soul Max". A glorious flanging synth hook and sparse beats (very Blade) provide the groove for this essential release.

**Shazz & Blaze**

Innerside
Yellow, France

More soul movement for the Nineties on this lovely gem featuring the vocals of Ken Norrie. Blaze's "Antarctic Vocal" mix shines through with its jazzy keys and Latino bassline. Class!

**Jose Nunez**

Featuring Octavia

In My Life
Sound of Ministry

Now licensed for the UK with Eric Kupper's classic mixes making this more accessible for the clubs. The production is nothing new but it does bring out the song and does go down well in the bigger clubs.

**Su Su Bobien**

Gonna Miss You
Sound Man On Wax, USA

Previously sung by Dawn Tallman on the acetate which Paul Anderson and Tori Humphries have been spinning, but sounding just as good here with an extra new mix which borrow heavily from CL & Co's "Devil Dust" Worth every penny, so be sure to seek this one out.

---

**-producer Profile**

Chicago house veteran E-SMOLVK marks his return to blistering form by stepping into the producer spotlight

**Cevin Fisher.** From the past, all the Philly stuff or really any soul record from the Seventies. I'm also into what Tuff Jam and King O' Tomorrow are doing. **Who would you like to work with?** James Jackson, Chaka Khan, Patti Labelle and Jo Cardwell. **How does the house scene in Chicago differ from years ago?** It's a lot more splintered now because so many people are going in different directions, like me and Maurice Joshua, or the more groove stuff like Derrick Carter, or deeper stuff by Mark Grant.

**How Smoove are you?** You'll have to ask all the ladies that!

**Deja Vu** by E-Smoke featuring Lutan Fucks is out now on AMP.

---

**Vital Release**

**DAMI Hines**

It's Alright
Mushroom

Demi's new single has remixes from D-Influence, Sixty Brown and Booker T. Sixty Brown reworking a tune in the UK underground flavour while Booker gives us fat drum programming, typical Booker keyboard riffs and good use of Demi's vocals. (M.I.L)

---

**Singles**

**Changes Faces**

Got Somebody Else
(Industry Standard Remix) on label

The USA r'n'b group gets the remix treatment from Industry Standard, who conjure up a wicked two drop remix. They've kept the song intact, constructing their percussion and music around it, making the r'n'b UK flavours with a great result. (M.I.L)

**Roz White**

A Little More Love (RIP Remixes)

Stro, 03/03

DJ Omar and Tim Deluxe come up with two storming remixes - vocal and a dub - to show how versatile their studio work can be. The vocal mix strips out the most with some smooth keyboard and live bass working well with the soulful vocals. Should go down well with anyone associating themselves with the word. (M.I.L)

**New Horizons**

Sweet DJ Release
500 Records

New Horizon return from some excellent remix duties. The production demonstrates the guys' ability to turn out a wicked vocal track that's being hunted by all who've heard it on our show. With their now trademark British feel alongside some strong, haunting vocals, this new one falls. And check out the bonus track, "Lift Your Head", a dub with the true New Horizon flavours. (M.I.L)

**Ray Hayden**

Summer Love (Peak Time Mix)

Out at the beginning of July, this one has been causing a storm with DJs everywhere. Disciple provides us with the original mix, which has a more house flavour with Goodwin's restrained tribal percussion, locking female vocals and a fat baseline. The Dubholic provides us with the south with some UK garage mixes with all the right ingredients. Should go down well with anyone associating themselves with the word. (M.I.L)

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**Donna Dee**

Click The Clock (500 Records Remix)

McLay

These rave reviews in one page for 500 Records but I swear we're not getting paid for it! These guys are a leading force on the underground scene, always delivering vocals, chords and phat drums in their productions. Using out-and-paste vocal techniques with various key sounds, they've turned this into a blinder remix. Big up! (K.B.)

**Michael Watford**

As Always
(Underground Solution Remix)

Peach

This is a two step mix which is a little bit different from Underground Solution's usual style. Michael's vocals are best heard over a 4/4 beat, but even so, this mix shows it doesn't matter what combination you use it, it's what the track is filled with -- chords which lift the vocal and a baseline that rolls and gives extra emphasis to Michael's brilliant vocals. The BOP mixes on the other side deliver that full musical dimension. (K.B.)
**Vital Release**

**I-Liner**

Debtwh.

Parallel, USA

One of the first new labels to emerge from San Francisco and nothing but action-packed force is one that is making its debut as one of this year's top ten releases. The title track, "A2 Quiche," is the grooviest, percussive-driven "Time For A Quiche" and the breakbeat stylings of "Momemnent".

**Electrone**

Music Televish EP

Vivex, USA

Holland's Electrone rework the circuits of Eighties new wave and in the process make you realize just how much of a wasted opportunity the recent Gary Numan reissue album was. These guys have done a much better job. Visaag without the make-up for weed-smoking bass invaders.

**Si Lo**

VZ, Max

Quality experimental dancefloor techno from one of Detroit's best (but strangely least hyped) imprints. Taking the late Eighties Motor City blueprint and throwing it headlong into the future with all manner of punkish sounds and peculiar rhythms, this is one of those rare records that keeps the spotters pondering while the headbangers 'ave it. Recommended.

**Pleasure Convert**

Pleasure Convert

FRID.

The title track here -- a sort of updated early Dave Angel-style thingy -- is pleasant enough, but it's "Channel Forever" that really stands out. Built around an understated but devilishly sinister acid groove, it's a ludicrously hypnotic chugger that bloops and booms in all the right spots. Cool.

**Marco Repetto & Stefan Riesen**

Ulltitled 3 EP

A cordova, Germany

Repetto and Riesen get on the minimal tip again for one side of this limited edition disc, while on the other they throw in a couple of top notch bass-heavy tech funkers. So bass-heavy, in fact, that they sound like they were recorded straight from the speakers of a 50K sound system in a dusty old aircraft hangar -- which of course is no bad thing. Rumbles like thunder.

**Velocity Boy**

Sons Of The Desert

Tag

Another very usable release from a label that's been run from the basement of what still rate as one of London's premier record stores. The title track's melancholy hooks are supported by some fierce tom-tom action and a rather hefty old bassline, while on the flip there's a pritty staccato tech-funker that sounds like Chris Duckenfield on strong acid punch.

**Urban Response**

Mission Complete

The End

There's not a lot to it, but anyone's heards Mr Clatley will recognise this as one of the highlights of his recent sets. Comprising little more than a few echoed, clattering snare and some tricky backwords sounds, it features what has to rate as this year's wobbliest baseline, and rolls like a runaway JCB down a very steep hill.

**Anthony Rother**

Trans Europa Express

PSJ, Germany

Kraftwerk wrote it, Bambaataa and Baker sampled it on "Planet Rock" and now the undistinguished kid of nu-electro Anthony Rother has covered it. And bloody marvellous it is too -- just watch them wagging when the strings come in.

**Circulation**

Red

Circulation

What with Colin Dale, Terry Francis and other such luminaries still spanning the fuck out of Circulation's debut release "Green", it seems a bit hard to imagine theDave Davis has hit on a winning formula. And even though this is pretty much more of the same, it certainly does the trick. Disco tinged tech-house guaranteed to tear up.

**State Of The Artist**

Electron Don

ANTHONY ROTHER isn't so much going back to the old school as building a new one all by himself

The electro revival eh? "Back To The Old Skool" magazine covers, that... Run DMC video, shell toe trainers, "Wild Style" re-runs, shiny Adidas tracksuit... By now you're probably sick to death of the whole thing, but don't turn the page in despair. For Germany's Anthony Rother electro isn't just the latest media-rehash. It's not about some cosy half remembered past, nor is it about a utopian future. For Rother, electro is about now and making records like "Sex With Machines" and the brilliant "Destroy Him My Robots". Records which not only have the ability to instantly turn whole dancefloors into heaving masses of gyrating limbs but also defy any kind of categorisation. Electro records that work as well when played alongside house or techno as they do when more purist realms. And most importantly, records that punters can actually remember the next morning. Take his recent single "Red Light District", a seedy tale of sex for money that juxtaposes his unmistakable grooves with a sinister pitched-down DJ Pierre-style vocal. It's so different from anything else out there, it's probably my style in itself. "People have said this to me before," says Anthony. "They tell me my songs have housey bass-lines with electro grooves and that what I'm doing is something new. But I don't really think about it too much, I just try to put a message in the music. For me there has to be something behind the sound, otherwise what's the point?"
**Vital Release**

**Ceasefire Versus Deadly Avenger**
Evel Knievel
Walt Of Sound

Unlikely as it may at first appear, Derek Dahlage's talents extend beyond being naïvely and Jüng - at least his collaboration with the reunited gifted Deadly Avenger suggests such is this streaky, choppy, crowd-friendly funk and a track which cunningly avoids many of the lumpen clichés currently plaguing the scene. Given Dahlage's well-tested concept, it's likely he'll be back for some time, so go seek. (KB)

---

**Singles**

**Sound 5**
Heavy Transit
Gut

Skin over the cuteness A-side trip hop and head for the butcher "Spray 'n' tag" on the flip where the 5 deftly weave every sample you've ever heard into a densely topped upfitter of epic vision and substance. (KB)

---

**Indian Rope Man**

Dog In The Piano
Skin

An exercise in mid-tempo breakbeats noodling fairly far too heavily on a titisome sample courtesy of phone pranksters The Joky Boys. Sadly, it rarely initiates and "Dog's" otherwise cheery groove struggle to stimulate interest thereafter. (KB)

---

**12Tree**

Club Bastard
Regal

Notable principally for the comically dug-out selection of samples Robin 12Tree manages to work into this part-orchestral -cored author, part-odd dance break track. "Racoon In Soho"'s driving megaphone also provides abovenon choice. (KB)

---

**Circle Sounds**

Higher Statement
Junior Boys Own

One note big beat tweak of the biggest, bestest, twangiest and least imaginatively, "Higher Statement" pours away like "Higher States..." and a million other SBP breakers never happened. Currently destroying floors but surprising nobody on route. (KB)

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**Hijinx**

Electric Sun EP
Bolsho

"Bug" is a big beat fuzz-o-rama with sunbly old school samples and some choppa, and as such is a moderately successful stab at inducing critical mass. Two B-side cuts also show promise, mostly with the eponymous track's high-end bass slap. (KB)

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**Mild Mannered Janitors**

Sick My Mother
Fused & Binarised

Six tracks of earworm-worrying rave beat in a medley spread across a pair of singles. "Sick My Mother" (Fucking Dick Me) is more charming than it sounds while "Shoem 74" kicks off like Ronald Lee in A Kappa trackout and a lighttouch. Elite Force and Sizzler mode contribute mixes. (KB)

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**Eddie Scratch & DC**
Flaming Tapes EP
Easy DB

Impressively funky cut and paste operation with a fresh line in samples and a temperament more inclined to fun than snobish cool: think sunny percussion, hip jazz, contemporary tech textures and an uncommon zest for life. Add to your shopping list. (KB)

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**The Deadly Avenger**

The Illicit EP
Illcite

An EP of literately breathtaking technical, dynamic and emotional breakbread which casually throws down tearing big beat sampladness, evocative cinematica and hip hop textures without so much as breaking into a sweat. A future breakbeats superstar? Doubtless. . (KB)

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**Deejay Punk-Roc**
Far Out
Independiente/Airto

Further electro thrills from the Roc star, whose capacity for ultra-catchy breaks and shock-cut components seemingly knows no bounds. Also included are Len Rimes/Telephones' mix of "My Beatbox", a Rausmus mix of the title track and Jam Master Jay's functional take on "I Hate Everyday", Brilliance, whoever he is. (KB)

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**Junior Delgado**

Hypocrites
Big Cat

The reggae star's distinctive dubby vocals have been tastefully remixed for this package in a variety of styles, including one from Naked Funk who manage to mix the vocals with some breaks to fine effect without being cheesy. A real grower of one of only a few vocal tracks to work its way free. Obscure bass too. (AF/RP)

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**Out Of Order**

I Am Inn" Rract

Originally on a one-sided promo, the full release of Dave Bee's track has been remixed by Deejay Punk-Roc, amongst others and talkfully the finest baselines of the year remains intact. There's a new mix mainly, lots of electro mixed slickly with the breaks and a sound like a mutant Miami Bass track. Will rock floors and probably a hit. (AF/RP)

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**Matthew B**

Lektro
Plank

The crowned prince of techbass (or is that breaktech?) gives us a taste of things to come from his forthcoming album. "Lektro" is a moody slice of electro funk with a sneer more fierce than Mike Tyson. Rolling, deep and funky. (AF/RP)

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**Afrika Bambaataa**

Mind Control
Dust 2 Dust

Nice to see the King Of The Zulu Nation back, courtesy of these. Damnmass remains edgy and bottom end with and some aggressive vocals from Bam himself, some sily scratching and a clutch of samples (including some very recognisable ones) make this a cool party record. (AF/RP)

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**Tom Gillieron**

The Fire
Reverberations

Taken from the EP "Beats Around The Bush", Tom Gillieron carries on from his work as Jactillo on Harthouse with a wonderfully filmic breakfast journey. Large pads wash over excellently twoned breaks and general production skills that are normally to be found on drum & bass tracks. About as far away from a big beat as you can get. (AF/RP)

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**A2**

Positive Tones
Allen Recordings

Follow up to the excellent last release "Inspired" (check it if you missed it). This is a juicy little mite of a three-track deep electro extravaganza. Solid and tough electronic wiggles are met with some tasty, razor-sharp beats and haunting atmospheres while still amply maintaining "da funk", as they call it. (AF/RP)

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**Leuro**

The Bichon In Affair
Loaded

A solo project from Simon Rogers, one of Househeads Slacker, with rolling breakbeats coming from a breakbeat house stance. A minimal affair that doesn't get up too much on first listen but played on a club sound system takes on a new identity. (AF/RP)

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**Defender**

Metal Box EP
Whole Nine Yards

Second release from the label of man of many aces, Mark Pember. A mix of tough breaks and quirky electro beats from Defender, all tracks are aired directly to the dancefloor. (AF/RP)

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**Meat Katie**

Can't Hear You
Kingsize

Taken from a sampler from the forthcoming Meat Katie album: "Out The Bone", this is the best track to have come from this artist yet and quite possibly even the label too. Like all the best music, it's a simple, minimal groove, but it's fat and rocking. (AF/RP)

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**Ten Of The Best**

**Life's ten big beat essentials according to DANKAHUNA**

**Acid House**

The focal point and square root of everything we do. Where would we be without acid house? I'd be lost for work for a start.

**Blindness**

All about spiritual guidance. They're absolutely rock solid people there to keep your head straight. Bikes need girlfriends to sort them out, and friends to tell them when they're being a twat.

**Pornography**

For viewing and participating in. My ambition is to be able to give all this up and go and be a porn star. Only joking - I'm not Derek Dahlage!

**Beastie Boys**

There's some amazing weirdness on the new album, I love it. They always manage to be old school without being a pastiche of old school and manage to keep reinventing old school as well. Leads Old

**Jon (CD partner) and I are cursed...** - we both grew up within five minutes of Elland Road. They never fail to disappoint, but then you need things to get upset about, don't you?

**Weather**

I used to watch Saturday night horror double bills at my grandparents' when I was nine. I can probably tell you the plot of every horror film ever made. I think I'm quite desensitised to it all now.

**Carl Clarke's Conspiracy**

Theory Rambles

Can't be a resident at our club. He's convinced the end of the world will be in September 2000. But then he also reckons "Independence Day" was finessed and made by the US government.

**Shake & Bake**

Their job is to see good in whatever you do, it's the worst job to have, really!

**The Green Curry**

The best dish on the planet. It looks like sludge but it tastes amazing. It's totally unique.

**This is Jon's one.** Apparently, it's "puts him in touch with himself".

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Singles

**Black Star**

**Definition**
Rawkus

**Mos Def and Talib Kweli finally get a release for their take on BDP's classic "Stop The Violence." With huge production from DJ Hi-Tek and a lyrical chemistry between the two MCs that leaves other partnerships seeming fake, this is the business. No mistake.

**Wyckif**

**What's Clef Got To Do With It?**

Columbia

Round three. Wyckif, angered that LL has daggled him into the Cambus beef, decides to stall off the Ripper. While it has a truly hideous chorus (gues...), there are some fine little lines designed to stoke things still further. Shame that Naomi Campbell isn't drafted in as a rap expert.

**Reptiles**

**Liquid Playthings**

Independent Hip Hop, USA

UK graffiti veteran Rough and Juice (126 get busy on the microphone on this American label, and it's a fine record which establishes a strange hold on your synapses.

**Shingo2, Bas-1 & DJ Shin**

Laid In Japan

Mary Jo, Japan

Truly awesome cut and spit production from Japan combined with a freaky flow and enough moaning and panting to leave Dirk Diggler burnt out.

**Puff Daddy**

**Came With Me**

Epic

A gift from the Godz - a rock dinosaur (Unmy Pagol) combined with a monster ego (Mr Puffy) to produce a track for the "Godzilla" moves. Utterly, totally, masterfully pants. The biggest, most smelly turd ever to walk New York.

**Urbanites**

**Masterpiece**

Wild West, USA

Combining a little early Ultra flavour on the microphone (and maybe a dash of Chuck D with some moody piano samples, the Urbanites rock it. Sparser than Beckhams ten on June 31.

**Asylum**

**Miscellaneous**

Gren Kru

The Blum rhyme freakers' hook up with Mick 'Napalm Death' Harris is abstract and yet quite physically nasty. Beatz hammer out off-centre spaces and Asylum fill them with pure bile. Check.

**Nunskulliz**

**The Unexpected EP**

Hombre

The Nunskulliz come through with another excellent six-tracker showcasing all their best traits - hard beats, orchestral flourishes and a crisp sound, musical nods and a totally solid flow. Irresistible.

**Yard Massive**

**Representation**

Black Scripin, USA

Hot hot hot. All the way from Fresno, California, Yard Massive take a crisp beat, electric piano shuffle and a basline sharp enough to cut you on and then rhyme like a Cali reanation of "All For One" (in fact, they do) to reach out and claim you as a member. It's a real standout, but the whole EP is grand.

**A Tribe Called Quest**

**Find A Way/Stephin It Up Live**

The Tribe return with the first installment from the forthcoming "Love Movement" (which you've probably already bought most of on bootleg, yer scab). Both tracks are alright (particularly "Stephin' It Up", which features Redman and Busta) but they lack that little funkiness you expect from a group up there with all-time greats.

**Neek The Exotic**

**Exotic's Raw**

Wasteland, USA

Fantastic name - christen your firstborn Neek and you'll be forever dope. Check out his record, too. The main track has Extra Production), which means it rocks along fine and Neek himself hits the best hard.

**Scaramanga**

**Special EFX**

Rawkus

Sir Menilik, after various naming problems, seems to be focussing on his more straight up street personas, Scaramanga Shallah. Here you get "Cash Flow" (previously available backed with Tricky's Finley-slapping "Can't Freestyle"), the Wu's Goldfingers-produced "Holding New Cards" and the hip-hop classic "Special EFX" with the great Godfather Don.

**The Nence**

**Live & Direct**

Wild West, USA

At last, after what seems like forever (three years). L's The Nences are back. And they're sounding grand - still somnambulant and echoey, trumpets cutting through on-beat scratches and offbeat crackle. Oh, and they have great delivery, too. Always a good one for summer.

**Tommy Hools**

**Premier Movements EP**

Kung Fu Fighting, France

Parish's hip hop (mostly instrumental) featuring Phil Daniele going on about football. Well, that's how it starts, anyway. Overall, it's a little more complicated than that - moody, funny and funky by turns.

**Jigjmas of Last Will And Testament**

**Tommy Boy Black, USA**

Tommy Boy launch their new street-level imprint with Spinna and co in fine form. Musically it's all sinking, mournful homes and siting punches and lyrically it's as sharp and taut as the Jigmas have ever sounded. But that surely isn't a reference to Arsenic Wenger? (who says ear wax cultivation is a violent crime?).

**Albums**

**Phoenix Orion**

**Simulated Experience**

Celestial, USA

From Brooklyn via LA, Phoenix Orion offers enough antaganglactic charm for the most committed space cadet. At first it's forbidding, but as you sink into it, it gets better. Subtly spacey, multi-farrench and otherworldly journeys through a whole sci-fi history. Check "Fifth Dimension" and feel the quality of this release.

**Hi-Tek**

**Down Thru Ya Eardrums Straight To Ya Brain**

Blackjam

Not to be confused with the awesomely talented DJ Hi-Tek of Reflection Eternal and Black Star, this is some Atlanta hiphop featuring the production work of a man called Moe-Doe. Unoriginal lyrics predominate.

**MOP**

**First Family 4 Life**

Relativity/Epic

The Brownsville duo return with a new album including another four beats by Primo. Other guests run from the solid (OC) to the risible (Jay-Z) but MOP are too interant on their roaring neatness to give a shit. Mind you, that's better than when they try to smooth it out...

**Marcus B**

**Scafter Brain**

Field Soulner, USA

From the 1200 Hobos camp of Mr Dibbs and DJ Fingaz comes Marcus B, some balloon-headed nutter intent on remaking trip hop as an all-American cartoons, acid and deck-crocker playgrounds. By the time you make it to "Milky Breast" you know you're lost. The Bellevue Bombers make Marcus insouciant.

Imports supplied by Mr Bongo, 44 Poland Street, London W1C. Tel: 0171-237-1887

Heart of The Platter

MC and producer TAPANGIC takes us through the ideas and motivations behind BLAK TWANG's new album

"1 long time!" is really just a way of saying we've been doing this for ages now. It was a common reggae sound-system thing. When they were playing out, they'd be like, "We rule this town, from 9 till 19 longtime!" I took that phrase and just built on the whole concept. When you take 1979 from '99 - which is from the birth of hip hop as we know it to where we are now - it's 19 years old. Then when I compiled my album, there were 19 tracks plus the skits. I'm really into the track "Entrepreneur" because it's a statement about the state of the UK black music scene. Being independent, being entrepreneurs, trying to make things happen for ourselves. "Jam Packed!" gives an inside view for those who don't know what's going on in all the little clubs, like when you're in the dance and it just stinks cos someone hasn't had a wash for a week! "Shush!" with Roots Manuva is another favourite. The rhythm track is just so cold. And the title says it all - cover your mouth if you ain't got anything constructive to say. "Red Letters" - a lot of people look at me and think I'm doing alright, I get nuff coverage. But I ain't made no money from this thing. I do it cos I meet people on the street who say, "That track was bad. It was almost like you and me sat down at the table over a drink and I was telling you about my situation." That's an inspiration to carry on writing and putting across integrity as much as I can."

"19 Longtime (Live From The Big Smoke)" is out now on Blackjam
Vital Release

Liquid Art
Magnetic North
Hook
Liquid Art first graced the Hook imprint a year ago with the stunning "Liquid Art" EP. Here they deliver powerful percussion riding over distorted synths, catchy sequence lines and an analogue baseline from Heaven. Flip "Tracker" is similar, if deeper, and a tad more groovy. An essential purchase.

Singles

Immersion
Rare Remixes
SUF
First up on the re-working of the classic squatters' call-et-masses is Tresnatch Armstrong, who immortalises the cut with "Welcome To The Fucking Rave". Scotland's Dry Racer stick to 303s, not exclusive, as do the funky Aarkark Sound System. Rowland The Basterd completes the package.

Free Radicals
Critical Mass
Torque
The Free Radicals kick off the title slice with a frenetic top-end and strung over shifting analogues before diving underwater for the twisted groove of "Stairings". The heartbeats of "Magician" complete the package.

Spiral Kinder
Blah
Dragoney
Welcome to psychedelia German-style as Arne and Marco from Spiral Kinder and Marcus and Jan from Xdream get together to lose the plot in a remarkably dark fashion. B-side "Gammatamanu" gets funkier with a spaced-out break.

AX-OM
DMT
POF, France
Lucien Arias was a guitarist before turning to full-on Eastern style psychedelia, and you can sense that instrument's influence here in the 303 riffs. "Cosmic Energy"; the more traditional tranceon the flip, takes a more smiley approach. Both cuts remain firmly in the old school camp.

Logical Dream
To The Stars
DGF Trax
East London's Terry Marsden serves up a bingin' 150 bps stomper with a filter riff to knock yer knobbie in the middle of next week. "Mode One"; on the reverse, follows more traditional hard trance lines, with quality programming all round. A top debut outing for the imprint.

Hallucinogen
The Beast
Twisted
Probably the strongest release ever issued from the Twisted stable. You will recgnise "Spawn" from the superlative "Dementor" long-player. "Trouble" on the flip is so psychedelic you'll start tripping when you touch the sleeve. Tough.

David Craig
I'm Sexual
Telica
Irish jock Dave uses a heavily effected guitar sound and a syncopated bassline to create a solid groove workout, with an organ which really does seem to be saying "I'm Sexual". "What State, Primrose" on the flip is vintage Craig, with hard hitting synths and solid percussion.

Arkatek
We Are Skybrace
The second release from North London collective Arkatek is an acid techno scorcher with a dark percussive underbelly. Darker still is "Exploration Of The Spin Out", described as "an addictive, twisted ketamine journey of a track". Not for the faint-hearted.

Pleadians
Headspin
Dragonfly
For "Headspin" read eight minutes of hard-hitting 303s, 146 bps trance driving into a massive guitar-looped monster. Breakbeats aplenty are to be found on the flip, where the minimal "Universe in 3.1" boasts an irresistibly funky keyboard loop. Nice.

Gamma 2
Firefight
White Label
The mysterious "Firefight" may be a one-sided white label with no press info, but if blasting 303s are your bag, this one is well worth sniffing out. Remember Pierog's "The Deliverer" from 1994? Well, multiply it by three, and you'll get some idea of the Euro acid mayhem this one should wreak. Tough and tasty stuff.

3000003
Relentless
Rost
Title cut "Relentless" does exactly what it says on the tin, with an incessant main riff, hotter than Hades arrangement and a pounding kick straight from squaland. "Zinc" on the flip, serves up a swarm of angry analogues to create a darker, more brooding feel. Use with caution, but definitely do use.

A&H Department
White Window
SUF
Unbelievable as it may seem, the Department have left their 303s at home, and instead use a selection of other analogue devices to rock the squat. But that doesn't mean we shouldn't be affected, as the darkness and tribalism of the title cut and flip "Back Dom" prove.

Chris Raven
I Know You Love Too
Additive
The new one from top UK trance imprint Additive sees deckmaster Chris Raven mixing Euro melodies with classic breaks to create a timeless, pounding chonk. Bruce Norris revives the cut into more pumping territory while, if progressive house is your thing, Nalan & Kane are the boys doing the business on the flip. Don't miss!

Darshan
Siglestream
Pheonix
Classic Darshan, with an hallucinogenic tribal sample spitting over a trademark wall of fucked-up sound and decaptating hi-hats. B-side "Psychokinesis" is a baseline driven offering with clattering percussion and nuts and bolts effects. Massive in traditional trance circles.

Fluid
Produce
Lush
You may remember Fluid, aka Mati Parks, from outlings on Labwax, Mute, Paradigm and Hash. This solid, traditional trance will sit well in a Euro-based or psychedelic set. Much as you'd expect from the man who once knocked Michael Jackson from Number One in the Billboard Chart!

Da Hool
Bora Bora
Manifesto
Not a natural label for trance heads, sure, but head for the "AK Extended Mix" where a pleasant Euro-trance surprise awaits you. Da Hool, of course, is DJ Holigan and it looks like he's headed straight for the UK charts. It's a pity there aren't any harder mixes in the package, though.

Shredder
Random Biscuit
Cluster
Mean as a legion of baton-wielding perverts comes this claustrophobic Hackney warehouse stompathon, flipped by the equally relentless "Schoth" (fac). If a depraved land is your weekend destination, you'll love it. If not, take cover and pray the next mix is kinder to your mental health.

Albums

Various Artists
Top Tippets 1995-98
Tip
The Gowing Mad Scientists are let loose on a superlative psychedelic back catalogue with spectacular results. Among the top 20 slices spun into one are Green Nun's "Conflict", Hallucinogen's "Angelic Particles", X-Dream's "Paradise" and Daft's "Let's Turn On". Storming.
**Vital Release**

**Mica Paris**

Carfree
Collette
Taken from her new album "Black Angel", this should keep Mica Paris fans very happy indeed. The production is very funky with an infectious bassline and a vocal that soars and gives you a real uplift. Mica has matured to a point where she is an undisputed top class singer.

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**Singles**

**Grenique**

Anything Black Butterfly
KeeD/universal
This imprint has the knack of discovering the stars of tomorrow and has the producers to take these gifted stars through to maturity. This young lady sings like an angel and shades of Ms Badu slip through in her phrasing and delivery. This title cut on this debut album is infectious beyond belief.

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**Vanessa Simon**

Can't Die You
Congo Music
Top of the tree delivery from one of the UK's finest, who is still making her mark on the suits of the UK-black music industry. Why don't they look closer to home instead of continuing their faith in some weak import which still amazes me. This lady never produces ruff tunes and has such an individual vocal that just oozes major talent.

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**Juice**

'I'll Come Running'
D'Ysayia's
I'm never one for all things nice and tacky. I just can't get my soulful head around tracks like this. They meaner along on the same level and never achieve much. Nothing hits the spot and that's the problem with today's r&b. Sorry, but this isn't saying anything that hasn't gone on before. ☆☆☆☆☆

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**Tatiana Ali**

Daydreamin'
M.JJ Music
Teeney vocals that are very sweet 'n' sticky, a rap that goes nowhere fast - no thought has gone into this production. The formula for producing street beats is so tired and necessitates a massive creative injection, otherwise black music will be dragged down into the dirt. Poor stuff indeed.

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**Slyk**

The Reason/Getting To It
Ovum
Originally planned as the debut single from this King Brit outfit, we now witness "The Reason" to it all in its glory - a stripped, raw piece of Nineties funk jazz that has no problem in filling a dancefloor. "Reason" takes Boz Scaggs' lowdown to a different level, still keeping the production minimal but to the point. A gorgeous soulful package from the sound of Philadelphia.

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**Ray J**

Why I Lie
Atlantic
Normally I wouldn't dine with this American r&b swing thing but this is something different. The rhythm track is so damn cut 'n' ruff, it's pure head nodding fodder of the highest pedigree and although you have a repetitive vocal, there's something about those sounds that just works.

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**D'Influence**

Rock With You
Echo
Now don't get me wrong. I'm not saying that the UK's greatest band shouldn't cover a Michael Jackson tune, I just want to know why? With the immense talent that D'Influence have, why an almost note for note cover of the Seventies classic? I expect a little bit more.

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**Kleshay**

Reasons
Jerv
A trio of ladies is the very first signing and release from Steve Jervis' solo label. The voices are undeniably tight and cool and the song is pleasant enough but that's where the buck stops. The song is going nowhere fast and there's no individuality from the girls.

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**Albums**

**Beverley Knight**

Propel Sistah
Parlophone Rhythm
The UK r&b scene goes from strength to strength, and the production gets rougher and rougher which is par for the course as roughness is the UK signature. This lady comes with everything in place and the right crew at the controls. Deserves massive support.

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**Ronnie Merson**

Mondo Crossin
The Man From Sakara Hills
For Life, Japan
There is one thing that the Japanese excel at, and that is packaging. But sometimes the Fillings themselves aren't up to scratch. This time though, the songs and production are so cool and the sleeve compliments them superbly. It's worth doing the footwork to hunt Mondo Crossin down.

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**Ernest Ranglin**

Search Of The Lost Riddim
Palms Pictures
Ranglin is to the West Indies what Terry Callier is to the States. This crosses all musical barriers and has soul running right through it. The musicianship is totally faultless and the songs are just utterly amazing.

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**Paul Van Dyk**

For An Angel '98
Defected
Van Dyk's ability to create massive, hoky riffs is second to none, and with this remix of a track from 1998's "4URPH" album, he demonstrates it again. The whole package of mixes complement each other amazingly. Way Out West go deep and dark. Terry Lee Brown Jr provides a groovy tech-house lake, but Van Dyk's massive trance remix stands out. Brilliant.

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**Singles**

**Dominion**

Lost Without You
Whoop Whoop
The Whoop's first double-pack and deservedly so, cos it's their biggest ever release. Originally a whopping vocal track true to Neneh Cherry's Renaissance style, Human Movement beef it up with tuffer beats and harder gritting sounds that still complement the vocal, while Zanzibar provide the club - a typical Whoop sound of driving, building progressive house. Most definitely one to get hold of.

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**Viridian**

Sunburnt
Cuba
Ten months after turning up on import, this is still being dropped by the likes of Bass & Rocks. It's that good and that's why Glow have picked it up. New boys on the block Learna remix this overlooked classic and they've done it easily with a harder, trancey journey that uses the melodies to great effect. Huge.

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**Garbage**

Push II (Victor Calderone Remix)
DMC/Shiarn
Only available through DMC, which means forking out that little bit extra, but it's worth it. Calderone lifts the original's vocal and slaps it down onto a massive hard house track, making for an anthem to raise temperatures well over boiling point.

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**Sambuca**

Volume 4
Forget Vital
If you've picked up any of the first three volumes in this series, you'll know what to expect. Each one contains tracks of the highest quality, and this one is no exception. "Volume 4" has two harder, trancey progressive workouts. Very tight underground and bound to be winners with the likes of John Digweed.

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**Medway**

Resurrected EP
Hool Choons
Brought back from the Miami Winter Music Conference by nick Warriner and duly snapped up by the label of the year, these three tracks capture the coolest end of America's progressive scene. Very deep, driving and almost Dutch-sounding at times, there are two smooth remorseful house tracks and one Cafe Del Mar chilled soundscape. Glad it's available at last.

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**L-Ching Featuring Patrick Reid**

Roxy Doll
Grem
The ever-growing Green label is back with some pulsating, full-on, Euro-flavoured trance. A whopping synth-driven break on the original mix is complemented brilliantly by First Light's funk-fuelled acid-breakbeat remix.

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**Joshua**

Evolution (It's Alright)
Red Parrish
Vocals are being shied away from by the progressive DJs, and that may in turn affect the development of someone with such great talent as Joshua. The original here is beautifully intro'd with gorgeous vocals before pounding into a wonderful journey. Osaka give it a janker, cheesier remix flavour.

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**Digital Penetrators**

Penetration
Choo Choo
The rather young Choo Choo label deliver the somewhat weak "Penetration". 'Choo Choo' is the original works okay, builds and drops as expected and uses nice sounds, but simply lacks body. 'The Cream Mix' is rather odd and infinitely more interesting, with weird rhythms and a harder edge.
Singles

2 Slags
Restless
Trippin' Trax
The Slags (aka Malt and Fish residents Karim and Feddel) are used to spining for the nosiest RNR-to-of floors, so no surprise that this cut is a classic hard house of pumpastic proportions. Fixa adds the mix that takes this from a frin' to an unmissable release.

Storm
Storm
Positiva
Massive on white for months without anyone seeming to know where it came from, "Storm" (Masses Jam & Spoon, we hear) on Kissing Ed. now gets a first full UK release from the ever-consistent Positiva. Men With No Name and Roller Coaster mixes are set to be outed any time soon.

Ixxel
Alfeez!
Enriched
Ixxel is from France what Sash! is to Germany apparently, so no surprise that the ever-wonderful Rich B has snapped up this cheetahistic pump for UK distribution. Rich provides the re-rub on this twelve which has already sold 90,000 copies over the Channel.

Baby Bumps
Barnt
Delicious
This Summer's most up-for-it anthem comes courtesy of Baby Sean Casey, the gzez behind Chocolate Fudge, Atlantic Bumps and Ultra Bop. As if all that wasn't floor-friendly enough already, Brandon Block has only come and stuck on a massive "Blockster Mix" just to make this totally and utterly unmissable!

The Dream Boys
Mael Stripper
Academy Street
Unashamedly commercial NRG fodder from the UK's leading stripper outfit, which you'll either love or loathe. Your truly falls convincingly into the latter camp, but who knows, with a suitably "Hard Mix" we may get increasingly amused. This record is set to be absolutely massive in continental crusenes.

Scoria
In Pursuit Of Pleasure
Metropolitan
Pure Balance energy meets quality UK house to demonstrate the trademark Scoria sound. "Brim" is the best spin on the "Original State Version", a percussive workout with a Latin flava.

Raven Malize
Together Forever
Heat
Trade super-jock Malcolm Duffy and Futurestock fan the flames of the fast-flying Heat imprint with two quality re-rubs of the evergreen house classic. This one has never been out of certaintipper's boxes. A must-check slice!

Sergio
Hong Kong Affair
Foreign Policy
Sergio, one of Ibiza's more quizzical characters, presents this banging house number with Oriental effects. Hurdy the ambient slice you might expect if you own his "Ambient Ibiza" compilation, but he's been knocking 'em out since 1988 in a variety of flavas!

Powder
Respect
K2
Faustically-rushy ramsnts will ensure yet another smash for this fast-rising label. On the flip BK and Karim fuse their talents in a soundbash which has been rocking Trade and Mel of late.

Paul King
Kick It In
To V
Track at full speed all the way through, the remixes "Kick It In" will light your coals if you're into the inimitable To V style. The great man may have gone, but his legacy lives on.

Krush Groove
Show Me Love
To V
The last act signed by Tony to his eponymous imprint serve up a "dillithium house" (!) special. Rolling kicks meet interweaving basslines with a touch of acid and not a little taste of early Eighties electronic.

Captain Tinnib
Marta 2
Tinnib
Right as a great's chuff bass-end and buzzing with trademark Tinnib acid wafts in "Marta 2". With a flip at 150 bps as well, this 12" inch was a massive, massive hit recently at Amsterdam's Melkweg. Tough.

Alison Limerick
Hold On To Love
Jamm'n
A superbly balanced package featuring reworkings in a variety of styles. Ruff Driver gets fast and pumping, Phat And Funky provide the mainstream mix and Industry Standard go over the top. Slammin'.

Klass
Barrington (Star Mix)
Parlophone
The North West's finest American-style deep groovers make a takeover from the UK's finest exponents of Tenagile-type deep 'n' hard house. A must-spin reworking that comes with a bonus from Joey Negro and Klass.

Profile

Paul Harris, one half of COLOUR SYSTEM (Rioq Lucas makes up the other 50%) is this month's producer in the picture.

How would you describe your sound?
I work with Fioon on two types of mixes. First we do the classic American style vocal re-workings which are very Def Mix, very much your classic garage. On the other hand we also do the Dub club mixes that are hard-edged, twisted, Tenagile style cuts which get big support from jocks like Junior Vasquez, What was your first ever production, and your most recent?
Our first single together was "I Need" on Soundproof which was part of MCA. Soundproof folded before it was released, so we released it on Crosstrax. What's influencing you at the moment?
We're both heavily into Roger Sanchez. Apart from that, the Mux boys, Angel Moraes, Masters At Work, Club 69, the Subliminal stable, Frankie Knuckles and the Def Mix lot. We don't buy many UK records, but Farley and Heller are definitely a favourite from over here. We are also aiming for a live combo - we're into songs and live instruments, not just meaningless club records. You would love for us to work with...
Any of the above really, but Tenagile in particular. I've played his stuff out as a DJ from the very beginning. He makes classic club records. His "Tourism" album was superb, and "Music Is The Answer" shows the Biza hit of the year. Which labels have you released with?
We've done loads of original stuff for Crosstrax, as well as for Sony, Big Life and RR. Whatever you remember?
All Saints, Louise, Johnny Dangerous. If it's not the Biza, we'll have a crack.

The CSI remix is a huge hit now on Sony. 'The Return Of The C15 Is Out Now On Crosstrax And Easy To Lose (Stand Up)' is currently being signed by a major label.

Colour System Inc: Paul () and Fioon
**Vital Release**

**Bola**

**Agua**

An excellent new limited seven-inch single from the label which brought us Bob Ross. "Agua" starts with melancholic strings and a subtle beat. Building with a jazz Rhodes solo and a mellow vocal sample, it's one of the best ambient tracks in recent years. (PM)

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**Jai Uttal**

**Guru Braham** (Sminkked Remix)

This rather mysterious 12-inch of Indian-flavoured grooves sees Tanik Singh do his excellent tabla remix thing on "Makrona" while Sung Kuna come up with a fantastic mix of "Guru Braham" featuring a Jah Wobble-style baseline, devotional singing and strange, backward effects. A class record. (PM)

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**Various Artists**

**Trijug EP**

Fragments

Four quality tracks ranging from the beatbox bongo groove of "Elemental" to "Kosmos Over The Space-Dust" which should appeal to the more sensible people in the dancefloor. (PM)

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**Jazzanova**

**Caravell**

JCR, Germany

No wonder this German collective is currently hotter than a Bergkamp hat-trick. "Caravell" is, only their second EP, is three tracks of unadulterated future jazz brilliance, whipping up equal amounts of cool bossa action, laid back beauty and hard funky struttin', with the perfect fusion of glistening electronics and tight instrumentation. Under no circumstances miss out on this package! (CB)

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**Nemo**

**Faded/Darkest Day**

The kind of seven-inches that every romance could use from time to time, "Faded" is destined to become a fireside classic. Like a smouldering trip hop take on Ravel's "Bolero," it sounds something like Montoubaa loaded up on Spanish Fly and scoring some old David Eun epic. Incr. Bly, for something so exotic, its origins lie in summer Middleborough! Funny that... (CB)

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**Dynamic Syncopation**

**Closer To The Line**

Ninja Tune

A collaboration between Jonny Cuba and Loop Professor the lead cut here is the kind of delicious, throw-down instrumental hip hop funk that could well wear your shell-toes in just one sitting. "Internal Affairs" and "Steady" are both effectively subtle, low key tracks with the menacing strings the key to their efficiency. (CB)

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**Four Tet**

**ThirtyLettwentyletter Output**

Intriguing solo project from Fridges' Kieran Hebden, this 40-minute excursion to the far side of jazz-cum-post-rock comes over as two side, 12-inch so that you can string it all together on the decks. Alternatively, dip in at any random moment as Hebden proves that "ruminating" can actually be a compliment. (CB)

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**Move D**

**Hurt Me**

Correspond, Germany

Owner of Source Records (the experimental German label), Move D reappears with a fusion of swinging samba rhythms reworked through the electronic mainframe for "Hurt Me." It grooves. And Elektronische Wohlfahrt's cool jazz remix is swinging enough to make lom Cee Johnson a "Cocktail" look like Peggy Mitchell. (CB)

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**Hefner**

**An Evening With Hefner**

Another treat from the label that's mastered the art of fusing the intricate polyrhythms of jungle with a sweet Bajaesque jazz feel for tunes that sound like an album at house as they do on the dancefloor. This three-part is another winner, effortlessly funky, breezily swinging and as jaunty as an open-top Beethoven. (CB)

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**Max Brennan**

**Alien To Them**

(Rei Harakami Remix)

Sublime

Actually, this is a remix of Brennan's latest double pack "Old Codger," Harakami's remix harks back to the glory days of early Nineties Warp/RRR. It's a splendid, infinitely-revealing slice of Artificial Intelligence-style electronics, loaded up on shuffling percussion and glorious steely melodies. (CB)

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**Double Six**

**Real Good**

Milk & Whisky

Cheesier than testifying Gorgonzola. Double Six a Brian Auger goers-bombastic big-beat "Real Good" is nevertheless downright irresistible, the kind of good-time groove that's sure to rock everywhere from Shint's Boutique to retro mob clubs. Quite possibly a hit - and why not? (CB)

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**Cosmo Vitelli**

We Don't Need No Smurf Here

Sollid, France

Gently influenced by consumption of pharmaceuticals, Visit proved they were the spiritual heir to Jean Jacques Perrey and an EP more dooby than Dusty The Klen on a sheet of atabs. So all over the shop it's infuriatingly, there's still enough fun here to jolt even the dullest of dancers. (CB)

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**Jadell**

**Sure Shot**

Ultimate Dilemma

A sublime instrumental hip hop work-out with strings from heaven and gentle harp rippings bolstered by a harmonica solo that's devastatingly simple. A quick with the minimalist label that's really getting into its stride. (CB)

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**Roland From Poland**

**Baltic Beats**

Baltic Beats

Roland (aka Tim Taylor - not the techno one, though) is actually from Bristol, but this owes far more to that to the twisted beat manoeuvres of Ninja Or Park. There's plenty here to ring your bell, particularly when moody vibes and dark baselines lower the tone of the funkier cuts, with "Mungo And Middle" and "Seatsbelts" standing out. (CB)

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**File Brazilia**

**Power Clean**

Pork Recordings

Another stone-cold classic of downtempo magic from the HuI mystery man. But did you expect anything less? As intricate, funky, heart-warming, soul-grabbing and downright groovy as anything on Pork so far, there's a subtle assuredness and laziness of sound at play here which makes you wonder why Mr File hasn't yet achieved Alike-fame. Soon to come, perhaps. (CB)

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**Various Artists**

All That Jazz - The Remix Project

April, Denmark

Neat idea, as a host of original Danish jazz tracks get the remix treatment from the likes of Acoustic, The Prunes, Dub Tractor and James Bond. Most of them make imaginative use of their source material, particularly the super-stoned Prunes and Acoustic's twisted textures, while 2000 Money and DJ 3586 throw in. A second CD includes all the originals. (CB)

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**Volume All*Stars**

Close Encounters Of The Bump And Grind Too Pure

Determinedly strange, unassy to fit listening from the heart of Mouse On Mars. Imaginary Stereolabs stuck in a slow-motion vortex with Leila, though funny. These bands like nothing you've ever heard and before it's from this alien weirdness that "Close Encounter", 's a familiarity emerges. Maybe a tad relentless for a whole sitting, but fascinatingly experimental music nevertheless. (CB)

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**State Of The Artist**

Notably touted JAZZANOVA are having absolutely no problems laying that old "ruthlessly efficient Germans" cliche to rest...

JAZZANOVA. It means "now jazz." Such trite words fail to do justice to the roar of innovation, the sweet breeze of retro-future fusion on which this German six-piece collective was carried to our shores.

Like, say, Kruder & Dorfmeister or the Holistic posse, Jazzanova chock every aspect of funk into an unlikely melting pot of sounds and emerge with something so sensual, so coolly groovesmuggin', it's no wonder they're already being asked to remix Koop, Roy Davis Jr and 4 Hero. Listen to latest single "Caravell" and you'll discover a magic carpet ride aboard bossa rhythms that would put MAW to shame, coupled with irresistible funky jammin'.

But hold on. Six of them. Hasn't main man Jurgen Von Kneblebach ever heard the one about too many cooks? "For us it's just not true. The secret of Jazzanova is that there are so many of us and so many people wanting to feature their ideas."
**COCO AND THE BEAN** Tales From The Mouse House

Released 27/07/98
CD/LP/MC

Includes The Singles "All Star", "Versus The 90's" and "Fair Play"

"A slow sexy, moody, stew of hip hop and soul grooves" Music Week
"Classic songs from the burgeoning chilled beats genre" Record Mirror
"Sexy Scottish Funk!" The Guardian

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**MARK STEWART**

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**LHOOQ**
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Your collection is incomplete without...

B.M.EX
Appolonia
Union City Records 1992

Nottingham's Venus to spin records like B.M.EX's "Appolonia" and send his assembled disciples mental.

I still don't know who he was trying to fool calling it B.M.EX and putting a sticker saying "Sasha Mixes" on it, when the label proudly proclaimed that it was indeed wholly produced by the man himself with engineer Tom Frederikse. Bearing in mind this was Sasha's first real record after a mass of progressive remixes, perhaps he was just being coy. Whatever, the record set the precedent for every epic and progressive house tune and label that followed, paving the way for labels like Jackpot and acts like Blue Amazon.

Pure, hands-in-the-air piano magic is one way of remembering "Appolonia". If it doesn't still bring a smile to your face then you're either over 50 or don't have ears. It's that sexy. The main "Qatmixin" steamed in at close to eight minutes of chugging progressive house and was knocked at the time for being too long. After all that DJing, Sasha evidently needed to chill out, and the Temazapan vibes of the "Tamazamix" is still a stalwart in any chill out DJ's box. Add the "Venus Dub", dedicated to the club which helped inspire the record and another five mixes, and there it was - a classic. Six years on, Sasha is still wowing audiences worldwide. But as the coverline of "Appolonia" affirmed this was "60 Minutes Of Progressive Dancefloor Culture" when there were still boundaries to break.

words ROB DA BANK
on hunting down rare vinyl

The record buyer's guide to:

The Chicago Old School

Bogged down by the sullied of nostalgia for all things '88, it's possible to overlook the importance and influence of the innovators from Chicago. They drew up the blueprint for house music that set the standards and inspired a generation of eager music lovers for years to come. As far back as 1985 prototype house tracks were being produced by the likes of Jessie Saunders, Jamie Principle and Farley Keith (later to become Farley Jackmaster Funk). Drawing heavily on the European synthesised sounds of Depeche Mode and Frankie Goes To Hollywood, many of these early efforts haven't dated too well.

1986 was the year house really took off in Chicago with Ron Hardy's Music Box inspiring DJs and producers. The first person to make a name for himself in Britain was Marshall Jefferson whose "Move Your Body (House Nation Anthem)" was released on both DJ International and Trax Records, was the house tune of 1986. 1986 also saw the first stirrings of the creative genius of Larry Heard under the name of Fingers Inc. "Mysteries of Love" (DJ International) was one of the very first DJ Garage DJ Larry Levan's top five tunes of all time.

Commercially, Chicago house went Top Ten with Farley Jackmaster Funk's cheezy "Love Can't Turn Around" and at the tail end of 1986 Steve "Silk" Hurley was about to go Number One with "Jack Your Body". For a few months "Jack" found his way into every bloody record released.

1987 will remembered as the year Chicago set the dial to "anthem" and released some of the most wonderful house classics of all time. Joe Smooth's "Promised Land", Sterling Void's "It's Alright" (Both DJ International), Nightwriters' "Let The Music (Use You)" (Dancia), Frankie Knuckles' "Your Love" (Trax) and Marshall Jefferson-produced "Somewhere" by Ce Ce Rogers all hit the perfect note and were to become essential soundtracks for the following year's Summer Of Love. 1987 heralded the unveiling of acid house on these shores with Phuture's "Acid Tracks" (Trax). Phuture (aka DJ Pierre) also produced the notable acid tinged "Girl" trilogy.

1988 was the year acid house snowballed in the UK and the quality control showed no sign of faltering with a string of inspired releases. Armando's "Land Of Confusion" (Westbrook), Laurent X's "Machines" (House Nation), Fast Eddie's "Acid Thunder" (DJ International) and Phuture's "We Are Phuture" (Trax) kept the audiences moving.

In 1989 Lil' Louis took centre stage with "French Kiss". It stood out by slowing down to a grinding halt and then revving back up to normal speed. Disorientating but devastating. The rare US pressing of the follow up "I Called You" on Epic featured the classic "Why Do U Fall". We can't leave 1989 and not mention one of many people's favourite house tunes of all time: Frankie Knuckles' "Tears" featuring Fingers Inc vocalist Robert Owens in cracking form. Still one of the most sought after tunes by avid house music collectors.

Most old school Chicago labels have been repressed, either officially or illicitly, and can often turn up in shops. Try and check out early Trax pressings first as some were of awful sound quality. Ironically, you can end up shelling out more money for some UK pressings on labels such as ffr, Desire and Jack Trax. Often they came with extra or alternative mixes to the originals and also with different sleeves.

1 Mr Fingers "Amnesia" (Jack Trax 1989) Average price: £30

Awesome double album compilation of instrumentals by Larry Heard from "Can You Feel It?" right through to "The Juice". 12 stolen moments of inspired genius. If you see a copy, just buy it - the available copies are becoming ridiculously scarce as time goes by.

2 Ce Ce Rogers "Somewhere" (Atlantic 1987) £40

Written, produced and arranged by Marshall Jefferson, this was eventually given a UK release on the B-side of "Forever" but the original US copy has the acapella/instrumental used by the likes of Urban Shakedown's "Some Justice" and Liquid's "Sweet Harmony". Sing it Ce Ce!

3 Nightwriters "Let The Music (Use You)" (Dancia 1987) £20

Another Chicago classic that was sampled for a hardcore hit - SL2's "DJs Take Control". Frankie Knuckles was at the controls for one of the most enduring vocal anthems from that era. Also given a UK release in 1992 with a dodgy hardcore remix. They wouldn't let it lie.

4 Laurent X "Machines" (House Nation 1988) £15

Funky acid house track that's still highly sought after. Drum rolls everywhere, everything going on at once and some bloke going on about... I don't know what, I'm off me head.

5 Steve Pointdexter "Work That Matahucker" (Muzique 1989) £12

First release on an influential Chicago label. Hard and minimal with a kick drum from a council estate on the wrong side of hell.

6 Frankie Knuckles Presents Satoshi Tomiie "Tears" (ffr 1989) £30 (US copy)

A classic, but at the time overlooked, from the original Chicago warehouse DJ. The US copy, which is harder to come by, contains the David Morales mixes plus the original. A UK copy is handy for its acapella.

7 Lil Louis "French Kiss" (Diamond 1989) £20

The UK pressings on ffr are pretty rare to come by, along with the plethora of mixes that followed its success. It's the original US pressings on Diamond that are harder to track down. The EP also contained a remix of "Wargames".

8 Phuture "Acid Trax" (Trax 1987) £15

Clocking in at just over 11 minutes, this was the antithesis of the loved up vocal anthems of the time and just to prove he could carry on the mood there's a creepy anti-coke song, "Your Only Friend" on the B-side.

9 Fingers Inc "Can You Feel It?" (Desire 1988) £20

Featuring Chuck Roberts. Who? Exactly! To try to simplify the situation, this is the one that had the Wiggly Worm acapella on one side - "In the beginning there was Jack... You may be black, You may be white..." Aha! That one!

10 Da Posse "The Groove" (Future 1988) £15

An all star Chicago line up of Hula, K Fingers, Martell and Maurice Joshua, this was classic acid with a rolling bass and hissing hi-hats.

Words Paul Kirwan
Inspector Gadget Mark Roland road tests the latest top technology

Turning the tables

LAST month EQ deconstructed the pleasures and the legend of the Technics SL1200 turntable, still the most desired deck and certainly the one synonymous with the art of the DJ. But there are alternatives, and there are even whispers that one or two of them might be better than the Technics stalwarts. The choice is yours—that’s the free market for you. This month we look at a few turntables which you might want to consider if you’re about to flash your wad of tenners at your local deck dealer.

Vestax PDX d3

How do I know if this gramophone is the one for me? It’s the new Vestax flagship and is very impressive. In addition to all the goodies you’ll find on the PDT-5000, it’s stuffed with thrilling features DJs themselves have requested.

Such as?
It’s digitally controlled, for a start, with a digital pitch display. The pitch control fader can be altered with the flick of a switch to span between plus/minus 12, six or three per cent, making fine adjustments of pitch more accurate. There’s also a little Joystick control which speeds up or slows down the platter by plus/minus 50%—effectively meaning you don’t have to manhandle the platter to get your beats in sync. You can also pitch bend tracks by plus/minus one, two, three or six per cent with a flick of the joystick.

Any other new tricks to rock the house?
Check out the reverse play mode—it’s a button and the platter starts spinning backwards, and all the joystick and pitch controls can still be applied. And when you hit the stop button, the platter slows down very gradually, for those of you who like that lengthy spin down effect. The pitch control faders on all the Vestax models are replaceable.

Will I need a second mortgage?
It’s priced at a hefty £449, but at least you can console yourself with the sexily moulded rubberised start/stop button.

Vestax PDT 5000

Why should I shell out for this one?
The PDT 5000, flagship of the high quality Vestax range, was released in 1994 and priced to match the trusty Technics SL1210, and it’s now starting to sell just as well. According to those in the know, this was the only comparable turntable available at the time.

Has it got decent pitch control?
The pitch control is plus/minus 10%, as opposed to the Technics’ plus/minus eight percent and it also features an analogue pitch display (a VU meter) which the Technics doesn’t.

Other specifications?
The PDT 5000 actually outstrips the SL1210, on paper at least, in several areas. It’s a direct drive table (as are all the turntables mentioned here) with a start time of 0.5 seconds, compared to the Technics’ start time of 0.7 seconds. This is down to the torque of the motor which, at 1.6 kg per cm, is slightly better than the Technics.

It’s also got a possible tracking weight of up to seven grammes (the Technics has up to 2.5 grammes) and anti-skate weight of up to seven grammes (Technics is up to three grammes).

What about special gimmicks and features?
The tone arm is independently suspended on a bed of rubber for further isolation from vibration, it has phono outputs (as opposed to handwired phono leads) so you can buy high quality connecting leads, a remote start socket, a replaceable cue lamp, a replaceable pitch control fader and a natty little spare cartridge holder.

Smart. But will it break the bank?
The PDT 5000 is £350, but also available is the PDX a1, a more basic version (no VU meter and it’s a different colour) at £329.

EQ’s Rating: 5/5

EQ’s Rating: 5/5
Gemini PT 2000

Are there any less expensive but still decent models on the market?

Whether the Gemini PT 2000 is a serious contender for the Technics crown is a moot point, but both the 2000 and its little brother, the PT 1000, are good quality decks worth considering. The only differences between the two are the colour (the 2000 is silver and the 1000 is grey) and that the tone arm on the 2000 can be adjusted for fine tuning.

So it’s not just a glorified jukebox then?

Not at all. The PT series features a plus/minus 10% pitch control fader, quartz locking and all the usual turntable gubbins you’d expect (direct drive, strobe illuminator, little pop-up lamp so you can see where you’re sticking the needle, and XLR hole for another lamp). All in all, at £275 for the PT 2000 or £225 for the PT 1000, it’s a very creditable budget option for serious DJs.

Vestax PDX a2

How’s this one different to the other Vestax?

Turntablists take note. This is the world’s first deck designed specifically for scratch DJs bored with either having their standard-shaped decks turned the wrong way around (hence all the other controls end up in difficult to reach corners) or who just keep knocking the tone arm all over their vinyl with their excessive deck lunacy. It’s an odd-looking bird, but a godsend for those who need it. It also has a second start/stop button, but otherwise has all the same features as the PDT 5000, and is similarly priced at a fairly reasonable £349.

Gemini XLBD10

Belt drive, adjustable speed control, auto return, strobe illuminator, 5-shape tone arm. Price £89

Eq’s Rating: 2/5

Soundlab DLP 1

Plus/minus eight per cent pitch control, remote start/stop, cue light, strobe. Price £125

Eq’s Rating: 2/5

Numark TT 1910

Belt drive or direct drive, plus/minus percent pitch control, anti-skate mechanism, adjustable tone arm. Price £149 (belt drive), £199 (direct drive).

Eq’s Rating: 2/5

OR...

Further down the evolutionary scale there are several “entry-level” decks on the market you might want to consider. While they’re great for getting started and a tool for the world of DJing, they are less dependable than the more pricey options. Slower start-up times and less stable tone arms are fine in most bedroom set-ups, but they might become frustrating as you progress. If you take the E’s advice in last month’s DJ masterclass, you’ll save up a while longer for higher quality, but if you’re itching to get started and can’t afford the above, check out the following:

Many thanks to Sapphires for their help. The shop is at Burlington Parade, Edgware Road, London NW2. Tel: 0181-450-0318. Alternatively, check out their web site at www.sapphires.co.uk or email them at info@sapphires.co.uk
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Lesson Two: Beat Mixing

"THE first thing you have to learn is how to count to four. A bar, generally, is made up of four beats. Listen to the kick drum and count through the bars: 'one, two, three, four; two, two, three, four; three, two, three, four; four, two, three, four'. You can mix on four bar cycles, but it isn't really the way to do it.

"It's best to bring in the first beat of the record you're going to mix in at the end of eight bars. It is even better to mix around 16 bars, because a lot of producers arrange their tunes around 16 bar musical sections and your mix will sound more musical. It's unlikely a groove will change at 24 bars because it makes for a more consistent feel. It's all mathematics, everything happens in the place you expect it to."

Ears

"YOU have to be listening for everything out of both ears, so you have to try to separate your ears. First, see which ear you feel most comfortable with the headphone on. For me, it's my left. Use that ear for listening to the headphones, and the other for listening to what's playing over the main PA."

Pitch Control

"ONCE you've got the first track playing and you want to bring in the second deck, you have to have the second one playing at the right speed before you introduce it into the mix. After the pitch to do this. If the track is playing too slow, you speed it up until it starts to sound roughly the same speed. You need to keep your headphone reasonably loud, but don't blast it - you need to hear what's coming out of the speakers because that's what the crowd is hearing."

More Pitch Control

"ONE turntable is on Channel A on your mixer's crossfader and is playing out through the sound system, and the second turntable you can only hear through the headphones. "Once you have the two beats playing at roughly the same speed, this is the time you start touching the record or the platter. If you need to speed it up, push the record around slightly with your left hand (Fig. 1, Fig. 2 and Fig. 3) while keeping your right hand on the pitch control. If the record needs a slight push, it probably needs pushing on the pitch control. Give a tiny, microscopic touch on the pitch slider. If the beats match up and they stay correct, you're at the right speed.

"If it starts to get ahead, then touch the side of the platter very gently (Fig. 4). That's enough to slow it down a fraction. Make sure you've pitch adjusted your track perfectly before you attempt to bring it in."

Drop The Mix!

"ONCE you've got your speed right, take the tone arm off the record leaving the turntable's platter spinning, find your beat on the record you're going to mix in by playing the record and stopping the vinyl (not the platter, obviously) when the beat comes in and hold it there, moving the record rhythmically backwards and forwards on that beat. Then you need to be aware of where the 16 bar cycle is going to end on the other deck, and when the next 16 bar cycle starts, release the record EXACTLY on the beat and bring your new track in slowly on the crossfader (fig. 5)."
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Bedlam

Bedroom DJs spinning decks for success

August's Winners
Dr Rubberfunk & Shredded Pete

Four Deck Hip Hop Mix

Contact: 0171-800-4488
Age: Both 26
Personal Details: Simon works as a plumber for specialist radio and Pete works for a television company.

Have you entered before? No, this is our first entry, but we've always thought it was a good idea.

How long have you been DJing? We both started when we were at college together in London. I ran the Student Union and begged it so me and Pete played every week and got paid by ourselves! We only had 20 records each so our combined set only just lasted a night.

What has helped your career? Playing at the Student Union because it introduced us to the Technics 1200. We didn't get other DJs in though, because we wanted loads of people to have the opportunity to play.

Which clubs have you played at? We've done parties at the Ministry, WKS in Camden and The Gardening Club.

Frustrations? We do fun for so we're not too bothered about frustrations but a lot of club owners put pressure on the promoters to pull a DJ or night if they don't fill the club after two weeks. More owners should give nights at least six months. We just like having a party, we don't try and play the coolest tunes or anything.

Favourite DJs: Andy Smith, Mixmaster Mike, Shadow, Q-Bert, all the Scratch Piklz and Perverts and Norman Cook.

Favourite labels: Rawkus, Mo Wax, Talkin' Loud, Grand Royal and Def Jam.

Club Classic: "Blow Your Head" by Fred Wesley and The JBs.

Winning Tracklisting: The Verve - "Bitter Sweet Symphony" (Edit) ... Juju the Damaja - "Can't Stop the Prophet" (Mercury) ... Organized Konflikt - "Check Cheese" (Priority) ... Notorious B.I.G. - "Gun Gun Funk" (Bad Boy) ... Money Mark - "Cry" (Dust Brothers Mix) (Mo Wax) ... Beatsteaks - "Jimmy James" (Grand Royal) ... Beatsteaks - "Shadrach" (Remix) (Grand Royal) ... Sabres of Paradise - "The Theme" (Sahrosanic) ... Midfield General - "Devil In Sports Casual" (Skirt) ... Public Enemy - "Brothers Gonna Work It Out" (Instrumental)

(Def Jam) ... Ice Cube - "Jackin' For Beats" (Priority) ... Wigeys - "Geminii 4 Incident" (Wall of Sound) ... Bomb The Bass - "Bug Powder Dust" (Muggs Mix) (Island) ... Bomb The Bass - "Bug Powder Dust" (Instrumental) (Island) ... DJ Cam Featuring Channel Live - "Broadcasting Live" (Columbia) ... James Brown ft. JBs - "Stone To The Bone" (Polydor) ... Jurassic 5 - "Down By Law" (Rumble) ... Wu-Tang Clan - "Bells Of War" (Louder) ... Freakskiz - "Slow Roll 77" (Scenario) ... LL Cool J - "4,3,2,1" (Remix) (Def Jam) ... MC Solar - "New Luv Western" (Talkin' Loud) ... Freakskiz - "Slow Roll 77 (reprise)" (Scenario)

SIDE B: Creative Source - "Who Is He It What Is He To You" (Polydor) ... LL Cool J - "Phenomenon" (Instrumental) (Def Jam) ... Busta Rhymes - "Dangerous" (Accapella) (Elektra) ... LL Cool J - "Phenomenon" (12-inch Mix) (Def Jam) ... Liquid Liquid - "Cavern" (Mo Wax) ... Grandmaster Flash - "White Lines" (Sugarhill) ... The O Jays - "For The Love Of Money" (Phillips) ... Snoop Doggy Dogg - "Vapors" (Instrumental) (Death Row) ... Camp Lo - "Black Nostalgia" (Accapella) (Profile) ... Loop It Stupid - "Da Vapors" (unknown) ... Organised Konfusion - "Questions" (Priority) ... KRS-One - "Step Into A World" (Instrumental) (Jive) ... Chief Xcel - "Fully Charged On Planet X" (Soleilsides) ... KRS-One - "A Friend" (Jive) ... Ghostface Killah - "Daytona 500" (Razorsharp) ... DJ Shadow - "Hardcore" (Instrumental) (Soleilsides) ... Dr Octagon - "Blue Flowers" (Mo Wax) ... DJ Shadow Q-Bert - "Camel Bob Wed Race" (Mo Wax) ... Puff Daddy ft Dave Grolly - "All About The Benjamins" (Bad Boy) ... The Mohawks - "Champ Boogie" ... Herbalizer - "The Blend" (Ninja Tune) ... James Brown - "The Funk Drummer" (Polysoul)

MUZIK SAYS: Dr Rubberfunk and DJ Shredded Pete aren't Funkmaster Flex when it comes to technique but it does sound like they're having fun as well as maintaining a steady momentum. Where the two excel is in their choice of tunes. Essentially a hip hop mix, this hasnt stopped them from drafting in old funk from Creative Source and The O Jays and breakbeats from the likes of Bomb The Bass, Midfield General and even Sabres Of Paradise. They also show no allegiance to West or East Coast (Snoop Doggy Dogg and Ghostface Killah are included) and British acts like The Wigan Boys and The Herbalizer and MC Solaar from France slip in too. Some of the mixes may be a bit unitary but the essence of the mix is to get people dancing. Other mixes like Public Enemy into Ice Cube couldn't have been bettered if it was The Scratch Perverts behind the decks. As the boys themselves say, "it's about having a party".

Runners-Up
2 LAWRENCE FORD from Liverpool (acid trance mix) 3 DARK FADE DJs from Birmingham (techno mix) 4 JAMES HARRIS from Doncaster (progressive house mix) 5 JANE SIMPSON from Solihull (UK garage mix)

Bedroom Bedlam News

★ Muzik is to host a Bedroom Bedlam night at the Edinburgh International Club Festival, part of the Edinburgh Fringe on August 29. The night will feature all four Scottish Bedroom Bedlam winners MURRAY RICHARDSON, DEREK PATERSO, COLIN MILLAR and SIMON J. Yeah, nice work for those that can get it but what about the English and Welsh? That's just discrimination. Oh well, should be a coker anyway and a menny £5 entrance you can't go far wrong.

★ MURRAY RICHARDSON is being a bit of a show-off this month with gigs at The Pelican Club in Aberdeen, Nottingham's The Bomb with

Shane McMillan from Slam and more gigs at the York Art Centre.

Triptite North at the Honeycomb in Edinburgh have also asked Murray to start a deep house residency in their back room. Respect.

★ MATTHEW ANDERSON, otherwise known as DJ Maestro, is playing with the Idjit Boys at Plastic People on London's Oxford Street in August.

★ Garage boy MARTIN LODGE has a wicked trick out now on his own Candy Apple imprint. The title is "Got Me Movin'" by the Diska Kidz. Buy it.

★ Bedroom Bedlam winner TOM HURDING is one of the headliners at the massive Dance Valley festival in Amsterdam on August 22. Christ knows why he's doing Bedroom Bedlam if he can get gigs like that but apparently he's a resident and plays 'evil, fast and hard nonsense'. For more information call Ben Fogg on 017-907-1282.
Bedroom Bedlam charts

STEVE GERRARD (eclectic DJ)
1 CHIEF ROCKER Bebe (Marine Parade)
2 HOW CAN YOU HEAR US Fatboy Slim (Astralwerks)
3 CHOCOLATE CITY Deep Dish (Deconstruction)
4 RESURRECTION EP Medway (Hoq) Choons
5 BREATH FROM ANOTHER Esthero (Sony)
6 CLUB BASTARD 12 Tree (Regal)
7 THIS IS QUANT Various Artists (Dust 2 Dust)
8 STAR CRAWLERS 4 Hero (Talkin' Loud)
9 MEMORY CLOUD ATICA BLUES MIX Maya (Tommy Boy)
10 CAFE DEL MAR (HYBRID MIX) Energy S2 (Hoq) Choons

How to book a Bedroom Bedlam DJ
To book a Bedroom Bedlam DJ, call Janet at Unlimited DJs on 01895 850 157. For any other Bedroom Bedlam queries call PLUG on 0171-437-9888.

Demo Derby
Please send tapes to
Rob Da Bank @ Muzik
NAME: SKY VALLEY
CONTACT: 01902 798 391
MIZIK'S VERDICT: A brace of drum & bass cuts very much in the vein of, well, everyone from Bunkem to Size. Using a fat double bass overlayed with intelligent and slightly mournful jazzy elements, the breakdown in "New Jazz Ethan" stops the Muzik office in its tracks. "Equilibrium" is just as good. Mr Valley should be immediately contacted by Moving Shadow, Metalheadz and Partisan.

NAME: ALL GOOD FUNK ALLIANCE
CONTACT: 0121-701-476-1975
MIZIK'S VERDICT: They're called Rusty Beelock and Frank Cueto, they're from Washington DC and they make some of the funkier beats I've heard as a commentator on this crazy derpy of sound. A dazzling swords of slamming house and melllow downtempo techno overlaid with tribal percussion, AGFA come on like Groove Armada in bed with the Temple Corporation with a sweaty Carl Craig (listening under the bed). Mo Wax, Tummy Touch and Pussyfoot take note.

NAME: BUDDHAVERSE
CONTACT: 01245 655 601
MIZIK'S VERDICT: Jim from Aldenbott, aka Buddhaverse, isn't sure if his music is "psychedelic, jungle, or twisted". Well Jim, it's all three and not a lot else. Frankly, I'm not sure if "Lava" was made using just a ZX61 but Jim's talents are put to much better use on the acid-jungle of "Submersible". Evidently a man who spends a lot of time bedding things together and dreaming about writing, Buddhaverse is a freak.

NAME: BULLET PROOF SOUNDS
CONTACT: 01932-567-502
MIZIK'S VERDICT: Psychotic TV meets the Wombles meets RAC meets The Fall meets Sonic Youth meets Scanner meets Ice Cube meets a noise pollution expert who tells them to turn it down meets Stravinsky meets Judge Dilla meets a big lump of stale cheese. Honest, it's fucking radio rental.

How to enter
- Your tape must be 30 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 to Ben Turner, Muzik Magazine, Kings 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!
Use your imagination. Include choons which will tickle the aural palates of Muzik's jaded, world- weary staff and make us drool with ecstasy. Forget about cheesy house - skilful use of bagpipe music, skiffle and Led Zeppelin, preferably simultaneously, will guarantee your tape a trip to the top of the pile. Send in your mix on a floppy disk - and don't forget the player.

Lucky Break
Mark and Geoff from Renaissance tell you how to get a gig at their club
We do get a steady stream of DJ mix tapes coming into our office. We've got a bit of history with this kind of thing as this is how Geoff came across a young hopeful DJ called John Digweed.

The best advice we can give to young, aspiring DJs is to make your mix as individual and unique as possible. Spend time programming, spend time practising. Develop your own musical style and identity. Don't just copy what the other DJs are doing, be innovative. The music on the mix has to be so good it can't be ignored and finally the music needs to be a reflection of what you're saying as a DJ. Good luck.
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Muzik's essential guide to clubland in association with

The top 50 nights out
August 12 – September 9

Leeds: Basics
Saturday August 22
Mint Club, Harrison Street. 0113-244 9474. 10-4am. £5.95.

ACK II Basics has a long old story so pour yourself a cuppa, sit back and fall asleep, cos Rob Da Bank’s about to go all historical on you. Dave Beer and Ali Cooke created Back II Basics in early 1991 as “a backlash against the jaded acid house scene”. They started the club for their mates who were tired of travelling down to clubs like Venus and other nights in London. “We wanted to have somewhere local where people weren’t covering themselves in Vicks and blowing whistles,” explains Beer, as though he’s never gone a bit wild in his time. From humble beginnings at The Music Factory, the night took a turn for the worse with the tragic death of Dave’s partner Ali. Never one to admit defeat, Dave changed venue to The Pleasure Rooms, where Basics ran happily until early 1997, when the venue’s management were caught with their fingers in the till and the venue closed down.

Beer’s big beat project Backbeat was “a laugh” but not immensely successful. Realising that his club needed the old house recipe back – “you need four to the floor, it’s the same as your heartbeat and it makes people happy” – Beer carried on searching. So here we are, in the 650 capacity Mint club, complete with a spiritual chill out garden and an old school door policy that weeds out the non-believers. The DJs on show range from experimental bods like Fred Everything to party rockers Huggy, Kerri Chandler and Terry Francis and there’s a phenomenal set of residents in the guise of James Holroyd and Ralph Lawson. Things are sweet and Beer has “a real passion again”, as can be witnessed on his breakbeat epic “I Am Miami”. Back II Basics ranked Number 10 in our 100 Best Clubs Of All Time and you can be pretty sure Basics is heading that way itself. August 22 in particular should be a cokker with original Basics resident Huggy teaming up with Messrs Holroyd and Lawson for some high jinx, no doubt.

Other Back To Basics dates for your diary: Terry Francis (August 15), and Dave Camacho (29)

Muzik Box Office continues to give all our readers an opportunity to avoid hours of tedious queuing 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.
2 London: Planet V
Sunday August 30
10-6am. £12/£10.
"The Carnival party of the year" is how the promoters are selling it. How about "The toughest, hardest, most risin' session the jungle, breakbeat and jazz scenes have seen in a long time"? Or something. You decide. The Jungle Room boasts back to back business from Roni Size & Krust, Bryan Gee & Jumping Jack Frost, Peshay on his lonesome, Ray Keith & Bill Riley, DJ Die & DJ Suv and Ed Rush & Optical, plus MCs Dynamite and Moone. The Touchdown Zone has the excellent Black Twang Ibe, Dave VJ, DJ ZPG, DJ Swing, Steve Clarke, Shortee Blize, Chilli Source and The Firin' Squad.

3 Ibiza: Cream
Thursday September 3
Amnesia. 0151-709-1833. Midnight - 8am.
4000 - 5000 potatoes.
Cream are most definitely having it large this year in Ibiza. My most recent visit saw the club staffed to its spectacular gulls with a very mixed, up-for-it crowd intent on carrying on well past 8am. Roger Sanchez flies over with pal Junior Sanchez, DJ Dan and Cream regular Guy Ormandy, plus Jason Bye. They're also running Saturdays - good ones should be Darren Emerson (August 29), James Lascelles (August 13) and Steve Thomas (September 5). If you're as mad as I know most of you are then you'll probably get to BCM in Majorca on their weekly Wednesday night too.

4 Brighton: The Bank Holiday Essential Mix
Saturday August 29
Brighton Centre. 0990-344-4444/01273-888-888.
9-6am. £25 plus booking fee.
£25 may sound like a lot of nicker in the UK but if you go to Ibiza this summer you'll be paying for a plate of chips and a dollop of brown sauce for that. Otherwise you might just get through the door of the cheapest club on the White Island and they certainly won't offer you a line-up like this. Actually broadcasting the Essential Mix, Pete Tong is joined by old mates Danny Ramping, Judge Jules, Seb Fontaine, John Kelly, Garry White and John Weatherley. The Wild Style Beats Arena has Lo-Fi Allstars, Monkeys Mafia, Dirty Beetroot, Headstuff and Indian Ropeman all performing live. Add to that the Dub Pistols Sound System, Environmental Sound System and Scratch Perverts, while the Jungle Room has Legends Of The Dark Black and Cocosheen competing with Groovender, Randall, Andy C, Doc Scott, Jumpin' Jack Frost et al. Bokan, Blanc and Tayla reign supreme in the Progression Session Arena. Beats, beach and birds by the old briny. Can't beat it.

5 London: Lost
Saturday August 29
The Lighthouse. Phone 0171-791-0402 for more info.
The date and phone number is all I'm managed to get before my self-destructing lost tape burnt out, but you can do the rest. Just pick up the dog and bone for more information about one of the best techno nights this country ever saw. Ain't that the truth? Joining the Lost man himself Steve Ink will be the girls' favourite - Jeff "I can move my arms faster than a circular saw" Mills and Jay Denham plus guests to be confirmed once they've come out of hiding. Over and out.

6 Leeds/Birmingham: Sundissential
Sunday August 30
Club Uproa, New Briggate. 0891-113-33. 2pm-10pm.
£15/£13.50
Pulse, Hurst Street, Birmingham. 2pm-2am.
Currently hammering themselves into the floor in Ibiza, Sundissential further their journey into bedlam with a 20 hour long Bank Holiday Special at their Leeds venue running concurrently with another party in Brum. The first part of the Leeds party runs from 2pm until 2am at Club Uproa. Anyone still standing will then be able to get details of how to put a miniature ship into a bottle. If they're still coherent after that they've told the secret of The Holy Grail and why snails leave a little glistening trail behind them (it's so they know how to get back to Snail -Land). More importantly they also get to go to the second part of the mash-up at The Glasshouse (also in Leeds) where John Fleming and Ian M will entertain until the wee small hours of 10am. Cor, it's just like heaven, isn't it?
The Birmingham party, meanwhile, runs as a tribute to Tony De Vit who will be missed by all the Sabbath loonies. Judge Jules, Tail Paul and Seb Fontaine play back to back joined by Sonique, John Kelly, Lisa Lashes, Andy Farley, Nick Rafferty and Paul Kershaw.

7 Leeds: The Best of Times
Sunday August 30
Club Barcelona, I27 Mib, Birstall. 01244-888-229.
www.hardtimes.co.uk. 4pm-2am. £20.
A big old smokin' joint venture between those bastions of clubbing Hard Times and The Ministry Of Sound, plus your very own Muzik, to celebrate Hard Times reaching the five year mark. They're flying in Frankie "So Good I Grazed My" Knuckles especially for the do, as well as Tuff Jam, Frankie Foncett and Hard Times regulars Dave Piccioni, Jason Shaw and Lee Wright.

8 London: Westwood At The Temple
every Saturday
The Temple, 415 High Road, Tottenham. 0181-888-8888.
10-4am. £6.
Tim Westwood here. You know my night is gonna be off the hook, man. I'm running things down Tottenham every Saturday, ya know. Like, like the first 500 ladies come to my gates get in for no bills, like free. Yeah, what's up? Hip hop drunkies bring your ID, know what I mean. If ya'll miss the Saturdays, come to my Private Pool Party on August 16 or 30 from 3pm until 1am. We got da heated indoor wave pool with wate...
9 Ibiza: Ministry
Friday August 21
Pacha. 0171-376-6528. 11 – the sun is hot but you can’t dance any more. About £25 in British money.

The Ministry has been rocking Ibiza so far this year with capacity crowds most weeks and Friday night party people losing it, particularly in the excellent Funky Room. Oakey is flying in on August 21 to play his only August date on the island with Paul Jackson, Gnooverdier and Terrace resident Dave Chambers. Other Ministry dates for your diary: Erick Morillo, Todd Pettersen, Ricky Morrison and Ultra Nate (August 14), CJ Mackintosh and Dave Piccioni (August 28) and DJ Disciple and Norman Jay (September 4)

10 Ibiza: Renaissance
Wednesday August 26
Pacha. 0171-271-872. 11 – you can’t walk.

The equivalent of about 12 pints of lager. Renaissance boasts one of the smartest, glammest crowds in Britain and has managed to transport that very same crew to Pacha. Last time I went to this, Andy Nairn from Nalin & Kane rocked it and he’s back on the 16, joined by Mancunian maniac Gnome Park. Don’t miss it if you’re lucky enough to be out there. Also check the boys in the UK on August 15 at The Manor, Ringwood with Daniele Davoli or see Jon Plessed, Ivan Ossia and Dave Hill at The Cross, London (August 23) and don’t miss the Renaissance and Love 2 Be Bank Holiday Special at The Majestic, Leeds with sets from Jeremy Healy, Judge Jules and Daniele Davoli.

11 Sheffield: The Big Bang
Saturday August 22
The Ski Village, Sheffield. 0114-267-1669. 4pm-2am. £5/£7EZ members.

After the closure of NY Sushi at the Music Factory, the Sushi boys get saucy with a new venture for the new season. Their autumn/winter range includes the likes of Barry Ashworth, the Kahuna Blokes, Athletic DJs, Massimo and Mr Dan, Laidback, Surreal Madrid and Dark Globe. Stood in the wings in small G-strings lurk NY Sushi DJs Grasscuter, Stav, TK, Dani 4 Play, Christopher Bibly and Stuart Simpson. There will also be an exhibition by the country’s top 50 snowboarders, a barbecue, lager, bitter, crisps, jelly and ice cream and some rather spiffing Lazy Eye visuals.

12 Birmingham: God’s Kitchen
Friday August 28
The Sanctuary, Bighsth High Street. 0121-474-591. 9.30-6am. £8/£6.

The heavenly one shows off his culinary skills with a Bank Holiday special. Guests at Our Lord’s table are Seb Fontaine, Tall Paul, Jon Plessed Wimmin, Smokin’ Jo, AJ Gibson, Marc Barnes and the residents. Other God’s Kitchen dates for your diary: Paul Oakenfold and Brandon Black (August 14), Sonique and Graham Gold (21) and John Kelly and Tall Paul (September 4)

13 Nottingham: The Bomb
Friday September 4
45, Midlands Gate. 0115-372-990. 10-3am. £5/£3.

Taking up a new residency, the boys from Ultimate pitch up in the English club most likely to survive if the aliens ever landed, bearing in mind that it looks like an egg pod for little green men and is sunk underground. Representing the Earth men are Darren Emerson and Darren Price with different guests each month. Other The Bomb dates for your diary: The Clinic (August 12), The Travel Club (13), Tyrant with Sasha and Kevin Andrews (14), Harvey (22), Jim Masters and Glenn Gunner (29), The Travel Club (September 3) and Drop The Bomb (5)

14 Ibiza: Miss Moneypenny’s
Tuesday August 18

Miss Moneypenny’s have bribed David Morales to play at Ibiza’s most beautiful club. The only slight drawback is the whirl of sewage coming from the docks, but that’s not a problem for me as I have to put up with it every day in the Muzik office. Jim “Shah!” Ryan shows young Mr Morales how the mixer works at the start of the night. Other Miss Moneypenny’s dates for your diary: John Kelly and Lord G (August 25) and Danny Ramping and Norman Jay (September 12)

15 St Austell: The Beach Festival
August 14-16
Carlyon Bay, St Austell, Cornwall. 0115-392-9180. £50. Megadog don’t like it when I go on about dogs on strings and the suchlike so I won’t. Attention all crusties, dogs on strings, people with strange ripped wooden jumpsuits and cider swillers, people who live in old caravans on wastelands, people who step in poo and don’t care and smelly hippy bastards like myself. Sad suf, you’re not welcome. Megadog are only admitting pinstriped suits and BMWs to their Beach Festival. They’ve had the nasty, yucky sand tanned over and built a Holiday Inn on the shore so you won’t even have to leave your room and the festival will be beamed live onto your television. Actually, it’s a massive festival for everyone, like, beautiful man, and you can see everyone from Bentley Rhythm Ace to 808 State, Dub Pistols, Aslan Dub Foundation, Liorock, Monkey Mafia and The Levellers. Okay, it’s Glastonbury on the beach. Maybe. Add Basement Jaxx, Adam F, Laurent Garnier, Slacker (loads of them), Eat Static and on and on. A phenomenally beautiful site, toilets and the whole kaboodle. Beast.

Tickets for this event are available by calling the Muzik Box Office on 0870-1212-200

16 London: Freedom
Saturday August 22
Bagleys, Kings Cross Freight Depot. 0171-276-2711.
11-7am. £12/£8.

Swiftly becoming one of London’s busiest nights, Freedom focusses on up-for-it DJs playing that style of music. The energetic Ariel delivers his usual eight hour set alongside Nick Halles, Kevin Robinson, Jason Ellis, Graham Gold and Lisa Pin-Up in the Ballroom. Up in the BarRoomBar you can check Richie Fingers, Dean Suwonne, Chunky and Colm Ashrey. Other Freedom dates for your diary: Andy Manston, Sandinen and Lisa Pin-Up (August 15), Darren Pearce and Jules Spinner (22) and Dave Lambert (September 5)

17 Dublin: Influx
Thursday August 13
The Kitchen, East Essex Street. 00-353-1-670-3711.
11-7am. £8.

Ireland’s leading drum & bass promoters welcome the not so junglified DJ Q (Filter Records) and Billy Scurry. Influx are currently very busy in the Dublin area and you can also check them at Rı-Ra with Jon Carter, Johnny Moy and Dave Cleary (September 4) and Influx at the Red Box with Dave Clarke (August 15).

18 Ibiza: Manumission
Monday August 31
Privilege. 00-34-971-347-438.
10 very very late indeed. 6000-7000 pts.

Undoubtedly the best sex show in any club on the White Island this year, as well as being the only one, Claire and Mike Manumission’s club is almost fantastic. Whether you fancy seeing people furinatating in the middle of the night in front of 8000 people is one thing but the club also has great DJs, live bands, dancers, a swimming pool, the fantastic Carry On party at Space and the biggest hype around it since Ginger Spice had her hair cut. But it’s down by exactly that hype, with at least half the potential dancing crowd standing around watching an empty podium, waiting for the moment when Mike and Claire get it on. Victims of their own success or successful from their victims, Manumission will no doubt continue to ram Privilege for the rest of the summer. Running a lot of parties along the theme of Murder At The Manumission Motel, my personal choice for their theme parties will have to be Bad Girls Get Spanked on August 31. I’ve been in training all summer for this.

19 Manchester: Mint
Saturday August 29
Hacienda, Manchester. 0161-267-4040.
5-7am. £5/£7 EZ.

The Mint, that favourite haunt of Manchester’s clubland elite, has a problem. She’s been constantly the scene of a series of thefts and is petrifyingly expensive. There is a possibility that the Mint is going to move around once again. The Mint is a club that is loved, detested and adored by many. For some it is everything they love about clubbing, for others it is their most nasty experience. For months the Mint has been the scene of a series of thefts and is petrifyingly expensive. There is a possibility that the Mint is going to move around once again. The Mint is a club that is loved, detested and adored by many. For some it is everything they love about clubbing, for others it is their most nasty experience.
**London: Friction/The Next Level/Movement**
Friday August 21/September 4/August 27
Bar Rumba, 36 Shaftesbury Avenue, 0171-287-9933.
www.barumba.co.uk, 8-4am.
£10/£6/Movement is £5/£4.
Fiction celebrate their first birthday with rezzies Tayo, Adam Freeland and Renicz Pilgrim being joined by special guest Paul Daley from Leftfield, who's sure to inject some funk into their already booming night out. The Next Level also celebrates 365 days of Balaeric beats down the tube courtesy of residents Ross Allen, Phil Mison and ummm... How shall I put this, Rob Da Bank. The special guest for the celebrations is Andrew Weatherall. Movement every Thursday night should not be missed either, with a special Blackmarket Records night on 27. Nicky Blackmarket, Ash A Tack, Ray Keith, Clarky and Profile are your DJs for the night.

**Liverpool: Sub.Merge**
Friday September 4
Cream, Weetwood Chase, 0171-377-9590.
10-4am. £3/£4.
A slight diversion from Cream as from its usual house-orientated path sees the superclub open its portals to some bonkers electronics music thingamajig. As far as I understand they're rigging a load of gadgets up around the club which people can touch or see, or shout into, and which directly affect the audio visual acts which are taking place. Crazy, eh? They're sending people to the moon next.

**Portsmouth: Pure Sex**
Saturday September 5
The Gaity Suite, South Parade Pier, 01705-227-348.
10-4am. £7/£5.
If speed garage is here to stay then surely twice as nice will hold the lead for a good time yet. Still crombing in over 1000 garage maniacs every Sunday, Snoopsey, DJ Omar, Natty and Norris "Do Bos" Windross are your hosts on the 16. Steve Sutherland and Fitzroy Da Buzz Boy muck about in the beats room.

**Swindon: Bring The Noise**
Friday August 28
Brunel Rooms, Havelock Square, 01793-531-384.
9.30-6am. £7/£6/£5.
A new night for Swindon from the club that brings you The Fruit Club and Frisky. Christ, it needs more than a new night and a good lick of paint would help improve matters. Bring The Noise is on the garage and soul combined with hip hop tip and opening night antics come courtesy of "Slick" Hurley, Tuff Jam and Shortees Blizz.

**London: Havin' It Barge**
Sunday August 30
Meet at Westminster Pier, 0870-1212-700.
4-10pm. £5.
Three of London's most disorganised party throwers invite you to join a boat trip you'll never forget. The natty 56 on crew are joined by able seamen from Dust Bin Dust and Sunday Best for an afternoon bash on the river. Anyone still floating can carry on to Sunday Best afterwards. Crazy as a legless puppy trying to break through a plate glass window to its food bowl. Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700.

**London: Heavenly Jukebox**
Saturday August 22/Friday August 28
Turpinills, 63 Clerkenwell Road, 0171-484-2998/0891-516-666.
9.30am. £8/£6.
Roll up, roll up for the finest jukebox thrashing since the needle dropped on to Status Quo's "Rockin' All Over The World" in a gritty pub called the Worker's Shoe in Warrington in 1978 and a load of old duffers started smashing each other in the lips with pint glasses. This particular soundtrack is supplied by Andrew.
29 Scotland: Colours
Friday September 4
Archax, Queen Street, Glasgow. 01698-278-868.
11-3.30am.
Phut Phyllis Cooper and his mum travel north to bash out all the titbits he's picked up in Ibiza along with Alex P for their Spectrum night. Jon Mancini (apparently the estranged daughter of Henry "Pink Panther" Mancini) and Geoff Montford reside.
Colours also run Colours Of Love fortnightly at the Aquarium. Irvine with old Blox are up on August 29.

30 London: Milk 'N' 2 Sugars
Friday August 28
The Cross, King's Cross Goods Yard. 0181-761-9923.
10-6am. £12/£10.
A nice curate Rusie please Treacle and make it snappy - I'm parochial. Behind the urn on Friday is none other than DJ Disciple, joined by Muzik's tip for the top Steve Lawler of Cream fame. Residents on the night handing out the bacon sarnies are Tom Dinsdale & Miss Jools with the floppy wristed Patrick Daves on percussion. Glammy, hammy, slummy clubbing for cleaning ladies. Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

31 London: Sitar Funk/ E - Dancer (Live)
Friday August 14/Saturday August 15
The End, West Central Street. 0171-449-9199.
18-3am. £12/£10.
Sitar Funk move their many stringed instruments down to The End to spice up the Friday night spot monthly. Funkin' on august 14 are Earthtribe Sound System on a DAT tip, Moonup from Weird Beats, Barry Ashworth pulls out his dub pistol and Diamond Finger lends his breakbeat specialties for the night. Backing them up in the lounge are Nelson Dilation, Badmarsh, Mo' Magic and TJ Remi. The East moves West. Hide in the toilets overnight and the next evening you'll be treated to Kevin Saunderson (AKA E Dancer) live. Check his album if you need any proof why you should be there. Carl Craig is sticking his oar in too.

Win a holiday in Ibiza!

No doubt most of you are hotfooting it over to the sun-baked clubbing mecca of Ibiza to shake your white bits to the Balearic beats and cool off with a luscious STARBURST® FRUITICÉ. Those of you not booked up yet, hang your heads in shame! Prepare to spend a fortnight in a leaky tent in Lincolnshire playing eye spy and trottling a bag of crisps.

We've got two holidays up for grabs and we'll be sending two winners and their bosom buddy over to that clubbers paradise. You'll be going in September, plenty of time to flatten the flab and save enough lolly to buy yourself lots of ice-creams. It's also bang on time to catch the end of season parties. Yes, all the top DJs will be spinning their rocks off before boarding the plane home and slipping back into their thermal undies.

For your last chance in the sun, sea and the sexy Ibiza vibe, get your flip flops and your pens at the ready and send your name and address on a postcard to us here at Muzik (Kings Reach Tower, Stamford St, London SE1 9LS), and you never know, you could be up to your neck in foam, bozo and gorgeous, happy, bronzed people givin' it some to the best tunes that side of the Med!

Entrants must have a valid UK passport and be able to travel before the end of September 1998

Look out for the 1999 Club Freestyle brochure in travel agents this September

Sunset in Ibiza: mmmm...
Golden promoter JON HILL has joined CREAM as Head Of Music And Marketing. He replaces Darren Hughes. “This is the only position I would leave Golden for” gushed Jon. Now we can only sit and wait... NICK WARREN, meanwhile, has moved on from his Courtyard stint after a year to be replaced by the excellent STEVE LAWLER.

Crazy gossip from Los Angeles where our very own COXY played in July. Johnny Depp's packed his infamous Viper Rooms with so many clubbers to see Carl that the Environmental Health Department ordered the club to shut. The building was evacuated and Mr Depp was ordered to pay $500 a head for all the clubbers over the allowed limit. The night was such a success he still made a profit. BASTARD.

RENAISSANCE have teamed up with Passion Music to release some records. “Renaissance Presents... Volume One” will feature Renaissance rezzies.

Ian Ossia and Nigel Dawson. Further releases will also reflect up and coming DJs rather than the old farts we hear all the time. MISS MONEYPENNY’S are hot on their heels with their “Too Glamorous” compilation hitting the streets mixed by Jim “Shultz” Ryan and Graeme Park. Miss Moneypenny’s spent seven hours painting club regular Melissa Messenger’s body for the cover. Apparently her talents attracted all the attention. The compilation is out on Miss Moneypenny’s Music on 21 September.

Birmingham’s WOBBLE has lost one of its promoters St Long. He was last seen at the bar. If anyone has any news of his whereabouts please phone Phil Gifford. The boys had been partners for seven years but old Si (he’s 53) has had enough: “I can’t keep up with the youngsters in the club scene and I would like to see my baby girl on a Saturday night.” What a pansy, eh readers? Catch St at his new Leamington Spa address soon where he’s planning to open a chilled bar. Good luck.

32 Manchester: The Electric Chair Saturday August 29 Manchester Roadhouse, Newton Street, Piccadilly. 0161-907-0602 10.30am-6.30pm. £5.
A snag little club dedicated to good music and wild times in the wilds of Manchester. The Mona Bombers are the men in the fortress of hip hop, chip shop and haddock beats firing every fortnight. They haven’t even bothered to confirm their guest yet but past blinders have included Marcus Garvey, Yuri Gagarin and a Cornish pasty called Kevin.

33 Bournemouth: Slinky Friday August 21 The Opera House. 01202-390-922. 8.30-3am.
Quite expensive.
Johnny Digweed digs weeds for a living like an old man but he sometimes gets off night duty down Hastings recreation ground and spends his pocket money on a pair of children’s wheels of steel. Then he flies off to Bournemouth where he plays for four hours before his dad phones him on his Fisher Price My First Mobile and he has to go back because he missed a dandelion on the old ladies’ bowling green. Nice work if you can get it.

Other Shiny dates for your diary: Nick Warren and Grooverider (August 28), Dave Seaman, Chris B James and Mickey Finn (September 4).

34 London: Analogue City Versus Eurobeat 2000 Friday August 14 Imperial Gardens, Camberwell New Road. 0171-564-5229. 10-6am. FREE.
Ooh, we like freebies and this is a pretty fair old example. Leading techno nights Analogue City and Eurobeat 2000 have graciously joined forces to give you three rooms of techno, house and electronica for absolutely nothing.
DJs on the night in the techno room are Mark Broom, Craig Thomas, Frankie D, Terry Mitchell and Patrick Samuels. Tech-house providers include Colin Dale, Andrew Carley from Quadrafunk, T23 and Robert Brand while the weedy braddies play Electronica with Rupert Pay, Lionel Kinorbro, Frankie D, Hazy and Face. Live Vjing from Freewind will spice up the visuals and we’ll all have a fun old time.

35 Brighton: Ultimate Bush Every Friday Zap Club. 01403-267-376. 10-3am. £5.50.
Eric Powell and Ultimate meet up every week at the Zap Club and get pissed. Then they put on a techno night with a difference, the difference being that their “techno” reeks in every style from breakbeat (expect the likes of Freeland and Tayo) through deep house (Weatherall) to full on acidcore busine (CJ Bolland).
A welcome break from the heads down attitude of many techno nights and a blinding back room to boot. Phone for line-up details.

36 Dublin: Quadrafunk Friday August 14 The Mean Fiddler, 28 Wexford Street. 090-353-1070. 10-6am. £5.
London tech-funk thingies go Oliph with special guest Harvey manning his 18 decks, four DATs and an old reel to reel called Molly to play for as long as he can.
Local boy Aidan Kelly joins him in the spotlight.

37 London: Kungfusion Thursday September 3 333, Old Street. 0171-357-7166. 9-3am. £5 or else.
Ninja trickery has always been high on the agenda at their nights and decknicians on display are veteran junglists Shout Up and Dance, Phil Young, Malachi and Si Begg downstairs. Hitting the middle and off are Chocolate Wessel, Pst from DJ Food, Jadell and Palmiskin Productions. Experimenting with the audio visual side of things upstairs is Coldcut TV and the rest of the club pulsates with visuals from The Light Surgeons and Hexstatic. Like Hong Kong Phooey on amphitheatres, it’s pretty racy.

38 Sheffield: Gatecrasher Saturday August 22 The Republic. 01902-837-007. 10-6am. £12.50/18.
Gatecrasher continue to pump up the northern volume with Judge Jules, Sonique, Scott Bond and Guy Germain. Last time Taucher played here (he’s doing it again on August 29) I asked who the hell Taucher was. You all complained but I’m still none the wiser. Now they’ve got some fella called Talia 2 MX from Germany in and I’m sure you can all tell me what a god he is. I’m just getting old and out of touch.
Other Gatecrasher dates for your diary: Seb Fontaine, Tall 2 MX and Brandon Block (August 15) and Taucher (29).

Tickets for this event are available by calling the Muzik Box Office on: 0870-121-700
39 London: Absolute Funk Presents 3 Chairs
Sunday August 30
Milch Gallery, 144 Charing Cross Road.
0171-336-3133. 10-5am. £10.
Another Bank Holiday bonanza with the rather special 3 Chairs project involving Kenny Dixon Junior, Theo Parrish and Rick White fiddling with two DATs, two tape reels and two ST. 1200s. Should be head-nodding noodle if nothing else. The UK provides an ample warm-up act in 4 Hero plus cameo roles from Danny Sayer and Johnny Reckless.

40 Brighton: Cafe Expose
Sunday August 30
Ocean Rooms, 0973-509-963. 7-1am. £3/£2.
Cafe Expose caters for sick people who like to expose themselves on Brighton Pier. August 16 looks spectacular with Bungalow Records presenting the album launch party for Sushi 4004 with Le Hammond Inferno, Konishio (Pizzicato 5), Taranak (Fantastic Plastic Machine). I've seen Le Hammond Inferno and they sure know how to expose themselves as rock as well.

41 London: Overlikeafatrat
Saturday August 29
Notting Hill Arts Club, 21, Notting Hill Gate.
0171-400-4450. 8-1am. Free before 8pm then £3.
Not entirely sure whose fat rat we're talking about but this Carnival special should rock. Taking the best soul and garage DJs London can offer, the Arts Club should be reeling by the sounds of Dr Bob Jones, Seamus Haji, St John De Zilva, Alan Russell and Glyne Braithwaite. Run punch.

42 Portsmouth: Geushky
Saturday August 22
The Wedgewood Rooms, Albert Road.
01705-642-764. 9-2am. £5/£4.
Ian Void and Dave Saunders are warming up for Dave Clarke at Portsmouth's ace techno night. They should have the floor positively blazing by the time Clarky's laddled out his fiery techno beats. Yeah, man. Only 400 places available on that floor so get there prompt.

43 Derby: Progress
Saturday September 5
Eclipse, Babington Lane. 01332-600-700.
9-2am. £9/£7/£5.
Pete and Russell mess about on musical instruments at some point every Friday and usually have some mad accordion player or magician in the lobby. Tall Paul should get the Derbysters moving and grooving when all the silliness stops. Also check out Progress at The Void in Stoke every Thursday with Pete and Russell again.
Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

44 Leeds: Haywire
Sunday August 30
Liquid, 2a Central Road. 0113-293-4666.
4-midnight. £5/£3.
I promise I won't mention another Bank Holiday bash after this one but if you live in the Leeds area get down to this afternoon whirl with Weatherall and Daz Quayle getting stoopid on the decks along with Nathan Bulter and lots of free run.

45 London: Swerve
Wednesday August 26
Velvet Rooms, 145, Charing Cross Road.
0171-424-0404. 10-2.30am. £5/£4.
Fabio is plonked firmly behind the wheel of this speedy jungle night heading into a marvellous sunrise with his chums Bailey and Jumpin' Jack Frost messing with the electric windows in the back. Other Swerve dates for your diary: Addiction, Mickey Finn and Fabio (August 12) and Ink, Fabio and Kemistry & Storm (19)

46 Milton Keynes:
Saturday August 15
The Loft, Winter Gardens. 01908-612-262. 8-9am. £5/£4.
Ultra Vegas return to their spiritual home for an uplifting party every Saturday. Tuff Jam join rezzies Nick Norman and Ashley Cooper on August 15. Percussionists, Vegas dancers, changers bar and an ice cream bar which is just what you need when you're off your nut. There's also a chill out room, PlayStations and visuals/videos.

47 London: Pure Silk
Monday August 31
The Astoria, Charing Cross Road. 0171-434-3304.
10-6am. £15.50.
Pure Silk cater for the speed garage element among us. This one-off is basically to celebrate us all having a day off, almost certainly guaranteeing that we'll all spend the next day in bed too. Karl "Tuff Enuff" Brown, Norris "Da Bax" Windross, Frankie Foncett, Spoon by, Eazy, Bruce Dyer, Mike "Ruffcut" Lloyd and Jason Kaye spin. Room Two is hosted by Feminine Pressure with Touch, Lady Sint, Black Cat, Scott Garcia, Mystic Matt and loads more garage pressure. Check them every Saturday at the SW1 club if that isn't enough for you.

48 Middlesborough: Sugarshack
Friday August 28
Coronation Road, 01642-253-553. 9-2am. £10/£8.
The Renaissance Summer Ball trolls along to the enormous Empire club for a knees up with Dave Seaman and Nigel Dawson plus a rather special guest. Ooh, will it be Sue Pollard from the rather good holiday programme "Hi De Hi"? Or perhaps Sugar Puff Daddy doing a live PA of his "I Love You Honey" smash. Other Sugar Shack dates for your diary: Johns Digweed (August 14) and Jeremy Healy (21)

49 Birmingham: Flashback
Friday August 21
The Venue, Hockley. 0978-221-288. 10-6am. 8/6.
Going back to their roots, Flashback rope in old hands Top Buzz, Mistress Mo and DJ Nexus to take you on a rollercoaster ride through hardcore. Smart trainers are welcome. Crikley, I remember going to Raindance in a field in 1989 with nothing more on my feet than an old mouse hide and having people try to tear them off my feet in jealousy. My how things have changed.

50 Anywhere: The Boozer
It's not like there aren't enough nights out there to fill a fifty, it's just that so many of them are re-treading old turf. If you know of any club nights that are doing something really different please get them to fax us with listings on 071-261-7100. Otherwise I'macking this in and going down the boozer.
Muzik present 50 nights of madness in association with Woody's and WKD

Jump the Queue!
Simply tear out the facing page and take it down to the Muzik/Woody's & WKD club night of your choice, and you can go straight to the front of the queue. Brilliant or what!

"Kenny Carpenter was the don at Hard Times"

"Over 800 people crammed in to see Darren Emerson and Gene Farris rock Sub-Terrain at The End"

"The Escape is Wales' best club bar none. Bedroom Bedlam DJ Martin Lodge was very impressive"
Club Nights

Ringwood – August 22

The Manor
240 Hurst Road,
Matchams, Ringwood, Hampshire BH24 2BU,
Tel: 01425-480-655
Red Parrot presents Boy George, Andy Penny,
Jon Cescini. Gallery: Dave Camacho, Si Gracia,
Seth Sanche, Artwell.
Bedroom Bedlam DJ: Allison Marks
The South’s most bumphing house and garage night
holed up in a haunted house in the woods!

London – September 5

The End Sub-Terrain – The End
16a West Central Street, London WC1.
Tel: 0171-419-9199
Wiggle presents Terry Francis, Nathan Cole, Murl, Edm
Eddie Richards, Pure Science (Live). Lounge: Marine
Parade Records presents Adam Freeland, High Prime,
Fletcher, Steve Gerrard, Deane.
Bedroom Bedlam DJ: Steve Gerrard
South London’s jungliest party people invade central
London’s slickest venue. Check Pure Science live.

Glasgow – September 12

Colours
The Arches, Midland Street, Glasgow.
Tel: 0141-276-8066
Tuff Jam, Craig Walsh, Darren Price, LTJ Bukem, Blaze,
MC Conrad, DRS, Tayla with residents Jon Mancini and
Iain Bonny-Clark.
Bedroom Bedlam DJ: Murray Richardson.
Garage, jungle and house all collide at Colours’ new
multi-roomed extravaganza. Class.

Our sponsors, Woody’s & WXII, are giving away a crate
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To win, just answer this question:
“Manhattan” is a film by Woody who?
Send your name and address on a postcard
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Giveaway, Music Magazine, King’s Reach
Tower, Stamford Street, London SE1 9LS.
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September 4. You must be over 18 to enter
and the Editor’s decision is final.

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including Goldie-“Inner City Life”, LTJ Bukem-“Music”,
4 Hero-“Mr Kirk’s Nightmare”, Roni Size-“It’s A Jazz Thing”,
Leviticus-“Burial”, Renegade -“Terrorist”, Photek -“UFO”,
PFM -“The Western”, T-Power -“Mutant Revisited”,
Deep Blue -“Helicopter Tune”, Adam F -“Metropolis”
& many more

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by muzik, Britain’s dedicated dance music magazine

*100% lighter friendly
JUNE 20  Darren Emerson and Billy Nasty
Highlight: Emerson dropping the old skool classic “Cars” by Eighties master Gary Numan

KILLA BITE – untilled (white label) ... JAN DRIVER – Miami Beach Project (Formaldehyde Records) ... FILTER SPOOK – Alien Conversations (Spark!) ... LO SOUL – Open Door (EC) ... DJ MISIAH & TIM – Reckless (XS) ... BEN SIMMS – Retrovert (Theory) ... RUE EAST – Distox (Pure Plastic) ... RED SCORPION – Laurel (B) ... JAN DRIVER – Drive By (Formaldehyde) ... REGENADE SOUNDWAVE – Phantom (Mute) ... CHAOTIK RAMSES – Rebirth (F Communications) ... FIX – Flash (KMX) ... DAVE ANGEL – Put Your Hands Right (Rotation) ... GARY NUMAN – Cars (white label)

Billy Nasty

MORGAN – Flowerchild (white label) ... CODE RED 6 – Funky (white label) ... DRUM CODE 15 – artist unknown (white label) ... MR SLUFF – One (white label) ... PRIMEVIL – 3 (white label) ... SHI-TAKE – Digital Domain (Zoom) ... MILLSART – Step To Enchantment (Avax) ... KAT MODA – The Bells (Purpose Maker) ... SAMUEL ONERIAS – Inter Primate Express (Primate) ... HENRIK B – Ata (P Sound) ... BROTHERS YARD – Oyak (Absent) ... THE PREVIOUS – Opera (Tortured) ... CARILKEBUSCH – Hybrid (white label) ... ADAM 1 – DJ Tool (white label) ... BEN LONG – Potential (white label) ... OKAYAMA – Sun (Hardedge) ... PLANETARY ASSAULT SYSTEMS – From The Night (Peacefrog) ... THE KING – Elvis EP (white label) ... CARILKEBUSCH – Stop Fighting (white label) ... VINCE WATSON – Rotation (white label) ... ADVENT – Distance (K Distribution Research)

JULY 5  Tony De Vit
Highlight: A playback of Tony’s phenomenal mix originally recorded in January and repeated after this tragic death in July

ELEVATOR MAN – Funk & Drive (Wired) ... THE PHORCE – Strong (Phat) ... JASON NEVINS – Wonderland (white label) ... THE NUMERICAL VALUE – Kray Noise (Sharp) ... VUDU – The Calling (Grassgreen) ... DECADENCE – Hot Shuffle (Sounds Good) ... TONY DE VIT – Burning Up (Icon) ... FORCE MASS MOTION – Lift (Rabbit City) ... UNKNOWN – Edge Test Pressing No. 3 (Edge) ... EPIC DRIVER – The Bob (Chug ‘n Bump) ... MARIMON – Schoeneberg (Superstition) ... UNKNOWN – Nations (Edge) ... TONY DE VIT – Starlight (white label) ... VERSION TWO – Higher & Higher (V2 Recordings) ... D’ENRICO – It Was Meant To Be (Ouch!) ... BOY BUTLA – Driftwood (Beatsav) ... THE SHAKE – Mooncast (Ugly Bug) ... KEITH MAC – Good Times (Labello Dance) ... DEUCE – Call It Love (white label) ... RIZZO – Keep Ya Head On (Trickstar) ... ARTEMESIA – Bits & Pieces (Hooch) / Quon) ... TONY DE VIT – Burning Up (Club Mix) (Icon) ... MUST – Gotta Get Aora (Ricchi) ... MRS WOOD – Whodunnit?? (Beatrap) ... VERSION TWO – SkyHigh’s Tocatta (Baby Recordings) ... JK – You Belong To Me (Fm)

JULY 12  Deep Dish
Highlight: The Satoshi and BT remixed 2 Phat Cunts’ “Ride” on Deep Dish’s own label Yoshikishi

SANASOL VERSUS OZZY – Seven Eleven (Thule) ... ARTIST UNKNOWN – Primitive Tools Edition One (Primitive) ... ATTABOY – Solid Space Business (Original Mix) (Pagan) ... EMILY – untilled (Yoshikishi) ... PROBLEM KIDZ – Miles Away (Two Bit Whore Mix) (Pagan) ... WAMBONIX – untilled (Earth) ... LATINO CIRCUS – In Your Soul (Cevin Fisher dub) (Yoshikishi) ... DAVID ALVARADO – untilled (Yoshikishi) ... DEEP DISH – Summer’s Over (Remix) (Deconstruction) ... ALL–STAR MADNESS – Magic (Deep Dish remix) (Atlantic) ... DANNY TENAGLIA FEATURING CEDER FISHER – The Better Days (Acapella) (Twisted Amazic) ... KORSKOV – Deep In Space (Muller) ... PSI PERFORMER – untilled (Unknown) ... LOVE & ROCKETS – Resurrection Hex (Deep Dish remix) (Red Ant) ... 2 PHAT CUNTS – Ride (Yoshikishi) ... APRIL BRIKHA – Groove L’ach (Fra graph) ... STONEMAKER – Tangent (Bellboy) ... ARTIST UNKNOWN – untilled (Toko) ... KIT FEATURING JULIE MCKINNON – I Want You For Myself (Yoshikishi) ... DEEP DISH FEATURING EVERYTHING BUT THE GIRL – The Future Of The Future (Stay Gold) (Deconstruction)

JULY 19  Carl Cox Live at The Love Parade, Berlin
Highlight: About ten thousand revellers going radio rental to Cox’s awesome set, including Hybrid’s slamming Drum Code

PURPOSE MAKER – Our Man From Versailles (Avax) ... LIKE SLATER – Class Action (Novante) ... THE PREVIOUS – Source EP (Tortured) ... TENTH CHAPTER – Prologue (Cyber) ... CLAUDE YOUNG – The Darker Places (DJ Ace Up Beats) ... LIBERATOR DIS – Remember When I Was Vapour (Beggars Banquet) ... SANDWICH – Music (Tortured) ... Q FACTOR – Heart Attack (Knee Deep) ... SAMUEL ONERIAS – Inter Primate Express (Primate) ... HOLY GHOST – untilled (Tresor) ... HUMPS – Mechanism (Tortured) ... THE PREVIOUS – Source EP (Tortured) ... CHRIS LIEBDING – No Time To Waste (Primate) ... MARK WILLIAMS – Inception (white label) ... SHAMPALE CARTIER – I Got A Man (Parallax) ... CIRCUSS – Back On A Mission (DJ Dan Mix) (Moonshine) ... DERRICK TOWELL – Really Say (Bush) ... HYBRID – Drum Code (white label) ... DJ FUNK – XCTC (Dancomania) ... GOLDRUSH – Goldrush (Tonic) ... STORM – Storm (Sony) ... WATARU – Bush album (Bush) ... THOMAS SCHUMACHER – When I Rock (Bush) ... AUBREY – Straight Ahead (white label) ... FUNCTION – The Diabolic Coefficient (Industrial) ... MARCO BALLY – Sweetbox (white label) ... STEVE STULL – El Dopa (Pagan) ... BENTISDALL & DAZ SAUND – Mico 34 (white label) ... DAVE CLARK & MIKE DEARBORN – Cars (Beggars Banquet) ... NICO AWSTELTSEN – N-Jo Direction (Rotation) ... CC12 – Hustler 2 (white label) ... CLUB SANDWICH – Music (Tortured) ... Q FACTOR – Heart Attack (Knee Deep) ... ALEXI & G – Generation Dom (Pro Active) ... PAMP & KNOX – Shake (Dub Mix) (Underground Sound) ... EBE – Square 2 (Bush) ... DEVLISH – Touch Of Evil (Bush) ... RONALDO’S REVENGE – Mars Of Macanada (ANPM) ... DEVLISH – The First Eargasm (Bush) ... JEFF MILLS – Purpose Maker 002 (Ava) ... THE DRUM (Soma Trax) ... MARK WILLIAMS – Inception (white label) ... NINA – Another One (Jasper Stone)

JULY 26  The Man With No Name
Highlight: The Man With No Name crams into no less than eight of his own tracks or remixes on this trance/binder

BIFTEK – Cosmic Love (Nephral) ... MICHAEL KOHLBECKER – Cadillac (Cubes) ... MAN WITH NO NAME & MICHAEL TAYLOR – The First Day (Perfecto) ... KHALIQ – Wind Of Dust (Novas Zomba) ... GREECE 2000 – Three Drives On A Vinyl (M/M/N Mix) (Hoo Choons) ... X–DREAM – Psychomachine (Blue Room) ... THE DELTA – Faster Than The Speed Of Thought (Blue Room) ... OFORIA – Maximizer (Dragony) ... MAN WITH NO NAME – Own The World (Perfecto) ... INFERNAL MACHINE – The London King (M/M/N Mix) (Twisted) ... MAN WITH NO NAME & MICHELLE BANKS – Seratonin Sunrise (Perfecto) ... GENETIC – Floor (Dragony) ... X–DREAM – Radio (Blue Room) ... JOHANN – Strapped (Delta Mix) (Blue Room) ... MAN WITH NO NAME – Teleport (Acceloration Remix) (Perfecto) ... MAN WITH NO NAME – Vaccum (Perfecto) ... MAN WITH NO NAME – Sugar Rush (Perfecto) ... JUNO REACTOR – Jardin De Cere (Blue Room)
THE old maxim "He who travels furthest, parties hardest" was as true as ever for this year's T In The Park. Held in the remote windswept hills of Balado, Scotland's best excuse for a piss-up presented the Celtic faithful with a wealth of dance talent.

The Slam/Muzik dance tent was where things were really cooking and Harri, Glasgow's favourite son, was soon rocking out with some throbbing Latino house and dubby filter grooves, providing the weekend's first real highlight. "I go and see him every week at the Sub Club," beams a suited Chris, arms flailing next to us. "He's the fucking Don."

Laurent Garnier, it has to be said, just gets better and better, honing his set into 90 minutes of pure electronic bliss. By the end there's a geezer up on stage dressed in only a loincloth, twirling some flaming rope and dancing like he's plugged into the mains, if that isn't a seal of approval then I don't know what is.

Scene stalwarts Slam start off with a skippy bassline bleeder before moving into their more familiar territory of cool sheets of metallic techno. Then Darren Emerson lays down his trademark molten lava basslines and Richter scale beats, throwing a few classics (Orbital's "Lush", CLS' "Can You Feel It") into his techno funkathon.

All of which leads us to The Prodigy. I don't know what it is about Scottish audiences, but Da Podge always seem to pull out extra stops for their gigs north of the border. In a nutshell, 75 minutes of pure speaker-bustin', crowd-crushin' sonic mayhem. Untouchable.

The mud arrived on Sunday with typical British festival efficiency. Although not quite in Glastonbury's World War I trenches league, the rain did have the effect of herding the kids into the tents which meant a near full house for the superlative jungleheads. They mix up booming breakbeats with tough dubby house, although the biggest cheer is reserved for the cheeky insertion of Depeche Mode's "Just Can't Get Enough".

Touché Wissey moved from obscurist to populist hip hop and all points in between, while the dark and hard jazz funk of Red Snapper was similarly well received. Elsewhere The Beastie Boys overcame mic problems to deliver a rabble rousing rendition of "Sabotage" and other similarly block rocking classics.

It was pretty much a sure thing that Fabio and Grooverider would kick off their set with Groove's masterful take on "Pacific State". Their two hour excursion into London jungle pressure confused a few Scottish headz but provided the fitting post-millennial climax to two messy days in the highlands. The "T" must stand for "twatted", I suppose.

Kieran Wyatt
LAME it on the boogie. Most clubs graced with the odd bit of tongue sandwich action tend not to actually see any until long after the lights have dimmed and the drugs have kicked in. Not so at London's craziest Seventies revival night, Starsky & Hutch. Here, the snogging commences well before the clock hits 11. Around the same time, the energetic booty action begins on the dancefloor as Frankie Valli croons "Grease is the word, is the word..." and everyone does that thing where you put your hands on your hips and point them in the air.

Clearly, we are in a credibility-free zone and shall remain so for the duration of the evening. A trio of lads in Afro wigs and striped ties à la Brian Cant on "Play Away" are doing their best congo routine sashay around a Shirley Bassey impersonator in black hotpants and feather boa. The dancefloor is rammed with Carlton TV production assistants, London Evening Standard sub-editors and "Big Breakfast" researchers virtually popping out of their hotpants in anticipation of the moment when they can all hug each other and sing along to "Ooops Upside Your Head".

This is the Seventies that slick forgot. No Nova, key parties, angel dust or Studio 54. Instead, we're in the land of kipper ties, cartoon flares, The Bee Gees and Mary Whitehouse. And with not a shred of irony in sight. Then again, what other club could boast having Huggy Bear (aka actor Antonio Fargas) as patron saint? And not just in spirit either. There he is, white jeans just a mite too tight around the crotch area, black patent leather shoes scuffed round the ankles, striding over to the DJ booth like a discotheque colossus. So Huggy, just why are the Seventies so cool?

"Well," he beams, "I think it's more that the Nineties are cool for acknowledging them."

And with that, he turns his attention to the more pressing matter of the extra-large pair of groupie's breasts crushing his face.

No, Starsky & Hutch isn't doing anything remotely credible. But you know what? Just occasionally, you can let that mask of supreme cool drop and boogie like some crazed office party loon and it won't hurt. That much. But let's keep it a secret between you and me, eh?

Rachel Newsome
you won’t be the only one suffering in the morning.

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USHCA. Promoters of some of the most extraordinarily glamorous parties the Smoke has ever seen. Trade. Hard, sweaty and every rock-hard inch the gay club par excellence. So what the hell are these two up to, thinking they can just meet up on the White Island and throw a party for 8,000 people every Friday? I mean, it's a bit like Dale Winton meeting up with Zsa Zsa Gabor at the bingo. A bleeding match made in heaven, actually. Because while Pushca know the island's fickle beautiful people well enough to drag them down to Privilege, the Trade DJs know how to whip the crowd into a frenzy with their tough, clean hardhaggag. And they both know how to dress what's possibly the largest club in the world, transforming it from "big, cold aircraft hangar" into "cool, white-as-a-fluffy-bunny-in-the-snow, dazzlingly spectacular gaff type thing".

With usual English arrogance, the pair have chosen "Very Sexy, Very London" as their motto, forgetting that anyone who lives north of Tottenham would rather go to Cream any day and the German, Spanish and Italians would rather it was "Very Berlin, Barcelona or bloody Bologna". Fortunately the club's own trademarks are so well-known worldwide that despite choosing the largest club on the island and going head to head with the other Friday night club, The Ministry, Pushca Versus Trade is still amply busy.

Of course, all the clubs on the island have to make money, but from a punter's eye view moving around in this space in my flowing white robes is 100 times easier than the jostling at Manumission or the scrum down at Cream. Sometimes small is beautiful, and when that "small" is about 5,000 mincers, topless girls and ladyboys fighting for each other's attention I couldn't be happier. Unless, of course, I turn around to watch the Privilege dance troupe executing one of their jaw-dropping routines, or tilt my head up and watch a man attached to a pole at each hip and dressed in a leather catsuit trying to fuck a rubber doll while twirling head over heels at about 30 miles per hour, or a thousand and one other weird and wonderfully depraved things. Oh yeah, like DJs playing in the toilets with piss flooding into the booth and couples raging wildly in the toilets to "Anal Slub" by The Uphill Gardener. Or something.

In fact, Pushca Versus Trade may well prove to be the dark horse this summer. A big strapping black stallion with a mammoth cock swinging between its legs as it bangs its hard bag hooves all over the competition. Ladies and gentlemen, please be upstanding for the queens of London. Long may they reign.

Rob Da Bank
Pushca - it's the pits

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Premier league Clubs

Ibiza

Special

The Best Clubs In The Sun

Edited by Rob Da Bank and Ben Turner

1 CREAM (Thursdays at Amnesia)
Cream teamed up with Muzik in July and quickly in the largest number of paying clubbers Amnesia has ever seen. Nick Warren wound the amassed crowd into a frenzy, Phil Phil Cooper managed to avoid falling out of a tree this year and Steve Lawler was showing off again. Although all the British clubs are firing, it seems that Cream has brought fortune to fall their way and the biggest buzz in the pre-club bars is always on a Thursday. The battle isn't over until the fat lady sings but Cream look like they've already bound and gagged her.

2 TRADE & PUSHCA (Fridays at Privilege)
Privilege is an enormous, 8,000 capacity club, Trade & Pushca are both helmed by club owners and together they've pulled off some of the most glamorous, carefree parties of the year. The fact that they've come to blows behind the scenes, with the promoters of both clubs involved in scuffles in the VIP area at Pacha, hasn't dampened the spirit inside at all. Expect upfront pumping house, frivolous stage shows, glitter balls and smiles. Ahhh.

3 MINISTRY OF SOUND (Fridays at Pacha)
Pacha is such a maze of bars, restaurants, chill out rooms and music-loving maniacs that you can't fail to be impressed by the club. The Ministry have managed to notch it up a rung or two on the smile-o-meter with their fantastic summer DJ roster, headed by residents including Erick Morillo and DJ Heaven. In fact it works so well out here, it will be a pitty to move the whole shebang back to London's stinky Elephant & Castle.

4 SUNDANCE (Fortnightly Tuesdays and Thursdays at Fantasystaniland)
If most of clubland has become too serious for your tastes, Sundance is a must. Opening at 6pm with a barbecue and crates of cheap booze, 6,000 punters can be seen jumping into the swimming pool before drying off on the open-air dancefloor to the likes of Mr C, Eddie Lock and Dave Valentine. The West End in a Gaultier jacket, no less.

5 RENAISSANCE (Wednesdays at Pacha)
With guests like Frankie Knuckles in their diary, Renaissance know they're going to have a great summer. Not being quite as busy as The Ministry makes Renaissance easier to move about in and a bit less frenetic, but check the Funky Room for wild-eyed clubbers losing it all night to whoever that DJ is who plays all the funky French disco house. Tres bon indeed.

6 NIGHTLIFE (Every night in the West End, San Antonio)
Nightlife is one of those free club nights that most of you wouldn't be seen dead in back home. Week in it the middle of San Antonio with some scantly clad ladies inside, free booze and a DJ, however, and there's no stopping you. Quite right too when clubs like Nightlife boosts DJs who play exactly the same records as the big boys and you don't have to worry about passing out, being sick or paying £30 for the privilege. If you need any further proof ask Mr C - Nightlife's one of his favourite haunts.

7 MISS MONEYPENNY'S (Tuesdays at El Divino)
Easily the best venue in Ibiza, El Divino is also a fab place to pick up old racing drivers and wrinkled millionaires. Well, that's why I go, but the best reason is for Miss Moneypenny's' glam slam every Tuesday. On our last visit John Kelly rocked the joint from the stucco pillars to the topless hostesses. One not to miss. Long-running Bungalow9 night Decadence also rocks on Sundays.

8 GARAGE CITY (Sundays at Es Paradis/Tuesdays at Summum)
Covering all areas of the garage spectrum, Garage City has become even more important this year, mainly as an escape from progressive house and all things Euro. It is here that Kerri Chandler, The Dream Team and Tuff Jam play back to back in the clinically clean Es Paradis environment. A true home from home.

9 A CLOCKWORK ORANGE (Wednesdays at Es Paradis)
Also in Es Paradis, Clockwork may be run by one of the rudest men in clubland (a compliment!) and one half of Perpetual Motion, but it is one of the youngest and least pretentious nights out on the island. Clubland's future could be here!

10 MANUMISSION (Mondays at Privilege)
Like having hot wax poured over your body, Manumission is simultaneously great and slightly bad for your health. While 4,000 crazed clubbers stand and wait for a sex show, the other 4,000 are trying to dance around their dumb faces. No complaints about the DJs or music - Tall Paul, Derek Dahlage, Jacques La Cont and The Scream Team's set in the toilets were fantastic, but can we please have freedom to dance and not just masturbate?
SEBASTIAN as spotted at Escape From Samsara, London

Who are you?
19-year-old student from Germany.

What was your first real clubbing experience?
A Japanese club called Flower when I was 15. It opened at 6am on Sundays.

What are your favourite clubs?
The Fridge and Tyssen Street, both in London. Psychedelic trance and acid techno are what I’m into.

Why do you go clubbing?
Because it’s relaxing and you’re not just sitting at home watching TV. You discover something new and make new friends every time you go out.

Which DJs do you always try and hear?
Definitely Mark Sinclair and DJ Purple or Organix.

Any sort of music you avoid?
I hate rap!

What’s this night like?
Well, it’s about my ten millionth night here so it must be fun!

What are you doing afterwards?
Going to the park across the street to chill out for a while.

What’s been your best night out in the last six months?
Otherworld here at The Fridge about four weeks ago. The music, the people and the vibe were just great.

What’s your favourite dance record of all time?
The last Plaidians single was a killer.

What’s your favourite television programme?
Well, it’s so difficult in England because all the TV is so crap!

What was the last film you went to see?
“Scream 2”. It was alright but not as good as the first one.

What’s the best thing in your life?
Me. I’m always there for myself and I’m always friendly and happy.

What will make you stop clubbing?
Paralysis or death!

Where are you going on holiday this year?
To Thailand in August, for a mixture of travelling, holidays and partying.

What’s your favourite indie band?
What is indie music? Guitar music you say? I don’t know about that.

Is there a God?
Oh yes – because his raves are so good!

WILLOW HAIR as spotted at The Zap, Brighton

Who are you?
19-year-old nurse from Hastings.

What was your first real clubbing experience?
It was a little club in Hastings called Saturdays. It was really good because I was so young and inexperienced and thinking, “Wow, there’s all these people dancing and having a good time”.

What are your favourite clubs?
SW1 Club in London and The Zap.

Why do you go clubbing?
To have fun, have a dance and to let myself go after a stressful week at work.

What kind of music floats your boat?
I really go for drum & bass – that’s my real passion. But I do like speed garage and a bit of house. I like a change of scenery now and then.

Any sort of music you avoid?
I can’t stand hardcore. It’s too heavy and too fast – it’s just too much.

What do you usually do right after a club?
I sometimes go to a party or just see what’s happening and go with the flow.

What’s been your best night out in the last six months?
One Nation in Stevenage. It had all the top jungle MCs there and a wicked little speed garage room.

And the worst?
We once went to The Event in Brighton and found out it was Eighties music all night!

What would you do if you weren’t clubbing one weekend?
I do shift work as a nurse so if I’m not clubbing I’m usually working.

What’s your favourite television programme?
“Eastenders” – I’m a total soap addict!

What was the last film you went to see?
“Scream 2” – blinding. It was classy and wasn’t just blood and guts.

What’s the best thing in your life?
My nine-year-old brother Adam.

What will make you stop clubbing?
Injury.

Where are you going on holiday this year?
I’m going to Ibiza for a couple of weeks in September. I’m going to try and do a club a night – I’ll be dead when I come back!

What’s your favourite indie band?
I don’t like indie at all.

Is there a God?
Yes, because there’s got to be more to life than just us.

Have you ever seen an alien?
Yeah – my Dad! He’s normal on the outside but I know he’s an alien, believe me! I suppose that makes me an alien child!
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Saturday 29th August
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Saturday 5th September
Paul Oakenfold, Sorique, Paul Breaksals, Steve Lawler and Dave Hasem

Saturday 12th September
Paul Oakenfold, Sorique, Paul Breaksals and Steve Lawler

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